

TRIGGER WARNING: MENTIONS OF (SEXUAL) VIOLENCE

The article contains explicit content and accounts of violence, rape and sexual assault. This may trigger a strong response, read with care.

Disclaimer

This is an unofficial translation of newspaper article 'Hoe een kunstenaar carrière maakt onder aanhoudende beschuldigingen van aanranding en verkrachting' published by NRC Media on 30 October 2020 and written by journalists Lucette ter Borg and Carola Houtekamer. Any differences in translation compared to the original article (and mistakes) are mine.

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Link to original article (Dutch): <https://www.nrc.nl/nieuws/2020/10/30/hoe-een-kunstenaar-carriere-maakt-onder-aanhoudende-beschuldigingen-van-aanranding-en-verkrachting-a4018047> (www.nrc.nl), published by NRC on 30 October 2020, consulted 3 November 2020.

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Passatore, Italy, 21 December 2020.

How an artist makes a career despite persistent allegations of sexual assault, rape and sexual violence

Sexual violence For years, a Dutch artist has been accused of rape, sexual assault, violence and stalking, for years. It hasn't gotten in the way of his career. At least five victims filed a complaint; the judicial authorities only recently started an investigation. *NRC* spoke to about 80 persons who were involved.

Written by Lucette ter Borg & Carola Houtekamer, published on 30 Oktober 2020.
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What's new?

- The Dutch visual artist Julian Andeweg has been accused of violence and sexually transgressive behavior, for years. At least **20 women and men** are known to *NRC* who say they have been victims of rape, sexual assault, assault, theft, stalking and/ or intimidation - sometimes systematically and for years.
- Art institutions, gallery owners and educational institutions have been **repeatedly warned** about Andeweg's cross-border behavior. But that has never stood in the way of the artist's successful career.
- This is evident from a three-month investigation, during which *NRC* spoke with about **80 people involved** and collected numerous documents and witness statements. As far as *NRC* can determine, the allegations span a period of 14 years. **At least five victims filed a complaint** and the judicial authorities have started an investigation.

He is standing in the hallway of the Van Nelle factory in Rotterdam. It is 3 February of this year and the opening day; VIP-only, at the Art Rotterdam Art Fair. In the monumental factory, art collectors, curators, museum directors, young artists and other enthusiasts throng around the latest contemporary works of art; that more than a hundred galleries have to offer. Construction contractor, art collector and former gallery owner Jaap Sleper already bought quite a bit of art that day, he tells the two young women who are smoking next to him.

He knows one of them well. He represented her when she was not yet at the Rijksakademie in Amsterdam and Sleper was still running a gallery in Utrecht. "What did you buy, Jaap?" the woman asks curiously.

"Two paintings by Juliaan Andeweg", responds Sleper. "A purple abstract with pink and something poison green."

"From Andeweg?" she says. "Oh, that guy drugs and rapes women."

Jaap Sleper tells NRC about the incident over the telephone. "I don't want paintings of a rapist in the house. No, I have two daughters." So he walks back to Martin van Zomeren's gallery where Andeweg's work hangs. Sleper: "I told Van Zomeren what I had heard and whether he wanted to take those two paintings back. I offered to buy work from another artist. Van Zomeren agreed to it. I received a voucher of 7,800 euros."

Art Rotterdam 2020 attracted nearly 30.000 visitors in four days. A lot is sold, also to museums. But for Julian Andeweg - he added the second 'a' in his first name himself - this year's edition feels like a thorn in his side: Something cost him a considerable sum of money and he thinks he knows who is responsible for it.

Using an unlisted number, he calls another young woman. She is 26 and a visual artist just like Andeweg. She works a lot with ceramics. "You fucking liar," he shouts. "How dare you! This is costing me money. I'm going to destroy you. You women are terrible. Yet I only do good things for you."

He is the archetypal bad boy, an artist who is intemperate with alcohol and drugs, but also quotes Goethe

After the conversation, the woman has a panic attack. Two years ago, Andeweg drugged her and raped her, as she would tell the police later. He's been stalking her ever since. He sends her verbally abusive messages via Facebook Messenger and via e-mail. He calls her and writes messages to her friends on their Instagram accounts. She blocked all of his accounts. She deleted his phone numbers. She has forbidden him to come to her exhibitions. She hired a lawyer, who sent Andeweg a registered letter twice, warning him to leave her alone. In vain.

Archetypal bad boy

Julian Frenky Andeweg is a Dutch artist, just 34 years old and a rising star. He graduates from the Royal Academy of Arts (Koninklijke Akademie der Beeldende Kunsten, 'KABK', also: the 'Academy') in The Hague in 2012. In 2015, he applies for a highly coveted

residency at the Rijksakademie in Amsterdam and got accepted. In 2018 he was nominated for the Royal Prize for Painting. At the fancy opening event at the Dutch Royal Palace, he has his picture taken with the King of the Netherlands.

