

PROGRAMME BOOK

SYMPOSIUM WOMEN IN THE MUSEUM FABRIC OF FAME: MATERIALITY VERSUS THE CANON



**4 MARCH 2025
RIJKS MUSEUM**

Cover image: Japon (manteau) with train, anonymous, ca. 1750–ca. 1760
Donation to the museum from jkvr. C.I. Six, 's-Graveland, 1978
BK-1978–247

ANNUAL SYMPOSIUM WOMEN IN THE MUSEUM

WE THANK

Women of the Rijksmuseum is made possible by CHANEL, the Susi Zijderveld Fund, the Familie Krouwels Fund, the Machteld Vos & Willem Sijthoff Fund, the Heleen Dura van Oord Fund, the Kind Courage Monique Maarsen Fund, the Familie Staal Fund, the Karin van Leeuwen Fund, the Dreesmann-Beerkens Fund, the Sofronie Foundation, the Linne & Marijn Pijnenborg Fund, the Jolanda Degen Fund, the Lara Timmerman Fund, the Antoinette Rolloos Hueber Fund, the Hendrikje Crebolder Fund, Amy Novogratz & Mike Velings, the Femke Dijkhuis Fund and the Women of the Rijksmuseum Fund.

RIJKS MUSEUM

WELCOME

THE FABRIC OF FAME: MATERIALITY VERSUS THE CANON

The Women in the Museum conferences are part of the Women of the Rijksmuseum project. Started in 2021, the project has as its aim to improve the gender balance in the museum's collection and presentation. Since then, we have presented information from a gender perspective on new object labels, acquired many objects related to women's narrative and published our research, both for a scholarly and a wider public.

This year we are proud to present the second issue devoted to women of The Rijksmuseum Bulletin, important new acquisitions, about 60 new object and gallery texts in the 18th-century galleries and a new podcast Women of the Rijksmuseum.

The overriding mission of all our projects is creating visibility for hitherto unknown makers and historical women. During the former conferences we have looked at the necessity of breaking through barriers and reclaiming and reframing steadfast positions in historiography. This year, in 'Fabric of Fame', our starting point is the museum object rather than the biographical turn. By looking at the object first, its material, the way it is made, for whom and by which maker(s), we bring in the anonymous maker, or makers working in collaboration. 'Anonymous is a woman'; this is all too often true and needs to be challenged. Object research as a point of departure gives us a chance to do just that.

We hope to bring in new ideas and angles of research and wish you an inspiring day!

The organizing committee,

Marion Anker
Jessica van den Berg
Naomi Bisping
Amber van Esseveld
Ceri-Anne van der Geer
Nathalie Ho-Kang-You
Vanessa Jones
Sandra Pastoor
Jenny Reynaerts
Laurien van der Werff

PROGRAMME - 4 MARCH

09:00 - 09:45	Registration Coffee/ Tea
09:45 - 10:55	Welcome Taco Dibbits, Director General Rijksmuseum
09.55 - 10.00	Jenny Reynaerts, Chair ‘Women of the Rijksmuseum’
10.00 - 10.30	Keynote H��l��ne Delalex, Heritage curator at the Ch��teau de Versailles: <i>Louis XVI style or Marie-Antoinette style? The Queen's influence on Decorative Arts in the 18th century</i>
10.30 - 10.40	Questions & discussion

Session 1. The material object: making the invisible visible

This session will delve into women actors related to or connected to the objects, as maker, patron or user. Is an interdisciplinary approach an effective way to challenge the established constructed histories that champion the exceptionality of the individual? Can material research of an object be instrumental in disclosing different narratives?

10.40 - 10.45	Moderator: Vanessa Jones , Curator of Costume, Rijksmuseum
10.45 - 11.00	Zara Kesterton , PhD. Jesus College, Cambridge: <i>Forget-me-not: rediscovering artificial flowers and women flower-makers from 18th-century France</i>
11.00 - 11.15	Sara van Dijk , Curator of Textiles, Rijksmuseum: <i>At home in the 17th century: Agneta's Deutz's table silver</i>
11.15 - 11.30	Mercedes Azpilicueta , Visual artist and performer, Buenos Aires: <i>Multiplicity Through Materiality</i>
11.30 - 11.40	Questions & discussion

Session 2. The 18th century revisited

Your responses to the rewritten 17th century labels which we launched last year proved invaluable and will be taken into account in the next round. At this year's symposium we invite you to look at and reflect on the new labels in the 18th century galleries, focusing on women actors.

11.40 - 11.50	Naomi Bisping & Josephina de Fouw , Curators Decorative Arts and 18th-century Painting, Rijksmuseum: <i>The 18th century revisited</i>
11.50 - 13.00	Visit to the 18th-century galleries
13.00- 14.00	Lunch and a possibility to see the exhibition <i>American Photography</i> in the Philips Wing

Session 3. The curating community

On the internet, women in art and history are far more visible than in museums. Knowledge is no longer only held by keepers of collections; instead of experts, individuals and organisations control their own narratives and decide which objects are worthy of selection. Community participation seems a new methodology in curatorial practice, knowledge is shared and offers invaluable opportunities for art organisations to grow, diversify and become more inclusive. What is the effect on gender (art) history within the walls of the museum?

14.00 - 14.05	Moderator: Marion Anker , Research Associate Dept. History, Rijksmuseum
14.05 - 14.20	Imara Limon , Chief Curator Amsterdam Museum: <i>Curating Women of Amsterdam – an ode at the Amsterdam Museum</i>
14.20 - 14.35	Alia Swastika , Director Yogyakarta Biennale Foundation/ International Jury Biennale Art 2024: <i>Geopolitical perspectives and internationalism in art</i>
14.35 - 14.45	Questions & discussion
14.45 - 15.10	Coffee/ Tea

Session 4. Deconstructing the canon

Research into women's (art)history automatically challenges the traditional canon, still taught in many universities and on display in museums. How does this newly generated research stimulate new perceptions of quality? What is the consequence of the ensuing shift in artistic media practiced by women, which is not necessarily painting, sculpture or drawing? Is the consequence of writing women's (art) history a deconstruction of the canon?

