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galerie ulrich fiedler

Gerrit Rietveld 1888 - 1964

Black and White Bench from Gerrit Rietvelds apartment Utrecht ca. 1930

Black and white painted massive wood, connected with dovetail joints

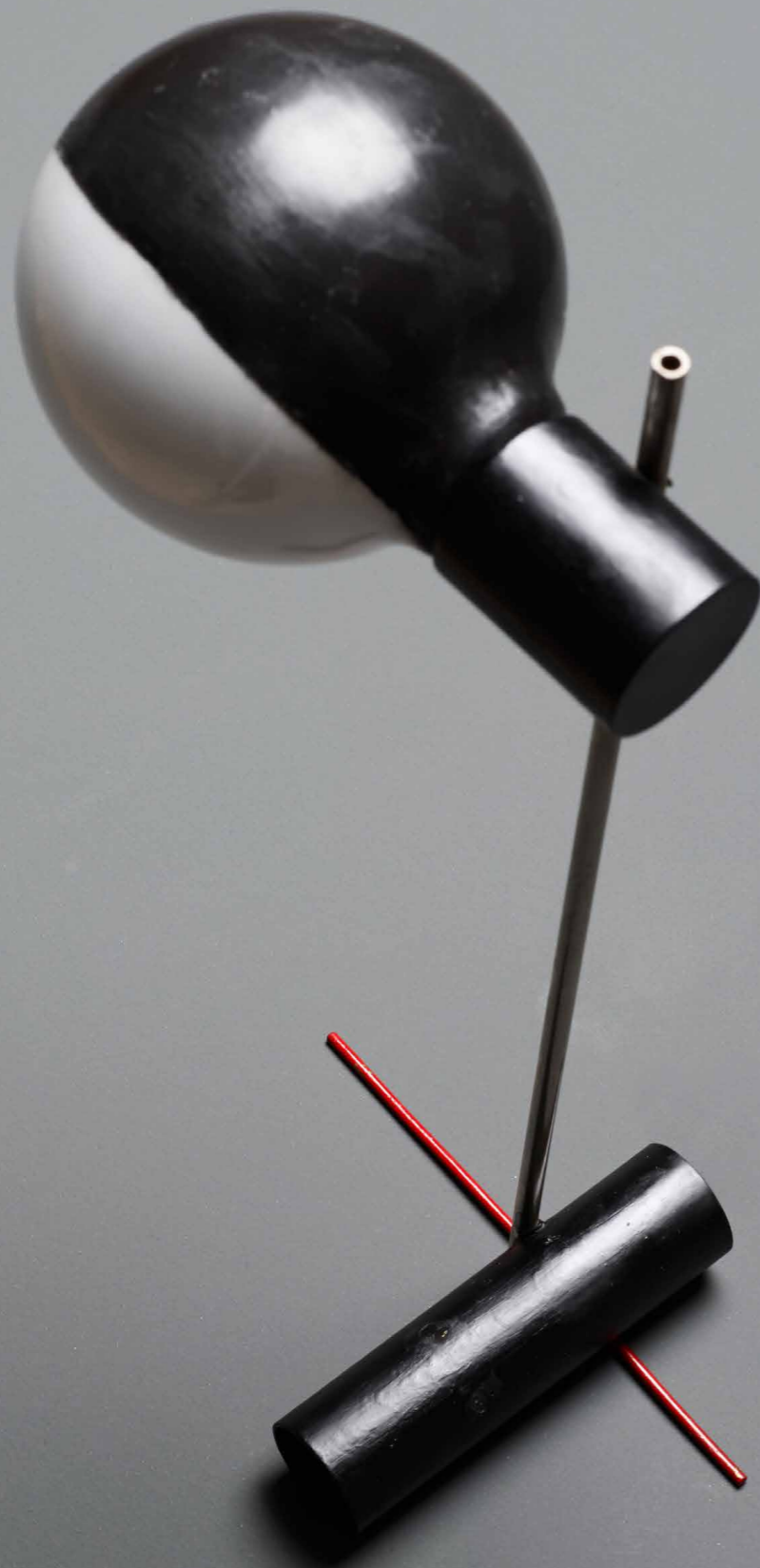
32 x 120 x 37 cm

Gerrit Rietveld until 1961, thence to Bertus Mulder, Utrecht

Bertus Mulder worked from 1960 in Rietvelds office and was later specialized in the restoration of Rietvelds architectural works. Rietveld offered him in 1959 his fully furnished apartment above the cinema at Vreeburg 8 in Utrecht, where he lived from 1936, when he had finished the building. When his wife died in 1958, he moved to the Schröder House, where he lived with Truus Schröder until his death. A part of the furnishings were donated to several museums and the remaining pieces he gave to Bertus Mulder.

