

PRESS



RELEASE



Dirck Hals (1591-1656)  
*Seated Man, Smoking*, 1622-1627  
© Rijksmuseum, Amsterdam, inv. RPT-1965-180

## Two exhibitions at the Fondation Custodia, Paris

*Drawings for Paintings in the Age of Rembrandt*

*Reading Traces. Three centuries of drawing in Germany*

4 February – 7 May 2017



## *Drawings for Paintings in the Age of Rembrandt*

4 February – 7 May 2017

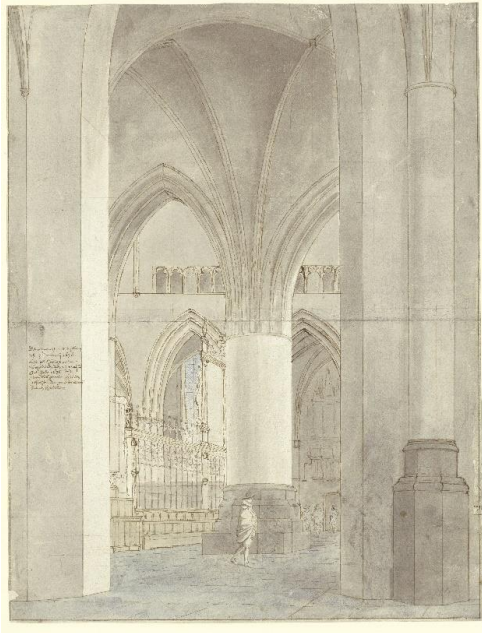
Following its success at the National Gallery of Art, Washington, the exhibition ***Drawings for Paintings in the Age of Rembrandt*** (mentioned by the Wall Street Journal as one of the best shows of 2016) will travel to the Fondation Custodia in Paris. After having lived separate lives for four centuries, a selection of Dutch paintings will be reunited with the drawings in which these paintings were prepared, on loan from great museums and collections of prints and drawings all over the world.

Of the thousands of drawings that have come down to us, today only a very limited number can be paired with an identifiable painting. The National Gallery of Art and the Fondation Custodia are delighted to present to the public the outcome of years of research into such relationships. The Metropolitan Museum of Art, New York, Fogg Art Museum, Boston, Rijksmuseum, Amsterdam, Albertina Museum, Vienna, Ashmolean Museum, Oxford, British Museum, London, Gemäldegalerie and Kupferstichkabinett, both in Berlin, are among the institutions who have lent works to the exhibition, making it as comprehensive as possible. The exhibition, held at the Fondation Custodia in Paris from 4 February to 7 May 2017, offers visitors a chance to immerse themselves in the creative process of seventeenth-century Dutch painters.

Nearly twenty-five paintings and one hundred drawings – including two rare sketchbooks and an exceptional album – allow us to gain insight into the working methods of artists of the stature of Rembrandt, Pieter Saenredam, Adriaen and Isack van Ostade, Aelbert Cuyp, Willem van de Velde and Jacob van Ruisdael.

The immediacy and true-to-life character of seventeenth-century Dutch landscapes, still lifes and scenes of daily life seem to suggest that artists painted such scenes from life. However, like portraits and history paintings, they were invariably painted in the studio with the help of preliminary drawings. *From Drawings to Paintings* will show how they used these preparatory drawings when composing and refining their paintings.

The many different types of drawings selected for the exhibition illustrate the multiple roles they played in the creative process: sketch books, in which the artists record their first impressions of a landscape or the interior of a church; figure studies, either rapidly sketched from life or carefully finished when drawn in the studio with the help of a posing model, naked or clothed (Cornelis Bega, *The Alchemist*, fig. 4); architectural drawings (Pieter Saenredam, *St Bavo, Haarlem, View in the Choir*, fig. 6); drawings



‘documenting’ sea battles and ‘portraits’ of ships used by painters of seascapes; flower studies (Balthasar van der Ast, *Study of a Tulip* (*Admiral Pottebacker*) and a *Fly*, fig. 8) or topographical studies; large compositions made in preparation for a group portrait... all the genres that are typical of the Golden Age are included here.