15.10 - 15.15	Moderator: Laurien van der Werff , Research Associate Print Room Rijksmuseum
15.15 - 15.30	Pieter Roelofs , Head of Fine and Decorative Arts, Rijksmuseum: Sense of Place and Inequality of Time. <i>Gesina ter Borch's Portrait of Moses ter Borch as a Two Year Old</i>
15.30- 15.45	Marjan Sterckx , Associate professor of Art History at Ghent University and co-curator: <i>Untold Stories – Women designers in Belgium 1880–1980</i> , Design Museum Brussels
15.45 -16.00	Diana Campbell , Artistic director of Dhaka-based Samdani Art Foundation and chief curator of the Dhaka Art Summit: <i>What's in a Name?</i>
16.00 - 16.10	Questions & discussion
16.10 - 16.40	Rachel Esner , University of Amsterdam and Academic Director National Research School for Art History: Reflection & Discussion
16.40 - 16.45	Jenny Reynaerts : Closing remarks & thank you
16.45 - 17.45	Drinks
18.00	End of symposium

ABSTRACT

1ST KEYNOTE

HÉLÈNE DELALEX

Heritage curator at the Château de Versailles

Louis XVI style or Marie-Antoinette style? The Queen's influence on Decorative Arts in the 18th century

While the term « Louis XV style » remains historically established, Marie-Antoinette's major contribution to the field of decorative arts in the last third of the 18th century deserves to be reassessed today. During the recent restoration project of her interior cabinets at the Palace of Versailles, archival research reveals her remarkable involvement - unique for a Queen of France - in the arrangement and decoration of her private spaces, intervening directly and discussing with artists and craftsmen with whom she maintained privileged relationships. How can we define the Marie-Antoinette style? Did the queen's personal taste generate a new style, or was it in unison with the general passions and trends of her time? For while she was undoubtedly the supreme arbiter of taste at court, the notion of influence in art - especially in decorative arts, which are by nature collective productions, but also all the more for the role of women - is often difficult to establish. The question is thus to define the extent of her role in the arts of her time, and in this luxury industry whose influence was unparalleled throughout Europe on the eve of the Revolution.

ABSTRACT

SESSION 1. THE MATERIAL OBJECT: MAKING THE INVISIBLE VISIBLE

ZARA KESTERTON

PhD. Jesus College, Cambridge

Forget-me-not: rediscovering artificial flowers and women flower-makers from 18th-century France

In 18th-century France, women's clothes were adorned with lifelike artificial flowers made predominantly by women. These floral accessories are highly visible in portraiture of the period, and yet they are virtually invisible in museum collections and scholarship. This presentation will explore how the perishable materiality of early artificial flowers – much like their natural counterparts – has left an absence in the history of fashion. I uncover the stories of women who made these remarkable accessories, and whose names have been forgotten due to their marginalized status within the fashion industry. My work encourages us to look again at collections from the period: to notice the presence of flowers in portraits that were made by women's ingenious hands, and to remark the absence of ephemeral accessories in the clothing that survives.

ABSTRACT

SESSION 1. THE MATERIAL OBJECT: MAKING THE INVISIBLE VISIBLE

SARA VAN DIJK

Curator of Textiles, Rijksmuseum

At home in the 17th century: Agneta's Deutz's table silver

The Rijksmuseum is currently preparing an exhibition on domestic culture and daily life in the seventeenth century in the Dutch Republic. A vast quantity of household goods from this period has been preserved. In most cases, however, we no longer know from which houses these things came, let alone who used them. And even when we do know, they do not always receive full attention. For example, the Rijksmuseum holds the silverware of the wealthy Amsterdam widow Agneta Deutz, on loan from the *hofje* (alms houses) she founded, including a ewer and bowl, four candelabras and a spice box. These luxury items have mainly been studied in isolation, based on their stylistic characteristics or the place where they were produced. In this paper I explore the connection between this unique ensemble and the woman behind the objects.

ABSTRACT

SESSION 1. THE MATERIAL OBJECT: MAKING THE INVISIBLE VISIBLE

MERCEDES AZPILICUETA

Visual artist and performer

Multiplicity Through Materiality

How to validate practices often excluded from dominant historical narratives? Handling materials differently and questioning (and activating) their politics is an approach. This takes place by reclaiming domestic, gendered, and class-coded practices that have been historically marginalized as forms of knowledge and labor. At the same time, setting these questions within collaborative settings is crucial for approaching this multiplicity of materiality, because it allows for diverse perspectives, methodologies, and cultural insights to converge. Also, engaging with materials as active participants—not passive objects—shifts the focus from human-centric narratives to those that consider the broader entanglements of matter, culture, and history. This enables a more nuanced understanding of cultural heritage that transcends binaries and static epistemologies. In this lecture, the temporal and cultural resonances of materials (e.g., textiles) will be examined, allowing for a deep interrogation of their cross-temporal explorations, interweaving decolonial narratives through feminist speculation, citationality and diffraction.

ABSTRACT

SESSION 2. THE 18TH CENTURY REVISITED

NAOMI BISPING & JOSEPHINA DE FOUW

Curators Decorative Arts and 18th-century Painting, Rijksmuseum

The 18th Century Revisited

At last year's symposium we explored the revised labels for the paintings in the museum's 17th-century galleries, which were rewritten to incorporate women's narratives. Over the past two years, we have worked to strengthen the female narrative in the 18th-century galleries. The interpretations of both paintings and decorative arts were subjected to critical evaluation. Besides object labels, we also refined some gallery texts and introduced new labels for groups of objects. These revisions also serve as a touchstone in the process of developing the museum's permanent displays. Based on new research, the updated labels highlight a variety of women's narratives, including their roles as makers, patrons, users, style icons, collectors, and subjects of iconography. We invite you to examine and reflect on these labels and their impact on the interpretation of the collection.

ABSTRACT

SESSION 3. THE CURATING COMMUNITY

IMARA LIMON

Chief Curator Amsterdam Museum

Curating Women of Amsterdam – an ode at the Amsterdam Museum

Throughout the centuries, women have left their mark on the city of Amsterdam. Yet, they have frequently been neglected in historiography. In the context of Amsterdam's 750th anniversary, the Amsterdam Museum aims to include more of the indispensable stories of women. Our approach builds on methodologies of co-creation and reframing dominant narratives. Collaboration was a key factor in the curatorial process of *Women of Amsterdam – an ode* (2024–2025). Through an ongoing open call, everyone can make an ode to a woman on the museum's digital platform. The exhibition is based on a selection of those contributions, adding collection items as well as personal objects and newly commissioned art works. What is the impact of this form of (community) participation? And what can we learn about gender (art) history?

ABSTRACT

SESSION 3. THE CURATING COMMUNITY

ALIA SWASTIKA

Director Yogyakarta Biennale Foundation/ International Jury Biennale Art 2024

Geopolitical Perspectives and Internationalism in Art

How do women hold knowledge as legacy of civilization to the next generation? The concept of a 'mother tongue' highlights the vital role of women in preserving and passing down cultural and linguistic knowledge to future generations through storytelling, singing and everyday conversations. These activities transcend private spaces into social ones, allowing women to collectively create platforms for sharing insights of corporeal realities and spiritual consciousness.

