

Dutch museum acquisitions (2010–14) supported by the Vereniging Rembrandt

IN 1883, a small number of wealthy art lovers helped acquire at auction in Amsterdam some five hundred of the most important drawings from the collection of Jacob de Vos for the print room of the Rijksmuseum. It was a spectacular move, which doubled the number of drawings in the fledgling print room's collection. It was also the beginning of what was to become an extraordinary story of private support for Dutch public art collections, for the initiative resulted in the establishment of the Vereniging Rembrandt.

In 1892, the Vereniging Rembrandt persuaded the state to share in the costs of buying a first Vermeer for the Rijksmuseum, and in similar fashion it sponsored in 1900 the acquisition of the Rijksmuseum's first Rembrandt. The early history of the Vereniging Rembrandt is very much about this matching of private and public money to collect the art of the Dutch Golden Age for Holland, but after 1914 its horizon widened to include Western European and Asian art. After 1945, it also opened up to modern art and to other cultures. In 1983, the Vereniging celebrated its centenary by supporting the acquisition of two recent works by Willem de Kooning for the Stedelijk Museum, Amsterdam.

When the Vereniging celebrated its 125th birthday in 2008, it had supported almost two thousand acquisitions for over 125 Dutch museums, ranging from the most costly, such as Hieronymus Bosch's *Prodigal son* for Museum Boijmans Van Beuningen, Rotterdam, and Matisse's perhaps finest paper cut-out, *La perruche et la sirène*, for the Stedelijk Museum, to hundreds of more modest but always more than locally relevant acquisitions for dozens of smaller collections. What had begun with support for the acquisition of a Jan van Goyen for Leiden and two works by Hendrick Ter Brugghen for Utrecht, was extended to the acquisition of local silver for the municipal collections of Deventer and Zutphen and a seminal group of works by Jan Mankes for Arnhem and by Hendrik Werkman for Groningen.

And this is still the Vereniging's policy today: to help Dutch museums acquire works of art which are important to the receiving collection in particular, but which also make sense in the larger landscape of Dutch public art collections. Thus, in 2014, the Vereniging was happy to be able to provide the leading gift for the *Bacchic figure* by Adriaen de Vries (Fig.II) for the Rijksmuseum, knowing well, however, that the Museum Prinsenhof, Delft, would take similar pride in its proposed acquisition of Hendrick van Vliet's *Interior of the Nieuwe Kerk, Delft, with the memorial tablet of Adriaen Teding van Berkhout* (Fig.I), and Museum Boijmans Van Beuningen in the very first work by Vilhelm Hammershøi to enter a Dutch museum collection (see pp.97–98 above). And no doubt some of the Vereniging's 11,000 members will have taken special delight in



I. *Interior of the Nieuwe Kerk, Delft, with the memorial tablet of Adriaen Teding van Berkhout (1576–1620)*, by Hendrick Cornelisz van Vliet. 1661. Oil on canvas, 100 by 112 cm. (Museum Prinsenhof, Delft, pending final funding). Acquisition underway with the support of the Vereniging Rembrandt (thanks in part to its BankGiro Loterij Aankoopfonds), donations by the public, and other funds (pending), 2015. Commissioned in 1661 by Paulus Teding van Berkhout as a portrayal of his father's funerary monument still extant in the Nieuwe Kerk in Delft, this extraordinary painting never left the family for which it was made. It is Van Vliet's most ambitious church interior, and it is only fair that the Delft museum, where it was on loan for over sixty years, does its utmost to acquire it.

the beautiful decanter by Andries Dirk Copier (Fig.XXXVIII) that was bought for the museum in Leerdam, while others might be moved by Steve McQueen's confronting video *Running Thunder* (Fig.XXXV).

Over the past year, thirty-five such acquisitions were supported with over €7.5 million, and fifteen institutions and millions of visitors to Dutch public art collections have benefited from this. In an extraordinary echo of its very first efforts, sixteen of these acquisitions were drawings bought at the recent auctions of the Van Regteren Altena collection. Six print rooms in the Netherlands were enriched with drawings bought at these sales, ranging from a study by Jan van Scorel for his altarpiece in Breda to a series of drawings that Kees van Dongen made of the festivities for Queen Wilhelmina's wedding in 1901.