Andeweg makes installations, paintings and sculptures. He achieved serious acclaim with his vertically pleated paintings on fiberglass. They represented the rise and fall of Hermes, the Greek god who guided souls into the afterlife. *Boreas*, a work made of ceramic braziers, caused furor at the Rijksakademie in 2016. The work symbolized the entrance to the underworld. Andeweg finds inspiration in classical and Germanic mythology. Take the *Walküre*, for example: In one of the episodes of documentary series *Kunst is Lang*, in 2017, he states that he sometimes sees them riding in their chariot in the sky above the city. He finds inspiration in the pop music of the Smiths, the Ramones and the Queens as well as in the Bible, the Virgin Mary, Satanism, anthroposophy and alchemy.

The Nederlandsche Bank, ABN Amro bank, Leiden University Medical Center and the Bonnefantenmuseum own works by Andeweg. In 2019, Andeweg curated the opening exhibition at the opening of the creative hotspot Capital C in the renovated Beurs van Berlage in Amsterdam. The Mondriaan Fund supported him. In 2015, he received 50,000 euros for the residency at the Rijksakademie. In 2017, he received 38.000 euros for a scholarship for proven talent. Additionally, numerous other funds made a contribution for exhibitions and paid artist's fees.

Collectors who buy his work are attracted by the image of the almost two meter tall Andeweg. He is the archetypal *bad boy*, an artist who is intemperate with alcohol and drugs, but also quotes Goethe. When Andeweg appears at an opening or party, he always has girls around him, and occasionally, things break.

Victims

On 20 July of this year, NRC receives a message from a woman. Whether she could come and talk about a Dutch artist, whom she describes as “the Harvey Weinstein of the art world”, a reference to the movie tycoon whose sexual crimes were exposed by [The New York Times](#) in 2017. She writes that the artist abused countless women. A first conversation takes place. She brings another victim along for the second conversation. Their stories and the documentation they provide, convince NRC that further investigation is warranted. Over the following months, NRC speaks to 80 women and men at home and abroad - many of them multiple times. From the conversations it becomes clear that transgressive behavior does not have to stand in the way of a successful career in the arts. They also show how women and men can become entangled in destructive relationships.

NRC spoke to four women who made a statement to the police that they had been victims of rape and sexual assault, domestic violence, intimidation and/or stalking. Nine additional allegations of sexual assault, sometimes combined with systematic intimidation and/or

assault, are also known to the newspaper. One woman, whom Andeweg moves in with, says she was beaten or kicked almost weekly for two years. Another woman says that he pushed her against the wall in a dark room for no reason, grabbed her crotch and tried to push his fingers in. "Literally a grab them by the pussy-moment", she says. "It was that my clothes got in the way, but otherwise..." Yet another woman is too traumatized to speak and relive her relationship with "natural disaster" Julian. She does not contribute to this article, but former fellow students confirm the violence that was done to her.

ABOUT THIS ARTICLE

This article makes **serious allegations** about events between two people, where there would very often be no witnesses. In addition to those directly involved, NRC therefore spoke to **dozens of people** who indirectly witnessed described events, such as friends who were called the day after a rape, parents who saw their child with a black eye, friends who were present when the violent incidents happened. There are also diary excerpts supporting the allegations, as well as photos, videos, phone call records of telecom providers, apps, mails, chat conversations and messages via social media.

The man concerned is **famous in the art world** and in that sense has a public status. NRC has weighed his right to privacy against the public interest given this status and the seriousness and frequency of the accusations against him. This has led to the decision to mention his name in this article. Naturally, contact was sought with him. He chose not to respond.

Seven men and women, known to the newspaper, say they are 'only' victims of threats and/or theft by Andeweg. From one of the men, Andeweg steals a work of art. Another is grabbed by the throat at a party and told "I want to fuck you like you're my brother, and rape you like you're my girlfriend." Almost all people in this investigation have been threatened via email, app or Messenger - sometimes for weeks, sometimes for years. Reports available to NRC report statements as "Cancer-elf", "You are shit under my shoes (-). The next time I meet you, I will show you". "Tread carefully or I will end your life." "I am more than willing to destroy you."

That's at least twenty victims. The newspaper also spoke to a number of persons who said they were victims, but where NRC could not find sufficient evidence for their stories to be published. The transgressive behavior, often under the influence of alcohol and drugs, spans a period of at least 14 years, from Andeweg's high school days to the last known physical threat at a party organized by the Kunstverein Art Association last December and threat messages reported this year. At the moment, at least five formal reports had been filed and multiple incidents had been reported with the police against Andeweg, in several cities.

“Literally a grab them by the pussy moment,” she says. “It was that my clothes got in the way.”

Apple of her eye

Julian Andeweg grew up in a working-class neighborhood in The Hague, the Netherlands. His parents are “the sweetest,” say several involved. His father has been home sick for decades, his mother is a civil servant. Andeweg's mother idolized her son, a boy who likes to sing along to real tear-jerkers, but always has his nose in a book. She goes with him to the shooting gallery at the carnival fair, has a steak with him before the traditional Christmas concert and visits his exhibitions. He is the apple of her eye.

