

Fondation Custodia

121 rue de Lille, Paris VII

Every day except Monday, from 12 to 6 pm

Cabinet of Dutch Drawings The 18th Century

Collection of the Royal Museums
of Fine Arts of Belgium

25 February - 14 May 2023



Musées royaux
des Beaux-Arts de Belgique

Gerrit Lamberts (Amsterdam 1776 – 1850 Amsterdam)
View of the Fish Market below the Grote Kerk in Naarden

EXHIBITION AT THE FONDATION CUSTODIA

from 25 February to 14 May 2023

Cabinet of Dutch Drawings. The 18th Century. Collection of the Royal Museums of Fine Arts of Belgium

From 25 February to 14 May 2023, the Fondation Custodia presents the exhibition *Cabinet of Dutch Drawings. The 18th Century. Collection of the Royal Museums of Fine Arts of Belgium*. Some eighty gems – genre scenes, landscapes, seascapes, still lifes typical of the art of this school – is shown.

Ger Luijten, director of the Fondation Custodia since 2010 who passed away suddenly on 19 December 2022, was behind the initiative of bringing this exhibition to Paris, which proposes a real immersion in a cabinet of 18th century Dutch drawings.

This event is held in parallel with *Process. Design Drawings from the Rijksmuseum 1500–1900*, previously on show at the Design Museum Den Bosch in 's-Hertogenbosch.

BETWEEN THE DUTCH GOLDEN AGE and the nineteenth century there was a long period in which artists painted and drew in the Netherlands. But what was recorded on paper during that time is less well-known to the general public because—unlike in the seventeenth century—it is not easy to come up with a list of great names working in the graphic arts. Even in that earlier century, the most renowned painters were not always draughtsmen. Rembrandt certainly was one, producing masterly drawings, but when it comes to Vermeer, Frans Hals and Jan Steen, we know virtually none of their works on paper. In 2016, the Fondation Custodia and the National Gallery of Art in Washington jointly staged the exhibition *Drawings for Paintings in the Age of Rembrandt* to allow visitors to experience how essential the role of drawing was in the production of paintings of all genres. Many seventeenth-century drawings are preparatory studies for paintings. Drawings were also made for a different purpose, created to be sold as works of art in their own right, albeit on paper. This presupposes a large number of collectors who kept drawings in folders and albums, and who viewed and enjoyed them with

fellow enthusiasts or in a family context. The phenomenon became widespread in the eighteenth century and artists capitalised on this market. More than ever, they produced highly finished drawings which were appreciated by collectors of sophisticated taste. Cornelis Ploos van Amstel, who himself was a draughtsman, defined a collection of art on paper as a 'Kabinet der heerlijkste Teken- en Prentwerken' (Cabinet of the most delightful drawings and prints), in short: as a more compact alternative for a collection executed in oils.

The 'Kabinet' the Fondation Custodia is presenting to the public in Paris between 25 February and 14 May 2023 is a selection of eighty drawings, assembled by three generations in the city of Breda, in the province of North Brabant, and chosen from a collection of 4,250 sheets, around 1,200 of which are from the Dutch eighteenth century. The majority was accumulated by Arnoldus Josephus Ingen Housz (1766-1859), a contemporary of several of the artists whose works are on display—he collected modern art! His collection was inherited by his nephew Josephus de Grez (1807-1902), who added numerous sheets to it. After his death, his own nephew Jean de Grez (born in 1837) became the owner. Jean died in Brussels in 1910, having requested his wife to bequeath the entire collection to the Belgian state. This took effect in 1911, and the collection was deposited in the Royal Museums of Fine Arts of Belgium. Second only to the Rijksmuseum in Amsterdam, it contains the most extensive collection of Dutch drawings from the eighteenth century. More than thirty years after the Fondation Custodia in Paris showed a selection of drawings of this period from the Rijksmuseum, it is now the turn of the De Grez Collection, referred to by Frits Lugt, founder of the Fondation Custodia, as "la plus importante qui soit en Belgique" (the most important there is in Belgium). Lugt himself mainly concentrated on collecting drawings from earlier centuries, so this is a wonderful opportunity to present works that are rarely seen in Paris.



1. Simon van der Does

(The Hague 1653 – after 1718 Antwerp)
*Landscape with a Woman in Antique Dress
Garlanding the Bust of a Satyr, 1706*
Pen and brush, grey and brown ink, brown
and grey wash, some lines in black chalk.
– 344 x 258 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/1052
Photo © johan@arphoto.solutions

The exhibition begins with a number of sheets from the late seventeenth century by Gerard de Lairesse (1640-1711), who was born in Liège but worked in Amsterdam, and by Willem van Mieris (1662-1744). Respectively, they show the influence of Poussin's classicism and of typical Dutch genre painting – the perfect framework for what would unfold in the eighteenth century. Simon van der Does (1653-after 1718) is the epitome of this mix in which realism is combined with rituals borrowed from Antiquity, which he studied in prints after Poussin [fig. 1].