The bench is visible on a panoramic photograph by Nico Jesse taken in Rietvelds apartment 1947.





Gerrit Rietveld 1888 - 1964 **Truus Schröder-Schröder 1889 - 1985**

Table Lamp **Utrecht 1925**

Constructed from three variously sized metal tubes, the thin base painted red, the large base painted black on the outside and blue inside, the long stem nickeled, a wooden socket and a partially black painted bulb.

38 x 5,5 x 11,5 cm

Provenance:

Truus Schröder-Schröder, then to Bertus Mulder, Utrecht from 1975 on. Bertus Mulder worked from 1960 in Rietveld's office and was later specialized in the restoration of Rietveld's architectural works

Rietveld created the Table Lamp 1925 from a long metal tube, and two short thick tubes and a glass bulb, whose upper half is painted black. The lamp shows up in a number of Rietveld's interiors and furnitures, such as the transparent Radio Cabinet with Truus Schröder-Schröder of 1925 or in the photo of a cupboard in the same year. This table lamp was part of the furnishing of the Schröder House and it is not known, when it was exactly produced. Truus Schröder-Schröder donated it to Bertus Mulder after he had completed the restoration of her home to her great satisfaction.

Marijke Küper und Ida van Zijl, Gerrit Th. Rietveld 1881-1964, Utrecht 1992, page 106, no 101
Dettingmeijer/van Thoor/ van Zijl (ed) rietvelds universe, rotterdam 2010, page 191 ill.
Ida van Zijl, Gerrit Rietveld, Die Revolution des Raums, Weil am Rhein 2012, page 78 ill.





Gerrit Rietveld 1888 - 1964

Red Billet Armchair Utrecht 1924

The open frame constructed of twelve red painted round wooden bars with rounded edges, the seat and back of red painted carved solid wood. Traces of black, grey and blue paint are visible under the actual red paint, which after the statement of Kasper Niehaus son, Rietveld himself applied to the chair around 1930.

86,5 x 71 x 70,5 cm

Executed by Gerrit Thomas Rietveld

Provenance:

The painter and art critic Kaspar Niehaus, thence to the son, then to a dutch private collection

Kaspar Niehaus was a friend of Gerrit Rietveld and wrote several articles from the 1920s on about Rietveld's work in the Netherlands largest paper De Telegraaf. Next to the Billet Armchair he owned other furniture by Rietveld like a Military Chair and a side table. Four examples are documented in the Rietveld Schröder Archive, one in the Schröder house, one in the interior of the Harrenstein house, one in the Birza apartment and the example offered here without the middle cross rail on a period photograph. (094 F 005, Rietveld Schroeder-archief, Centraal Museum Utrecht)

Daniele Baroni, *the Furniture of Gerrit Thomas Rietveld*, New York 1978, Page 64

Stedelijk Museum, *Rietveld*, Amsterdam 1977, Page 104, No. 94

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam 1993, Page.65, No. 61

Daniele Baroni, *the Furniture of Gerrit Thomas Rietveld*, New York 1978, Nr. 8, S. 64-65; Stedelijk Museum, *Rietveld*, Amsterdam 1977, Nr. 1

M. Küper, *l.v. Zijl*, G. T. Rietveld, *The complete works*, Centraal Museum Utrecht, 1992, S.





Bart van der Leck 1876 - 1958

Exhibition Poster "De Ruiters" Utrecht 1919

Lithograph in blue, yellow black and orange on paper

89 x 37,5 cm

Printed by W.Scherjon, Utrecht

Van der Leck was a painter, architect and graphic designer. Although much of his work, with its fragmented, minimalist and flat color elements, conforms to the tenets of De Stijl he never formally signed their manifesto. He was totally uncompromising in his artistic views, which is why he never officially joined them in the first place, and why, after working with them for a short while, he ended up ultimately parting ways. For an exhibition of his own work in 1919 he created this poster which was taken from a painting he did the previous year for the St. Hubertus Hunting Lodge. „Van der Leck had employed many elements of De Stijl in his work for a number of years, such as the use of primary colours and a high degree of abstraction. But by depicting horse and rider in a more or less ‚realistic‘ way and utilising the diagonal, the artist was opting here for a personal interpretation that was at odds with the attitudes of De Stijl“ (www.stedelijkmuseum.nl). Although the poster was ultimately printed with text (stylized typography), versions were left without any lettering, perhaps for the artist to give to friends, as most of them are hand-initialed.

