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It is our intention to start publishing the Fondation Custodia's E-newsletter – so enthusiastically embarked upon a few years ago – on a regular basis again to keep anyone interested up to date with what happens at 121 rue de Lille. The formula will be slightly different from what you are used to, and more concise.

The Fondation Custodia from 2016 to 2017

2016 was a year with a very heavy programme of exhibitions, and with the small staff we have here it meant that we had to pull out all the stops. We showed drawings from the collection of John and Marine Fentener van Vlissingen (a collaborative venture with the Rijksmuseum in Amsterdam), art on paper by the Flemish artist Jozef Van Ruyssevelt (1941-1985), a superb retrospective of the founder of the Danish school of painting C.W. Eckersberg (staged in association with the Statens Museum for Kunst in Copenhagen and the Kunsthalle Hamburg) and around 150 drawings from the collection of the École des Beaux Arts in Paris under the title *De l'alcôve aux barricades*. These have now returned to the rue Bonaparte and we have since installed two new exhibitions, *Drawings for Paintings in the Age of Rembrandt* (a collaboration with the National Gallery of Art in Washington), one of the most ambitious undertakings in our history, and *Reading Traces. Three centuries of drawing in Germany* from Hinrich Sieveking's collection (again with the Hamburger Kunsthalle).

Fondation Custodia
121 rue de Lille
Metro Assemblée Nationale

Fondation Custodia
Collection Frits Lugt
Paris VII

*Drawings for Paintings
in the Age of Rembrandt*

4 February – 7 May 2017

LE FIGARO

All days except Mondays, from 12 to 6 pm

EXHIBITION ORGANISED IN COLLABORATION WITH THE NATIONAL GALLERY OF ART, WASHINGTON



We are working hard on the continued digitization of the collection and on populating the database, conservation is undertaken where necessary, and the works of art are very well looked after. The Marques de collections research proceeds apace; several dozen entries are added to the database for this project every month.

And we are tackling the building. Last year the entrance was remodelled and a bookshop was created; it also functions as the ticket office and cloakroom. We have replaced the climate control system in the galleries and gained a considerable area of exhibition space. The galleries now all have cameras and the old halogen lighting

has been replaced with LED lighting – better for the artworks, energy-efficient and very pleasant for visitors. In 2016 work started in Hotel Turgot to improve the environmental conditions of the repository where the drawings are held, which has now also been given a seventeenth-century Dutch feel.

In 2017 a new electrical system will be installed in a number of areas, the fire safety system will be raised to a higher standard and the lighting of the works of art in Hotel Turgot will be improved. The decor will also be adjusted with a view to showing the collection to better effect and guaranteeing the experience of beauty and authenticity. All these works may cause brief interruptions in services and mean that guided tours of the building will have to be adapted accordingly. The aim is to get everything done as quickly as possible.

We hope you derive great pleasure from coming to the exhibitions, profiting from our services and experiencing the beauty of our collection. In everything we do, we are faithful to the mission formulated by Frits Lugt and his wife To Lugt-Klever and clearly expressed on the plaque recently placed in the corridor of Hotel Lévis-Mirepoix underlining the debt of gratitude we forever owe to the founders of the Fondation Custodia.

« SERVIR L'HISTOIRE DE L'ART »

La Fondation Custodia fut créée en 1947 par le collectionneur et historien d'art Frits Lugt et son épouse To Lugt-Klever (1888-1969), héritière d'un entrepreneur fortuné.