In the following pages you will find a selection of more than thirty works of art, chosen from the 118 acquisitions that were supported by the Vereniging Rembrandt in the years 2010–14. To see them all, please visit www.verenigingrembrandt.nl/44/de-kunst/gesteunde-kunst.

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III. *Crucifixion*, by the studio or a follower of Hubert or Jan van Eyck. c.1440–50. Gold- and silverpoint, pen and black ink on prepared paper, 25.4 by 18.7 cm. (Museum Boijmans Van Beuningen, Rotterdam; MB 2014/T 1 (PK)). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Dura Kunstfonds), the Mondriaan Fonds and VSBfonds, 2014. Picked up for a song at an estate sale in 1971, the story goes that this drawing was bought by the previous owner because of its appealing frame. Experts now agree that it is possibly by, or at least very close to, Hubert or Jan van Eyck. Although its effect is somewhat diminished by an irremovable varnish, the quality of the drawing fully justifies its acquisition by the Museum Boijmans Van Beuningen's print room.

II. *Bacchic figure*, by Adriaen de Vries. 1626. Bronze, 109 cm. high. (Rijksmuseum, Amsterdam). Acquired with the support of the Vereniging Rembrandt (thanks in part to the Prins Bernhard Cultuurfonds), the Stichting Nationaal Fonds Kunstbezit, the BankGiro Loterij, Rijksmuseum Fonds (Frits en Phine Verhaaff Fonds, Stichting Greidanus- Formijne, Marjon Ornstein Fonds, Elles Nansink Fonds, Familie Verbeek Fonds), VSBfonds, Mondriaan Fonds, a private individual, and the Rijksmuseum International Circle, 2014.

Ever since its groundbreaking exhibition devoted to Mannerism in 1955, the Rijksmuseum hoped to acquire a large sculpture by Adriaen de Vries. In vain it went after the Liechtenstein *Man of sorrows*, and in 1989 the J. Paul Getty Museum had the winning bid for *The dancing faun*. In 2011, the Rijksmuseum was ready to strike again, but the sale of the newly discovered De Vries was cancelled. When it was made available on 11th December 2014 in New York, however, the Rijksmuseum was able to acquire it for €22.5 million. Four of these were provided by the Vereniging Rembrandt, and five more by the Nationaal Fonds Kunstbezit, a national fund administered by the Vereniging.

IV. *The embalming of Christ, with St Anthony and St John the Baptist*. Southern Netherlandish, possibly Bruges, c.1410–20. Oak panel, 31 by 31.9 cm. (central panel); 31 by 12.8 cm. (wings). (Museum Boijmans Van Beuningen, Rotterdam; 3723 (OK)).

Acquired with the support of the Vereniging Rembrandt, the Mondriaan Fonds, Prins Bernhard Cultuurfonds (Breeman Talle Fonds), VSBfonds, SNS REAAL Fonds, the BankGiro Loterij and the Stichting Museum Boijmans Van Beuningen, 2012.

One of the highlights in the exhibition *The road to Van Eyck*, held in 2013 in Museum Boijmans Van Beuningen, was this small triptych from Bruges.

Previously unpublished, it is one of some thirty panel paintings from the region pre-dating the work of Van Eyck, and the Museum was keen to acquire it. And it has indeed now joined the similarly early Norfolk triptych, as well as the only work by Van Eyck in a Dutch public collection.



V. *Jacob leaving Laban*, by Cornelis Cornelisz Buys II. c.1535. Oil on panel, 94.1 by 108.9 cm. (Stedelijk Museum, Alkmaar; 30654). Acquired with the support of private individuals, the Vereniging Rembrandt (thanks in part to its BankGiro Loterij Aankoopfonds, the Stortenbeker Fonds and its Themafonds Middelleeuwen), and VSBfonds, 2013.

Little remains of the art produced in Alkmaar before the Iconoclasm of 1566, and when an important work by its leading master Buys appeared on the market, the municipal museum showed great interest in it. Sharing this enthusiasm, two private collectors offered to pay half of the €650,000 needed, which attracted other sponsorship, and brought this fascinating example of Dutch Renaissance painting back to its place of origin.