This notion of maternal language in understanding of knowledge as a collective process is particularly useful when approaching a project like Womanifesto, that can be a starting point of my presentation. A multinational 'collective' of women artists, Womanifesto has been bringing together Southeast Asian artists through a series of travels and workshops with local communities in Thailand. Their archives have become a vital foundation for shaping my experiment with the various ways of being together, of planting the seeds of intimate encounters and collaborative work among individuals. For one such model, in Sharjah Biennale I initiated the Maritime Project, a group of artists embarked on a journey together to explore the coastal regions. They delved both into the myth that the sea is a woman's body, and the reality in which women in coastal areas often bear the heaviest burdens of environmental degradation. Another model, the Weaving Project saw a second group travelling into villages in eastern Indonesia's mountains. There, they traced the footprints of ancient humans and the tradition of weaving, which has been passed down through generations as a marker of collective identity and women's autonomy. How can women's knowledge challenging the notion of epistemology and science in mainstream spaces?

ABSTRACT

SESSION 4. DECONSTRUCTING THE CANON

PIETER ROELOFS

Head of Fine and Decorative Arts, Rijksmuseum

Sense of Place and Inequality of Time

Gesina ter Borch's Portrait of Moses ter Borch as a Two Year Old

In 2024, the Rijksmuseum acquired the only known signed painting by Gesina ter Borch (1631–1690), a posthumous portrait of her younger brother Moses at the age of two. Although this purchase, supported by the Women of the Rijksmuseum Fund, was embraced by many and praised in the international press, it was not appreciated by all. 'If I had been director of the Rijksmuseum, I would never have let this happen,' said one renowned expert. In his talk, Roelofs illustrates how our assessments of quality, talent or experiment are still mainly determined by an awareness of a historical sequence in time and an epicenter thinking that goes back, at its core, to Giorgio Vasari and Karel van Mander. He argues that more attention should be paid to a sense of place and the related inequality of time, considering the myriad nuances between central and peripheral expressions of the same types of paintings in the 17th century. The question is whether this can be applied to the whole of art history. These arguments are topical for women's art history as well.

ABSTRACT

SESSION 4. DECONSTRUCTING THE CANON

MARJAN STERCKX

Associate professor of Art History at Ghent University and co-curator: Untold Stories – Women designers in Belgium 1880–1980, Design Museum Brussels

Untold Stories – Women designers in Belgium 1880–1980

This presentation briefly covers some of the starting points and obstacles in creating the exhibition *Untold Stories*. Women designers in Belgium, 1880–1980 – the national addition to the larger Vitra Design exhibition *Here we are! Women in design 1900–today*. The exhibition displays the work by more than 50 women designers and makers, coming from more than 40 public and private collections. Objects and designs from different disciplines are shown, from applied art over textile design to graphic and interior design. Many pieces have never been published or shown to the public before. Also works by anonymous women are included, who worked behind the scenes, in firms, domestic or colonial contexts. Moving away from a focus on unique ‘pioneer’ designers, the attention turns to collaborations, networks and material culture through a thematic approach. Using the oppositions of visibility-invisibility and professionalisation-domesticity, some as yet often untold histories of women makers and designers are explored.

ABSTRACT

SESSION 4. DECONSTRUCTING THE CANON

DIANA CAMPBELL

Artistic director of Dhaka-based Samdani Art Foundation and chief curator of the Dhaka Art Summit

What's in a Name?

Naming often brings with it a form of erasure. Why are artists identified by their names, while artisans are often reduced to their craft, labeled as ceramicists, weavers, and so on? This presentation will explore this question through the story of Rashid Choudhury, a Bangladeshi modern artist, and his overlooked collaboration with his wife, Annie Grangier (Choudhury), a story connecting narratives in, France, Bangladesh, and the United States. By examining case studies from India, Bangladesh, and Uzbekistan, the presentation will address the role that curators and institutions can play in reshaping perceptions of “artisanal collaborations” reducing the heartbreak of erasure.

BIOGRAPHY



MERCEDES AZPILICUETA (she, her) is a visual and performance artist from Buenos Aires living and working in Amsterdam. Her artistic practice gathers various characters from the past and the present who address the vulnerable or collective body from a decolonial feminist perspective. In fluid, associative connections she counters rigid narratives of history in an attempt to dismantle them and make room for the affective and dissident voices to emerge. As such, her work manifests in performative and sculptural installations being inspired by speculative and fictional Latino literature, Neo-Baroque art history, contemporary popular culture and new materialism theory. Through collaborative and interdisciplinary practices, she combines “precarious”, craft-based techniques –historically associated with domestic obsolete knowledge– with industrialized productions.

Photo Credits: Archives Van Abbemuseum, Eindhoven, The Netherlands. Photo: Marcel de Buck

BIOGRAPHY



NAOMI BISPING is a junior curator of decorative arts at the Rijksmuseum, Amsterdam, and is currently working on the Delftware collection. She joined the museum in December 2023 as a researcher for the Women of the Rijksmuseum-project focusing on the decorative arts of the 18th century. Previously, Naomi worked at Geldersch Landschap & Kasteelen and the Dutch Silver Museum in Schoonhoven, where she curated the exhibition *Design in silver for Helene Kröller-Müller* (2023). She holds a BA and MA in Art History from Radboud University, Nijmegen.

BIOGRAPHY



DIANA CAMPBELL is the Artistic Director of the Dhaka-based Samdani Art Foundation in Bangladesh and the Chief Curator of Dhaka Art Summit, having led its critically acclaimed editions from 2014 to 2023, and is currently envisioning the 7th edition. Concurrently, she is the Artistic Director of the inaugural edition of the Bukhara Biennial launching in September 2025 and Head of Global Initiatives of the Hartwig Art Foundation and Facilitation Group member of AFIELD. Campbell writes extensively on indigeneity, art, and architecture.

BIOGRAPHY



HÉLÈNE DELALEX (she, her) is Chief Curator of Heritage at the National Museum of the Palaces of Versailles and Trianon, where she is in charge, in particular, of the Petit Trianon and the private apartments of Marie-Antoinette, whose recent restoration and refurnishing she directed. She has curated several major exhibitions, both in France and abroad, including recently *Horse in Majesty. At the heart of a civilisation* (2024), *Louis XV. Passions of a king* (2022), and *Versailles & the World* (2021, Louvre Abu-Dhabi). She teaches art history and heritage at the Sorbonne-Paris-IV University, and is also the author of several historical works, including a recent biography devoted to Marie-Antoinette, *Marie-Antoinette. La légèreté et la constance* (Perrin, 2021).

BIOGRAPHY



DR. SARA VAN DIJK is curator of textiles at the Rijksmuseum in Amsterdam. She is currently working on the exhibition *At home in the seventeenth century* (scheduled for autumn 2025). Her research focuses on early modern Netherlandish table linen, ranging from iconography and use to its depiction in painting. She has also worked on Renaissance dress and textiles and their representation in art. She wrote a PhD thesis on dress in portraits of women by Leonardo da Vinci. Before joining the Rijksmuseum she worked as a lecturer in decorative arts at Leiden University.