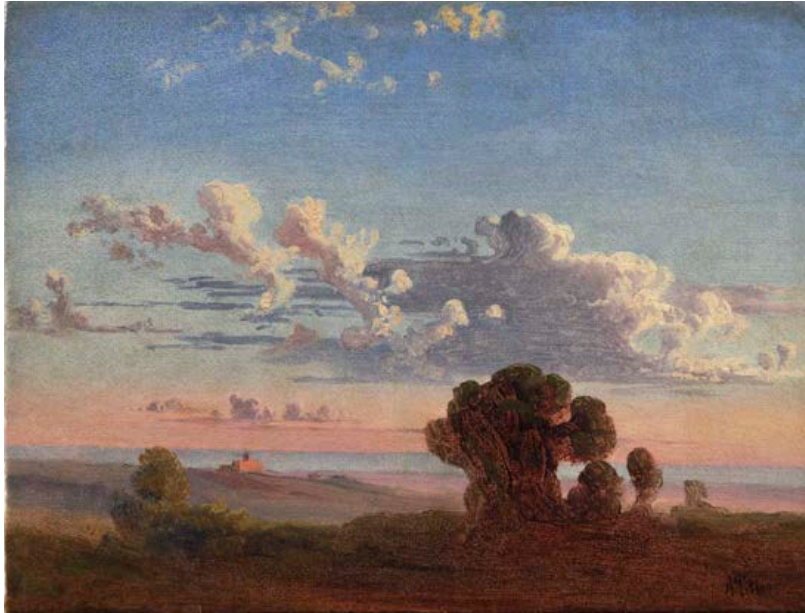


La mission de la Fondation est de conserver et rendre accessible la collection d'art réunie par le couple néerlandais, de poursuivre l'enrichissement de ce fonds, organiser des expositions, éditer des publications, mener et soutenir des recherches scientifiques, ainsi que mettre à la disposition du public son importante bibliothèque d'histoire de l'art.

Gift of Paintings 2016

Over the past year, several collectors and dealers have donated works of art to the Fondation Custodia. Some of the paintings

are shown here. On a future occasion we will look at drawings and prints.



Anton Smink Pitloo
(Arnhem 1790 – 1837 Naples)
Sunrise in a Landscape
Oil on canvas. – 21,1 × 27,6 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.34



Anton Smink Pitloo
(Arnhem 1790 – 1837 Naples)
Sunset in a Landscape
Oil on canvas. – 21 × 27,5 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.35



Jean-Joseph-Xavier Bidault
(Carpentras 1758 – 1846 Montmorency)
Sunrise in an Italian Landscape
Oil on paper, laid down on cardboard.
– 25,5 × 48,8 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.31



Jules Louis Philippe Coignet
(Paris 1798 – 1860 Paris)
*View on the Rhine River, with Bonn in
the background*, 1829
Oil on paper, laid down on canvas.
– 27,6 × 46,3 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.32

Louis Dupré (Versailles 1789 – 1837 Paris)
View of the Trinità dei Monti in Rome
Oil on paper, laid down on canvas.
– 25,5 × 46 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.24 (gift from Brigitte and
Jacques Gairard, Lyon)





Pierre Duval-Lecamus
(Lisieux 1790 – 1854 Saint-Cloud)
Portrait of a Man, c. 1835
Oil on canvas. – 41 × 33 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.33 (gift from
Jean-Pierre Selz, Paris)

Willem Bastiaan Tholen
(Amsterdam 1860 – 1931 The Hague)
*View of the Veerstraat in Oude Wetering
with Moored Boats*, 1904
Oil on panel. – 31,8 × 46,2 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2016-S.36



François-Marie Granet
(Aix-en-Provence 1775 – 1849 Versailles)
*Two Monks near the Pièce d'eau des
Suisses in Versailles*
Oil on canvas. – 26,9 × 35,4 cm
Fondation Custodia, Collection Frits Lugt,
Paris, inv. 2015-S.31 (gift from Bertrand
Talabardon and Bertrand Gautier, Paris)



Fondation Custodia Acquires Previously Unknown Letters from Édouard Manet

Letters from Édouard Manet to Félix Bracquemond: two undated short notes
Fondation Custodia, Collection Frits Lugt, Paris (acquired 2016)

With the generous support of Jean-Luc Baroni, the Fondation Custodia has been able to acquire a series of letters written by Édouard Manet (1832-1883) to his friend, the painter and engraver Félix Bracquemond (1833-1914). They are mounted on strips of paper and bound – in no particular order – in a small volume, possibly on the instructions of a collector.

