

*A Passionate Eye.*  
*Ger Luijten and twelve years*  
*of acquisitions*

27 April

7 July

2024



Fondation  
Custodia

121 rue de Lille, Paris VII  
Every day except Monday,  
from 12 to 6 pm

Abraham Teerlink (1776 – 1857)  
*Study of Rocks with Vegetation*

# EXHIBITION AT THE FONDATION CUSTODIA

27 April - 7 July 2024

## *A Passionate Eye. Ger Luijten and twelve years of acquisitions*

The Fondation Custodia presents from 27 April to 7 July 2024 the exhibition *A Passionate Eye. Ger Luijten and twelve years of acquisitions.*

**G**ER LUIJTEN WAS DIRECTOR OF THE FONDATION CUSTODIA for twelve years, from June 2020 until his premature death in December 2022. This passionate scholar and connoisseur, with his enquiring mind, remained totally committed to the spirit of the great collector Frits Lugt, founder of the institution. He explained his position in 2021: 'I try and put myself into the mind of Frits Lugt in order to imagine how he would have reacted to a certain work and the way that work would have fitted into the existing collection'.

During his years as director, Ger Luijten pursued a bold, dynamic acquisitions policy, putting his well-trained eye and his experience at the service of the Fondation Custodia. His aim was to reinforce the strongest sections of the foundation's collections (sixteenth to eighteenth-century Dutch art), to complete the collections begun by Frits Lugt or his successors (nineteenth-century Danish painting) and also to develop his own tastes (oil sketches).

Among the circa ten thousand items that have entered the collection since 2010, some have already been displayed to the public at various exhibitions and some are shown here for the first time. As a tribute to this active, enthusiastic acquisitions policy, the Fondation Custodia is today exhibiting a selection of about one hundred and forty pieces.

The visitor is invited to discover this remarkable display via a trajectory organised by technique (drawings, prints, paintings, oil sketches, letters and manuscripts). The variety of the schools on show is testimony to the diversity of the collection. In fact, although the Dutch and Flemish schools are of course lavishly represented, Danish drawings rub shoulders with British prints, a German drawing with a Spanish sketch. Famous names hang close to less well-known artists as well as to artists whose identity remains to be established. All the works share a common radiance, a poetic presence, a reflection of the personality and taste of Ger Luijten.

## Master Drawings

The collection of old master drawings assembled by Frits Lugt and enriched by the successive directors of the Fondation Custodia is one of the most noteworthy – in size as well as in quality – to be found today in private hands. Ger Luijten's acquisitions policy was guided by the eye of the drawing teacher he had been at the outset of his career and by the eye of the expert he was to become. His many acquisitions enhance and complete this remarkable collection in harmonious fashion. Interest in drawing techniques, erudition and unerring taste are the driving force behind this section.

The exhibition opens with a magnificent drawing executed in about 1580-1600 by the Master of the Egmont Albums, *Triumph of Neptune* [fig. 1]. The identity of this enigmatic Mannerist artist, rediscovered by Philip Pouncey in 1958, remains a mystery.



### 1. Master of the Egmont Albums

(active in the Netherlands in the last quarter of the 16<sup>th</sup> century)  
*Triumph of Neptune*  
Pen and dark brown ink, point of the brush and black ink, grey wash, heightened with white bodycolour. – 400 × 519 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2023-T.16

Next to it are a number of landscapes introduced by the seductive Gherardo Cibo (1512-1600). The work of this art-loving draughtsman, botanist, scholar and theorist is distinguished by its strongly experimental nature. Our *Landscape with a Deer Hunt* is one of them.

Some drawings are essential to our knowledge and identification of a particular artist. Such is the *View of the Town of Huy* by the Mechelen artist Hendrick Gijsmans (1544-1611/12), formerly known by the name 'Anonymous Fabriczy'. This sheet, only the second known page to bear the artist's signature, is part of a group of pen-and-ink drawings of landscapes, views of towns and villages, executed by Gijsmans during a journey he made from the Low Countries to Rome.

In the following century, several other Northern artists – Flemish as well as Dutch – were also attracted to the landscape and light of Italy. Examples of pen-and-wash drawings by the following travelling painters are presented here: Jan Both (1618-1652), Karel du Jardin (1626-1678), Jan Worst (c. 1645-after 1686), Caspar Adriaensz. van Wittel – known as Gaspare Vanvitelli (1653-1736) – and Jan Frans van Bloemen, known as Orizzonte (1662-1749).