A purer variant of Classicism can be found in the work of Isaac de Moucheron (1667-1744) and in the group of works by Abraham Rademaker (1677-1735) in the exhibition. There are figure studies by the artists' biographer Arnold Houbraken (1660-1719), who was also a painter, and by Bernard Picart (1673-1733) [fig. 2], who was born in Paris and

3. Cornelis Troost

(Amsterdam 1696 – 1750 Amsterdam)
*Going Home, after a Joyous Celebration in a
Bourgeois Canal-side Residence*, 1749
Gouache. – 298 × 417 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/3645
Photo © johan@artphoto.solutions



active in Amsterdam. Better-known masters like Jacob de Wit (1695-1754) and Cornelis Troost (1696-1750) are represented with strong works, the latter with a nocturnal scene: *Going Home, after a Joyous Celebration in a Bourgeois Canal-side Residence* [fig. 3].

Representing birds was a speciality of Dordrecht-born Aert Schouman (1710-1792), and the exhibition includes his wonderful watercolour of two native song-birds of different plumages. The lower bird is a bluethroat, related to the nightingale. The topmost bird, however, is not a female bluethroat, but a male redstart with a white brow [fig. 4]. The sheet is dated 1759 and comes from Schouman's own collection of 375 drawings of birds.



4. Aert Schouman

(Dordrecht 1710 – 1792 The Hague)
Two Native Passerines, 1759
Watercolour and gouache, over a sketch
in graphite. – 365 × 258 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/3327
Photo © johan@artphoto.solutions

Many Dutch eighteenth-century drawings are of landscapes. There was a strong interest in the home country and in distant regions that stemmed from a topographical curiosity. Atlases with printed maps and series with views of the Low Countries and foreign lands went through edition after edition, and draughtsmen depicted their accessible surroundings. The result is sometimes dry and descriptive, but often also full of atmosphere, like *View across the Amstel from the West, near the Gates of Ruijschenstein Manor* [fig. 5], also known as *Kostverloren*, a famous place which had been visited and drawn by Rembrandt, Jacob van Ruisdael and Meindert Hobbema back in the seventeenth century. The draughtsman Johannes Schouten (1716-1792) succeeded in capturing the soft light of that landscape and transporting viewers to the riverbank dotted with country houses. The lushness of the greenery is more



6. Egbert van Drielst
(Groningen 1745 – 1818 Amsterdam)
The Moat and Ruins of De Haar Castle in Haarzuilens, 1802
Black chalk, watercolour and gouache.
– 365 × 497 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/1152
Photo © johan@artphoto.solutions

lavishly exploited in a magnificent drawing from 1802 by Egbert van Drielst (1745-1818) depicting the moat and ruins of De Haar Castle near Haarzuilens in the summer: it is a perfect illustration of why the artist earned a reputation as the Hobbema from Drenthe [fig. 6].

Jacob Cats (1741-1799) was another great master of landscape, who occasionally collaborated with Van Drielst. Cats was able to capture the wintry atmosphere in Holland like no other, as we see in a large sheet in the exhibition he made a year before his death [fig. 7]. The richness of the scene and the feeling for detail are typical of his landscapes in which the anecdote never gets the upper hand and the figures are duly depicted in their seasonally appropriate activities. The scene is panoramic, in contrast to the swiftly painted watercolour by Jacob van Strij (1756-1815) with a close-up of figures on a frozen river, which, although signed, can rather be interpreted as a sketch [fig. 8]. The winter light is rendered magnificently. From contemporary remarks, again by the collector Cornelis Ploos van Amstel, it can be inferred that such summary studies and sketches were particularly appreciated, although he usually placed them at the back of a collector's album.



8. Jacob van Strij (Dordrecht 1756 – 1815 Dordrecht)
Winter Landscape with Figures on a Frozen River, 1790-1805
Pen and brush with brown ink, watercolour, over a sketch in pencil.
– 179 × 234 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/3538
Photo © johan@artphoto.solutions

The glowing atmosphere that Jean Grandjean (1752-1781), who died young, managed to evoke in a large sheet he drew in Tivoli in 1779 is far removed from Van Strij's wintry impression [fig. 9]. After the seventeenth-century Italianates, Grandjean was one of the first artists to return to Italy in the late eighteenth century and make



11. Abraham van Strij
(Dordrecht 1753 – 1826 Dordrecht)
The Drawing Lesson, c. 1809 or before
Pen and brush with grey ink, grey wash,
heightened with white gouache, over a sketch in
black chalk, on light-grey paper. – 245 × 205 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/3512
Photo © johan@artphoto.solutions

brilliant drawings there. In this perfectly preserved *View of the Via Tiburtina below the (so-called) Villa of Maecenas at Tivoli* his mastery of drawing is evident: from the sun-drenched foreground to the carefully suggested dark areas in the depths of the tunnel-like vault.