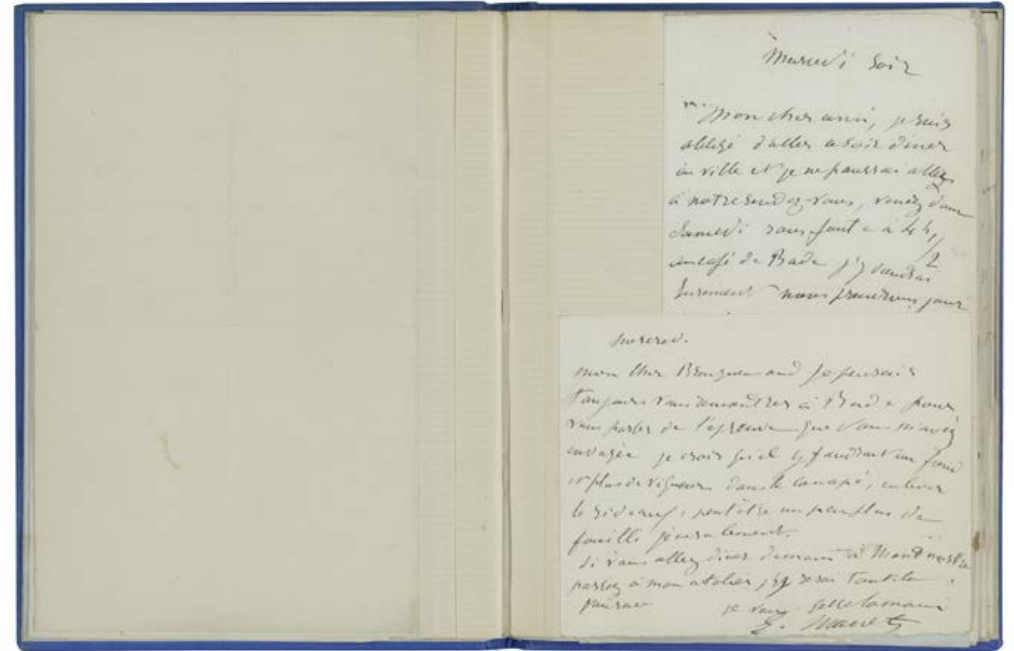
Closer study of the letters will undoubtedly shed new light on the relations between the two artists and their long collaboration. Bracquemond and Manet probably met around 1860, at a time when Manet was beginning to take an interest in the potential of printmaking for disseminating his work. Bracquemond, himself a keen etcher, certainly encouraged his friend's interest and without doubt helped Manet to master the technique, particularly with advice on biting and printing – subjects that are often discussed in the letters. In 1862, with Bracquemond's assistance, Manet published his first set of etchings under the title *8 Gravures à l'eau-forte par Édouard Manet*.

Many of the letters relate to appointments in his studio or at artists' cafés like the café de Bade and le Guerbois, or invitations to dine with him and his wife or



Adolphe Dallemagne, *Portrait of Édouard Manet*, c. 1866
Unpublished photograph,
approx. 22 × 16.5 cm
Fondation Custodia, Collection
Frits Lugt, Paris

at his mother's. All the indications are that for many years the two artists frequently met and talked. The strong bond between the two friends emerges perhaps most



clearly from the two longer letters in which Manet, writing from Arcachon – where, awaiting the end of the Commune, he tried to recover from the privations he suffered during the Siege of Paris in 1870 – poured his heart out to Bracquemond about the country's political situation.

This fascinating and touching correspondence has found a natural home in the Fondation Custodia. Jean-Paul Bouillon,

a Bracquemond specialist, is working on a critical edition of the recently acquired letters. Researchers and others with an interest may study the autograph collection on weekday mornings by appointment.

Anne-Robert-Jacques Turgot (1727-1781) has been restored to his rightful place in his mansion at 121 rue de Lille, Paris. In 2016, the Fondation Custodia acquired his portrait, painted around 1775 by François-Hubert Drouais (1727-1775) and his studio. Administrator, minister and Inspector General of Finance under Louis XVI, Turgot was particularly interested in philosophy and, as a key figure of the Enlightenment, was a contributor to the *Encyclopédie*. His high forehead and serene gaze, and his plain, almost bourgeois clothes reflect his unaffected and pragmatic personality. Man of letters as he was, from now on he will watch over Frits Lugt's collection of rare and precious books. These include Turgot's complete writings, as well as an inventory of his possessions drawn up after his death in 1781, which the Fondation Custodia also acquired in 2016. Describing each room of the Hôtel Turgot, from the – very well-stocked – cellar to the extensive library which held almost 220 titles, this document is an invaluable source of information about the building and the interests of the man who was its most famous owner.