Among the most important drawings of the Dutch Golden Age to enter the Fondation's collection under the leadership of Ger Luijten, *Self-Portrait at a Window* by Samuel van Hoogstraten (1627-1687) stands out [fig. 3]. The young artist, seated in front of an open window with his goose quill pen on the sheet of paper in front of him, seems to be looking directly at the spectator. It was probably his teacher, Rembrandt himself, who corrected the contour of the model's arm and shoulder with three powerful strokes of the pen.

The Dutch eighteenth century is depicted by young artists who appear to have responded to the exhortation directed at them by Samuel van Hoogstraten in 1678: 'Enter therefore, oh young artist! into the woods surrounded by rivers [...] there to paint [...] wooded perspectives, or to garner [...] fruitful nature into your drawing book' (Samuel van Hoogstraten, *Introduction to the Academy of Painting*, 1678).

In similar vein, Franciscus Andreas Milatz (1763-1808) offers a view of the *Forest near Bloemendaal* which connects in many respects with the work of his eminent predecessors of the Golden Age. That being said, the drawing betrays a sensitivity towards the developing Romanticism, as does the admirable *Study of Rocks with Vegetation*, executed in the mountains of Italy by Abraham Teerlink (1776-1857) [fig. 4].

Three French and two Italian drawings enrich this group. The names of Nicolas Delobel (1693-1763) and Hilaire Ledru (1769-1840) demonstrate Ger Luijten's wish to highlight the work of lesser-known artists, whose work is now arousing ever-increasing (and well-deserved) interest from the public and art historians alike. *Diana, Bust-Length, Looking down to the Left*, by the Naples artist Bernadino Cavallino (1616-1656) sheds further light on the graphic work of this Baroque artist; only seven other drawings by him are known.

The exhibition continues with a selection of nineteenth-century French landscapes from our collection, recently given public exposure at the exhibition held here at the Fondation Custodia in 2023, *Nineteenth-century French Drawings*: four drawings, by Camille Corot (1796-1875), Paul Huet (1803-1869), Rosa Bonheur (1822-1899) and Louis Cabat (1812-1893).

Finally, two Danish artists are signatories to delicate representations of the female form: *Portrait of a Young Woman*, a youthful work by Lorenz Frølich (1820-1908) – dated 1840 – joins the already quite considerable body of work by the artist assembled by our former director Carlos van Hasselt. On the other hand, no work by the artist Harald Slott-Møller (1864-1937) was to be found in our collection until the acquisition of the poetic *Interiør (Woman Dressing her Hair)*, which closes this chapter devoted to drawing.



### 3. Samuel van Hoogstraten

(Dordrecht 1627 – 1687 Dordrecht)

*Self-Portrait at a Window*, c. 1642-43

Pen and brown ink, with brown wash, over traces of black chalk; corrections in pen and brown ink probably by Rembrandt; later additions by the artist in black and red chalk and pen and brown ink. – 170 × 135 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2012-T.4

## Sharing the knowledge of prints

Ger Luijten played a crucial role in the world of prints. At the outset of his career, he was editor of the famous Hollstein series – indispensable catalogues raisonnés of Flemish and Dutch prints. He also introduced the public to all the specifics of this medium through his publications and his challenging exhibitions, for example *Hieronymus Cock. The Renaissance in Print* (2013). The plates presented here reflect his vast knowledge and his innumerable interests.

The Fondation Custodia is proud to possess some rare proofs of prints of which only a few copies have come down to us. For instance, *Girl at a Window*, a burin engraving by an anonymous sixteenth-century German artist, one of the four known copies of this plate. The meaning of this work remains enigmatic but seems to evoke the fragility of life. The spectacular *Grand View of Rome with Tiber Island*, signed by Willem van Nieulandt (1584-1635) spreads over three engraved pages [fig. 6]. Following the Flemish tradition, Van Nieulandt adds several genre figures in this urban view, including fishermen examining their catch and, in the centre, seated in a small boat, a draughtsman seen from behind: perhaps a veiled self-portrait? The lettering in three languages suggest an international public for this ambitious print of which very few copies survive today.



**6. Willem van Nieulandt** (Antwerp 1584 – 1635 Amsterdam)  
*Grand View of Rome with Tiber Island*, c. 1605-10(?)  
Etching from three plates; 420 × 873 mm (plates); 422 × 877 mm (joined sheets)  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2021-P.6

The visit continues with an evocation of the scientific interest of a cabinet of curiosities. The *Trochus niloticus* (*Commercial Top Shell*), engraved by Wenceslaus Hollar (1607-1677) [fig. 7] belongs to a series of forty-seven shells which may have inspired Rembrandt's famous *Conus Marmoreus* (*Marbled Cone Shell*). The scientific precision combined with the straightforward poetry of this print is in every way in keeping with the spirit of the collections of the Fondation Custodia.