VI. *The Creation and Fall* (one of three tapestries from a series depicting the *Salvation of Mankind*), by the workshop of Pieter van Aelst (van Edinge). c.1500–10.

Tapestry, c.400 by c.800 cm. (Kasteel de Haar, Haarzuilens; 03345). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Utrecht Rembrandtcirkel and its Nationaal Fonds 1930), the Stichting Nationaal Fonds Kunstbezit, the BankGiro Loterij, the Mondriaan Fonds, VSBfonds, SNS REAAL Fonds, Prins Bernhard Cultuurfonds, K.F. Heinfonds, M.A.O.C. Gravin van Bylandt Stichting, and the Province and the Municipality of Utrecht, 2012.

After the Zuylen-Rothschild castle of De Haar, the architect Pierre Cuypers's last creation, had been fully restored, it seemed likely that death duties might cause part of its interior to be sold. Such destruction of the original setting was unacceptable, and every conceivable fund was drummed up to prevent it. Among the treasures acquired were three of the greatest Brussels tapestries, two of which Cuypers had chosen to decorate the castle's marvellously eclectic hall.





VII. *Latin doctors of the Church disputing the Sacrament*, by Abraham Bloemaert. 1632. Oil on canvas, 206.5 by 155 cm. (Museum Catharijneconvent, Utrecht; RMCC 500331). Acquired with the support of the Vereniging Rembrandt (thanks in part to the BankGiro Loterij Fonds), the Mondriaan Fonds, the K.F. Heyn Fonds and the friends of the museum, 2010.

In conventional histories of Dutch art, specifically Roman Catholic works are usually ignored. Museum Catharijneconvent has done much to correct this, and the acquisition of Bloemaert's altarpiece celebrating the mystery of Transubstantiation was yet another such revisionist step. We do not know for which hidden church Utrecht's most important painter made this blatant piece of Counter-Reformation propaganda – only that it left the Netherlands early and is documented in Durham from 1730 onwards.



VIII. *Still life of a bouquet in the making*, by Dirck de Bray. 1674. Oil on panel, 40.5 by 35.7 cm. (Mauritshuis, The Hague; 1166). Acquired with the support of the BankGiro Loterij, the Vereniging Rembrandt (thanks in part to the Stortenbeker Fonds) and a private individual, 2011.

One of three sons of the Haarlem painter Salomon de Bray to become an artist, Dirck began painting late, and in fact produced very little before he retired to a monastery in Germany. This highly original still life, showing a bouquet in the making, is a great example of the work of a minor master, perhaps even an amateur, attaining the standard of excellence required by the Mauritshuis.



IX. *The wedding night of Tobias and Sarah*, by Jan Steen. c.1660–65. Oil on canvas, 81 by 123 cm. (Museum Bredius, The Hague; 112a–1946). Acquired with the support of the Vereniging Rembrandt (thanks in part to its BankGiro Loterij Aankoopfonds and its Themafonds voor 17de-eeuwse Schilderkunst), 2011.

Perhaps Steen's best history painting, this picture was at some point cut in two. One half landed in the Bredius Museum, the other in the state-owned art collections as part of the stock of the art dealer Jacques Goudstikker. In 1991 the fragments were rejoined, but a problem arose when the Goudstikker paintings were returned to their American heir. After an illegal sale of the Bredius painting was only just prevented, the Goudstikker half was bought.



X. *Still life with cheeses, almonds and pretzels*, by Clara Peeters. c.1615. Oil on panel, 34.5 by 49.5 cm. (Mauritshuis, The Hague; 1203). Acquired with the support of the Stichting Vrienden van het Mauritshuis, the BankGiro Loterij, the Vereniging Rembrandt (thanks in part to its A.M. Roeters van Lennep Fonds, the Utrecht Rembrandtcirkel and its Caius Fonds) as well as Mr H.B. van der Ven, 2012. Given the excellence of the Mauritshuis collection, it is far from easy to add something worthwhile to it. This still life by Clara Peeters, however, is superbly qualified to join the very best. It perfectly represents the early phase of Netherlandish still-life painting, when an abundance of cheese and bread and butter were still worth celebrating. But already there is expensive glass, and there are almonds and raisins on a Chinese dish.