She categorically dismisses any criticism about the apple of her eye. As a teenager, Andeweg pulls one of his first girlfriends by the hair during a jealous argument and, according to her, beats her “jaws black and blue”. Also, he cheats. When the girl informs Andeweg's mother, the mother tells her to just get over it. Her son is “a good boy.” A later girlfriend whom he also abuses, sends the mother a cry for help. Andeweg's mother responds: “You think that you can influence us with what Julian has done to you, but this is based on your lack of understanding in love. (-) I know my children like no other. I know what they are doing and what they are capable of. (-) You can only handle this if you truly love that person. It's the only way.”

“As a teenager, Andeweg pulls one of his first girlfriends by the hair during jealous arguments and, according to her, “beats her jaws black and blue”

That later girlfriend is a young woman whom in the year 2006 studies European Studies at The Hague University of Applied Sciences (the ‘Haagsche Hogeschool’). Andeweg joins the University that year to study Cultural Social Development. He wants to become a social worker. At the end of 2006 they get together “almost immediately” - according to the girlfriend. “He was charming, looked very different than the others. He had a head full of curls, was very alternative. I was very much into music, creative people and art. The university environment was not like that at all. Julian wrote, he made music, he was rowdy and full of life. So I fell very much in love with him. He looked like he could be in a band. That is your dream when you are 21.”

In 2007, the young woman goes to Salerno, Italy, on a six months exchange program. Andeweg decides to follow his girlfriend. The idea is that he will look for a job there. She estimates that he did not last more than a month at the job. From then on, he lives off her money.

In Italy, he kicks her in the stomach for the first time. "It was because of something very trivial. He couldn't find his socks."

After six months, they return to The Hague and move into a ground floor apartment in the Laakkwartier district together. They lay floors, paint the walls. It is an optimistic time. "He could make me feel like we were a team," says the woman. "I felt like I was the sweetest person in the world. 'We're getting married, we're getting old together. Oh, if you would leave it would break my heart.' He said things like that. He also made threats: 'Then I will kill myself.'"

Before Andeweg moves in with her, he starts using hard drugs. His girlfriend sees that the magic mushrooms he took trigger something in him. "He had a very dark experience and it was as if he got stuck in it." From then on he becomes stranger and stranger. "At times he began to oracle madly," she says. "He was already an unusual person before that, but I think the hard drugs made everything worse. It was as if he was ill."

The violence normalizes in the Laakkwartier: Him kicking her in her thighs, in her stomach, in her back and in her shins. Andeweg throws a lamp at her, hits her against the head with cutlery. He throws her against the wall, to the floor, off a high staircase in a nightclub. In their house, the door is often broken and broken glass often lies around. In a two-page statement to the police in 2013, she writes: "In the two years I was with him, he threatened and abused me so often that I could not possibly recall each incident."

Her mother and stepfather see her with a black eye. Her father sees Andeweg with a bandaged foot, after kicking in a woman's cupboard. Often, the woman later explains to the police, he would block her way in their home by standing in front of her. This could last ten minutes or an hour. When she gets completely upset about him not letting her go, he starts filming her.

Video

In August 2008 Andeweg is accepted at the KABK. But their relationship deteriorates. That year he rapes her anally in her sleep, she says. "That was not something we did in our normal sex life. He recorded it on video and showed it to me the next morning. 'Look how tender that is,' he said." Weeping now, she states: "A concept like 'consent' - people didn't talk about that at the time. And when you are already being violated, then you do not realize that this is rape. When I look back on it now, it makes me nauseous."

It's complicated: how deep asleep do you have to be to not notice that you are having anal sex? According to the woman's best friend, she drank a lot in those days. Two to three times a week she gets completely wasted. In 2007 and 2008, the woman calls her friend "between five and ten times, sometimes in total panic". She suspects she was raped

because everything hurts in her pubic area. That friend says: "I was very worried about her. I didn't trust Julian. I thought he was a complete madman with his gossip about satanic stuff." One of his former and often threatened friends later asks Andeweg: "But you don't rape women, do you?" "I certainly do," is the answer.

The woman does not go to the police. "That didn't cross my mind, no." she says. "I had become a part of the dynamic. I was young and I was not sure what to do. I have a strong will. I didn't think I was a very easy person to be with and I blamed myself." In October 2008, her mother intervenes. Andeweg had thrown her daughter against the garden fence at the daughter's house and physically abused her. "You have to report it, now." says the mother. "Also for the women who come after you." The same day the mother and her partner replace the locks of the house in the Laakkwartier. Andeweg can pick up his belongs the day after.

The months after the break-up are "blurry" for the young woman. Her parents do not know that she still sees Andeweg sometimes. One of the first days of February 2009, he comes by and explodes with rage, without an inexplicable reason. He throws her onto a mattress and starts screaming, telling her: "This is not how the story should end. I should just fuck you." Then he jumps on top of her. "I begged him to get off me, not to rape me."