BIOGRAPHY



RACHEL ESNER is Associate Professor of Modern and Contemporary at the University of Amsterdam, Academic Director of the Research School of Art History, and coordinator of the Master's Programme Curating Art and Cultures. She has published on exhibition history, the image of the artist in the media, and Vincent van Gogh, as well as on reception history and art criticism. She is a founding member of the research group The Other Half: Women in the Dutch Art World, 1780–1980. In this context, she has recently published an extensive article on Ida Peelen, the first female director of a national museum. She is co-editor (with Laia Anguix-Vilches) of *Early Women Curators and the Making of Institutional Collections: 1890–1970*, which will be published by Routledge in 2026.

BIOGRAPHY



JOSEPHINA DE FOUW works as curator of 18th-century Painting and frames at the Rijksmuseum, Amsterdam. She studied museology at the Reinwardt Academy and Art History at the University of Amsterdam and holds the master Museum Curator from the same university. Before joining the Rijksmuseum she curated exhibitions in Museum Van Loon (Amsterdam) and Museum Gouda. As a member of Women of the Rijksmuseum Josephina's research focuses on 18th century Dutch female artists and commissioners. Most recently, she contributed to the catalogue of the exhibition *Rachel Ruysch. Nature into art*, now on show in the Alte Pinakothek in München and subsequently at the Toledo Museum of Art and the Museum of Fine Arts in Boston.

BIOGRAPHY



ZARA KESTERTON is a PhD candidate at the University of Cambridge, supervised by Ulinka Rublack. Her thesis analyses the development of the artificial flower industry in 18th-century France. Zara holds master's degrees in Dress and Textile History from the University of Glasgow, and Early Modern History from Cambridge. She co-convenes the Women and Flowers international network as well as the Long Eighteenth Century postgraduate workshop. Zara is an amateur maker whose embroidery has been accepted into the permanent collections at the Victoria and Albert Museum in London as part of the 'Unstitched Coif' project.

BIOGRAPHY



IMARA LIMON (she, her) is an art historian and chief curator at the Amsterdam Museum. She specializes in socially engaged artistic practices, exploring the city's colonial history and its impact on present-day belonging and identity. Recent exhibitions include *Manahahtáanung or New Amsterdam? The Indigenous Story behind New York* (2024) in collaboration with the Museum of the City of New York, and *Women of Amsterdam – an ode* (2024–2025). Limon has held advisory positions in arts funds, and is on the Board of Trustees of Centraal Museum Utrecht.

BIOGRAPHY



PIETER ROELOFS is Head of Fine and Decorative Arts at the Rijksmuseum. He specializes in 17th-century Dutch painting and Franco-Netherlandish art around 1400, and is currently part of the team of Operation Nightwatch, the largest research and conservation project to date for Rembrandt's *Nightwatch*. He has published on a wide range of art historical topics and curated various exhibitions and presentations. In 2023 Roelofs was co-curator of the exhibition Vermeer at the Rijksmuseum. Since 2019, as chairman of the jury, he has participated in several successful Dutch television programs, among others *Project Rembrandt* and *De Nieuwe Vermeer*.

BIOGRAPHY



MARJAN STERCKX (she, her) is associate professor of Art History at Ghent University. She founded and directs the research group *The Inside Story: Art & Interior 1750–1950* (THIS). Her publications explore the intersections between art, gender and space, both public and domestic, between 1750 and 1950. In this field, she also curates exhibitions with accompanying books. Sterckx is a founding co-editor of the Brepols publishing series XIX. *Studies in Nineteenth-Century Art and Visual Culture* and co-editor of the journal *Tijdschrift voor Interieugeschiedenis en Design*.

BIOGRAPHY



ALIA SWASTIKA is a curator, researcher and writer whose practice over the last ten years has expanded on issues and perspectives of decoloniality and feminism. Her different projects involve decentralising art, rewriting art history and encouraging local activism. She works as the Director of the Biennale Jogja Foundation, Yogyakarta, and continues her research on Indonesian female artists during Indonesia's New Order. She established and was Program Director for Ark Galerie, Yogyakarta (2007–2017). She was co-curator for the Biennale Jogja XI Equator #1 (2011); co-artistic director of the 9th Gwangju Biennale (2012), “roundtable” and curator for contemporary art exhibitions for the Europalia Arts Festival (2017), including presentations at Oude Kerk, Amsterdam; M HKA, Antwerp; and SMAK Ghent, Belgium. Her research on Indonesian women artists during the New Order was published in 2019. She is part of curatorial team of Sharjah Biennale 16 2025.

SELECTION OF NEW LABELS IN THE 18TH-CENTURY GALLERIES

Room 1.1.



Metamorphosis insectorum Surinamensium

Maria Sibylla Merian (1647–1717)

letterpress and hand-coloured engravings, 1705

The artist and researcher Maria Sibylla Merian and her daughter Dorothea left for Suriname in 1699 to study insects. Based on their own observations, and knowledge of indigenous peoples and enslaved Africans, Merian published this book. It contains 60 hand-coloured engravings, including the metamorphosis from caterpillar to butterfly. The Morpho Deidamia butterfly is depicted here on a Barbados cherry.

Aankoop met steun van de VriendenLoterij en via het Rijksmuseum Fonds:
het Vrouwen van het Rijksmuseum Fonds, de nalatenschap van mevrouw
S.L.R. Zimmerman-Taylor en mevrouw drs. M.C.E. Aarts, 2024
BI-2024–2536

As this is a new acquisition, this is de first label.

Room 1.2.

Old room text

Stadtholder William IV

Prince William IV of Orange-Nassau (1711–1751) was descended from the Frisian branch of the family of Orange. His father, Johan Willem Friso, was stadtholder of Friesland, Groningen and Drenthe. When he died, Willem IV, succeeded him even before he was born. Later, Willem IV, managed, as the first Orange, to also become stadtholder of the other regions of the Dutch Republic. Moreover, stadtholdership would henceforth be hereditary. As a result, the Republic practically became a monarchy. He was also given supreme command of the Dutch trading companies, East India Company (VOC) and West India Company (WIC), from which he received a share of the profits.

In 1734, William IV married Anna of Hanover, the eldest daughter of King George II of Britain. His status in Europe increased as a result. However, he was unable to fulfil his ambitions to rule like monarch and make The Hague a modern residency. He died after only four years as stadtholder, at the age of 40.

New room text

Stadtholder William IV and Anne of Hanover

William IV of Orange-Nassau became the first member of his family to serve as stadtholder of all provinces of the Dutch Republic in 1747. From that point onward, the stadtholdership became hereditary, effectively transforming the Republic into a monarchy. However, the reforms many had hoped for, such as tackling corruption among the regents, did not materialize under William IV's leadership.

In 1734, William IV married Anne of Hanover, the eldest daughter of King George II of Great Britain. This marriage established an important alliance between the two nations. William IV died after serving just four years as stadtholder. Anne of Hanover became the guardian of their three-year-old son, William V. Additionally, she was declared Governess of the Republic, a title previously reserved for the stadtholder.