XI. *Jehoash anointed king by Jehoiada*, by Rombout Uylenburgh. c.1620. Oil on canvas (grisaille), 41.5 by 56.5 cm. (Museum Het Rembrandthuis, Amsterdam; 2126). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Titus Fonds), the Vereniging van Vrienden van Museum Het Rembrandthuis and a private individual, 2012.

In 2005 the Rembrandthuis bought a grisaille that had been identified as the only known work by Rombout Uylenburgh, brother of Hendrick Uylenburgh, Rembrandt's landlord and dealer in the early 1630s. Crucial to this identification was a reference in the auction catalogue of the effects of Henry Howard, grandson of the Earl of Arundel, where the Uylenburgh painting was described as having a pendant. When that pendant surfaced in 2011, the Vereniging felt obliged to help acquire that as well.



XII. *Seller of spectacles (The sense of sight)*, by Rembrandt van Rijn. c.1624. Oil on panel, 21 by 17.8 cm. (Museum De Lakenhal, Leiden; S 5697). Acquired with the support of the Vereniging Rembrandt, the Mondriaan Fonds, the Vereniging van Belangstellenden in De Lakenhal and the city of Leiden, 2012.

One understands why the Lakenhal, Leiden's municipal museum, badly wanted to have a Rembrandt of its own, preferably painted before the Leiden-born artist left for Amsterdam. So when the opportunity arose to acquire one of three preserved panels from a series depicting the five senses that is considered to be Rembrandt's earliest preserved work, the Vereniging Rembrandt was persuaded to help.



XIII. *Kitchen interior with a woman cooking*, by Cornelis Bisschop. 1665. Oil on canvas, 72.3 by 97.5 cm. (Dordrechts Museum; DM/014/1046). Acquired with the support of the Vereniging Rembrandt (thanks in part to its BankGiro Loterij Aankoopfonds), 2014.

It was an excellent idea of the Dordrecht Museum to acquire this recently discovered painting by the Dordrecht-born Cornelis Bisschop. Bisschop was famed for his virtuosity, and this may well be his masterpiece. The brilliantly chosen viewpoint, as though the scene was accidentally observed, the arrested movement, different kinds of light and texture make everything in this picture a reflection on painting and illusion.



XIV. Two goblets, representing a terrestrial and celestial globe, by Christoph III Ritter. Nuremberg, c.1640. Gilt silver, both 25.5 cm. high. (Rijksmuseum, Amsterdam; BK-2011-27 and 28). Acquired with the support of the BankGiro Loterij, the Mondriaan Fonds, the Vereniging Rembrandt (thanks in part to the Prins Bernhard Cultuurfonds), the SNS REAAL Fonds, VSBfonds, Ms J. Gans-Premsele and Mr L.B. Gans, Amsterdam, 2011. From 1970 these two superb Nuremberg goblets were on loan to the Rijksmuseum. When offered for sale in 2011, the Museum was put on the spot. The funds were found, however, and the goblets retained for the Museum's *Wunderkammer*. Their celestial and terrestrial globes, carried by Julius Caesar and Hercules respectively, display knowledge of state-of-the-art cartographic information from the Netherlands and even mentions the Willem Barents expedition to the far north in search of a north-east passage.

XV. Japanese lacquered chest, attributed to the Koami studio. c.1635–45. Lacquer on wood, inlaid with gold, silver, mother-of-pearl and crystal, 63.5 by 144.5 by 73 cm. (Rijksmuseum, Amsterdam; AK-RAK-2013-3-1). Acquired with the support of the BankGiro Loterij, the Jaffé-Pierson Stichting, the Vereniging Rembrandt (thanks in part to its Caius Fonds) and JT International Company Netherlands B.V., 2013. An object of the greatest rarity and beauty, this large Japanese lacquered chest must have been commissioned by a Dutch patron in the 1630s, the one decade in which such imperial lacquer was available for export. From Amsterdam, it was soon sold to Cardinal Mazarin, and in 1801 it was in the collection of William Beckford. But before fetching €7.3 million after its rediscovery, it was used for storing drinks by its last, evidently less discerning owner.





