The Gallery Club presents

Architecture in Photography

Four Generations of Dutch Architectural Photographers

This exhibition focuses on four generations of Dutch architectural photographers, starting with Jan Versnel, who began working late 1940’s, followed by Jannes Linders and Iwan Baan, and concluding with Ossip van Duivenbode, whose work is from the last decade.

The four photographers in this exhibition capture a wide variety of Dutch architecture in their images: from the work of the distinguished Nieuwe Bouwen (Dutch Modernism) architects Brinkman & Van der Vlugt to that of contemporary architects, such as Rem Koolhaas / OMA, Benthem Crouwel Architects, MVRDV and UNStudio / Ben van Berkel. International architects, such as Tadao Ando and SANAA, are also featured in the show.

Together these photographers embody more than sixty years of Dutch architectural photography, capturing the development of the urban and architectural landscape. This presents a unique image of time and the special observation of four different photographers, who are inviting the audience to look with a different perspective than the eye of the architect.

The Gallery Club is a platform for photography, organized around exhibitions, dinners and events. Every edition of The Gallery Club explores the work of a wide range of Dutch and international photographers through a different theme.

www.thegalleryclub.com
Jan Versnel
1924-2007

Photographer Jan Versnel is the most influential architectural photographer of his generation, known for his immaculate images of architecture, interiors and products. Contemporary architectural photographers see him as the pioneer of Dutch architectural photography and consider his work an important inspiration for the entire discipline. Versnel’s clients included architects such as Marcel Breuer and Gerrit Rietveld, and the designers Kho Liang Ie and Friso Kramer.

After studying graphic design and advertising, Versnel established himself as a professional photographer in 1947. Versnel documented the achievements of the Nieuwe Bouwen movement, the Dutch branch of Functionalism and Modernism that emerged early in the 20th century and reached its climax in the years between the two world wars.

The Nieuwe Bouwen architects were keen to adopt modern technologies and building materials, such as concrete and steel frames. They wanted buildings to make a transparent, airy impression, in contrast to the closed volumes of traditional architecture. Light, air and space not only became the slogan of the Nieuwe Bouwen movement but also of the characteristics of Versnel’s oeuvre.

Versnel portrayed architecture not as something abstract, but as something very real and natural, accompanying buildings with human figures and beautiful Dutch skies.
Jan Versnel
Sydney, 1967
Montage on aluminium
59,06 x 59,06 inch
Edition 1/5
$ 3,500
Jan Versnel
Convention Center,
The Hague, 1969

Montage on aluminium
59,06 x 59,06 inch
Edition 1/5
$3,500
Jan Versnel
Interior of the tax office,
Amstelveen, 1972

Architect: Volker Ulrich
Object: Interior of the tax office in
Amstelveen, the Netherlands
Year: 1972

Montage on aluminium
59.06 x 59.06 inch
Edition 1/5
$3,500
Jannes Linders
(1955)

Jannes Linders, who studied with Jan Versnel, is known for his cool and functional representation of the Nieuwe Bouwen movement by architects Brinkman & Van der Vlugt and of more contemporary architecture by Benthem Crouwel Architects.

This exhibition features Linders’ photographs of Brinkman & Van der Vlugt’s iconic and well-preserved Van Nelle Factory and Sonneveld House, both in Rotterdam. Built between 1927 and 1930, the Van Nelle Factory was ingenious for its bright airy workspaces. The Sonneveld House was built for one of the Van Nelle Factory’s directors in 1933.

For many years Jannes Linders has been the house photographer of Benthem Crouwel Architects, one of the most successful architectural firms in the Netherlands. Their work encompasses large public buildings, such as the Stedelijk Museum in Amsterdam; infrastructure projects, including the central train stations in Amsterdam, Rotterdam and Utrecht; and urban master plans, such as that for Amsterdam Schiphol Airport. Benthem Crouwel Architects adheres to the tenet that form follows function, and Linders emphasized this in the representation of their work.

