PAN
AMSTERDAM

# THE MILLEN HOUSE

Tweelingzusters

Carel Visser (NL, 1928–2015)
Tweelingzusters, 1991

Wood, Signed & dated in pencil
Unique piece
Dimensions: 37 x 68 x 17 cm

Provenance: Richard Foncke Gallery, Belgium (original invoice present); Private Collection, Belgium.

Exhibited: De Verwondering, Museum Van Reekum, Apeldoorn, 1992.

Literature: De Verwondering, Museum Van Reekum, 1992 (illustrated).

Created in 1991, *Tweelingzusters* is one of the most significant sculptural works from Carel Visser's late period. Executed in wood and signed and dated in pencil, the sculpture belongs to a series of works inspired by a deeply personal observation: the embrace between Visser's wife and her twin sister. The quiet encounter between two nearly identical figures became a lasting source of inspiration, to which the artist returned repeatedly throughout the 1990s and beyond.

This unique wooden sculpture occupies a special place within that development. While Visser later revisited the motif in bronze and metal and in a numbered edition produced around 2000, this work preserves the immediacy of the original material. The rough-cut surfaces, visible tool marks and tactile construction reveal a direct engagement with wood, qualities that Visser deliberately retained even when translating the composition into bronze. Rather than disguising the making process, he allowed the physical memory of carving to remain integral to the work.

The sculpture combines formal restraint with emotional resonance. As throughout Visser's oeuvre, repetition is never exact; two related forms stand in quiet dialogue, expressing balance through subtle difference rather than perfect symmetry. This tension between seriality and individuality became one of the defining characteristics of his mature practice.

*Tweelingzusters* was exhibited in De Verwondering at Museum Van Reekum, Apeldoorn, in 1992 and is illustrated in the accompanying exhibition catalogue.

Acquired directly from Richard Foncke Gallery, Belgium, and preserved in the same private collection ever since, the work retains an exceptional provenance, further underlining its importance within Visser's oeuvre.

*Tweelingzusters* comes from an private collection in Belgium, where it remained from its acquisition at Richard Foncke Gallery until the present day. Accompanied by the original gallery invoice, the sculpture is presented at PAN Amsterdam together with the collage *Hoogvlieger* (1991) and the graphite drawing *Boom* (1993), both from the same provenance and likewise retaining their original invoices. Seen together, these three works offer an exceptional glimpse into Visser's practice during the early 1990s, revealing how sculpture, collage and drawing developed in parallel through shared explorations of form, material and repetition.