Genre scenes continued to appeal to artists and collectors throughout the eighteenth century. *The Drawing Lesson* by Abraham van Strij (1753–1826), in which a young draughtsman receives instruction in the depiction of a plaster cast of a classical sculpture [fig. 11], is a preliminary study for a small panel in oils: it shows how popular drawing was around 1800. *Woman at Her Looking Glass* by Nicolaas Muys (1740–1808) is a highpoint in the exhibition: with the artist, we look over the woman's shoulder at her reflection in the mirror—a rare, intimate experience [fig. 12]. The blue paper, on which the drawing was executed with a brush over a sketch in black chalk, has not faded at all, giving the sheet unprecedented freshness.



14. Hermanus van Brussel
(Haarlem 1763 – 1815 Utrecht)
Popelingsgat in Haarlem, Looking Towards the Korte Annastraat, 1800
Pen and red-brown and grey ink,
watercolour. – 217 × 253 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/522
Photo © johan@artphoto.solutions

Two drawings from around 1800 have a similar directness and originality: Simon Andreas Krausz's *A Small Derelict Barn with a Thatched Roof, near a House* [fig. 13] and *Popelingsgat in Haarlem, Looking towards the Korte Annastraat* [fig. 14] by Hermanus van Brussel. Both Krausz (1760–1825) and Van Brussel (1763–1815) display a degree of modernity in their choice of subject and technique which anticipates the more informal art of the later nineteenth century.

Catalogue

The exhibition is accompanied by a thoroughly documented catalogue published in French as well as in Dutch. It is vividly written by a group of specialists led by Stefaan Hautekeete, Curator of Drawings at the Royal Museums of Fine Arts of Belgium, who, together with experts Robert-Jan te Rijdt and Charles Dumas, was responsible for the selection of works.



Cabinet des plus merveilleux dessins
Dessins néerlandais du XVIII^e siècle issus des collections des Musées royaux des Beaux-Arts de Belgique

Snoeck Publishers, Ghent and the Royal Museums of Fine Arts of Belgium, Brussels, 2019

223 pages, c. 135 illustrations in colour, 29 x 24 cm, hardcover

ISBN 978 94 6161 517 6 (French version)

ISBN 978 84 6161 516 9 (Dutch version)

€ 29,00

An exhibition booklet written by Marie-Liesse Choueiry is also available for visitors.

 Musées royaux
des Beaux-Arts de Belgique

The exhibition is a collaboration with the Royal Museums of Fine Arts of Belgium in Brussels, where it was presented in 2019. It was then shown at the Rijksmuseum Twenthe, in Enschede, in 2020.

TWO EXHIBITIONS AT THE FONDATION CUSTODIA

from 25 February
to 14 May 2023
Fondation Custodia,
Paris

Practical Information

EXHIBITIONS

Process. Design Drawings from the Rijksmuseum 1500–1900
From 25 February to 14 May 2023

Cabinet of Dutch Drawings. The 18th Century.
Collection of the Royal Museums of Fine Arts of Belgium
From 25 February to 14 May 2023

PRESS OPENING

Friday 24 February 2023
from 10 to 11.30 am

VERNISSAGE

Friday 24 February 2023
from 6 to 8.30 pm

OPENING HOURS

Every day except Monday, from 12 to 6 pm

ADMISSION CHARGES

Full price € 10 / Reduced € 7
The entrance ticket gives access to
both exhibitions

LOCATION

Fondation Custodia
121, rue de Lille – 75007 Paris
www.fondationcustodia.fr

ACCESS BY PUBLIC TRANSPORT

Métro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)
Bus 63, 73, 83, 84, 94: Assemblée Nationale

COMMUNICATIONS DIRECTOR

Gaëlle de Bernède
contact@gbcom.media
Tel: +33 (0)1 75 43 46 80

INTERNATIONAL PRESS

Roxane Latrèche
contact@gbcom.media
Tel: +49 176 8006 5583

PRESS CONTACTS NETHERLANDS AND BELGIUM

Noepy Testa
noepy@entesta.nl
Tel: +31 (0)6 29 14 10 54

Heidi Vandamme
bureau@heidivandamme.nl
Tel: +31 (0)6 29 53 26 86

Images Available
to the Press

*Cabinet of Dutch Drawings.
The 18th Century.
Collection of the Royal Museums
of Fine Arts of Belgium*