His photography carefully considers the combination of information, esthetics and the emotionalism. Linders’ photos are mainly documentary and he’s a specialist in observing. His work differentiates itself through the highly skilled and artistic control of graphic qualities in light, spatial proportions, volumes and details.
Jannes Linders
Bus Drivers Building, Amsterdam Central Station, 2015

Architect: Benthem Crouwel Architects
Object: Bus Drivers Building, Amsterdam Central Station
Year: 2015

Hahnemühle Photo Rag
25,98 x 39,37 inch
Edition 1/5
$ 5,500
Jannes Linders
Sonneveld House, Rotterdam, 2001

Architect: Brinkman & Van de Vlugt
Object: stair case of the Sonneveld House, built for the director of the Van Nelle Factory, Rotterdam
Year: 1933

Hahnemühle Photo Rag
27,56 × 19,69 inch
Edition 1/5
$ 3,000
Jannes Linders
Van Nelle Factory, Rotterdam, 2012
Architect: Brinkman & Van de Vlugt
Object: factory, processing coffee, tea and tobacco
Year: 1931

Hahnemühle Photo Rag
19,69 x 27,56 inch
Edition 1/5
$3,000
Jannes Linders
Van Nelle Factory, Rotterdam, 2012

Architect: Brinkman & Van de Vlugt
Object: factory, processing coffee, tea and tobacco
Year: 1931

Hahnemühle Photo Rag
27.56 x 19.69 inch
Edition 1/5
$ 3,000
Jannes Linders
Stedelijk Museum, Amsterdam, 2012

Architect: Benthem Crouwel Architects

Hahnemühle Photo Rag
25,98 x 39,37 inch
Edition 1/5
$ 5,500
Jannes Linders
Stedelijk Museum, Amsterdam, 2012

Architect: Benthem Crouwel Architects

Hahnemühle Photo Rag
19.69 × 27.56 inch
Edition 1/5
$3,000
Jannes Linders
Amsterdam Central Station, 2015

Architect: Benthem Crouwel Architects
Object: Bus Drivers Building, Amsterdam Central Station
Year: 2015

Hahnemühle Photo Rag
19,69 × 27,56 inch
Edition 1/5
$ 3,000
Jannes Linders

Hahnemühle Photo Rag
27,56 x 19,69 inch
Edition 1/5
$ 3,000
The work of Dutch photographer Iwan Baan is characterized by the portrayal of the context, people, society and environment that occupy and surround architecture.

During Baan’s studies at the Royal Academy of Art in The Hague, Jannes Linders was one of his teachers. Baan collaborates with the world’s foremost architects, photographing institutional, public and private projects by Rem Koolhaas / OMA, Herzog & de Meuron, SANAA, Morphosis, Frank Gehry, Toyo Ito, Steven Holl, Diller Scofidio + Renfro, Zaha Hadid Architects, and younger architects like Sou Fujimoto, SO-IL and Selgas Cano.

Iwan Baan also documents social initiatives, such as schools, libraries and community centers in Africa, Asia and Latin America. His images appear frequently in The New York Times, Domus, Abitare and The New Yorker.

The photos in this exhibition were published in the book Insular Insight. They depict the islands of Naoshima, Teshima and Inujima in Japan’s Seto Inland Sea, all places of pilgrimage for enthusiasts of contemporary art and architecture. Alongside work in public spaces and site-specific installations, the islands feature numerous museums and collections of contemporary art. They are home to buildings by architects such as Kazuyo Sejima and Ruye Nishizawa (SANAA), Tadao Ando and Hiroshi Sambuichi, as well as works of art by Richard Long, Christian Boltanski, Walter de Maria and many other artists.

The photographs of Iwan Baan, which move between tiny details and grand panoramas, create a comprehensive portrait of the islands and their fluid transitions between nature, art and architecture.
Iwan Baan
Seto Islands, 2011
Printed on Hahnemühle Photo Rag
17,72 × 27,56 inch
Edition 1/6
$ 4,000
Iwan Baan
Naoshima, 2011
Printed on Hahnemühle Photo Rag
17,72 × 27,56 inch
Edition 1/6
$ 4,000
Iwan Baan
Inujima, 2011

Printed on Hahnemühle Photo Rag
17,72 x 27,56 inch
Edition 1/6
$ 4,000
Iwan Baan
Naoshima, 2011
Printed on Hahnemühle Photo Rag
17,72 x 27,56 inch
Edition 1/6
$ 4,000
Iwan Baan
Naoshima, 2011