Andeweg comes to his senses and leaves. But a week later he is back at her doorstep. He breaks into the house after a hard night of partying: He goes through the neighboring gardens, into the backyard, kicks down the fence and forces himself into the house. "He walked in with a large knife," says the woman, "held it like that" - she gestures with her hand in front of her chest - "and stared at my new boyfriend."

The new boyfriend recalls an "an absolutely horrific night". "We both pretended it was perfectly normal for Julian to be there in the room. We just started chatting about music and LPs." When the situation calmed down, another sense of unease will come to him. "I had only been with my girlfriend for a short time at that point, I was madly in love with her. But now I witnessed a couple completely absorbed with each other. I felt like an outsider." He leaves.

Andeweg stays. The woman still does not understand why her ex stayed overnight. But during a 'relaxed' conversation two days later, where they talk about their respective new loves - Andeweg also had an eye on someone - he nevertheless ignites in anger. He gets up, puts on his army boots, walks to the kitchen, takes the bag out of the trash can, climbs on the bed, presses his boots on her neck, spits on her, pulls her hair, empties the trash bag on her head, grabs the pack of yogurt and empties the content on her head. "I called 112," the woman says. "I thought - I'm dying, this is it. I yelled for him to leave, and yes, he eventually left."

The police came and asked who did this to her. "But I couldn't... I was standing there with my hair full of trash and yogurt... I couldn't say his name." She cries: "I am so sorry. If I had done that, action would have been taken earlier, then I could have stopped it."

Three-piece suit

From the moment Andeweg applied for admission to the KABK in 2008, he stood out from the crowd: a tall guy in a three-piece suit with a tie, everything full of paint stains, big mouth. In those early years he was "obsessed" with the British pop icon Morrissey and the Virgin Mary, a former classmate recalls. The young, impressionable and somewhat quiet classmate becomes enchanted by the stories about Maria who supposedly appeared to Andeweg. Soon, the two get into a relationship. She is the love of his life, he proclaims. She was meant for him, she is his muse, his light. He has her name tattooed in a heart on his still empty chest. The relationship between the two unfolds in full view of staff and students at the KABK. "Everyone thought: those two really found each other," said a former student. The two run after each other screaming, argue in the hallways. "It was all very passionate," as one teacher recalls.

The staff of the KABK now finds Andeweg's artistic development "extremely interesting"

Classmates see that drugs are a strong component of the relationship and suspect that there was violence at play. For example, they see her come into the Academy crying and with a black eye, or see Andeweg screaming at her doorstep. Later, after she relationship ends, the woman steps out of the art world, moves away, deletes all her social media profiles, changes phone number and refuses all contact with Andeweg, who continues to message her for years to come. He has 'indian giver' tattooed on his chest above her name, a term for someone who never gives anything without expecting something in return. She does not want to participate in this article nor make any accusations.

At the same time, the staff of the Academy finds Andeweg's artistic development "extremely interesting", says a former student. They hear how Johan van Oord, head of the Visual Arts department and teacher Martijn Verhoeven express their admiration for his work. They praise his rock 'n roll image and quickly characterize him as "a real artist", according to a former student. Another fellow student says that Verhoeven once dedicates half of a class to Andeweg. "He said that Julian had such an interesting view on art." Another former student who was attacked by Andeweg states: "That made it difficult to file a complaint about him."

Some staff members can often be hovering around Andeweg at parties, also at students' homes. "The boundary between work and private life became blurred for some teachers," said a former student. Several witnesses independently confirm that a particular staff member sometimes joins in on a line of coke at those parties, or flirts with young women. The teacher in question strongly denies that.

At the painting studios at the KABK, Andeweg holds 'funday Monday' drug parties with his friends. He defaces the work of fellow students, drinks, steals belongings from classmates, leaves coke on artworks. "It started in the daytime," said a former student, "and continued until ten at night when the academy closed." Andeweg speaks for the most part of the class meeting and holds monologues about his interests: Catholicism, alchemy, racial theories. For his graduation in 2012, he will be assigned one of the academy's largest classrooms.

Nightlife

Girls and boys are fascinated by the charismatic Andeweg. "The first time I met him," recalls one boy, "I was on my tram home from my parents. Then Julian got on, in a suit and with an umbrella in his hand. He sat down next to me and said, 'You're going to be big one day.' He gives you the feeling that he sees you - for the first time somebody really sees you. That is unforgettable."

One of his oldest friends is still young when he meets Andeweg. It is 2006 and he is 16 years old, Andeweg 21. "He looked like Sid Vicious from the Sex Pistols," says the friend. "We were all very fashion-conscious and alternative back then - but he stood out. He immediately connected with me, showered me with praise. He showed me the nightlife. Drugs were definitely always a part of that." The student, four years his junior, is thrilled that the older artist pays attention to him. With his working-class upbringing, Andeweg is very different from him, who has highly educated parents. Andeweg is charming, extremely funny, fascinating in his limitlessness, but also unpredictable and violent. If the boy does not answer the phone fast enough according to Andeweg's liking, he receives abusive messages: "Next time I'll cut your throat, you bitch, eat dick." Threats and disparaging comments were the order of the day for years, according to the boy, who breaks contact with Andeweg in 2018.