XVI. Tea caddy, by Sijbren Pieters Sonnema. 1736. Gilt silver, 23 cm. high. (Ottema-Kingma Stichting, Leeuwarden; 5106/OKS 2010-188; on loan to the Gemeentemuseum Het Hannemahuis, Harlingen). Acquired with the support of the Vereniging Rembrandt (thanks in part to the BankGiro Loterij Aankoopfonds) and the Ottema-Kingma Stichting, 2010. In smaller Dutch municipal collections, local silver is often the greatest source of pride, and the museum in Harlingen, Friesland, is no exception. It was therefore very keen to acquire this costly and fashionable tea caddy, based on a design by Daniel Marot, and stamped with maker, city and province. The object was bought by the Ottema-Kingma Stichting with the support of the Vereniging Rembrandt, and subsequently placed on loan in Harlingen.



XVII. Silver-gilt porringer and stand. Silversmith not yet identified. The Hague, 1680. Gilt silver, 23 cm. high. (cup); diameter 25.5 cm. (stand). (Paleis Het Loo, Apeldoorn; RL41781-1a & 1b; RL41781-2). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Mevr. dr. E. Frederiks Fonds and Beatrijs de Rooij Fonds) and the BankGiro Loterij, 2013. Silver associated with the early history of the House of Orange is rare, and the curators of Museum Paleis het Loo were understandably excited when a 1680 silver-gilt porringer carrying the arms of William and Mary surfaced. Their enthusiasm was shared, and this costly piece of Hague silver was bought at auction for William and Mary's Dutch country seat.



XVIII. Drinking cup, or *tazza*, on a high stem. Venetian or Netherlandish, *façon de Venise*, c.1575–1600. Transparent clear and opaque white filigree glass *a fili e a retortoli*, 10.3 cm. high. (Gemeentemuseum, The Hague; 1047514). Acquired with the support of the Vereniging Rembrandt (thanks in part to the Jaap en Joanna van der Lee-Boers Fonds), 2012.

Exquisite in form and technique, and no doubt very difficult to drink from, this *tazza* is a typical example of sixteenth-century Venetian or pseudo-Venetian filigree glass. Some argue it is only *façon de Venise*, that is, produced elsewhere in a Venetian style, because its maker used one straight thread too few in its alternating decoration and in Venice such a faulty glass would not have survived the quality control.



XIX. *A seated woman, seen from behind*, by Gerbrand van den Eeckhout. c.1665–70. Black and white chalk on blue paper, 22 by 17 cm. (Teylers Museum, Haarlem; KT2015002). Acquired with the support of the Vereniging Rembrandt, the Stichting Nationaal Fonds Kunstbezit, the BankGiro Loterij, a donation by Matthijs de Clercq (New York) and VSBfonds, 2014. Van den Eeckhout's drawings after nature are often more appealing to contemporary taste than his somewhat stodgy paintings, and that also holds true for this study, acquired at the recent Van Regteren Altena sale, which can be compared to a seated figure in the *Family portrait* in the Museum of Fine Arts, Budapest.



XX. *Wooded landscape with a resting shepherd*, by Thomas Gainsborough. c.1745–46. Oil on canvas, 28 by 23 cm. (Rijksmuseum Twenthe, Enschede; V2010012). Acquired with the support of the Vereniging Rembrandt (thanks in part to the BankGiro Loterij Aankoopfonds), the Mondriaan Fonds, VSBfonds, Vereniging Vrienden van Rijksmuseum Twenthe and donations from the public, 2010. The first painting by Gainsborough to enter a Dutch museum, this early Suffolk landscape carries strong echoes of the seventeenth-century Dutch masters that inspired him. It was acquired for the museum in Enschede, which has a far better and more international collection than is generally known. Local enthusiasm saved the museum when the Dutch state decided to end its funding, while a substantial part of the sum needed to acquire the Gainsborough was raised through donations from the public.



