

Rineke Dijkstra

Golani Brigade, Orev Unit, Elyacim, Israel, May 26, 1999, 1999

chromogenic print on paper
141.0 cm x 112.7 cm

Collection of the Vancouver Art
Gallery, Gift of Alison and Alan
Schwartz

VAG 2005.10.2



Photo: Trevor Mills, Vancouver Art Gallery

Rineke Dijkstra

Golani Brigade, Orev Unit, Elyacim, Israel, May 26, 1999, 1999

Artist's Biography

Nationality: Dutch

Born: 1959-06-02, Sittard, Netherlands

Died:

Rineke Dijkstra was born in 1959 in Sittard, the Netherlands in 1959. From 1981-1986 she attended the Gerrit Rietveld Academie in Amsterdam where she studied photography. While a student, Dijkstra worked for magazines in Amsterdam, photographing club kids. Dijkstra first began exhibiting her photographic work in 1992 and in a relatively brief time, she has developed an international reputation as one of the most critically acclaimed Dutch artists of her generation. She has had solo exhibitions at the Sprengel Museum in Hannover (1998), Museum Boymansvan Beuningen in Rotterdam (1998), Anthony d'Offay Gallery in London (1999), the Herzliya Museum of Art (1999), the Art Institute of Chicago (2001), and the Frans Halsmuseum (de Hallen) in Haarlem (2001-2002).

Dijkstra's work is influenced by practices as diverse as August Sander and Diane Arbus. The former is known for his interest in typologies of people, developed serially and providing a general sociological statement, while the latter is known for her specific self reflective images that remove the subject's ability to control the way in which they are represented. Dijkstra quotes Arbus in saying she too is interested in "the gap between intention and effect" in the way people present themselves and the way they are perceived. Dijkstra's portraits are distinguished by a singular empathy with her subjects. She has said "For me, it is essential to understand that everyone is alone. Not in the sense of loneliness, but rather in the sense that no one can completely understand someone else. I want to awaken definite sympathies for the person I have photographed."

Dijkstra continues to live and work in Amsterdam.

Source: Acquisition Justification

Artistic Context

Nationality: Dutch

Training: Gerrit Rietveld Academie, Amsterdam

Peers: Thomas Ruff, Thomas Struth; Diane Arbus; Robert Frank; Philip-Lorca diCorcia

Groups: photography; 20th century; 21st century

Provenance: donated by Alan and Alison Schwartz in 2005; Marian Goodman Gallery, New York

Subject: people in transitional moments; typologies of people; classical portraiture

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Other works in the Vancouver Art Gallery Collection

Rineke Dijkstra
Julie, Den Haag, Holland, 29 February 1994
chromogenic print
Vancouver Art Gallery Major Purchase and Acquisition Funds
VAG 2002.27.1

Rineke Dijkstra
Saskia, Harderwijk, Holland, 16 March 1994
chromogenic print on paper
Vancouver Art Gallery Major Purchase and Acquisition Funds
VAG 2002.27.2

Rineke Dijkstra
Tecla, Amsterdam, Holland, 16 May 1994
chromogenic print on paper
Vancouver Art Gallery Major Purchase and Acquisition Funds
VAG 2002.27.3

Rineke Dijkstra
Boy with Blue Water Bag
chromogenic print on paper
Gift of Alison and Alan Schwartz
VAG 2003.7.9

Rineke Dijkstra
School Boy and School Girl
chromogenic print on paper
Gift of Alison and Alan Schwartz
VAG 2003.7.10

Further Reading

Rineke Dijkstra: Beaches. Zurich: Codax Publisher, 1996.

Rineke Dijkstra: the Buzzclub, Liverpool, UK. Hannover: Sprengel Museum, 1998.

Rineke Dijkstra: Location. London: the Photographers' Gallery, 1997.

Rineke Dijkstra: Menschenbilder. Essen: Museum Folkwang, 1998.

Rineke Dijkstra: Portraits. Boston: Institute of Contemporary Art, Boston, 2001.