Andeweg sometimes makes an attempt to reconcile by way of performance. He suddenly shows up at the young student's schoolyard, a week after one of their clashes. He carries a briefcase, has shaved hair, wearing a long coat and army boots and takes the boy to the forest. Under the trees he tells a story in stilted Dutch and English. The woods, that tall man with that briefcase spitting out sentences: it is as if the student was watching a scene from a movie.

The student is thrilled that the older artist pays attention to him

At the KABK, Andewegs regular group of friends is composed of a fashion designer, an installation artist and a painter, the latter both from his class. Later, Andeweg will have an exhibition with the classmates at De Nederlandsche Bank and the Bonnefantenmuseum in Maastricht, among others. A visual artist and a man of Polish descent are also part of the group. The latter does not study at the Academy but everyone knows that he can provide cocaine. The man is only expelled from Academy premises after multiple years. The friendship revolves around the consumption of drugs and alcohol.

In the summer of 2012, Andeweg will graduate with a nice grade, an eight (out of ten). He does not leave the Academy but, like many other students, continues to use the workshops and attend all parties and drinks.

Provocatively, he scatters racist statements. A black student from the KABK: "Always joking about my hair or giving his opinion on people of color." The student boxed for eight years, so he is not intimidated by Andeweg. The situation escalates at a Christmas drink when the student dealt Andeweg a direct punch, slitting his eyebrow.

Between the summer of 2012 and in 2013, Andeweg assaults or rapes at least four young women, these women say - some several times. The youngest is 19. A former student says: "Andeweg always picked out the freshmen." The four were kissed against their will, grabbed between their legs, rough-handed and fingered at parties against their will. He 'has' those girls in addition to his new, steady girlfriend, with whom he moves in. That relationship also ends in violence, in 2013.

One of Andeweg's victims is a freshman whom he assaults several times and rapes once, she says. When the woman started studying at the KABK, she is insecure about herself and the work she makes. She is flattered when Andeweg compliments her on her art. The fact that Andeweg has a steady girlfriend does not prevent him from grabbing her breasts unsolicited, several times, in 2013. "As if it were normal," she says. "So normal that I also started to find it normal."

When Andweg's steady relationship ends, the young woman has sex with him for the first time, in his studio. The sex is voluntary but "not enjoyable," she says. "I had to give him a blowjob and that was it." On a later occasion, anal sex follows without any introduction.

Why did she agree to this? "I felt worthless. But when I got attention from him, it just felt really good. And everyone in the art world gave him shows. I thought: This must be part of it."

In exchange for attention, Andeweg demands sex and cocaine. Correspondence confirms that he gets angry if she doesn't provide it. He rapes her once, by fingering her very hard, despite her resisting. "Sorry about yesterday man, really stupid of me", he texts the next day. Just before New Year's Eve 2013, he put her in a headlock at a friend's house, pushes her to the floor, forces her legs apart, and says, "I want to see your pussy." The next day when Andeweg claims that she is lying and made it all up, she has had enough. She ignores him from now on.

The board of the KABK has been informally aware of Andeweg's misconduct for years. It was impossible for them to get it under control. In his third year of study, the head of department, Mr. Van Oord, had him sign a 'behavioral protocol'. The protocol, which is also in the hands of NRC, states that students have complained about Andeweg 'destroying' and 'damaging' the work of fellow students, 'stealing', 'smoking and drinking alcohol', 'spoiling' the didactic climate, and behave in a manner which makes others feel 'intimidated'. A suspension of two weeks follows.

On 17 September 2013, Andeweg's behavior in the outside world makes its way back to the Academy, when the parents of the woman with whom Andeweg lived in the Laakkwartier sent the board a desperate appeal, urgently pressing the Academy to take measures. Their other child just started at the KABK and they request a meeting to discuss safety at the Academy. The director at the time, Jack Verduyn Lunel, delegates the matter to his secretary. The stepfather tells the secretary about Andeweg's fights, drug use, thefts and assaults within the Academy. The stepfather adds that the staff is aware of this. He demands that the matter be investigated. After all, Andeweg still hangs around the Academy "like a predator".

Witnesses say that 'everyone in the art world in The Hague' is aware of the misconduct

Over the phone, the parents are told that the information about the assaults is completely new to the KABK. A few weeks later the stepfather sends another email. "It remains difficult for us to understand that [the staff, ed.] simply accept the presence of an ex-student who has committed so many transgressions (known to you) - drugs, assault, violence, stalking, theft - and still associates with him." There is no further investigation. Only when Andeweg gets into a fight with the black student at the Christmas drink in 2013, the director had enough of it. Only then does he deny Andeweg access to the Academy. A year later, the Academy asks Andeweg to give new Academy students a tour of an exhibition with his work, elsewhere in The Hague.