XXI. *The Aurelian Wall* (one of forty-six studies made in and around Rome), by Josephus Augustus Knip. c.1810. Graphite and watercolour, 36.8 by 50.2 cm. (Rijksmuseum, Amsterdam; RP-T-2014-14-43). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Liente Dons Fonds and Hendrik de Jong Fonds), the Mondriaan Fonds, the BankGiro Loterij, Rijkspatronen, Gerhards Fonds/Rijksmuseum Fonds, VSBfonds and a private individual, 2013.

Before offering their father's collection to Christie's, the Van Regteren Altena heirs enabled the Rijksmuseum print room to buy something special from it. The Museum chose an important drawing by Jacques de Gheyn, as well as all forty-six Roman studies by J.A. Knip. Made between 1809 and 1812, when Knip lived in Rome, these drawings are of a spectacular beauty, still insufficiently recognised.

XXII. *Lamentation*, by Jan Cornelisz Vermeyen. c.1535. Pen and black and brown ink, 18 by 25.7 cm. (Rijksmuseum, Amsterdam; RP-T-2014-62). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Stortenbeker Fonds), the Stichting Nationaal Fonds Kunstbezit, VSBfonds and Mondriaan Fonds, 2014. The Rijksmuseum already owned the *Marriage at Cana*, one of Vermeyen's most beautiful paintings, and its print room houses a fine group of his prints, so it was only natural that this rare drawing for a *Lamentation* in the recent Van Regteren Altena sale was high on the Museum's wishlist. It is an extraordinary mix of reminiscences of Michelangelo and Netherlandish brutality – a mix not always appreciated by previous generations.



XXIII. *A reclining male nude, with a subsidiary study of his legs*, by Abraham Bloemaert. c.1625. Black and white chalk on light brown paper, 14.6 by 26.3 cm. (Museum Boijmans Van Beuningen, Rotterdam; St 316). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Stortenbeker Fonds), the Stichting Nationaal Fonds Kunstbezit, Stichting Boijmans Van Beuningen, Prins Bernhard Cultuurfonds (Breeman Talle Fonds) and VSBfonds, 2014. Much to its delight, the Vereniging Rembrandt was able to help secure this study for Bloemaert's *Lamentation* for the print room of the Museum Boijmans Van Beuningen at the recent Van Regteren Altena sale. In 2001, the Museum had already acquired a squared drawing for the painting, which itself has been in the Museum's collection since 1937.



XXIV. *Children around a St Martin's bonfire* (a page from the artist's illustrated diary, dated '25 Oct'), by Christiaan Andriessen. c.1806. Watercolour, 11.7 by 22.5 cm. (Rijksmuseum, Amsterdam). Acquired with the support of the Vereniging Rembrandt, the Stichting Nationaal Fonds Kunstbezit, and VSBfonds, 2014. One of the best-kept secrets of Dutch art history is the pictorial diary which Christiaan Andriessen kept between 1805 and 1808. Well known in Holland, but never shown abroad, these enchanting drawings and watercolours provide a unique chronicle of life around 1800. Dispersed at auction in 1903, some 450 of what is thought to have been a total of 700 sheets are now in two public collections in Amsterdam, and this one seemed very much worthy of rejoining the others.





XXV. *La toilette (Lecture après le bain)*, by Edgar Degas. c.1877–83. Monotype on vergé paper, 27.7 by 37.9 cm. (Van Gogh Museum, Amsterdam; P2759S2014). Acquired with the support of the BankGiro Loterij and the Vereniging Rembrandt, 2014.

Oddly, Degas has hardly been collected in Holland, where there are no paintings by him in a public collection at all. Museum Boijmans owns a cast of his *Little dancer* and a strong group of his drawings, while the Rijksmuseum print room has a single monotype. This is now joined by *The nude woman reading* in the Van Gogh Museum. It is a great example of Degas's power of observation and unrivalled technique, and one can see why Picasso so admired these late works by Degas.