Portrait of Gerard Cornelis van Riebeeck

Mattheus Verheyden (1700–1777)

oil on canvas, 1755

Old label

Van Riebeeck had himself portrayed against the back-ground of his estate. He was an influential regent, who from a young age served as town secretary of Delft. Here, he wears a gold brocaded coat with matching cuffs. The large number of buttons sewn on his clothing is remarkable: most are purely decorative, as are the large buttonholes on the coat.

New label

The regent Gerard van Riebeeck oozes status. He is portrayed in front of Essesteijn, his country estate in Voorburg, where this painting along with the pendant of his wife Charlotte Strick van Linschoten (adjacent) hung as part of a portrait series that underscored the families' prestige. Van Riebeeck wears a gold brocade waistcoat and matching cuffs. The abundance of buttons embellishing his attire, many of which serve no practical purpose, is striking.

Schenking van jhr. J.H.F.K. van Swinderen, Groningen, 1884

SK-A-816



Portrait of Charlotta Beatrix Strick van Linschoten

Mattheus Verheyden (1700–1777)

oil on canvas, 1755

Old label

Charlotte van Linschoten was the second wife of Gerard Cornelis van Riebeeck. She is shown here dressed in her finery. Her décolletage is visible above the plunging neckline of her dress, which is worn over a tight-fitting corset. Because silk fabrics were relatively narrow, her skirt is made up of several widths. It is obvious that the patterns to the left and right of the seam at lower centre do not match up.

New label

Strick van Linschoten had herself portrayed in a gown adorned with golden and brightly coloured flowers. Behind her is a country estate, probably Eemwijck, located opposite Essesteijn, before which her husband poses. Upon his death, she inherited both manors and commissioned the construction of a new farmhouse, with her initials on the gable. In this portrait, the family coat of arms on the balustrade make it clear who the patrons are.

Schenking van jhr. J.H.F.K. van Swinderen, Groningen, 1884

SK-A-817



Game Box with Four Smaller Boxes

Danzig?, c. 1734

amber, wood, gilded copper

Old label

Amber is fossilized resin, which in Europe is found primarily around the Baltic Sea. Amber from that region is approximately 40 million years old. Works of art in amber were crafted in Danzig (now Gdansk), along the Baltic Sea. This game box was probably a gift from King Frederick William I of Prussia to Prince William IV and Princess Anne of England on the occasion of their wedding in 1734.

New label

This amber box was presumably a wedding gift to Anna of Hanover and Stadtholder William IV. Amber is fossilized resin primarily found around the Baltic Sea. The princess was particularly fond of this material and even crafted items from it herself. This box was probably used to store game pieces.

Aankoop met steun van de BankGiro Loterij, de Mondriaan Stichting, de Vereniging Rembrandt en het VBSfonds, 2010

BK-2010-14



Old label

Stadtholder's Chair and Footstool

The Hague, 1747–1748

attributed to the furniture workshop of the widow of Jan Baptist Xavery
gilded elm wood, velvet, silver thread, silk

As stadtholder, William IV was also commander of the army and navy of the Dutch Republic. This ceremonial chair was commissioned for him by the Amsterdam Admiralty - the administration of the fleet. The seat may have been designed by Xavery's brother-in-law, Nicolaas Bruynestein of The Hague, but it is equally possible that he simply carried out the gilding.

New label

Stadtholder's Chair and Footstool

The Hague, 1747–1748

attributed to the furniture workshop of the widow of Jan Baptist Xavery
(Maria Christina Robart)

gilding: attributed to Nicolaas Bruynesteyn (1699–1764)

gilded elm wood, velvet, silver thread, silk

This state chair likely comes from the workshop of the sculptor Jan Baptiste Xavery, which was overseen by his widow, Maria Christina Robart, after his death. The chair was commissioned for Stadtholder William IV by the Admiralty of Amsterdam, the administration of the fleet. The carved shell motifs are typical of the Rococo style and harmonise with the chair's construction.

BK-NM-3559 en BK-NM-3560



Goblet

Louis Metayer (?-1774), Philippe Metayer (1697–1763)
depictions after Louis Fabrice Dubourg (1693–1775)
Amsterdam, 1754
Gold

Old label

The cup was made to celebrate the marriage in 1750 of Johan van Borssele van der Hooge and Anna Margaretha Coninck. Its form and decoration are based on a cup that William IV had commissioned as a gift to the civic guard company of The Hague. That cup was also made by the Metayer brothers from France.

New label

Minerva, the goddess of wisdom, leads a child to the temple, accompanied by the personifications of Piety and Diligence. This scene refers to the proper upbringing of Anna Margaretha Elisabeth Coninck. Her husband, Johann van Borssele was in the service of the stadtholder. The Zeeland couple's family coats of arms are depicted on the sides of the goblet.

Aankoop met steun van de Rijksmuseum-Stichting, de Vereniging Rembrandt, het Ministerie van CRM en het Amsterdamsch Fonds, 1981
BK-1981-51

Room 1.4.



Bust of Carolina, Queen of England

John Michael Rysbrack (1693–1770)

terracotta with beige coating, 1738

Old label

The German Princess Caroline of Brandenburg-Ansbach was married to King George II of England. She was the mother of Princess Anne, wife of the Dutch Stadtholder Prince William IV. This bust was made one year after Caroline's death and belonged to her daughter Anne.

New label

In 1737, Carolina of Brandenburg-Ansbach, Queen of England, commissioned a series of portrait busts of the queens of England. However, she passed away before the commission was completed. Her daughter, Anna of Hanover, wife of Stadtholder William IV, placed this bust in one of her private chambers at the Stadtholder's Court in Leeuwarden as a memento of her mother.

Overdracht van beheer van Koninklijk Kabinet van Schilderijen
Mauritshuis, 1882

BK-NM-5760



Old label

Two Candelabras

Paris, c. 1750

porcelain swans: Meissen, c. 1748

after the model by Johann Joachim Kändler (1706–1775)

porcelain flowers: Vincennes, c. 1750

painted porcelain, gilded bronze

These porcelain swans are small versions of the famous large porcelain birds from the Meissen porcelain factory. From 1749 onwards, the successful Paris dealer Lazare Duvaux had several pairs of similar swans fashioned into candelabra. This pair may have come from his shop.

New label
Two Candelabras

Paris, c. 1750

porcelain swans: Meissen, c. 1748

after the model by Johann Joachim Kändler (1706–1775)

porcelain flowers: Vincennes, c. 1750, workshop of Marie-Henriette
Gravant-Mille (active 1745–1755)

painted porcelain, gilded bronze

Parisian luxury goods dealers imported large quantities of porcelain figurines from Meissen, like these swans. These were then incorporated into new designs. Their success lay in the addition of naturalistic flowers.