***Drawings for Paintings in the Age of Rembrandt* provides an intimate insight into the working practices of forty of the greatest Dutch painters.**



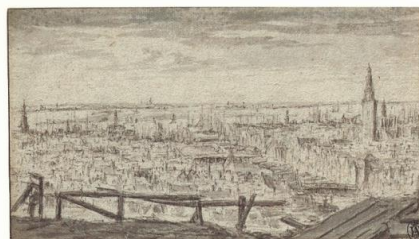


Although Rembrandt was a very productive draughtsman, very few of his drawings can be identified as preparatory for paintings, but one of the few examples is included in this exhibition: the Dutch master made several studies for the complex composition of his *St John the Baptist Preaching*. The artist can be followed as he searches for a pose, an expression or a costume detail (figs. 10, 11, 12, 13).



Ruisdael's plunging view of Amsterdam, obviously drawn directly from life from a position on the scaffolding of a building under construction, resulted in a remarkable painting (private collection, London, on loan to the National Gallery).

Although the sketch is very boldly executed, it does provide numerous details of the city in the foreground, above which Ruisdael added an extended cloudy sky (a speciality of his) (figs. 2 and 3).



As the exhibition demonstrates, artists often combined several preparatory drawings in the composition of a single painting. Aelbert Cuyp re-used topographical drawings made on the spot to create convincing landscapes, arranging his figures and animals drawn from life against this background (figs. 16, 17 and 18).



Adriaen van Ostade often first produced several composition studies, after which he would make detailed studies of the protagonists in his scenes, executed in black chalk (figs. 19, 20 and 21).







The exhibition dates of the French venue of *Drawings for Paintings in the Age of Rembrandt* coincide with both the re-opening of the rooms devoted to paintings of the Low Countries at the Musée du Louvre and with three exhibitions of Dutch genre painting and drawing:

Musée du Louvre (22 February – 22 May 2017)

- \* *Vermeer and Genre Painting in the Golden Age*
- \* *Drawing Daily Life in Holland in the Golden Age*
- \* *Paintings of the Dutch Golden Age from the Leiden Collection*

Thus, in the Spring of 2017, Paris will be celebrating the art of the Golden Age!



The exhibition *Drawings for Paintings in the Age of Rembrandt* is accompanied by a fully illustrated catalogue, the work of an international group of specialists under the aegis of Ger Luijten (director of the Fondation Custodia), Peter Schatborn (former director of the printroom of the Rijksmuseum, Amsterdam) and Arthur K. Wheelock Jr (curator of Northern Baroque Paintings at the National Gallery of Art, Washington). Their three essays and many case studies provide the reader with a comprehensive panorama of seventeenth-century Dutch painting and draughtsmanship.

*Drawings for Paintings in the Age of Rembrandt*

Fondation Custodia, Paris, National Gallery of Art, Washington,

Skira editore, Milan, 2016

318 pp, 31 x 24.5 cm, c. 300 illustrations in colour, hardback

ISBN 978-88-572-3345-1

Price: 59 €

**Recommended by The Wall Street Journal  
(‘best gift for art lovers’) and Figaroscope.**

The catalogue is available in the bookshop of the Fondation Custodia, 121 rue de Lille, 75007, Paris.



Carl Julius Milde (1803-1875)  
*Female Nude inside Ornamental Foliage in Pompeian Style*  
© Private collection / Photograph: Johannes von Mallinckrodt, London

*Reading Traces*  
*Three centuries of drawing in Germany*

4 February – 7 May 2017

For the first time in France the outstanding collection of drawings assembled by the German art historian Hinrich Sieveking will be shown at the Fondation Custodia. More than one hundred drawings trace the history of draughtsmanship in Germany from the early seventeenth to the end of the nineteenth century.

The exhibition *Reading Traces. Three centuries of drawing in Germany* presents three important periods in the art of drawing in Germany: the Mannerist period, around 1600, the Baroque and Rococo period and the age of Goethe. The nucleus of the collection consists of works from this latter era of c. 1800, with a distinct preference for landscape and portraits. What interests Sieveking most in German drawing is its diversity. The existence of different centres of art in Germany led to the emergence of a wide variety of styles and a much greater individuality than could be found in France for example, where the Academy exerted such a strong influence.