Exhibition History

Exhibitions at the Vancouver Art Gallery

75 Years of Collecting: British Masters, Group of Seven and Pop Icons.
February 4, 2006 - May 14, 2006.

Rineke Dijkstra

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Archival History

Justification

Acquisition Record

[transcription]

Rineke Dijkstra

b. 1959, Sittard, the Netherlands
Lives and works in Amsterdam

Golani Brigade, Orev Unit
Elyakim, Israel May 26, 1999
1999

chromogenic print, edition 1 of 10
150.5 x 179 cm (framed)

donor: Alison and Alan Schwartz

Appraised by: Galerie Max Hetzler and Marian Goodman Gallery

Provenance: From Marian Goodman Gallery to the Donors

Exhibited:

Artist Biography

Rineke Dijkstra was born in 1959 in Sittard, the Netherlands. Dijkstra first began exhibiting her photographic work in 1992 and in a relatively brief time, she has developed an international reputation as one of the most critically acclaimed Dutch artists of her generation. She has had solo exhibitions at the Sprengel Museum in Hannover (1998), Museum Boymansvan Beuningen in Rotterdam (1998), Anthony d'Offay Gallery in London (1999), the Herzliya Museum of Art (1999), the Art Institute of Chicago (2001), and the Frans Halsmuseum (de Hallen) in Haarlem (2001-2002).

Dijkstra has also participated extensively in group exhibitions including those at the Museum of Modern Art in New York (1997 and 1999), the Institute of Contemporary Art in London (1998), the Stedelijk Museum in Amsterdam (1999), the Fotomuseum im MA $\frac{1}{4}$ chner Stadtmuseum in Munich (2000), the Victoria & Albert Museum in London (2000), the Walker Art Centre in Minneapolis (2000), the Portland Art Museum (2000), the Milwaukee Art Museum (200), and the Tate Liverpool (2001). Her work was included in the 42nd Venice Biennial (1997) and the Berlin Biennial (1998).

Dijkstra is represented by Marian Goodman Gallery in New York and Max Hetzler Gallery in Berlin. She lives and works in Amsterdam.

Artist in Context

Dijkstra's work is influenced by practices as diverse as August Sander and Diane Arbus. The former is known for his interest in typologies of people, developed serially and providing a general sociological statement, while the latter is known for her specific self reflective images that remove the subject's ability to control the way in which they are represented. Dijkstra quotes Arbus in saying she too is interested in "the gap between intention and effect" in the way people present themselves and the way they are perceived. Dijkstra's portraits are distinguished by a singular empathy with her subjects. She has said "For me, it is essential to understand that everyone is alone. Not in the sense of loneliness, but rather in the sense that no one can completely understand someone else. I want to awaken definite sympathies for the person I have photographed."

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Works Under Consideration

The work under consideration is a frontal portrait of a young man who is a member of the Golani Brigade. The soldier is photographed dressed in military garb and holding a firearm while standing alone in a simple landscape. This work, as with her portraits generally, resembles a classical portrait with the young man depicted standing, frontally posed and isolated against a minimal background. The work is part of a series of portraits Dijkstra completed on members of the Golani Brigade.

Dijkstra often works in series and she typically documents people in transitional moments: mothers who have just given birth, young people entering the military, matadors who have been bloodied in bullfights, young club goers just off the dance floor and prepubescent bathers on American and European beaches. A sense of detachment that is almost clinical in tone is apparent in Dijkstra's work that can appear almost as a documentary of a particular group in a quasiscientific photographic series. However, Dijkstra's work also exposes her subjects in vulnerable moments. Her work draws on the ability of the camera to capture a significant or "true" moment, while simultaneously revealing the photograph as a construction that is arranged and recorded by the artist.

Justification

The Gallery has five works by Rineke Dijkstra in the collection. Dijkstra's practice, characterized by formal classicism and conceptual rigor, finds parallel in work by Jin-me Yoon, Thomas Ruff, Thomas Struth and Angela Grauerholz, already in the Gallery's collection. Dijkstra's work is an important addition of contemporary conceptual photography to the collection. The work is in good condition.

Recommend acceptance.

Bruce Grenville
Senior Curator

Research: Emmy Lee
Assistant Curator

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