Representations of everyday life play an essential part in seventeenth-century Dutch art. For their seminal work on genre scenes in Dutch prints, Ger Luijten and Eddy de Jongh chose a charming print by Karel du Jardin, *Le Savoyard*, for the front cover of the catalogue to the exhibition presented in 1997 at the Rijksmuseum, *Mirror of Everyday Life*. Nearly ten years later, Ger Luijten was able to acquire a copy of this etching for the Fondation Custodia.

Discovering and making sense of the meanings hidden in works of art was Ger Luijten's passion. Emblem books and allegories particularly aroused his curiosity and any number of erudite and complex works came to join the Fondation's collections during his directorship. In 2019, for example, he was able to acquire the same rare series of prints after Marten van Cleve with which he had previously augmented the holdings of the Rijksmuseum in Amsterdam: *Twelve Pleasantries about Relationships between Men and Women*. The series was created in about 1570 and is an excellent example of the representations of ambiguous sexual play, a popular genre in North European graphic art in the sixteenth century. Similarly, the allegory engraved by Raphaël Sadeler I (1561-c. 1632) after Joos van Winghe (1542-1603), *Wealth Gives Birth to Foolishness*, or the series by Jan Saenredam (1565-1607), *Parable of the Wise and Foolish Virgins* arouse our curiosity.

Throughout this section, the great diversity of printing techniques can be appreciated: chiaroscuro (Anonymous, *The 'Nymph of Fontainebleau' seated in a Landscape with a Hunting Dog, a Stag, a Goat and two Cows, manière noire* (Wallerant Vaillant, *Portrait of a Young Boy*), aquatint and gold leaf on brown-washed vellum (Maria Katharina Prestel, *The Triumph of Truth over Jealousy*), or print heightened with watercolour (Louis-Jean Desprez, *Indulgences plénières*).

A subject dear to Frits Lugt and his various successors, the artist's portrait, makes a noteworthy contribution to the Fondation Custodia collection. Ger Luijten paid particular attention to this iconography. Portraits (Melchior Loch) and self-portraits

(Johannes Lutma, Arthur Pond, Francisco de Goya, Pieter Christoffel Wonder, Henri Fantin-Latour) give us an accurate and intimate picture of their authors. Finally, in similar fashion to the Danish drawings in this exhibition, printmaking in nineteenth-century Denmark is represented by Christen Købke with *The Old Sailor* (etching, 1836), and by Johan Gudmann Rohde, *Young Girl Sewing* (lithography printed on China paper, 1893, after Vilhelm Hammershøi) [fig. 8].



**8. Johan Gudmann Rohde**

(Randers 1856 – 1935 Hellerup)

*Young Girl Sewing*, 1893

Lithography printed on chine collé. – 33,6 × 32,7 cm (platemark);

38 × 37,5 cm (sheet)

Fondation Custodia, Collection Frits Lugt, Paris, inv. 2021-P.5

## Paintings: erudite choices

During the twelve years of his directorship of the Fondation Custodia, Ger Luijten has taken great care to complete the collection of paintings assembled by Frits Lugt, mainly paintings of the Dutch Golden Age. A selection of fourteen paintings is presented in the exhibition.

The first painting bought by Ger Luijten when he became director of the Fondation was a real rallying cry: it was a portrait of the publisher and dealer François Langlois (c. 1589-1647), surrounded by *objets d'art* [fig. 9]. Although the name of its author remains to be discovered, this painting, from an art historical point of view as well as from the point of view of the history of collecting, is of primary importance to our institution.

Next to it can be seen two oval portraits, pendants, by the Haarlem artist Jan de Braij (c. 1627-1697), perfect examples of the tradition of the Dutch Golden Age. The panels portray Lambert Schatter and Eva van Beresteyn, aged 22 and 19 respectively, and appear to have been executed on the occasion of the marriage of the young couple. They are in their original frames, a detail to which Ger Luijten attached particular importance. Similarly, the painting by Simon Kick (1603-1651) received a walnut frame dating from the period when it was painted. Although typical of

seventeenth-century Dutch painting, 'guardroom' scenes were not represented in our collection until 2021. The acquisition of the masterly *Genre Scene with Soldiers Playing Dice* filled that gap [fig. 10], undoubtedly a major acquisition. The artist's brush gives life to subtle textures and materials in delicate monochrome hues of brown, grey and beige. On the right-hand side of the composition stands a man turned towards the spectator; his gaze engages directly with ours, as if to invite us to the gaming table. Could this be the artist himself?