The exhibition, held in the lower level rooms of the Fondation Custodia, begins with **drawings dating from around 1600**, executed in the three main artistic centres of



Central Europe: Prague, Augsburg and Munich. Particularly fine are the magnificent drawings by the Mannerist artists Pietro Candido (c. 1548–1628), Friedrich Sustris (c. 1540–1599), Matthäus Gundelach (c. 1566–1653) and Hans Rottenhammer (1564–1625). The beautiful study by Candido, *Sketches of Boys Playing Musical Instruments* (fig. 1), was

acquired by Sieveking in 1979 as attributed to Bernardino Poccetti. However, Sieveking recognised it as the work of Candido, who was born in Bruges as Pieter de Witte and was in his day considered to be one of Germany's leading painters.

The next section is devoted to **Baroque and Rococo drawings**, many of them from Southern Germany; included are works by Joseph Anton Feuchtmayer (1696–1770), Johann Georg Bergmüller (1688–1762) and Johann Wolfgang Baumgartner (1702–1761). The latter's very large sheet depicting *The Element of Fire* (c. 1750) is particularly striking (fig. 2). The drawing represents St Florian, invoked to control the fire, hovering above a town in flames within a composition ornamented with exuberant architectural details in the so-called rocaille style. The drawing served as a model for an engraving and is part of a series devoted to the four elements. This section also contains several drawings by the Hamburg artists Jacob Weyer (1623–1670) and Hans Riesenberger (c. 1673–1740).



Most of the works on show date from the age of Goethe (around 1770–1830), the **golden age of German Romanticism**. They attest to the increasing importance of the art of drawing in Germany in this period. A fine selection of works on paper, including a large number of watercolours, illustrates the artistic and thematic wealth of this period through landscapes, historical scenes and portraits.



Johann Heinrich Wilhelm Tischbein (1751–1829) and Julius Schnorr von Carolsfeld (1794–1872), two of the collector's favourite artists, are particularly well represented in the exhibition. Two of Tischbein's drawings illustrating *Le Roman de Renart* demonstrate the artist's interest in anthropomorphism – the attribution of human characteristics to



animals (fig. 3). Different types of drawings by Julius Schnorr von Carolsfeld display his exceptional talent as a draughtsman (figs. 6 and 7). When he arrived in Rome in 1818, Schnorr joined the Nazarene movement and was one of its most illustrious members. The ambition of the Nazarenes was to renew religious painting; they took their inspiration from fifteenth- and sixteenth-century German

and Italian art. Also included here are works by the Nazarene's spiritual leader Friedrich Overbeck (1789–1869) and by Joseph von Führich (1800–1876).

The renewal of the art of landscape at this period is reflected in drawings by artists such as Franz Kobell (1749–1822), Johann Georg von Dillis (1759–1841), Johann Christian Reinhart (1761–1847), Johann Martin von Rohden (1778–1868), Ernst Ferdinand Oehme (1797–1855), Ernst Fries (1801–1833) and Albert Venus (1842–1871). Albert Venus's watercolour *View of the Tiber near the Ponte Molle in the Roman Campagna*, dated 23 December 1866, captures the crystalline light of a sunny winter's day on the banks of the Tiber near Rome (fig. 12).



Finally, the collector's interest in **artists from Hamburg** is explored in works by Philipp Otto Runge (1777–1810), drawing of *Two Ears of Corn* (fig. 4), a landmark



including the wonderfully delicate (fig. 5) and *The Triumph of Amor* drawing in the artist's oeuvre.



## **Hinrich Sieveking, collector–connoisseur**

Hinrich Sieveking is an art historian specialised in art from the age of Goethe. He has acted as advisor for the collection of Dr Alfred and Elisabet Winterstein and was curator of the exhibition *L'Âge d'or du romantisme allemand*, held at the Musée de la vie romantique in Paris in 2008.

Before studying the history of art, Sieveking was already a collector. He began acquiring works of art on paper at an early age. While en route to the secondary school he attended as an adolescent in Hamburg, he bought with his pocket money his first work of art, a woodcut by the contemporary sculptor Gerhard Marcks. Later, while a student in Munich, he frequented the city's galleries and curiosity shops; he discovered a landscape in pen and ink by Franz Kobell and was able to buy it for 5DM (about 2.50 euros).