Gerecupereerd Nederlands Kunstbezit (Collectie Mannheimer). Overdracht van beheer van de Dienst voor 's Rijks Verspreid Kunstvoorwerpen, 1952 BK-17501-A en B



Tea Service on Stand

service: Meissen, c. 1725–1730

stand: Johann Engelbrecht (1673–1748), Gottfried Jakob Mayr (1704–1731)

Augsburg, c. 1731–1732

painted and gilded porcelain, gilded silver

Old label

This early Meissen porcelain tea service is richly painted with chinoiserie. A special stand was made for it in an even costlier material, silver gilt. The ensemble is a splendid decoration for the table, in which the individual pieces all contribute to the grand total impression. The service was probably made for Tsarina Elizabeth of Russia.

New label

This tea service was likely a gift from Elector Frederick Augustus II to Tsarina Elizabeth of Russia. She had a particular affection for Meissen porcelain and Chinese inspired decorative designs. The gilded silver stand was specially designed to elevate the set into a true highlight of a reception room.

Gerecupereerd Nederlands Kunstbezit (Collectie Mannheimer). Overdracht van beheer van de Dienst voor 's Rijks Verspreid Kunstvoorwerpen, 1952

BK-17017, BK-17020

Room 1.5.



Toilet Set

Canton, c. 1795

mirror glass, wood, black lacquer, gold lacquer

Old label

The principal piece of this toilet set is a small chest of drawers with an attached mirror. This example was made in China, though its mirror follows an English design. It was commissioned by the Canton-based Dutch merchant Andreas Everardus van Braam Houckgeest as a gift for his daughter in the Netherlands; her initials are found on the accompanying toilet boxes.

New label

The most important element of this toilet set is the Chinese lacquerwork, which was very popular in Europe. Everarda Catharina Sophia van Braam Houckgeest received this toilet chest with a mirror as a gift from her father, who had it made in Canton, China. Her initials are visible on the accompanying toilet boxes.

AK-RAK-2003-8-1, AK-RAK-2003-8-10, 11



Brisé Fan

Canton, c. 1795

gilded and painted ivory

Old label

A brisé fan consists of overlapping sticks secured only at the top and bottom. The scene in the middle of this fan is derived from an English print of 1792. The women depicted to either side seem to have been inspired by English fashion magazines.

New label

A brisé (French: 'broken') fan consists of ivory sticks connected at the top and bottom. The central scene is based on a painting by the Swiss artist Angelica Kauffmann. In the late 18th century, her works were extremely popular and frequently copied.

AK-RAK-2003-9



Still Life with Flowers

Cornelia van der Mij (1709–1782)

Oil on canvas, 1762

A multitude of blossoms make up this lavish bouquet. A blueish-white tulip, carnation and rose spill down over the rim of the glass vase. Born in Amsterdam, Van der Mij came from an itinerant family of painters that settled in London when she was in her teens. Her typical Dutch flower still lifes were in great demand in that city, where she spent the rest of her life.

Aankoop, 1956

SK-A-3907

This is the first label, as this still life was newly introduced in the museum galleries.

Room 1.6.



Room from an Amsterdam Canal House

room: mahogany, Belgian rouge royal marble, plaster, c. 1745–1748, chimneypiece: The Baptism of the Eunuch, Jacob de Wit, 1748, overdoor: Two Reclining Women with Garlands, Jurriaan Andriessen, 1786

Old label

This room was originally in the house at 187 Keizersgracht in Amsterdam, which was demolished in 1896. The property was inherited in 1744 by the merchant Mathijs Beuning, who built an addition to the rear of the house that included this large reception room. Beuning was a prominent member of the Moravian Brethren, a religious brotherhood. He probably held meetings of the Amsterdam Moravian community in this room. The chimneypiece features a biblical subject: the Conversion and Baptism of the Eunuch. Tropical mahogany was not yet widely used in the Netherlands around 1745, so wall panelling made of this type of wood was a great rarity. The wood is carved in the Rococo style, which is also evident in the marble mantelpiece and the stuccowork on the ceiling. The overdoor, attributed to Jurriaan Andriessen, was added in the later 18th century.

New label

This room is from the rear annex of Matthijs and Catharina Beuning's home at 187 Keizersgracht in Amsterdam. The Beunings were prominent members of the Moravian Church, also known as the Unity of the Brethren. This is a Protestant religious denomination based on the personal spiritual connection between the believer and Christ. The room served as a gathering place for the Moravian congregation in Amsterdam, in which Catherina held an important position. The chimneypiece depicts the biblical story of the chamberlain's conversion and baptism. The mirrors and stucco ceiling also incorporate elements of Christian significance. Although the Moravians advocated austerity, no expense was spared. The room is adorned in Rococo style, with precious tropical mahogany wall panelling, a great rarity around 1745. The painting above the door was added later. Although the house was demolished in 1896, this room was preserved.

Bruikleen van het Amsterdam Museum
BK-C-2007-1

Room 1.7.



Haarlem Reception Room

Haarlem and Amsterdam, c. 1793–1795

after a design by Abraham van der Hart (1747–1820)

painted and gilded wood, brocaded silk, wool, Carrara marble, cut glass

Old label

This room was built and furnished for Willem Philip Kops, a merchant and art collector, as an addition to his house at 74 Nieuwe Gracht in Haarlem. With the exception of the original stucco ceiling, the room survives virtually intact. Abraham van der Hart, the city architect of Amsterdam, succeeded in creating a harmonious, classicizing entity, in which all the arts are in tune with one another. He must have been assisted by a specialized firm of upholsterers, which ordered the furnishings and coordinated the installation. The chimneypiece probably came from Italy, the carpet from the Flemish city of Tournai, the furniture from Amsterdam, the silk hangings and upholstery from Lyon in France and the glass chandelier and candelabra from England. The room was most likely used only for formal evening receptions.

New label

Willem Philip Kops and Cornelia de Wolff commissioned this room for their renovated house at 74 Nieuwe Gracht in Haarlem. As affluent Mennonite merchants, they belonged to an elite group of regents committed to advancing art and science. The architect Abraham van der Hart designed the ground floor, with this Neoclassical reception room as high point. On the doors, the personifications of 'Truth' and 'Prudence' greeted the guests. The decor and the colour scheme of the panelling, upholstery, and furniture were meticulously coordinated with the assistance of a specialised upholsterer, who purchased materials and oversaw the installation. The marble mantelpiece probably came from Italy, the carpet from Aubusson (France), the furnishings from Amsterdam, the silk wall coverings and upholstery from Lyon (France), and the glass chandelier and candelabra from England.

Aankoop, 1945

BK-15613



Three Painted Wall Hangings of a Dutch landscape

Jurriaan Andriessen (1742–1819)

oil on canvas, 1776

Old label

From c. 1770 it became fashionable to cover the walls of rooms with painted wall hangings. With their idyllic scenes, they could transform a canal house room into an oasis. These three paintings (together with some missing ones) presented a continuous Dutch landscape, interrupted only by the room's panelling, windows and doors. They were made for a room in the house at 22 Nieuwe Doelenstraat, Amsterdam.