XXVI. *Femme à la voilette*, by Medardo Rosso. 1923 (1895). Wax on plaster, 70 cm. high. (Museum Boijmans Van Beuningen, Rotterdam; BEK 1941 (MK)). Acquired with the support of the Mondriaan Fonds, the Vereniging Rembrandt (thanks in part to its Dura Kunstfonds and its Themafonds Beeldhouwkunst), VSBfonds, the Prins Bernhard Cultuurfonds (Breeman Talle Fonds), the Stichting Boijmans Van Beuningen, the BankGiro Loterij, G. Ph. Verhagen-Stichting, Stichting Dorodarte and private benefactors of the Museum from the Kring Van Eyck and the Gezelschap Bas Jan Ader, 2014.

Although quite well known in Holland during his lifetime and a great friend of the Dutch artist Etha Fles, Medardo Rosso's work is not well represented in Dutch collections. Having borrowed his ambitious wax sculpture *Femme à la voilette* for an exhibition, Museum Boijmans Van Beuningen managed to acquire the work, which had been lent by the Lauder Collection.



XXVII. Prototype of the low, so-called Danish chair, by Gerrit Rietveld. 1946/1950–52. Painted metal, 55.2 by 51.1 by 66 cm. (Centraal Museum, Utrecht; 32418). Acquired with the support of the Vereniging Rembrandt, the BankGiro Loterij and the Mondriaan Fonds, 2013. Image©right Centraal Museum Utrecht/Adriaan van Dam/Pictoright.

The 1946 prototype for Rietveld's so-called Danish chair is the third piece of Rietveld furniture the Vereniging Rembrandt helped to acquire. It was bought in New York for the Centraal Museum in Rietveld's home town of Utrecht, which holds the largest and most distinguished collection of his furniture. In this design, one sees Rietveld going industrial.



XXVIII. Decanter, by Andries Dirk Copier, executed by N.V. Gerofabriek Zeist, Leerdam/N.V. Glasfabriek Leerdam. 1930. Glass and silver-plate, 14.3 by 11 cm. (Nationaal Glasmuseum, Leerdam; 2014-021). Acquired with the support of the Vereniging Rembrandt (thanks in part to its P.H. Soeters Fonds voor 20ste-eeuwse Glaskunst), 2014.

The nucleus of the National Glass Museum in Leerdam consists of the collection and archive of the Leerdam Glass Factory, which aimed to produce cheap as well as expensive glass. They hired the now-famous Andries Copier, whose 1930 decanter was only known from the company's catalogue. When the actual object surfaced on the Internet, the Museum was enabled to acquire it on very good terms.



XXIX. *Snowy landscape with a ditch*, by Jan Mankes. 1913. Oil on canvas, 31 by 43 cm. (Ottema-Kingma Stichting, Leeuwarden; 0990/OKS 2012-001; on loan to Museum Belvédère, Heerenveen-Oranjewoud). Acquired with the support of the Vereniging Rembrandt (thanks in part to its BankGiro Loterij Aankoopfonds) and the Ottema-Kingma Stichting, 2012. Statistics say that in relation to its size, no country has more museums than Holland, and they are still being established. The Vereniging Rembrandt rarely supports such new initiatives, but it did assist the new museum in Heerenveen-Oranjewoud, Friesland, by helping the great sponsor of Frisian heritage, the Ottema-Kingma Stichting, to buy this 1913 painting of the nearby Frisian landscape by Jan Mankes, so it could be put on loan there.



XXX. *Physical exercise in the Jewish old people's home Beth Menoecha or in the Joodse Invalide on the Henri Polaklaan, Amsterdam* (for the book *Joods leven in Amsterdam*), by Leonard Freed. 1957–58. Gelatin silver print, 15.6 by 23 cm. (Joods Historisch Museum, Amsterdam; JHM 12201). Acquired with the support of the Vereniging Rembrandt, the BankGiro Loterij and several private individuals, 2013. Photograph © Leonard Freed. The first project that Magnum photographer Leonard Freed realised after having settled in Amsterdam in 1957, was a book on the city's Jews – documenting how their daily life retook its course after the German occupation. His photographs never refer to the murder of more than 60,000 Jews from Amsterdam, and there are no images of the destruction of the Jewish neighbourhood. Rather, Freed celebrated life, and the incredible strength of mankind.