Own workshop

Andeweg's professional career is blossoming. Two important galleries in Amsterdam - that of Juliette Jongma and Martin van Zomeren - organize exhibitions of his work. He sets up several exhibitions with friends. In 2015, he and 24 others were chosen from over a thousand applicants for the Rijksakademie program in Amsterdam. He starts to believe in himself more and more. He receives a large grant from the Mondriaan Fund as well as his own studio at the Rijksakademie. Famous artists and collectors stop by to see him. His network is expanding at lightning speed. "He had a kind of stardom around him at the time," says a curator.

During his years at the Rijksakademie, Andeweg made at least three new victims of sexual and/or domestic violence in 2015 and 2016, as well as at least three in 2018 and 2019, according to statements made to NRC. According to a former KABK student he inserts his hand into her vagina and puts his tongue in her ear in an Amsterdam night café, under the influence of cocaine. According to witnesses, he had once tried to rape her in a stairwell of the Academy, back in 2008. On her way home, all she can do is cry. When she confronts him with it later, he writes back: "See, I can't remember that. So I can't say it's not true, but yeah."

A family friend who often visits sees her freeze, duck away, cry when Andeweg gets angry and threatens to hit her.

In 2015, another woman says that he grabbed her "very hard" under her skirt, by the buttocks, during an exhibition. In 2016 he grabbed a former Rijksakademie resident by the head and forced her to kiss him, she says. The woman punches him. "Then he sent me messages via Facebook, after which he deletes the account: he would make sure that no gallery would want to work with me anymore, he would talk to any curator of significance. I was scared whenever I biked home from my studio late at night." In February 2018, at a hip radio station in Amsterdam, he blocks the way of a young performance artist and brutally grabs her crotch, she says. He steals a work of art from an artist at the Rijksakademie, takes that work to the home of the woman he moved in with at the end of 2014. He lives with her for over two years - a period when he often berates her and, as time goes on, breaks her things and hits and kicks her during his weekly tantrums. NRC has photographs of her purple legs and buttocks. A family friend who often visits sees her freeze, duck away, cry when Andeweg gets angry and threatens to hit her. A guest who stays over witnesses a beating, to his own dismay.

Police reports

With so much violence going around, the question arises: Why have the incidents gone unreported for so long? How can a perpetrator like Andeweg go on for such a long time?

Fact is that women have tried reporting the crimes. In 2013, the girlfriend who lived with him in the Laakkwartier, made a statement to the Hague police together with her mother; this does not lead to further investigations. That same year, another ex-girlfriend also tried to file a report. That report was unsuccessful - the police is unable to find an explanation for this. The young student who was assaulted and raped several times during her time at the Academy, had called the police in 2018. She is so upset that the police advise her to go into therapy first, she says. The woman who works with ceramics, who says she was drugged and raped, tries to file a report in 2019, but the police tell her that the case is very difficult to prove. "It's his story against yours," they said, "so there's nothing we can do for you." She insists and then reports Andeweg for stalking. The woman who is regularly beaten at home calls the Amsterdam police in 2020. She is told that they are not sure whether her report is necessary, because they already had so much information against Andeweg in their files.

The women's experiences at the various police stations fit into a pattern. Of the estimated 100.000 victims of sexual violence in the Netherlands every year, in the past year only 2.000 men and women reported to the police with information about rape. Only 687 of those resulted in an official police report. In that year, the judge only convicted 129 persons for rape. Officers investigating sexual offences can discourage victims from reporting the crime, when evidence is lacking or resistance is not evident. Sexual offenses are complex, and the police are always short of manpower.

It may explain how it is possible that Andeweg could make victims for fourteen years before the first police report (known to NRC) was filed, in April 2019.

Icy email

What did the art world know about all this? Many witnesses say that 'everyone in the art world in The Hague' is aware of the misconduct. That does not stop institutions from organizing exhibitions with Andeweg. Such as the Stroom exhibition space in The Hague, where Andeweg will be given a platform in the spring of 2014 and 2017; the second time the platform is larger and only shared with artist Voebe de Gruyter.

In May 2017, one of the earliest victims sends an icy email to Stroom director Arno van Roosmalen. She writes: „Julian Andeweg has repeatedly assaulted women. I have personally experienced this in a long-term relationship where domestic violence was routine. The wounds of these traumatic experiences will never heal completely.” Other women, she writes, are also victims of his, and she asks: "What perspective does Stroom

offer on misogyny, if a person who is known by many as a woman abuser is offered a platform?"

The gallery owner replies: "I am not his father. I like his work and it sells."

Van Roosmalen is quick to respond. "Julian is a complicated person," he admits. "Someone who is not always good, who pushes boundaries, uses different versions of the truth." But these are also "qualities that can attest to an intriguing and idiosyncratic artistry". He admits that he saw several "raised eyebrows" at the announcement of the exhibition and was warned by a The Hague exhibition producer, but that Andeweg is a "women abuser" is "unknown to us". He promises to "discuss internally" how to deal with such matters in the future. The woman does not hear anything back. Until recently, after NRC started asking questions.

The formerly abused ex-girlfriend is ahead of her time with her e-mail. In October of the same year, the Weinstein affair broke out. The hashtag #metoo is going viral on Twitter and Facebook . Worldwide, women and men dare to speak out about sexual violence. The same happens with Andeweg's victims. For example, the young student who was advised by the police to first go to therapy, calls the police again. Now she pushes through with her declaration.