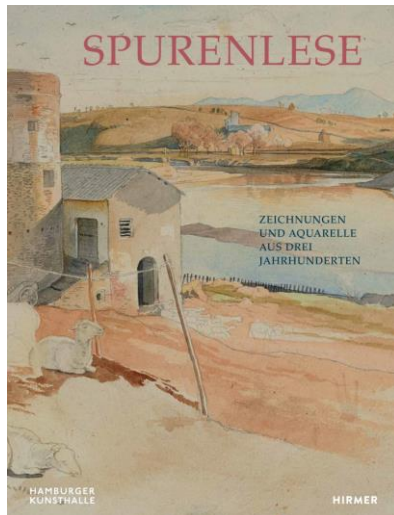
Hinrich Sieveking was born into a long established Hamburg family whose members included several collectors; he took up collecting himself, turning his attention to drawings. He is fascinated by the way drawings bear witness to the creative process and reveal the artist's very first ideas. He also has a strong affinity with the subtle technique of drawing, considering it to have a similar 'healing' power for the soul as music. In his opinion, the lines of a drawing are a record of their period, fixing a moment in the life and work of an artist. These lines can be read like handwriting, and Sieveking uncovered deep analogies that would never have been revealed by a single superficial glance.

In the early days of his quest for drawings for his collection, Sieveking was guided mainly by his passion and bought works of the Italian, French, Flemish, Dutch and German Schools (at the end of the exhibition a small selection of these works from various schools is on display). It is noteworthy that Sieveking was a close friend of another German collector, Wolfgang Ratjen (1943–1997) who, like him, was interested in German and Italian drawings. This friendship explains the presence in Sieveking's collection of a number of works from the Ratjen collection.

As his collection grew, Sieveking became increasingly interested in the relationship between different drawings and the context in which they were created. He therefore decided to refocus his collection so that it would reflect how draughtmanship had developed in Germany. First shown at the Kunsthalle, Hamburg, the exhibition at the Fondation Custodia in Paris presents the outcome of many years of research and acquisitions.



The exhibition is accompanied by a catalogue in German:



*Spurenlese. Zeichnungen und Aquarelle aus drei Jahrhunderten*

Edited by Peter Prange and Andreas Stolzenburg, with contributions from 36 specialists and an interview with the collector Hinrich Sieveking conducted by Gina Thomas, London

Hirmer Verlag, Munich, 2016

320 pp, 240 illustrations

ISBN 978-3-7774-2673-0

Price: 39 €

The catalogue is for sale at the bookshop of the Fondation Custodia, 121 rue de Lille, 75007, Paris.





Two exhibitions at the Fondation Custodia, 4 February – 7 May 2017

---

## Practical Information:

### EXHIBITIONS

*Drawings for Paintings in the Age of Rembrandt*

*Reading Traces. Three centuries of drawing in Germany*

### DATES

**From 4 February to 7 May 2017**

### PRESS OPENING

Friday 3 February from 10 to 11.30 am

### VERNISSAGE

Friday 3 February from 6 to 8.30 pm

### LOCATION

Fondation Custodia

121, rue de Lille · 75007 Paris · France

[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

### ACCESS BY PUBLIC TRANSPORT

Metro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)

Bus 63, 73, 83, 84, 94: Assemblée Nationale

### OPENING HOURS

Every day except Monday from 12 to 6 pm

### ADMISSION CHARGES

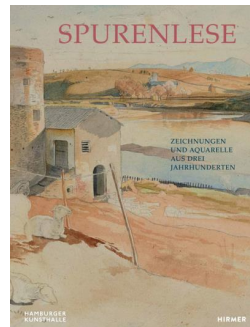
Full 10 € / Reduced 7 €

### CATALOGUES



*Drawings for Paintings in the Age of Rembrandt*

Fondation Custodia,  
National Gallery of Art,  
Skira editore, 2016



*Spurenlese. Zeichnungen und Aquarelle aus drei Jahrhunderten*  
Hirmer Verlag, Munich, 2016

*Both catalogues are available from the Fondation Custodia (bookstore and website).*

### COMMUNICATIONS DIRECTOR

Gaëlle de Bernède

[gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com)

Tel. : +33 (0)1 75 43 46 80

### PRESS CONTACT NETHERLANDS AND BELGIUM

Noepy Testa

[noepy@entesta.nl](mailto:noepy@entesta.nl)