Printed on Hahnemühle Photo Rag
25.98 x 39.37 inch
Edition 1/6
$ 9,000
Iwan Baan
Naoshima, 2011

Printed on Hahnemühle Photo Rag
25.98 x 39.37 inch
Edition 1/6
$ 9,000
Iwan Baan
Miami, 2013
Printed on Hahnemühle Photo Rag
47,24 x 70,87 inch
Edition 1/3
$ 18,500
Iwan Baan  
Naoshima, 2011  
Printed on Hahnemühle Photo Rag  
25,98 x 39,37 inch  
Edition 1/6  
$ 9,000
Ossip van Duivenbode studied the history of architecture before beginning his career as a photographer in 2010. His clients consist of architectural firms (OMA / Rem Koolhaas, MVRDV), publishers and cultural institutions. His work has appeared in many books, magazines and online design and architecture platforms, such as Dezeen.com.

Van Duivenbode’s hometown of Rotterdam, the second largest city in the Netherlands, features strongly in his work. This is because Rotterdam has become the country’s leading city for outstanding architecture; landmark buildings and experimental construction have shaped its impressive skyline.

Starting in 2013, some very interesting new buildings opened in Rotterdam, such as De Rotterdam, designed by OMA / Rem Koolhaas, is conceived as a vertical city. Three interconnected mixed-use towers accommodate offices, apartments, a hotel, conference facilities, shops, restaurants and cafes.

In 2014 the colossal market hall by MVRDV opened its doors: a place where food and housing are harmoniously combined in a spectacular arch. Inside, artist Arno Coenen has created the artwork the Horn of Plenty, covering an area of 118,000 square feet.

The design of Rotterdam’s Central Station, which also opened in 2014, is a cooperation between Benthem Crouwel Architects, Meyer & Van Schooten Architects and West 8. The tall glass and timber concourse on the city side is clearly the main gateway to the metropolitan city center. The new building’s shape expresses the internal logistics of this transport hub and points the way to the city’s heart.

In his work Van Duivenbode researches the influence of a building on its surroundings. What are the interesting details and how do they relate to the people?
Ossip van Duivenbode
De Rotterdam, 2015

Architect: Rem Koolhaas / OMA
Object: De Rotterdam (offices, apartments, a hotel, conference facilities, shops, restaurants, and cafes
Year: 2013

Inkt jet print
19,69 × 29,53 inch
Edition 1/5
$ 2,500
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<tr>
<th>Ossip van Duivenbode</th>
<th>Architect: Rem Koolhaas / OMA</th>
<th>Inkt jet print</th>
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<td>De Rotterdam, 2015</td>
<td>Object: De Rotterdam (offices, apartments, a hotel, conference facilities, shops, restaurants, and cafes) Year: 2013</td>
<td>19.69 × 29.53 inch Edition 1/5 $ 2,500</td>
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Ossip van Duivenbode
Erasmus Bridge, 2015

Architect: UNStudio / Ben van Berkel
Object: Bridge crossing the river Maas
Year: 1996

Inkt jet print
19,69 x 29,53 inch
Edition 1/5
$ 2,500
Ossip van Duivenbode
The Markthal, 2015

Architect: MVRDV
Object: Market hall, 228 apartments and a parking garage
Year: 2014

Inkt jet print
29,53 × 19,69
Edition 1/5
$ 2,500
Ossip van Duivenbode
The Markthal, 2015

Architect: MVRDV
Object: Market hall, 228 apartments and a parking garage
Year: 2014

Inkt jet print
19,69 x 29,53 inch
Edition 1/5
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<th>Ossip van Duivenbode</th>
<th>Rotterdam Central Station, 2014</th>
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<td>Architect: Team CS</td>
<td>(a cooperation of Benthem</td>
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Ossip van Duivenbode
Rotterdam Central Station, 2014

Architect: Team CS
(a cooperation of Benthem Crouwel Architects, MVSA Meyer en Van Schooten Architecten and West 8)
Object: Rotterdam Central Station
Year: 2014

Inkt jet print
19,69 x 29,53 inch
Edition 1/5
$ 2,500
Ossip van Duivenbode
Timmerhuis, 2015
Inkt jet print
19.69 × 29.53 inch
Edition 1/5
$ 2,500