Five people also approach gallery owner Martin van Zomeren, who represents Andeweg. One woman, Andeweg had put his hand in her crotch, addresses Van Zomeren at the Art Cologne art fair in April 2019. "What's it like working with an asshole like Julian?" He answers: "I am not his father. I like his work and it sells. I also believe in therapy." At the end of last year, a male person from the art world reports to the gallery owner that his girlfriend was threatened by Andeweg. At the beginning of this year, art collector Jaap Sleper returns two works by Andeweg to Art Rotterdam. Barely two weeks later, the woman who was grabbed in the crotch at the radio station sends an email to the gallery owner. She recounts what happened to her and that she is not the one. "I urge you to reconsider your decision to represent him," she writes. She is still waiting for a reply. And then there is café Saarein, opposite the gallery and where Andeweg has now been blacklisted. "I said to the gallery: That creepy guy will not come in here anymore," says the owner of the café.

Martin van Zomeren takes note of the complaints; does not further investigate, and organizes a special Corona exhibition with multiple works by Julian Andeweg in May of this year. In the meantime, after questions from NRC, he suspended the collaboration with Andeweg.

Litigation for defamation

Another victim speaks out. It is the young artist who works with ceramics, and who states that she was drugged and raped by Andeweg in 2018. In the summer of 2019, she receives an invitation from artist and curator Jan van der Ploeg to participate in the exhibition 'The Score' in the Amsterdam project space De Apotheek. In addition to her and a number of other well-known artists, Van der Ploeg also invites Andeweg.

When the line-up is announced, the woman writes to Van der Ploeg that she has experienced things with Andeweg "that are not okay". She writes that she is being threatened by him and that several women have had similar experiences with him. She only wants to participate if Andeweg does not.

She wakes up halfway through the night, she is undressed.

Van der Ploeg writes back the same day. "What a shame and annoying to hear. I was not aware of this. Your decision is very understandable and respected. It is a pity that it stands in the way of our cooperation for now."

Shortly after the correspondence, Andeweg starts emailing her. Apparently he knows about her letter. His emails quickly become intimidating. Andeweg threatens to sue for defamation. She forbids him to come to her exhibitions, but he keeps showing up there. She sees him cycling around her studio in The Hague. He regularly calls her, screaming. At an opening he defiantly shouts three times that he raped her.

After her first disappointing contact with the police in 2019, in which she is discouraged from filing a report due to lack of evidence, the woman hires a lawyer. She has them draft two letters, in which Andeweg is ordered to stop the stalking. In July this year, she files another report with the police.

Dead tired

The woman is dead tired. "I want this to stop." She often feels unsafe, she sleeps badly, is startled whenever she receives a phone call from an unknown number. She can't quite imagine how she ever became friends with Andeweg, when she started at the KABK and he graduated. Back then she still thought he was "sweet, hyper-intelligent and funny". He called himself some sort of uncle of hers. Years ago they had voluntary sex with each other. "It just happened." She can no longer imagine how.

She does remember - much more often than she would like - the evening of April 10, 2018.

They meet by chance at a vernissage in Amsterdam. Andeweg is in the company of another man. The woman has not eaten anything, gets drunk, they go from cafe to cafe. She drinks so much that she passes out. When she comes back to her senses, Andeweg is hovering above her, she would later state in a police report. He is putting white stuff in her nose, cocaine or ketamine. She has never taken drugs, she says, and does not want to. "What the fuck are you doing? I don't do drugs," she says. He replies, "We must go now, come with me."

Why she goes with him - she doesn't know. The night train to The Hague is not an option due to her extreme state of drunkenness. The two men take her to Andeweg's house on the Lauriergracht in Amsterdam. There, something short of a nightmare unfolds. These are the fragments she remembers.

A house with lots of stairs, a large space at the top. She passes out on a couch. She wakes up halfway through the night, she is undressed. The other man will tell her later that she took off her clothes herself. That she danced across the room. That she sat on their laps. Then she loses consciousness again.

She wakes up on the floor. She's lying on a rug. Her arms and legs are not responsive. This is not good, she thinks, I don't want this. The two men are walking around her. She says she doesn't want to. "I'm having my period. I don't want sex. I cannot have sex." "No problem," she hears the men say. "We've already taken out your tampon." She turns her head to the side and sees her used tampon lying by the bars of a staircase. She passes out again.

The next day she can barely stand on her feet. Her vagina hurts. She is very dizzy. She says she wants to go home, but Andeweg yells at her. The other man is also screaming. "I was in complete shock," she says. "I was so scared I stayed." When the other man is gone, Andeweg tries to have sex with her. She shouts that she doesn't want to, presses her legs together. Then he jerks off on her. Only then he lets her go.