New label

The widow Maria Everdina Bolten commissioned these and two more wall-size landscapes to adorn the garden room of her house on Amsterdam's Nieuwe Doelenstraat. The viewer is transported from the heart of a bustling city to an oasis far beyond it. It is as if one gazes through a window at the river flowing under an opened drawbridge with a bustling farm, inn, and a country house along the banks.

Bruikleen van het Amsterdam Museum, 2011

BK-2011-42

Room 1.9.



Newly introduced group text for the display of Sèvres-porcelain:

Sèvres

In 1756, the French royal porcelain manufactory moved from Vincennes to Sèvres, a location chosen by Madame de Pompadour, the mistress of King Louis XV and the manufactory's main patron. The factory attracted prominent designers, painters, and sculptors, enabling it to become one of the most important porcelain manufacturers in Europe by the second half of the 18th century. Notably, its use of colour in decorations was unparalleled.



Newly introduced group text:

Marie-Antoinette

Marie-Antoinette, queen of France, was the most influential patron of the arts in the late 18th century. After her marriage to Louis XVI, she emerged as a style icon. Her passion for fashion and decorative arts made her a key figure in shaping the taste and style of this period, not just in France but across Europe. She had a predilection for pastoral and classical motifs, simple geometric lines, and pastel colours. This style, known as Louis XVI-style, should perhaps be more fittingly called 'Marie-Antoinette-style'.



Secretary with Japanese Lacquer

attributed to Adam Weisweiler (1744–1820)

Paris, c. 1790–1795

oak, veneered with ebony, lacquer, gilt bronze, marble

Old label

This secretary –a writing desk with a lockable front panel– is decorated with 17th-century Japanese lacquerwork taken from old chests or cabinets. Parisian dealers in luxury goods, such as Dominique Daguerre, bought the costly lacquerwork and had new pieces of furniture made in which it was incorporated.

New label

The 17th-century Japanese lacquer makes this secretary – a writing desk with a lockable drop-front – one of the most luxurious variations available at the time. Encouraged by Marie-Antoinette, lacquerwork experienced a resurgence in popularity during the late 18th century. The lacquer was sourced from old chests or cabinets and was reworked upon commission by luxury goods traders.

Gerecupereerd Nederlands Kunstbezit (Collectie Mannheimer). Overdracht van beheer van de Dienst voor 's Rijks Verspreid Kunstvoorwerpen, 1952 BK-16653



Old label

Writing and Dressing Table

Paris, c. 1762–1768

Jean-Henri Riesener (1734–1806), begun by Jean-François Oeben (1721–1763)?

Oak veneered with rosewood and other woods, gilt bronze

After Oeben died, his widow continued his workshop: guild regulations allowed her to keep using her dead husband's name stamp. The workshop was headed by Riesener, who married Oeben's widow in 1767 and became a master cabinetmaker a year later; he then began to use his own stamp. The underside of this table bears both stamps, indicating that Riesener at least completed it.

New label

Writing and Dressing Table

Paris, c. 1762–1768

furniture workshop of Jean-François Oeben (1721–1763), completed by Jean-Henri Riesener (1734–1806), under the direction of Oeben's widow (Françoise-Marguerite Vandercruise, 1731–1775)

oak veneered with rosewood and other woods, gilt bronze

This multifunctional piece of furniture was made in the workshop of Jean-François Oeben, which was continued after his death by his widow, Françoise-Marguerite Vandercruise. Despite her second marriage to Oeben's apprentice, Jean-Henri Riesener, the workshop remained registered under her name. Vandercruise herself came from a family of cabinetmakers.

Gerecupereerd Nederlands Kunstbezit (Collectie Mannheimer). Overdracht van beheer van de Dienst voor 's Rijks Verspreid Kunstvoorwerpen, 1952

BK-16854



Portrait of Isabel Parreño y Arce, Marquise of Llano

Anton Raphael Mengs (1728–1779)

oil on canvas, 1771–1772

Old label

The lady in this painting was the wife of the Spanish ambassador in Parma, Italy. Two versions of this portrait were painted by Mengs – court painter to the Spanish king – together with his assistants. This version was intended for Isabel Parreño's brother-in-law, the Spanish ambassador to the Netherlands. The marquesa's Spanish costume had caused a sensation when she wore it during carnival in Parma.

New label

Isabel Perano y Arce, the Spanish Marquise of Llano was a patron of the art and sciences from an early age. The castanets and mask in her hands refer to the dramatic arts and music, and the classical building behind her to architecture. Inspired by the traditional folk costume of her native La Mancha, her attire demonstrates her pride in her homeland. She wore it at parties in Italy and Austria.

Schenking van de heer B. de Geus van den Heuvel, Amsterdam, 1939

SK-A-3277



Portrait of Chevalier(ère) d'Éon

Jean-Laurent Mosnier (1743–1808)

oil on canvas, 1792

The French diplomat, soldier, and spy Chevalier(ère) d'Éon (1728–1810) lived 50 years as a man and then 30 years as a woman, becoming a celebrity at the time. In this portrait, d'Éon presents as a French royalist woman, including a cockade on her hat. D'Éon is one of the few historical figures known to have lived beyond traditional gender boundaries.

On loan from the Lowther Estate Trust

SK-C-1847

This is the first gallery label, as this painting is as a recent loan from the Lowther Estate Trust.

Room 1.10.

Old room text

Stadtholder William V and the Revolution

After 1780, resistance to the regime of the stadtholder, who had ruled since 1766, increased. The opposition movement (the so-called Dutch Patriots) blamed him for the country's decline. A civil war erupted in 1786, which ended only when the Patriots were defeated with the support of Prussia in 1787.

This, however, was not the end of the story. Discontent continued to amount until 1795, when, with help from France, the stadtholder's regime was toppled and the Batavian Republic was established. The Netherlands was a unified state for the first time. All citizens were granted equal rights, and many areas of government were centralized.

New room text

Civil War

In 1766 William V of Orange-Nassau became stadtholder, but his indecision and lack of pragmatic leadership led to a growing divide within the country. On one side were the Orangists, who supported him, and on the other, the Patriots, who accused him of abuse of power. The growing demand for more democratic participation sparked a wave of protest movements. This began in writing, but by 1786, it had escalated into a civil war.

During this crisis, Wilhelmina of Prussia, the wife of William V, demonstrated her political acumen. She persuaded her cousin, the King of Prussia, to intervene. With an army of 19,000 Prussian troops, she restored the stadtholdership in 1787. However, this restoration proved short-lived. In 1795, with French support, the stadtholdership was abolished for good. The stadtholder couple fled to England, and the Batavian Republic was proclaimed in the Netherlands.