*Diana and her Companions Discovering Callisto's Pregnancy*, a canvas painted by Jacob van Loo in about 1650, introduced a new genre to the walls of the Fondation Custodia: mythological painting [fig. 11]. No subject was represented as frequently by Jacob van Loo in his history paintings than the goddess Diana. The heap of fabrics to be seen at lower right of the painting gives a good idea of the artist's talent as a colourist. Other allegories (Cornelis Saftleven, *Allegory of Human Folly*), history paintings (Cornelis de Vos, *Alexander the Great and the Family of Darius* and Esaias van de Velde, *Aeneas Fleeing from the Burning City of Troy with Anchises and Ascanius*), religious paintings



9. French or Italian artist, XVII<sup>th</sup> century  
*Portrait of François Langlois, called Ciartres*, c. 1630-35  
Oil on canvas. – 91,5 × 68,5 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2010-S.61

(Abraham Bloemaert, *Lot and his Daughters*), still-lives (Jan Weenix, *Sketch of a Peacock and Hunting Trophies*) and landscapes (Adam Pijnacker, *Wooded River Landscape with Shepherds Driving a Cow* and Hendrick Schepper, *View of the Vredevelde Mansion*) complete this selection of Old Master paintings.

Finally, four miniature portraits illustrate the diversity and quality of the collection. Here we find notably the *Portrait of Charles-Henry Delacroix*, brother of the celebrated Eugène Delacroix, painted in watercolour on ivory by their uncle Henri-François Riesener in about 1799-1800. On the back of the portrait can be found a small rectangular miniature on cardboard, drawn by another hand, depicting a female eye half hidden in the clouds. This mode of representation preserved the anonymity of the model, echoing the craze that emerged in England in the late eighteenth century for miniatures representing the eye of the beloved, the 'lover's eye'.

As for Anne-Louis Girodet (1767-1824), he paints himself in left-hand profile as a young man in his *Self-portrait with a Butterfly*, c. 1790. The artist seems to be examining a butterfly with amused attention. This pastime, coupled with the inscription 'Frivolity' on the back of the frame might refer to a harmless fantasy, a simple diversion for the artist. It is nothing of the sort. Girodet is playing, as usual, at the skilful management of those symbols and references to Antiquity that give his compositions their very individual flavour.

### **An ideal group of oil studies**

**The acquisition of important examples of studies in oils presents one of Ger Luijten's most brilliant contributions to the Fondation Custodia. Their display, huddled together in the stairwell of the Hôtel Turgot, has become a signature of the Fondation Custodia. Drawing on Carlos van Hasselt's bequest of around sixty specimens of the genre, Ger Luijten endeavoured to provide a complete panorama of the oil sketch painted *en plein air* before Impressionism. He devoted an entire exhibition to this phenomenon, *True to Nature*, presented at the Fondation Custodia, in Washington and in Cambridge in 2020-2022.**

In this section, visitors are invited to embark upon a poetic journey through European *plein air* painting. First, there is Camille Corot's (1796-1875) view of *A City Suburb (Rochefort-sur-Mer, Charente)*, executed during the summer of 1851 [fig. 13]. In this landscape, with blue sky as the only horizon, light and its contrasts remain at the heart of the artist's work as well as his reflexion on art. This urban view shows a tangle of geometric forms held together in one piece by Corot's inimitable touch: he has composed it of triangles and rectangles and the result is harmony.

Farther along, we follow Edgar Degas (1834-1917) to Rome under a burnished sky whose variations on mauve, pink, blue and white are rendered with broad brushstrokes. His *View of the Quirinale*, probably painted from life, dates from the early days of his career as an artist, c. 1856-58.

Next, we are lured to Paris by Johan Barthold Jongkind (1819-1891) with a rare painting in oils on paper dating from the artist's first sojourn in the French capital, *View of the Quai d'Orsay in Paris* [fig. 14]. The artist is not so much interested in the river as in the human activity around it. The Fondation Custodia possesses a fine group of works of art and documents by the Dutch painter but until recently owned no oil sketch by him.



#### 15. John Constable

(East Bergholt 1776 – 1837 London)

*View of Gardens at Hampstead, with an Elder Tree*, c. 1821-22

Oil on cardboard. – 17,6 × 14 cm

Fondation Custodia, Collection Frits Lugt, Paris, inv. 2019-S.58

A major acquisition in 2019, the *View of Gardens at Hampstead, with an Elder Tree* by John Constable (1776-1837) is notable for its melancholy charm [fig. 15].