Tel. : +31 (0)6 29 14 10 54

### DIRECTOR FONDATION CUSTODIA

Ger Luijten

[coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr)

Tel. +33 (0)1 47 05 75 19



## Images Available to the Press

### *Drawings for Paintings in the Age of Rembrandt*



1. Dirck Hals (1591-1656)

*Seated Man, Smoking*, 1622-1627

Brush and brown ink with oil containing paint, heightened with white,  
over a sketch in black chalk on paper, 277 x 178 mm

© Rijksmuseum, Amsterdam, inv. RP-T-1965-180



2. Jacob van Ruisdael (1628/29-1682)

*View over Amsterdam and the IJ*, c. 1665

Black chalk, gray wash, on paper, 86 x 152 mm

© Rijksmuseum, Amsterdam, inv. RP-T-1960-116



3. Jacob van Ruisdael (1628/29-1682)

*Panoramic View of Amsterdam, Its Harbor, and the IJ*,  
c. 1665-1670

Oil on canvas, 41.5 x 40.7 cm

© Private Collection, England, on loan to the  
National Gallery, London, inv. 11052



4. Cornelis Bega (1631/32–1664)

*The Alchemist*, c. 1663

Black chalk with white heightening on blue paper,  
173 x 142 mm

© Museum Mayer van den Bergh, Antwerp,  
inv. mmb.1049



5. Cornelis Bega (1631/32–1664)

*The Alchemist*, 1663

Oil on canvas mounted on panel, 35 x 28.6 cm

© National Gallery of Art, Washington,  
from the collection of Ethel and Martin Wunsch,  
inv. 2013.34.1



6. Pieter Saenredam (1597–1665)

*St. Bavo, Haarlem, View in the Choir*, 1636

Pen and gray wash on paper, 480 x 370 mm

© Haarlem Municipal Archive,  
inv. 53-001702 g



7. Pieter Saenredam (1597–1665)

*The Choir of the St. Bavo in Haarlem*, 1636

Oil on panel, 49 x 36.6 cm

© Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 396



8. Balthasar van der Ast (1593/94–1657)

*Study of a Tulip (Admirael Pottebacker) and a Fly*,  
1620-1630

Gouache, watercolor, and tempera on paper,  
313 x 202 mm

© Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 6534/42



9. Balthasar van der Ast (1593/94–1657)

*Flower Still Life*, c. 1630

Oil on panel, 37.2 x 24.5 cm

© Rose-Marie and Eijk Van Otterloo Collection





10. Rembrandt Harmensz van Rijn (1606–1669)  
*St. John the Baptist Preaching*, 1634/1635  
Oil on canvas, attached to panel, 63 x 81.3 cm  
© Staatliche Museen, Berlin, Gemäldegalerie, inv. 828 k



11. Rembrandt Harmensz van Rijn  
(1606–1669)  
*Studies of Standing Scribes for the Painting  
'St. John the Baptist Preaching'*  
Pen and brown ink on paper,  
167 x 195 mm  
© Staatliche Museen, Berlin,  
Kupferstichkabinett, inv. kdz 3773



12. Rembrandt Harmensz van Rijn (1606–1669)  
*Listeners for the painting  
'St. John the Baptist Preaching'*  
Pen and brown ink, brown  
wash, and some opaque  
white, on paper,  
189 x 125 mm  
© Staatliche Museen, Berlin,  
Kupferstichkabinett,  
inv. kdz 5243



13. Rembrandt Harmensz van Rijn  
(1606–1669)  
*Two Studies of St. John for the Painting  
'St. John the Baptist Preaching'*  
Red chalk on paper, 176 x 186 mm  
© Courtauld Gallery, Seilern  
Collection, London,  
inv. d 1978pg.182



14. Cornelis Saftleven (1607–1681)

*Sleeping Hunter*, 1642

Black chalk and gray wash on paper, 169 x 238 mm

© Maida et George Abrams Collection, Boston



15. Cornelis Saftleven (1607–1681) and

Herman Saftleven (c. 1609–1685)