Dutch 155 (var), Dutch Graphic Design p. 90, Muller-Brockmann 181 (var)



Gerrit Rietveld 1888 - 1964

“Military” Chair Utrecht 1923

The square section legs connected by rectangular stretchers and billets, fixed with large screws and bolts, with rectangular wooden seat and back rest, original grey and white lacquer

88 x 40,5 x 53 cm

Execution: Gerrit Thomas Rietveld ca. 1925
Christie's Amsterdam, 7.6.1988, lot No. 406
Private Collection of Stanley J. Seeger

In 1923, Rietveld was commissioned to design chairs for the Utrecht Katholiek Militair Tehuis (Catholic Military Home) which explains the name of this chair. The design of the “military” chair was based on Rietveld’s earlier billet-chairs. Rietveld and Van de Groenekan later executed several of these chairs for private commissions.

Theodore M. Brown, *The Work of G. Rietveld, Architect*, Utrecht 1958, pp. 84 and No. 35, and 171;
Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York 1978, No. 11, pp. 72-73
M. Küper, I.v. Zijl, G. T. Rietveld, *The complete works*, Centraal Museum Utrecht, 1992, p. 93
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam 1993, p. 62





**attributed to
Theo van Doesburg 1883 - 1931**

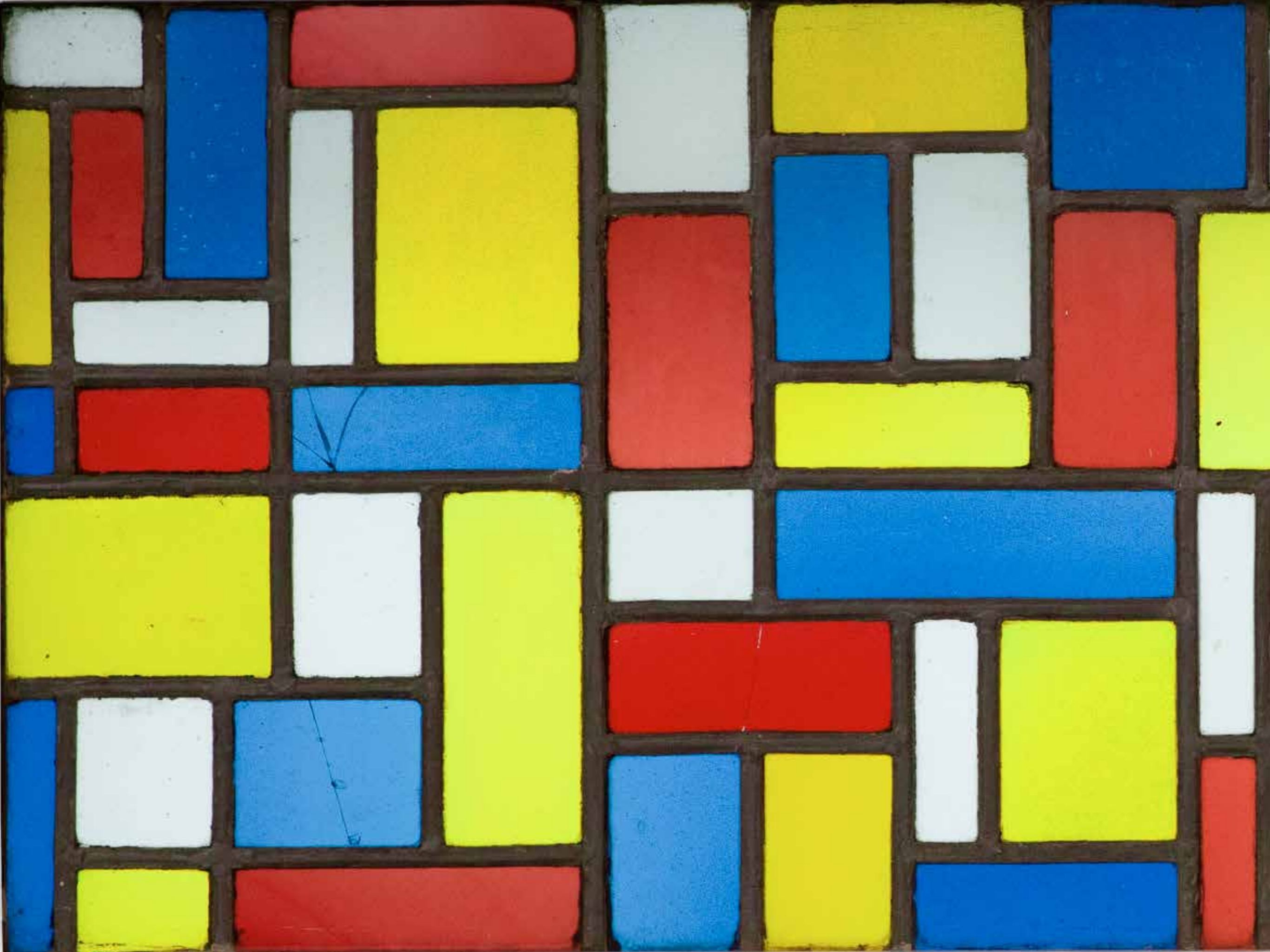
**De Stijl Cubic Box with Cover
Hannover 1925**