Constable's characteristic spontaneity can be appreciated in this painting in oils on cardboard. It is the jewel of the collection of 19 paintings by British artists acquired under the leadership of Ger Luijten. Together, they make an admirable group.

Ger Luijten, with his keen eye, spotted the innovative compositions of the Scandinavian artists and bought a number of sketches by them. The Norwegian Johan Christian Dahl (1788-1857), a systematic observer of the natural world, painted *Boulders near Lohmen, Saxony* in 1825. The true subject of this study is the sparkling sunlight which, falling from the top right-hand corner of the composition, gives contours to the tree trunks and moss-covered rocks.

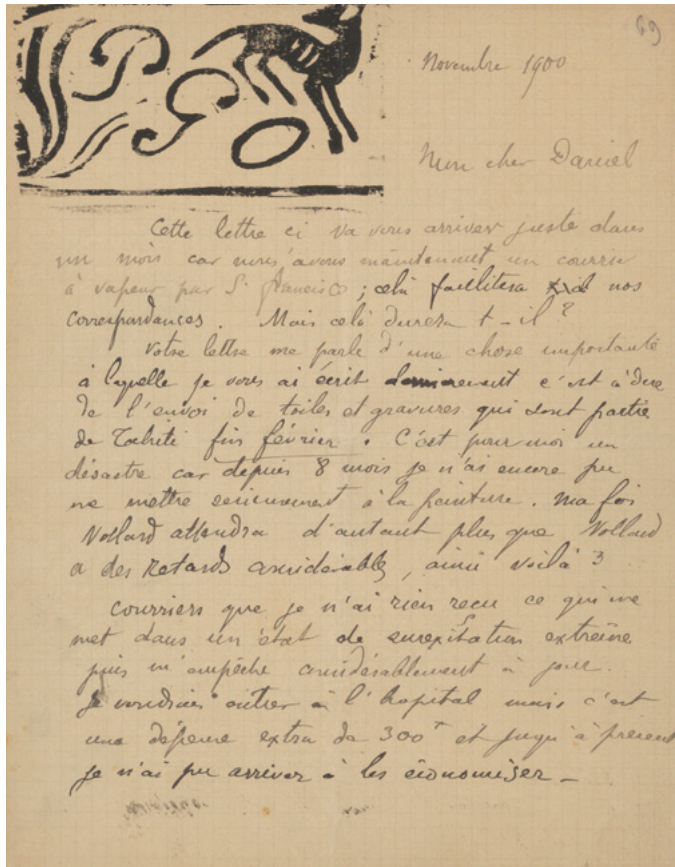
Martinus Rørbye (1803-1848) is interested in the dialogue between light and dark in his *Corridor in the Capuchin Monastery in Palermo* (1840). The viewpoint he adopts, facing a broad stone staircase that leads down to a crypt, gives the spectator a view of the scene through the eyes of someone accustomed to half-light.

No sky either in *The Monastery of Alpirsbach near Freudenstadt (Black Forest)*, painted in the late 1830s by Frederik Sødring (1809-1862). In a composition that is typical of his approach, the artist tackles his subject from an informal and unusual angle.

This section ends on *The Beach of Valencia* (1901), painted by Joaquin Sorolla y Bastida [fig. 16]. The small canvas is first and foremost an atmospheric study of the modulations of radiant light. This simple, thoughtful work is the first sketch by a representative of the Spanish School to enter our collection.

### Artist's letters

**Frits Lugt had a taste for hand-written documents. He began in 1917 by acquiring Rembrandt's last two letters remaining in private hands. Ger Luijten continued to expand this collection: according to him, handwritten documents 'give the closest completion to our knowledge of the artist's work'.**



**17. Paul Gauguin**  
(Paris 1848 – 1903 Atuona, Marquesas Islands)  
Letter to George-Daniel de Monfreid, [Tahiti] November 1900  
Fondation Custodia, Collection Frits Lugt, inv. 2022-A.127

We therefore present precious letters written by Francisco de Goya y Lucientes to Leocadia Zorrilla, Antonio Canova to Teresa Couty, Jean-Auguste-Dominique Ingres to Luigi Calamatta, Théodore Géricault to Mme Trouillard, Paul Cézanne to Victor Chocquet, Henri Fantin-Latour to Otto Scholderer. Édouard Manet's volume of forty-six letters written between 1864 and 1882 to Félix Bracquemond is presented beside a letter from Paul Gauguin addressed to Daniel de Monfreid (1900), illustrated by a wood engraving [fig. 17]. A note from Henri Matisse to Gustave Kahn (1916), accompanied by a self-portrait of the artist on his sickbed, also figures among the letters shown here. Among other valuable treasures the names of Giorgio Vasari (1511-1574) and Ernst Ludwig Kirchner (1880-1938) can be found.