These new acquisitions complement the images of Turgot already held by the Fondation Custodia. In 1964, Frits Lugt acquired a small graphite drawing by Charles-Nicolas Cochin II (1715-1790; inv. 8161) dated 1763. Intended for Louise-Elisabeth de La Rochefoucault, duchesse d'Enville, Turgot's loyal friend, an engraving of this drawing was made

Turgot returns home at 121, rue de Lille



François-Hubert Drouais
(Paris 1727 – 1775 Paris)
Portrait of Anne-Robert-Jacques Turgot
Oil on canvas. – 73 × 69.7 cm
Fondation Custodia, Frits Lugt Collection,
Paris, inv. 2016-S.23

the same year by Claude-Henri Watelet (1718-1785). Then, more recently, a terracotta bust of the great man was added to the Fondation Custodia's collections. It was made in 1810 on the basis of Jean-Antoine Houdon's (1741-1828) marble version at the request of Pierre Samuel Dupont de Nemours, Turgot's friend and follower. Positioned in the hall by the main



Inventory after the Death of Mr Turgot, Minister of State, 27 March 1781
Fondation Custodia, Frits Lugt Collection,
Paris, inv. 2016-A.5



After Jean-Antoine Houdon
(Versailles 1741 – 1828 Paris)
Portrait Bust of Anne-Robert-Jacques Turgot
Terracotta – approximately 55 × 48 × 30 cm
(excluding the base)
Fondation Custodia, Frits Lugt Collection,
Paris, inv. 2013-B.3

staircase, it now welcomes visitors as they enter his home.



EXHIBITION FROM 4 FEBRUARY TO 7 MAY 2017

Drawings for Paintings in the Age of Rembrandt

Recommended by the Wall Street Journal as one of the best exhibitions of 2016 during its presentation at the National Gallery of Art, Washington, *Drawings for Paintings in the Age of Rembrandt* is now on display at the Fondation Custodia in Paris. After having lived separate lives for four centuries a selection of Dutch paintings are 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 show to the public the outcome of years of research into such relationships.

Twenty-one 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 many different types of drawings selected for the exhibition illustrate how artists used these preliminary drawings



Jacob van Ruisdael (1628/29–1682)
View over Amsterdam and the IJ, c. 1665
Black chalk, gray wash, on paper,
86 × 152 mm © Rijksmuseum, Amsterdam

when composing and refining their paintings. They offer visitors a chance to immerse themselves in the creative process of seventeenth-century Dutch painters.

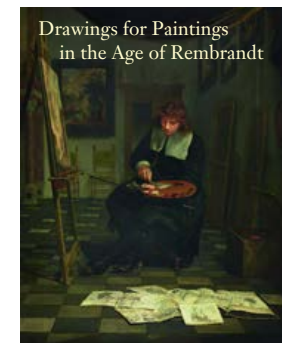
The Metropolitan Museum of Art, New York, Fogg Art Museum, Boston, Rijksmuseum, Amsterdam, Albertina Museum, Vienna, Ashmolean Museum, Oxford, British Museum, London, Gemäldegalerie and Kupferstichkabinett, both in Berlin, are among the institutions who have lent works to the exhibition,

Jacob van Ruisdael (1628/29–1682)
*Panoramic View of Amsterdam,
Its Harbor, and the IJ*, c. 1665–1670
Oil on canvas, 41.5 × 40.7 cm
© Private Collection, England, on
loan to the National Gallery, London



making it as comprehensive as possible. All the genres that are typical of the Golden Age are included here: still lifes, landscapes and seascapes, portraits, church interiors, mythical or biblical scenes, ...

The exhibition 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). It is available in the bookshop of the Fondation Custodia, 121 rue de Lille, 75007, Paris or through our [website](#).