Black, yellow, blue, red and violet glazed ceramic underside marked with Karlsruher Majolika signet and inside the cover written under the glaze: H. Bahlsen, Keksfabrik

13 x 11,5 x 11,5 cm

Execution: Karlsruher Majolika for H. Bahlens Keksfabrik AG, Hannover

The box is executed as a cube with a cubic handle. The chosen colors are the colors of De Stijl, the primary colors completed with a violet, which is visible in many works by van Doesburg since 1916. You can call that combination typical for him. From the birdseye perspective you see only a black square. 1924/25 van Doesburg is visiting Hannover frequently. As he and his close friend Kurt Schwitters were invited by Carl Benscheid to Alfeld to visit the Fagus Factory built by Gropius, Doesburg immediately received the commission to design advertisements for Fagus. And also Bahlsen employed important members of the Hannover avantgarde scene for corporate and package design commissions, so it could be very probably that also Doesburg were commissioned and this prototype-like box could be another trace of the important influence, which Doesburg had to the Hannover scene.





Theo van Doesburg 1883 - 1931

Composition VIII Leiden 1918/19

Stained glass in different colors, mounted with lead

80,5 x 34 cm

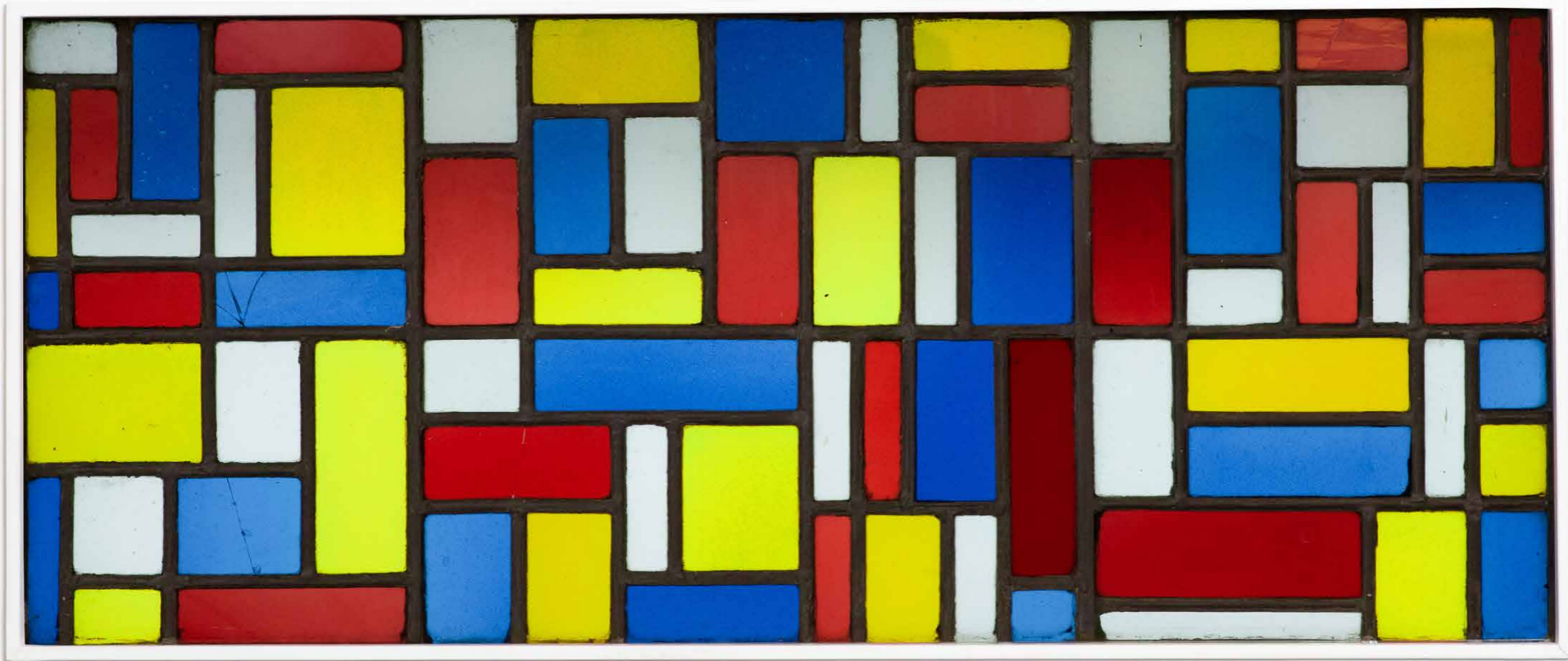
Executed at Atelier J.W. Gips, Den Haag for the blocks I and V in housing district, Rotterdam, commissioned by the architect J.J.P. Oud