## Old and rare books

**Ger Luijten was a keen bibliophile and his many areas of interest are reflected in the choice of old and rare books that he added to the admirable collection built up by Frits Lugt and his successors: writings on art, drawing books and all other sources pertaining to the history of art, but also early Dutch literature and emblem books – often chosen for the quality of their illustrations.**

A small work by an almost unknown author, the *Linguae vitia et remedia* by Antonius de Burgundia (Antwerp 1631) deals with language misdeeds and their cure in 45 emblems – insults, blasphemy, calumny – but attracts the viewer above all because of the realistic and inventive illustrations by an artist in the circle of Abraham van Diepenbeeck (1595-1675). Although small in format, this is one of the most original known examples of seventeenth-century Flemish book production.

The posthumous edition of the drawing book of the Venetian master, the *Studi di pittura già dissegnati da Giambattista Piazzetta* (Venice, 1760) is unusual because each of the 24 plates has been engraved twice, first by Francesco Bartolozzi (1727-1815) and second by Marco Pitteri (1702-1782). The book was one of Ger Luijten's last purchases. It contains a minute self-portrait of Piazzetta (1682-1754), the only engraved etching by the artist.

## Introducing his contemporaries

Ger Luijten was keen to open the doors of the Fondation to contemporary artists, including Arie Schippers, Gèr Boosten, Jozef Van Ruyssevelt, Marian Plug, Gérard de Palézieux, Siemen Dijkstra, Anna Metz, Charles Donker and Peter Vos. Introducing the French public to the graphic work of these principally figurative artists was a challenge that Ger Luijten embraced with open arms.

The exhibition ends with a selection of contemporary works. Ger Luijten discovered the work of Gèr Boosten when he was director of the Print Room at the Rijksmuseum in Amsterdam. As a result of their meeting, the Fondation Custodia devoted an exhibition to the artist's prints and drawings in 2015. The album presented on that occasion, *Carnet de Poilly-lez-Gien* (2013) was published in facsimile [fig. 18].

Ger Luijten was also instrumental in attracting a wider audience to the work of Jozef Van Ruyssevelt; his *Glass Globe* is an expression of the wonderment the artist felt when looking at everyday objects [fig. 19].



### 19. Jozef Van Ruyssevelt

(Bazel, Belgium 1941 – 1985 Kalmthout)  
*The Glass Globe*, 1981  
Pastel (two sheets joined horizontally). – 800 × 1000 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2016-T.130

The *Crab* (“Cancer Pagurus”) *in a Box*, a print made in 1971 by Charles Donker, is one of the 345 etchings by this artist acquired over the years by the Fondation Custodia [fig. 20]. This unusual still-life, realistic in its execution but with Surrealist overtones, rapidly began to be considered one of his major works.

In 2020, the French public were dazzled to discover the impressive coloured woodcuts of Siemen Dijkstra on show at the Fondation Custodia. Initiated by Ger Luijten, this exhibition was titled *À bois perdu*, a tribute to the technique used by the artist but also an expression of his anxiety over the inexorable decline of the forests of Drenthe, where he lives and works.



## The career of Ger Luijten

Born in 1956, Ger Luijten began his career as a drawing teacher in Breda in 1977. At the age of 23 he decided to study history of art. His original profession allowed him to understand the various techniques used in the medium and to develop his keen eye. Ger Luijten worked as a curator at the Museum Boijmans Van Beuningen in Rotterdam from 1987 to 1990. It was while at the museum that he wrote his first large exhibition catalogue: *From Pisanello to Cézanne* (1990). Following this, he was appointed curator in the department of graphic arts at the Rijksmuseum in Amsterdam, becoming head of department in 2001. Among his most important achievements while there were *Anthony van Dyck as a Printmaker* with Carl Depauw (1999) and the highly original *Mirror of Everyday Life: Genre Prints in the Netherlands 1550-1700*, with Eddy de Jongh (1997). The extended closure of the museum for renovation and the desire to work in a different context opened the door to a new career. Thus, on 1 June 2010, Ger Luijten succeeded Mária van Berge-Gerbaud when she retired as director of the Fondation Custodia.

Ger Luijten enjoyed sharing and communicating, most notably by organising an intense programme of exhibitions at the Fondation Custodia; these gave the public the chance to discover many new areas of art history. The projects closest to his heart include for example *Hieronymus Cock. The Renaissance in Print* (2013), *Drawings for Paintings in the Age of Rembrandt* (2016), *Le Musée Pouchkine. Cinq cents ans de dessins de maîtres* (2019), and recently *True to Nature. Open-air Painting 1780-1870* (2021-2022). He liked giving a platform to little-known artists such as Christoffer Wilhelm Eckersberg in 2016, Georges Michel in 2018, Willem Bastiaan Tholen in 2019 and Léon Bonvin in 2022.