The pain in her vagina lasts for days. She cannot cycle for three days, she says. She tells a friend that she will stop drinking straight away. On the train from Amsterdam to The Hague she immediately tells a friend that she had experienced a "hellish night" with Andeweg. She is mortified. Why did she get so drunk? After this night, she even had some sort of relationship with that other man for a few months. How could she be so stupid? She now sees the episode in a different light. "I felt so dirty for so long. Only now do I understand that this was not my fault. Julian's behavior is a crime and it destroys lives. This has to stop, also for the women who come after me."

Reactions? Onderzoek@nrc.nl

RESPONSES: 'WE KNEW HE WAS A DIFFICULT PERSON'

Julian Andeweg does not want to answer questions. He was approached two weeks ago for a rebuttal. First he agreed to an interview, which he canceled a day later. For questions, he referred to his lawyer. The newspaper sent the lawyer an extensive questionnaire, a week and a half ago. Andeweg promised to answer them. He decided against that again last Monday. He did not accept the offer to view the article before publication. He calls the investigation "a witch hunt."

Andeweg's mother does not respond to contact requests.

The Public Prosecution Service announced that it has started an investigation into Julian Andeweg. It does not want to respond to questions about discouragement from reporting of sexual assault victims.

Former director Jack Verduyn Lunel of the Royal Academy of Art (KABK) in The Hague said that during his directorate and until 2014 he received complaints about Andeweg's behavior. "We talked to him about that and he kept saying sorry." The complaints never concerned sexually transgressive behavior, until a letter reporting such matters was received from parents, in September 2013. After that, he did not investigate sexual transgressions and violent behavior or whether possible other victims had been made. "In my opinion it was difficult to ask all former students about this afterwards." He also not questioned any staff members who would have been aware of this. Unfortunately, the parents explicitly refused to give their names. I didn't feel that the parents were asking for that either. We started to keep an eye on him and denied him access to the Academy at the end of 2013. "Why the Academy asked Andeweg in 2014 to give young students from the KABK a tour remains unclear. That is after my time."

Former Head of Visual Arts Johan van Oord of the KABK says he drew up a behavioral protocol that the "forced" Andeweg to sign. When Andeweg did not comply, he suspended him for two weeks. He also had a bulkhead installed in the studio which Andeweg shared with two students after complaints about the intimidating way in which he spoke about their work. "That way they could work safely," he says.

Martijntje Hallmann, head of residency at the Rijksakademie, says he is not aware of sexually transgressive behavior by Andeweg during his residency at the Rijksakademie. "He had an unpredictable confrontational character but there were no complaints about sexual assault during his residency. We knew he was a difficult person. That's why we kept a close eye on him as a team. We think it is extremely important that the Rijksakademie is a safe place for everyone. Precisely because we work with people from all over the world, the Rijksakademie should be their home."

Curator Jan van der Ploeg of the group exhibition *The Score* in 2019 says that he "does not personally" know Andeweg and the woman who withdrew from an exhibition around Andeweg. When asked why he chose to leave Andeweg in the exhibition, he replied that this was "easier than persuading an artist to withdraw himself".

Gallery owner Martin van Zomeren can recall the two out of five times that he was approached by a victim or acquaintance of a victim with a complaint about Andeweg. He states that he asked Andeweg "once" whether the complaints were based on the truth. "Andeweg denied that". He further inquired once with someone else, he says. "I don't think it's my job as a gallery owner to further investigate these kinds of complaints. What an artist does in his spare time is up to him." Van Zomeren confirms that he never replied to the woman who sent him a letter in February 2020 about sexual violence by Andeweg. After questions from NRC, Van Zomeren put the collaboration with Andeweg on hold.

Arno van Roosmalen of the Stroom exhibition space says that he knew about inappropriate behavior by Andeweg, but not about allegations of sexual violence. "If Stroom had suspected that he was guilty of this, we would have reconsidered and revised the decision to let him exhibit." He never further informed the woman in question about the conversations that took place in Stroom after the author had come forth with her complaint. He regrets that. He has since contacted her.

The two friends of the KABK with whom Andeweg later exhibited say that "they will not be able to participate in this investigation" and that they do not want to comment. The Polish-born man does not respond to any of the newspaper's contact requests. The befriended fashion designer says that he "never noticed anything" of transgressive behavior and calls his relationship with Andeweg "not friendship, but purely professional". The visual artist says she has had no contact with Andeweg "for six months" and does not want to respond. The man who spent the night with Andeweg and the artist who works with ceramics does not respond to contact requests.

The man who spent the night with Andeweg and the artist who works with ceramics, was repeatedly asked for a response. At the time, he did not want to comment. Now, he does want to provide a statement. He feels that he was wrongly portrayed in a bad light in the article.

According to him, the night was not 10 April, but the night of 7 on 8 April 2018. He confirms that he was at Andeweg's house that night to protect the woman and that he and Andeweg took turns to have sex with the woman. The sex between him and the woman was initiated by the woman, according to him. When he wanted to take the woman home the following morning at half past nine, a huge fight broke out between him and Andeweg, whereby the man hits against things in Andeweg's house, the man states. After that, he leaves, while the woman stays with Andeweg.

(This reaction was added on 3 November 2020)