Theo Van Doesburg came to produce the Stained Glass Composition VIII after a process of abstraction of the work, The Blue Bridge with Horse and Cart, which he captured from the window of his house in Leiden. In a letter to Oud on 27th February 1919, Van Doesburg wrote about the harmony of light and dark colours. Stained glass is a typical example of the integration of the different artistic disciplines and the intense urban preoccupations of the members of De Stijl in its early years. When Oud balked at the pre-eminence of colour over form, Van Doesburg responded with his famous "either this ... or nothing". Oud opted for the latter.

De Stijl, Volume IV, no. 5 (1921), p. 78,

S. Polano, Theo van Doesburg. Scritti di arte e di architettura, Rome, 1979, pp. 540-41, no. arch 16, (titled 'Vetrata compositione VII').

E.v.Straaten Theo van Doesburg, Painter and Architect, The Hague 1988, p62, No 48 illustrated
E. Hoek (ed.), Theo van Doesburg. Oeuvre catalogue, Utrecht, 2000, no. 612.I, illustrated





Willem van Leusden 1886 - 1974

Small Desk from the van Leusden Apartment Utrecht 1925

Constructed from massive and thin plywood, painted in grey and yellow, a silk curtain is covering an internal shelf

70 x 60 x 97,5 cm

Executed in Gerrit Rietvelds workshop in Utrecht by Gerard van de Groenekan
Provenance: Willem van Leusden, Selma van Leusden, Paul Smit, Utrecht

The Painter Willem van Leusden worked already 1919 with Rietveld for the furnishing of Dr. A.M. Hartog's interior in Maarsen, also his place of residence. In 1925 he designed a group of furniture for his own apartment, which were executed in Rietvelds workshop in Utrecht by Gerard van de Groenekan. It is very probably and obviously visible in the construction of this desk (Rietveld used a similiar construction for Dr. Hartog's desk in 1922), that Rietveld took an active part in the design of Van Leusdens apartment due to the fact that a few of his own designs, like a Red and Blue Chair, were placed there.

Adelaar/van Asperen/Roding, Willem van Leusden, page 88, ill 109

Literature to Willem van Leusden: W.van Leusden/G.Rietveld, Katalog Gemeindehaus Maarsen 1977. R.de Koning, Rondom de etspers van Willen van Leusden, Utrecht 1983.