## Online catalogue

The exhibition will be accompanied by an online catalogue. The catalogue entries, preceded by an introduction by Peter Hecht, are written by collaborators and former collaborators of Ger Luijten as well as by art historian members of the Board of the Fondation Custodia:

Saskia van Altena, Nora Belmadani, Rhea Sylvia Blok, Wilfred de Bruijn, Hans Buijs, Anaïs Chombar, Marie-Liesse Choueiry, Antoine Cortes, Eveline Deneer, Peter Fuhring, Olga Furman, Marie-Noëlle Grison, Maud Guichané, Arjan de Koomen, Anne-Colombe Launois, Laurence Lhinares, Marie-Claire Nathan, Lukas Nonner, Sarah Van Ooteghem, Juliette Parmentier-Courreau, Aude Prigot, Marleen Ram, Willemijn Stammis, Maud van Suylen, Cécile Tainturier, Alice-Anne Tod, Ilona van Tuinen, Carel van Tuyll van Serooskerken and Ilja M. Veldman.

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27 April – 7 July 2024

## Practical Information

### EXHIBITION

*A Passionate Eye. Ger Luijten and twelve years of acquisitions*

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### 1. **Master of the Egmont Albums**

(active in the Netherlands in the last quarter of the 16<sup>th</sup> century)

#### *Triumph of Neptune*

Pen and dark brown ink, point of the brush and black ink, grey wash, heightened with white bodycolour.  
– 400 × 519 mm

Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2023-T.16

### 2. **Gherardo Cibo**

(Rome or Genoa 1512 – 1600 Rocca Contrada)

#### *Landscape with a Deer Hunt*

Pen and brown ink, blue and brown wash, heightened with white bodycolour, on blue paper.  
– 198 × 244 mm

Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2013-T.1



2



### 3. **Samuel van Hoogstraten**

(Dordrecht 1627 – 1687 Dordrecht)

#### *Self-Portrait at a Window, c. 1642-43*

Pen and brown ink, with brown wash, over traces of black chalk; corrections in pen and brown ink probably by Rembrandt; later additions by the artist in black and red chalk and pen and brown ink.  
– 170 × 135 mm

Fondation Custodia, Collection Frits Lugt, Paris, inv. 2012-T.4



### 4. **Abraham Teerlink**

(Dordrecht 1776 – 1857 Rome)

#### *Study of Rocks with Vegetation*

Graphite and watercolour. – 643 × 475 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2020-T.51



**5. Rosa Bonheur**

(Bordeaux 1822 – 1899 Thomery, Seine-et-Marne)  
*The Marshes*  
Watercolour. – 244 × 384 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2019-T.52



**7. Wenceslaus Hollar** (Prague 1607 – 1677 London)

*Commercial Top-Shell (Trochus Niloticus L.)*, c. 1646  
Engraving. – 95 × 144 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2020-P.42



**9. French or Italian artist, XVII<sup>th</sup> century**

*Portrait of François Langlois, called Ciartres*, c. 1630-35  
Oil on canvas. – 91,5 × 68,5 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2010-S.61



**6. Willem van Nieulandt** (Antwerp 1584 – 1635 Amsterdam)

*Grand View of Rome with Tiber Island*, c. 1605-10(?)  
Engraving from three plates; 420 × 873 mm (plates);  
422 × 877 mm (joined sheets)  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2021-P.6



**8. Johan Gudmann Rohde** (Randers 1856 – 1935 Hellerup)

*Young Girl Sewing*, 1893  
Lithography printed on chine collé. – 33,6 × 32,7 cm  
(platemark); 38 × 37,5 cm (sheet)  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2021-P.5



**10. Simon Kick** (Delft 1603 – 1652 Amsterdam)

*Genre Scene with Soldiers Playing Dice*, c. 1645-50  
Oil on panel. – 74,6 × 91,4 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2021-S.63



**11. Jacob van Loo**  
(Sluis 1614 – 1670 Paris)  
*Diana and Callisto*  
Oil on canvas. – 99,1 × 81,3 cm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2013-S.23



**12. Simon Denis**  
(Antwerp 1755 – 1813 Naples)  
*The Waterfall of Tivoli, with Elisabeth Vigée Le Brun Drawing,*  
1790  
Oil on panel. – 48,3 × 62,1 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2021-S.62