Drawings for Paintings in the Age of Rembrandt, Fondation Custodia, Paris, National Gallery of Art, Washington, Skira editore, Milan, 2016
318 pp, 31 × 24.5 cm, c. 300 illustrations
in colour, hardback
ISBN 978-88-572-3345-1 / Price: 59 €

EXHIBITION FROM 4 FEBRUARY TO 7 MAY 2017

Reading Traces. Three centuries of drawing in Germany

For the first time in France, the Fondation Custodia presents the outstanding collection of drawings assembled by the German art historian Hinrich Sieveking. More than one hundred sheets trace the history of draughtsmanship in Germany from the early seventeenth to the end of the nineteenth century. The exhibition was first shown at the Kunsthalle in Hamburg, during the autumn of 2016.

Hinrich Sieveking is an art historian specialised in art from the age of Goethe, but above all a collector. He is fascinated by the way drawings bear witness to the creative process and reveal the artist's very first ideas.

The exhibition presents the outcome of many years of research and acquisitions and is structured around three important periods in the art of drawing in Germany. The Mannerist period, around 1600, represented by sheets executed in the main artistic centres of Central Europe. The Baroque and Rococo period, with many drawings from Southern Germany and artists such as Johann Georg Bergmüller (1688–1762) and Johann Wolfgang Baumgartner (1702–1761). Most of the works on show date from the age of Goethe (around 1770–1830), the golden age of German Romanticism. They attest to



Carl Julius Milde (1803-1875)
Female Nude inside Ornamental Foliage in Pompeian Style
Watercolour, 219 × 268 mm

© Private collection / Photograph: Johannes von Mallinckrodt, London

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 era through landscapes, historical scenes and portraits.

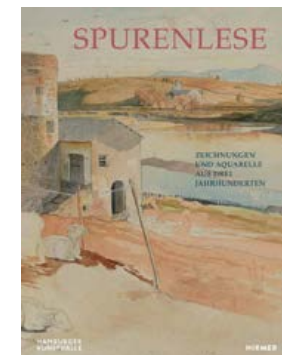
The exhibition is accompanied by a catalogue in German, edited by Peter Prange and Andreas Stolzenburg, with



Philipp Otto Runge (1777-1810)
Two Ears of Corn, c. 1808
Pen and black ink, 293 × 234 mm

contributions from 36 specialists and an interview with the collector Hinrich Sieveking. It is available in the bookshop of the Fondation Custodia, 121 rue de Lille, 75007, Paris or through our [website](#).

Spurenlese. Zeichnungen und Aquarelle aus drei Jahrhunderten. Hirmer Verlag, Munich, 2016
320 pp., 32 × 25 cm, 240 illustrations in colour, hardback. ISBN 978-3-7774-2673-0
Price : 39,00 €



Update on Collectors' Marks

TABLET AND SMARTPHONE VERSION

The *Marques de collections de dessins & d'estampes* database has been available in tablet and smartphone format since 2016. A specially adapted interface for use with the smallest of screens means that you can now research/check your marks whilst on the move in sale rooms, exhibitions, collection storage and the like.

2,000 NEW MARKS ALREADY

Since the launch of the *Marques de collections de dessins & d'estampes* website in 2010, the internet database has been updated monthly. Now, at the beginning of the new year, we are delighted to announce the publication of the 2,000th new mark! We have also added additional information to more than 1,100 entries of the 5,016 marks known to Lugt. The database currently lists more than 7,030 marks. To keep up to date with all the latest news on collections and collectors, as well as on marks used by publishers, engravers, mounters, and even ateliers stamps, you need just one address: <http://www.marquesdecollections.fr>

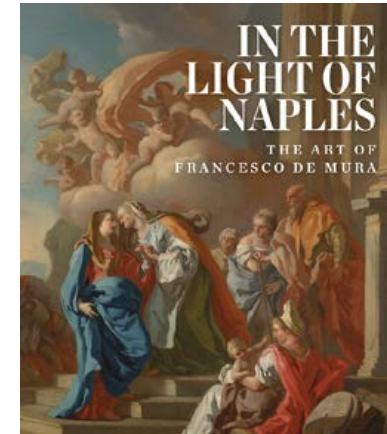


Unique in France, Brought to Worldwide Notice. Some recent rare additions to the library