Willem van Leusden 1886 - 1974

Side Table from the van Leusden Apartment Utrecht 1925

Constructed from five massive wood panels and five square sectioned slats, connected with wooden dowels and painted in black, grey, blue and yellow

86 x 64 x 65,5 cm

Executed in Gerrit Rietvelds workshop in Utrecht by Gerard van de Groenekan
Provenance: Willem van Leusden, Selma van Leusden, Paul Smit, Utrecht

The Painter Willem van Leusden worked already 1919 with Rietveld for the furnishing of Dr. A.M. Hartog's interior in Maarsen, also his place of residence. In 1925 he designed a group of furniture for his own apartment, which were executed in Rietvelds workshop in Utrecht by Gerard van de Groenekan. It is very probably and obviously visible in the construction of this desk (Rietveld used a similiar construction for Dr. Hartog's desk in 1922), that Rietveld took an active part in the design of Van Leusdens apartment due to the fact that a few of his own designs, like a Red and Blue Chair, were placed there.

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Gerrit Rietveld 1888 - 1964

“Beugel” Chair Utrecht 1927

The frame composed of two continuous undulating blue-painted tubular metal sections, the seat and back of a continuous sheet of shaped blue-painted laminated wood folded over the frame, fixed with iron screws

73 x 39.5 x 54.5 cm

Execution: Gerard van de Groenekan for Metz & Co., Amsterdam

For the „Beugel“ chair, Rietveld used metal tubes used normally by electricians to construct the frame. A curving plywood seat supplied the necessary horizontal stability. Rietveld avoided industrial production methods, thereby retaining control over the construction process. The Beugel chair is one of the first of Rietveld’s furniture pieces that was sold through the Amsterdam department store Metz & Co.

Theodore M. Brown, *The Work of G. Rietveld, Architect*, Utrecht 1958, p. 85
Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York 1978, p. 114-115
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld 1888-1964, The complete works*, Utrecht, 1992, p. 117-118, no. 119
Peter Vöge, *The complete Rietveld furniture*, Rotterdam 1993, p. 74-75, no. 94





Gerrit Rietveld 1888 - 1964

“Beugel” Armchair Utrecht 1927

Frame composed of two continuous bent silver-painted tubular metal sections, seat of two pieces of shaped black lacquered laminated wood folded over the frame, black lacquered wooden armrests fixed with metal nuts and bolts

91 x 60 x 87 cm

Provenance:

Gabriel Smit, Thence by descent

Execution: Gerard van de Groenekan made the first examples of this model. It seems that he had no access to bigger sizes of plywood sheets than 50 inches long, so he made the seat in two pieces. Later this design was produced by Metz & Co, Amsterdam.

Poet, writer and reporter Gabriël Smit (1910-1981) worked as a journalist and art critic for Dutch newspapers such as *Gooien Eemlander*, *Utrechts Dagblad*, *De Linie* and *De Volkskrant*. Smit must have played a role of importance in the Utrecht artist's community as surrealist painter J.H. Moesman painted his portrait in 1931. Smit probably met Rietveld at *De Gemeenschap*, a Utrecht society of writers, architects and artists. It was no wonder that at the time of his marriage in 1930, Gabriël Smit furnished his interior with furniture designed by Gerrit Rietveld. After his death in 1981, most pieces remained in his family.

Theodore M. Brown, *The Work of G. Rietveld, Architect*, Utrecht 1958, p. 85;

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York 1978, pp. 114-115

Peter Vöge, *The complete Rietveld Furniture*, Rotterdam 1993, page 74, No. 92





Bart van der Leck 1876 - 1958

Tapestry

Amsterdam ca. 1935

Dyed Wool, yellow, white, blue and red on grey

113 x 57 cm

Metz & Co Amsterdam

In 1929 started the cooperation of Joseph de Leeuw, the owner of Metz & Co with De Stijl artists.

Van der Leck designed carpets, which were woven in Morocco, where De Leeuw owned a small manufactory. Next to carpets van der Leck designed together with Rietveld showrooms in Amsterdam and was responsible for the package design and the corporate design of the company.

Petra Timmer, Metz&Co de creative jaren, Rotterdam 1995, Seite 120 Abb Variante
Meschede/Hülseweg-Johnen (Hersg) To Open Eyes, Bielefeld 2013, Seite 51 Entwurfzeichnung
von van der Leck Abb. Variante



Ko Verzuu 1901 - 1971

Miniature Furniture Set

1934

Small plywoodsheets, deal square section billets, painted in yellow, blue, and black, printed geometric velvet carpet 32 x 27 cm

9,5 x 28 x 12 cm

Execution: ADO, Apeldoorn

Huygen J. Teutenberg: ado Speelgoed/Toys, Museum Boymans van Beuningen, Rotterdam 1994, Ado speelgoed brochure 1934-1935, ill. cover inside and page 51



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