**13. Camille Corot**  
(Paris 1796 – 1875 Ville-d'Avray)  
*A City Suburb (Rochefort-sur-Mer, Charente),* 1851  
Oil on paper, laid down on canvas. – 24,5 × 38 cm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2013-S.29



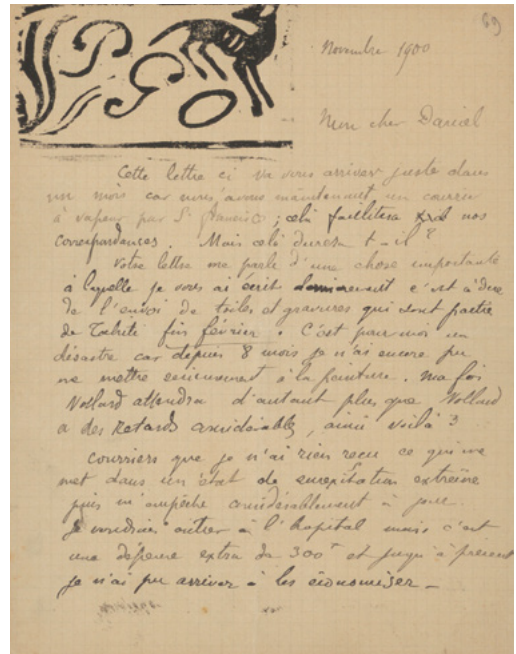
**14. Johan Barthold Jongkind**  
(Lattrop 1819 – 1891 La Côte-Saint-André)  
*View of the Quai d'Orsay in Paris,* c. 1850-52  
Oil on paper, laid down on canvas. – 21,3 × 37,3 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2012-S.15



**15. John Constable**  
(East Bergholt 1776 – 1837 London)  
*View of Gardens at Hampstead, with an Elder Tree,* c. 1821-22  
Oil on cardboard. – 17,6 × 14 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2019-S.58



**16. Joaquin Sorolla y Bastida**  
 (Valencia 1863 – 1923 Cercedilla)  
*Beach of Valencia*, c. 1901  
 Oil on canvas. – 28,3 × 48,4 cm  
 Fondation Custodia, Collection Frits Lugt, Paris,  
 inv. 2022-S.47



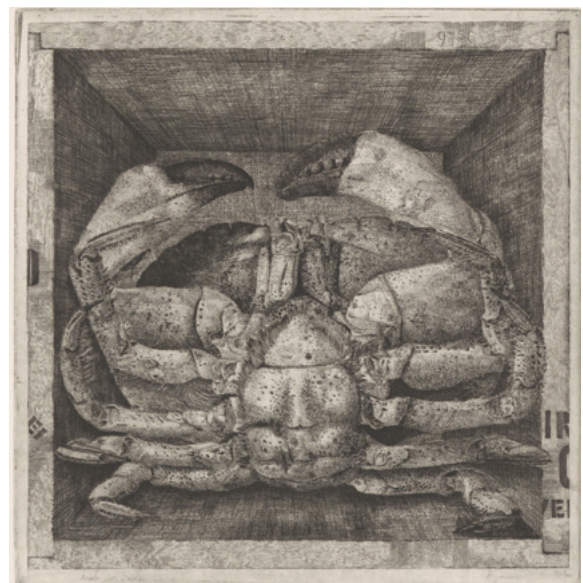
**17. Paul Gauguin**  
 (Paris 1848 – 1903 Atuona, Marquesas Islands)  
*Letter to George-Daniel de Monfreid*, [Tahiti] November 1900  
 Fondation Custodia, Collection Frits Lugt, Paris, inv. 2022-A.127



**18. Gèr Boosten** (born in Maastricht in 1947)  
*Sketchbook Poilly-lez-Gien*, 2013  
 Pen and black and red ink. – 206 × 293 mm  
 Fondation Custodia, Collection Frits Lugt, Paris, inv. 2016-T.36



**19. Jozef Van Ruyseveldt**  
 (Bazel, Belgium 1941 – 1985 Kalmthout)  
*The Glass Globe*, 1981  
 Pastel (two sheets joined horizontally). – 800 × 1000 mm  
 Fondation Custodia, Collection Frits Lugt, Paris, inv. 2016-T.130



**20. Charles Donker** (born in Utrecht in 1940)  
*Crab ("Cancer Pagurus") in a Box*, 1971  
 Etching; third state. – 204 × 200 mm (platemark);  
 392 × 282 mm (sheet)  
 Fondation Custodia, Collection Frits Lugt, Paris, inv. 2015-P.23