The Art Gallery of Josephus Augustinus Brentano

Adriaan de Lelie (1755–1820)

oil on panel, c. 1790–1799

Old label

Brentano had a picture collection comparable to that of Gildemeester, likewise located on the Herengracht in Amsterdam. He hung his paintings as symmetrically as possible. The painted pilasters from his gallery have been preserved and a few are also on display here. The visitors are mainly artists and art dealers looking at possible new acquisitions with the collector.

New label

The art collector Brentano had the picture gallery in his Amsterdam canal house decorated in a classical style. The bright colours, fanciful ornaments, and light-coloured figural friezes were inspired by the then recent excavations at Herculaneum and Pompeii in Italy. A company of men, women, and children has gathered to admire Brentano's new acquisitions. Near the easel at the right is a group of artist friends, while in the middle Brentano himself shows two other guests an Italian painting.

Aankoop, 1966

SK-A-4122



The Panpoëticon Batavum

Old label

The Amsterdam spice merchant Arnoud van Halen began assembling the Panpoëticon Batavum, a collection of portraits of Dutch poets, in 1719. This initiative typifies the 18th-century preoccupation with national cultural identity and classification. Van Halen managed to collect 346 portraits, round 80 are in the Rijksmuseum. Two series are shown here. At first the portraits were copied after prints, but later they were painted after life.

New label

These portraits are part of the Panpoëticon Batavûm (All Dutch Poets), an 18th-century compilation of portraits of writers. The initiative for this endeavour was taken by Arnoud van Halen, an Amsterdam-based grocer. Later owners continued to expand the collection, resulting in a representative anthology of Dutch literature. Although a small minority, female writers are also represented. In the end, the collection counted about 350 portraits and was a magnet for literature enthusiasts from both home and abroad.

The portrait of Sibylle van Griethuysen (1621–1699) was added to the portraits on display and is highlighted in on the label on the right.

Aankoop 1877

SK-A-4591



Old label

Portrait Busts

Around 1780 the Loosdrecht porcelain factory founded by Joannes de Mol produced a series portraits of national heroes and heroines whose deeds had inspired the Dutch Patriots in their struggle against the partisans of the Stadtholder. Although the small busts were produced in fairly large editions, they were nevertheless quite expensive and intended primarily for well-to-do Patriots.

New label

Portrait Busts

Around 1780, the Loosdrecht porcelain factory produced portrait busts of national heroes who inspired the Patriots in their struggle against the supporters of the stadtholders. These busts were intended to spark conversation at home. Women were also given a role in this narrative. They were idealized as symbols of the bourgeoisie, embodying domestic happiness, virtue, and love of freedom. In addition to 17th-century heroes critical of the House of Orange, busts of contemporary figures were also produced.

BK-NM-5845, BK-NM-5847 (aankoop), 1883, BK-1987-9 (aankoop 1987)



Plate and Teapot with Portraits of William V and Wilhelmina of Prussia

Leeds, c. 1780–1795

painted decoration: The Netherlands

painted English earthenware (creamware)

Old label

No label

New label

Patriots as well as supporters of the House of Orange displayed their political preferences at home. For instance, this plate and teapot feature the portraits of the stadtholder and his wife. This type of relatively affordable mass-produced pottery became a propaganda tool in the struggle against the Patriots. Notably, there is a prominent presence of Wilhelmina of Prussia on ceramics and glass.

BK-1967-200, NG-NM-13202



Service

François Marcus Simons (1750–1828)

The Hague, 1803–1804

silver

Old label

Simons was the best-known silversmith in The Hague. These silver objects were meant to be set out on the dining table alongside pieces of a porcelain service, such as plates and tureens. This service consists, among other items, of a breadbasket, chestnut vases for candied chestnuts, and tins for rusks and biscuits.

New label

This service was created by the prominent silversmith from The Hague, François Marcus Simons. It was designed to be combined with porcelain tableware, such as plates and tureens. The bread basket, chestnut vases, candelabras, and candle holders are the most elaborately decorated pieces. Certain motifs, like the grapevines, appear consistently on the other components as well.

Legaat van de heer W.S. Burger, Antwerpen, 1933

BK-14585, 14586-A, b, 14587-A

Old label

Alexander Gogel

The silver service was a gift from the government of the Batavian Republic to financier Isaac Jan Alexander Gogel in 1804 in gratitude for his decisive role in securing a five million-guilder government loan. Gogel – whose portrait is on view in this gallery – held various high offices in the Batavian Republic from 1798 onwards.

New label

Alexander Gogel

In 1803, the government of the Batavian Republic decided to reward Alexander Gogel with a special gift for his financial services. The form of the gift was determined in consultation with Gogel and his wife, Catharina van Hasselt. They chose a silver set that included all the essential tableware items.



Old label
Secretary

The Netherlands, c. 1780–1795

plaques: Wedgwood, c. 1780–1790

oak, veneered with maple and satinwood, biscuit porcelain

Many desks of this type, veneered with light-coloured woods, were made in the Netherlands. This example is unusual for its large plaquettes of jasperware, a fine-grained pottery that imitates carved stone. The plaquettes came from the factory of Josiah Wedgwood in England. Wedgwood stoneware was very popular in the Netherlands. Perhaps this secretary served as a showpiece for Wedgwood's agent in Amsterdam.

New label

Secretary

The Netherlands, c. 1780–1795

plaques: Wedgwood, c. 1780–1790

top two plaques designed by Emma Crewe (c. 1768–1850), c. 1787

oak, veneered with maple and satinwood, biscuit porcelain

This type of secretary was frequently produced in the Netherlands, but this example is quite special due to the jasperware plaques. Jasperware is a ceramic imitation of carved stone, invented by the English potter Josiah Wedgwood. The two plaques at the top, designed by Emma Crewe, feature scenes of domestic work by women a recurring theme in her designs.

Aankoop met steun van de Stichting tot Bevordering

van de Belangen van het Rijksmuseum

BK-1970-28



Portrait of Rutger Jan Schimmelpenninck and Catharina Nahuys with their Children

Pierre Prud'hon (1758–1823)

oil on canvas, 1801–1802

Old label

Rutger Jan Schimmelpenninck was a Patriot from the very beginning and occupied important political offices in the Batavian Republic. He was president of the National Assembly in 1796, envoy extraordinary and minister plenipotentiary in Paris from 1798 to 1800 and the Batavian ambassador to France and to the United Kingdom in the following years. This portrait was painted in Paris.

New label

For nearly seven years, Rutger Schimmelpenninck promoted the interests of the Batavian Republic in Paris and London. As a patriot, he championed democracy. He and his wife Catharina Nahuys formed a successful ambassadorial duo. The portrait demonstrates their closeness and their love for nature and their children, Catharina and Gerrit. Initially, Catharina leaned on her husband's shoulder with both arms in a more intimate pose, which the artist adjusted while painting.

Schenking van de heer en mevrouw Drucker-Fraser, Montreux, 1929
SK-A-3097

NOTES

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