*Sleeping Hunter in a Landscape*, 1642 or later

Oil on panel, 36.8 x 52 cm

© Maida et George Abrams Collection, Boston



16. Aelbert Cuyp (1620–1691)

*Landscape with Herdsmen*, c. 1650-1652

Oil on panel, 48 x 82.5 cm

© National Gallery of Art, Washington, Corcoran Collection (William A. Clark Collection),  
inv. 2014.79.707



17. Aelbert Cuyp (1620–1691)

*Calcar with Monterberg in the Distance*, early 1640s

Black chalk, gray wash, green and ochre yellow  
watercolor, partly brushed with gum arabic, on paper  
185 x 495 mm

© The Metropolitan Museum of Art, New York,  
Promised Gift, inv. 2005.330.4



18. Aelbert Cuyp (1620–1691)

*Studies of a Cow and a Horse*, c. 1650

Black chalk, brush in grey wash, traces of pencil on  
paper, 84 x 125 mm

© Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 458



19. Adriaen van Ostade (1610–1685)

*Peasants Dancing in a Tavern*, 1659

Oil on panel, 44.1 x 60.3 cm

© Saint Louis Art Museum, Friends Fund, inv. 147.1966



20. Adriaen van Ostade (1610–1685)

*Dancing Man*, c. 1659

Black and white chalk on light brown paper,  
144 x 75 mm

© Rijksmuseum, Amsterdam, purchased with the support of the F.G. Waller-Fonds, the Belpoort Familienstiftung and a contribution from J.A.Z. Count van Regteren Limpurg Bequest  
inv. RP-T-1981-237



21. Adriaen van Ostade (1610–1685)

*Dancing Figures*, c. 1659

Black chalk, pen and brown ink, on paper,  
132 x 267 mm

© Hamburger Kunsthalle, Hamburg, inv. 22304





## Images Available to the Press

### *Reading Traces* *Three centuries of drawing in Germany*



1. Pietro Candido (c. 1548-1628)  
*Sketches of Boys Playing Musical Instruments*  
Black chalk and charcoal, pen and black ink,  
heightened with white, on ochre paper, 195 x 310 mm  
© Private collection / Photograph: Johannes von  
Mallinckrodt, London



2. Johann Wolfgang Baumgartner (1702-1761)  
*Saint Florian and the Element of Fire*, c. 1750  
Pen and brush with grey and black ink, heightened  
with white, 475 x 694 mm  
© Private collection / Photograph: Johannes von  
Mallinckrodt, London



3. Johann Heinrich Wilhelm Tischbein (1751-1829)  
*Illustration for 'Le Roman de Renart': Renart Led to the Gibbet*  
Watercolour, pen and black ink, 240 x 380 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



4. Philipp Otto Runge (1777-1810)  
*The Triumph of Amor*, 1800  
Pen, brush and grey ink, 265 x 396 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



5. Philipp Otto Runge (1777-1810)  
*Two Ears of Corn*, c. 1808  
Pen and black ink, 293 x 234 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



6. Julius Schnorr von Carolsfeld (1794-1872)  
*The Flight of Jacob*, 1829  
Pen and brown ink over a sketch in red chalk on vellum, 220 x 258 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



7. Julius Schnorr von Carolsfeld (1794-1872)  
*Study of a Young Woman Leaning Forward*, c. 1820  
Graphite, black chalk, heightened with white, on grey-green paper, 326 x 443 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



8. Gustav Heinrich Naeke (1786-1835)  
*Portrait of the Artist Heinrich Reinhold (1788-1825) in Profile*  
Graphite, 146 x 94 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



9. Erwin Speckter (1806-1835)  
*Bernard Neher and Erwin Speckter in their Studio in Rome*, 1831  
Watercolour over a sketch in graphite, 192 x 249 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



10. Carl Julius Milde (1803-1875)  
*Female Nude inside Ornamental Foliage in Pompeian Style*  
Watercolour, 219 x 268 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



11. Ernst Ferdinand Oehme (1797-1855)  
*River Landscape at Dawn, 1840*  
Watercolour, 140 x 204 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London



12. Albert Venus (1842-1871)  
*View of the River Tiber near the Ponte Molle in the Roman Campagna, 1866*  
Watercolour over a sketch in graphite and black chalk, 256 x 417 mm  
© Private collection / Photograph: Johannes von Mallinckrodt, London