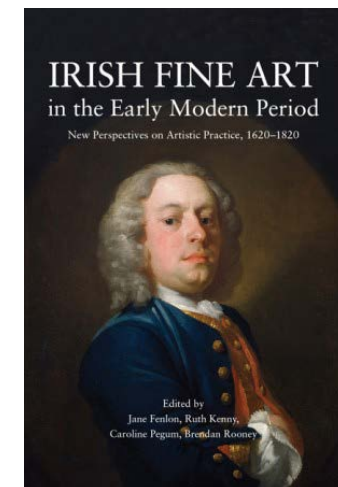
There was a marked increase in the number of readers from the summer of 2016 onwards. Clearly this was occasioned in part by the temporary closure of INHA's library, but it also reflected the growing numbers of our books listed on [SUDOC](#), the French public scientific catalogue. In July, an automatic exemplarization operation resulted in more than 20,000 matches, that is to say when an existing bibliographic record corresponds to one of our documents. This enables French researchers to discover the great richness and diversity of our resources.

Of even greater interest are our unique copies, monographs that can only be seen at the Fondation Custodia. All library staff have been involved to some extent in describing and listing these documents, thus making them accessible. It is often thought that a rare book must necessarily be old. Quite frequently, however, it may actually be such a new publication that it is not yet available at any other library.

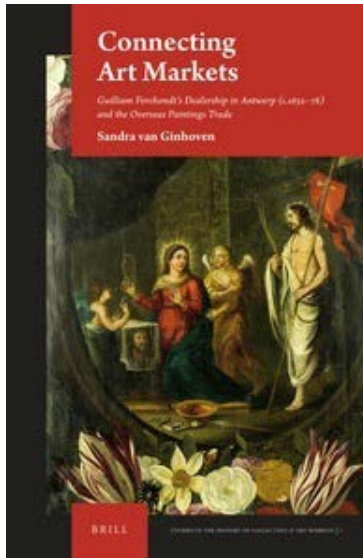
Some of our new acquisitions:



In the Light of Naples. The Art of Francesco de Mura, Arthur R. Blumenthal, 2016



Irish Fine Art in the Early Modern Period. New Perspectives on Artistic Practice 1620-1820, Jane Fenlon, Ruth Kenny, Caroline Pegum, Brendan Rooney, 2016



Connecting Art Markets. Guiliam Forchondt's Dealership in Antwerp (c.1632-78) and the Overseas Paintings Trade, Sandra van Ginhoven, 2017

In 2015, we were delighted to receive the fine library owned by Olivier Michel, former librarian at the École française in Rome. This extensive and outstanding collection is particularly strong on French and Italian art. Title by title, book by book, thousands of works have been examined and catalogued. Some unique items :

Furthermore, since January 2017 all these publications, both old and recent, can be found internationally, as they are listed in *Worldcat*, the most extensive library catalogue in the world.



Du portrait au 19ème siècle dans les collections du Musée des beaux-arts de Carcassonne, Marie-Noëlle Maynard, 2009



Gainsborough, Paul Sandby & miniature-painters in the service of George III and his family, The Queen's Gallery, Buckingham Palace, 1970

PRACTICAL INFORMATION

EXHIBITIONS

Our exhibitions *Drawings for Paintings in the Age of Rembrandt* and *Reading Traces* are open until 7 May, every day except Mondays, without reservation, from 12 to 6 pm.

During the same opening hours, the Fondation Custodia's bookshop offers a large choice of catalogues, children's books, postcards and reproductions.

STUDY ROOM

Visitors can consult and study works and documents in the Frits Lugt Collection at the Hôtel Turgot (by appointment only). Opening hours: Mondays to Fridays, 10 am to 1 pm
To make an appointment, please email turgot@fondationcustodia.fr

LIBRARY

The art history library is open from Monday to Friday from 2 to 6 pm. It holds about 180,000 titles which include French, English, American, German, Italian, Dutch and Indian art history literature. The access is free upon registration. Click [here](#) to consult the catalogue.

FONDATION CUSTODIA / COLLECTION FRITS LUGT

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

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