1



2



3. Cornelis Troost
(Amsterdam 1696 – 1750 Amsterdam)
Going Home, after a Joyous Celebration in a Bourgeois Canal-side Residence, 1749
Gouache. – 298 × 417 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/3645
Photo © johan@artphoto.solutions

1. Simon van der Does
(The Hague 1653 – after 1718 Antwerp)
*Landscape with a Woman in Antique Dress
Garlanding the Bust of a Satyr, 1706*
Pen and brush, grey and brown ink, brown and grey wash, some lines in black chalk. – 344 × 258 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/1052
Photo © johan@artphoto.solutions

2. Bernard Picart (Paris 1673 – 1733 Amsterdam)
Seated Female Nude
Red chalk. – 304 × 361 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/1868
Photo © johan@artphoto.solutions



4. Aert Schouman (Dordrecht 1710 – 1792 The Hague)
Two Native Passerines, 1759
Watercolour and gouache, over a sketch in graphite.
– 365 × 258 mm
Royal Museums of Fine Arts of Belgium,
inv. 4060/3327
Photo © johan@artphoto.solutions



5. Johannes Schouten

(Amsterdam 1716 – 1792 Amsterdam)

View across the Amstel from the West, near the Gates of Ruijschenstein Manor

Pen and grey ink, watercolour, over a sketch in graphite.
– 222 × 343 mm

Royal Museums of Fine Arts of Belgium, inv. 4060/3345

Photo © johan@artphoto.solutions



6. Egbert van Drielst (Groningen 1745 – 1818 Amsterdam)

The Moat and Ruins of De Haar Castle in Haarzuilens, 1802

Black chalk, watercolour and gouache. – 365 × 497 mm

Royal Museums of Fine Arts of Belgium, inv. 4060/1152

Photo © johan@artphoto.solutions



7. Jacob Cats (Altenau 1741 – 1799 Amsterdam)

Winter Landscape with Skaters, 1798

Pen and brown ink, watercolour and gouache, over a sketch in black chalk. – 310 × 410 mm

Royal Museums of Fine Arts of Belgium, inv. 4060/861

Photo © johan@artphoto.solutions



8. Jacob van Strij (Dordrecht 1756 – 1815 Dordrecht)

Winter Landscape with Figures on a Frozen River, 1790-1805

Pen and brush with brown ink, watercolour, over a sketch in pencil. – 179 × 234 mm

Royal Museums of Fine Arts of Belgium, inv. 4060/3538

Photo © johan@artphoto.solutions



9. Jean Grandjean (Amsterdam 1752 – 1781 Rome)

View of the Via Tiburtina below the (so-called) Villa of Maecenas at Tivoli, 1779

Pen and brush and brown ink, brown, grey and grey-green wash, heightened with white gouache, over a sketch in black chalk. – 414 × 568 mm

Royal Museums of Fine Arts of Belgium, inv. 4060/1419

Photo © johan@artphoto.solutions



10. Tethart Philipp Christian Haag

(Kassel 1737 – 1812 The Hague)

Stable Interior with a Danish Horse, 1780

Pen and grey ink, watercolour and gouache. – 303 × 251 mm

Royal Museums of Fine Arts of Belgium, inv. 4060/1475

Photo © johan@artphoto.solutions



11. Abraham van Strij (Dordrecht 1753 – 1826 Dordrecht)
The Drawing Lesson, c. 1809 or before
Pen and brush with grey ink, grey wash, heightened with white gouache, over a sketch in black chalk, on light-grey paper.
– 245 × 205 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/3512
Photo © johan@artphoto.solutions



12. Nicolaas Muys (Rotterdam 1740 – 1808 Rotterdam)
Woman at Her Looking Glass
Brush and grey ink, brown-grey wash, heightened with white chalk, over a sketch in black chalk, on blue paper.
– 427 × 341 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/2682
Photo © johan@artphoto.solutions



13. Simon Andreas Krausz
(The Hague 1760 – 1825 The Hague)
A Small Derelict Barn with a Thatched Roof, near a House
Pen and brush with brown and grey ink, watercolour, gouache.
– 148 × 179 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/2077
Photo © johan@artphoto.solutions



14. Hermanus van Brussel (Haarlem 1763 – 1815 Utrecht)
Popelingsgat in Haarlem, Looking Towards the Korte Annastraat, 1800
Pen and red-brown and grey ink, watercolour.
– 217 × 253 mm
Royal Museums of Fine Arts of Belgium, inv. 4060/522
Photo © johan@artphoto.solutions