XXXI. *Untitled (to Piet Mondrian through his preferred colors, red, yellow and blue) and Untitled (to Piet Mondrian who lacked green) 2*, by Dan Flavin. 1986. Pink, yellow, blue, red and clear neon light, 1097.3 by 1828.8 cm.; green neon light, 731.5 by 1585 cm. (Stedelijk Museum, Amsterdam; 2012.1.0082; 2012.1.0083). Acquired with support from a private individual, the Vereniging Rembrandt (thanks in part to its Titus Fonds) and the Mondriaan Fonds, 2012. © 2012 Stephen Flavin / Artists Rights Society (ARS), New York.

In 1986 the American minimalist Dan Flavin made a site-specific, two-part installation around the monumental staircase of the Stedelijk Museum. It lasted for three months, and was only once reinstalled. But after the renovation of the Stedelijk, it was decided to acquire the work – making it possible to recreate Flavin's fluorescent tribute to Mondrian, partly celebrating the artist in his preferred colours, red, yellow and blue, partly addressing him as the artist who lacked green.



XXXII. *The paintings (with us in the nature)*, by Gilbert & George. 1971. Oil on canvas (together a series of six triptychs with two framed and signed texts), 230 by 680 cm. (Kröller-Müller Museum, Otterlo; KM131.609-1-6). Acquired with the support of the BankGiro Loterij, the Nationaal Aankoopfonds, the Mondriaan Fonds, SNS REAAL Fonds, the Vereniging Rembrandt (thanks in part to its Titus Fonds) and VSBfonds, 2010. The fascination with Gilbert & George in the Netherlands more or less began with their 1969 performance as *Singing Sculptures* on the stairs of the Stedelijk Museum, Amsterdam. Although already well represented in Dutch public art collections, the acquisition of their enormous 1971 'new romantic sad beautiful sculpture' (their only series of paintings in fact) for the Kröller-Müller Museum was much applauded. Silly and serious, sad as well as funny, it is profoundly Gilbert & George.



XXXIII. *Offrandes de couleurs: blanc-rouge-noir*, by Abdoulaye Konaté. 2007. Textile, 248 by 395 cm. (Afrika Museum, Berg en Dal; 701-3). Acquired with the support of the Vereniging Rembrandt (thanks in part to its BankGiro Loterij Aankoopfonds) and the Mondriaan Fonds, 2013. Although Asian art has traditionally been collected in Holland, Dutch museums were reluctant to embrace Islamic art, and what the rest of the world made was confined to ethnographical museums. The almost simultaneous acquisition of a work by the Mali artist Konaté for the Stedelijk Museum and the Africa Museum shows that this view of the world is being challenged. Wisely and beautifully, Konaté's art refers to traditional forms and ideas in a contemporary way.



XXXIV. *Cell XXVI*, by Louise Bourgeois. 2003. Steel, textile, aluminium, mirror glass and wood, 252.7 by 434.3 by 304.8 cm. (Gemeentemuseum, The Hague; 1030062). Acquired with the support of the BankGiro Loterij, the Mondriaan Fonds, the Vereniging Rembrandt, VSBfonds, SNS REAAL Fonds and the friends of the Gemeentemuseum, 2010.

Louise Bourgeois was already in her nineties when she made this *Cell*, and the Gemeentemuseum acquired it in the year of her death. It is a tough and alarming piece of work, of which the nasty bedroom iconography is hard to define. It looks as though the turd-like female figure in front of the mirror was hung and strangled – a fantasy or nightmare perhaps best left in its cage.



XXXV. *Running Thunder*, by Steve McQueen, 2007. 16 mm. colour film. (Stedelijk Museum, Amsterdam; 2014.1.0254 (1-2)). Acquired with the support of the Vereniging Rembrandt (thanks in part to its Titus Fonds), the Mondriaan Fonds and the BankGiro Loterij, 2014.

Film is movement, and over thousands of years the image of a horse has been associated with strength and speed. The title *Running Thunder* evokes the excitement of a race. But in the twelve minutes of McQueen's film only the blades of grass move lightly, and a fly settles on the horse's eye. It is dead, and the artist confronts us with what we neither expected nor, perhaps, wanted to see.