

Re-visioning Permanent Collection Installations of Netherlandish Art: Dialogues between Academia, Museum and Society

CODART and HNA Joint Session (4 June 2022 – Rijksmuseum Amsterdam)

Jacquelyn N. Coutré



HISTORIANS OF
NETHERLANDISH ART

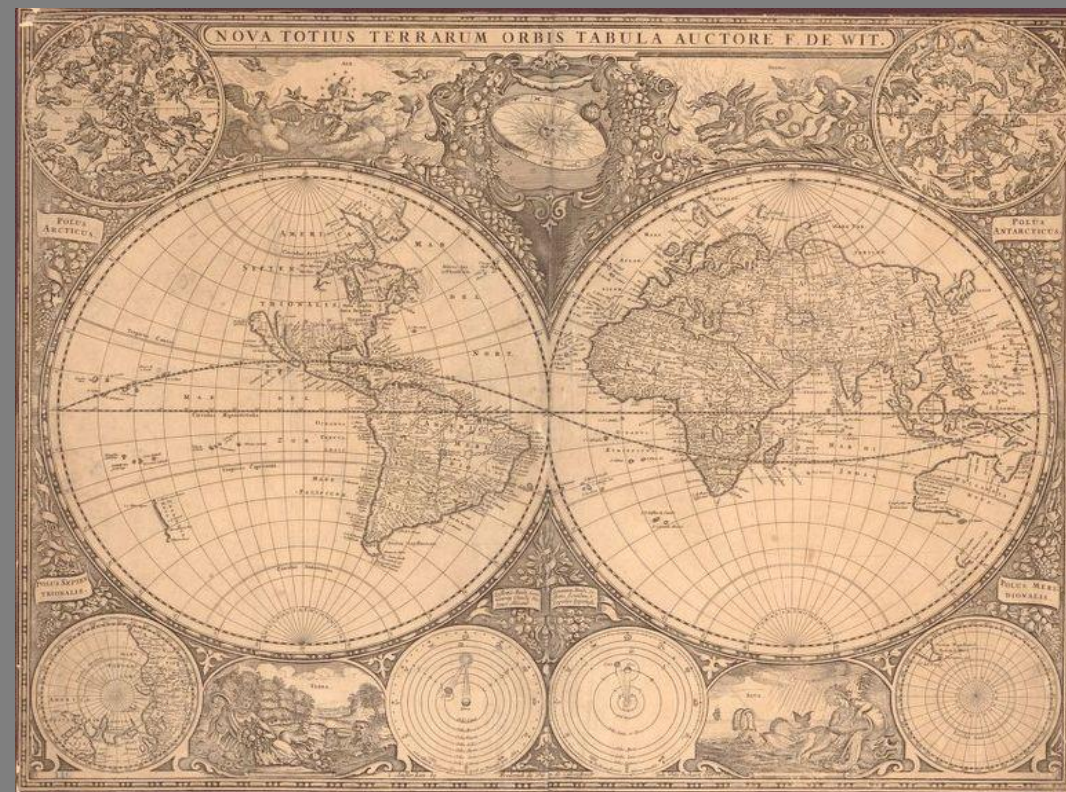
CODART



Edwaert Collier (Dutch, 1642–1708)
A Vanitas Still Life with a Flag, Candlestick, Musical Instruments, Books, Writing Paraphernalia, Globes, and an Hourglass, 1662
Oil on canvas
98 x 129.7 cm (38 1/2 x 51 in.)
Art Institute of Chicago
Through prior bequest of Joseph Winterbotham;
Rhoades Foundation and Julius Lewis Acquisition
Endowment Fund; European Painting
Discretionary Fund, 2020.317



Edwaert Collier (Dutch, 1642–1708)
A Vanitas Still Life with a Flag, Candlestick, Musical Instruments, Books, Writing Paraphernalia, Globes, and an Hourglass (detail), 1662
 Oil on canvas
 98 x 129.7 cm (38 1/2 x 51 in.)
 Art Institute of Chicago
 Through prior bequest of Joseph Winterbotham; Rhoades Foundation and Julius Lewis Acquisition Endowment Fund; European Painting Discretionary Fund, 2020.317



Frederik de Wit (Dutch, about 1629–1706)
Nova Totius Terrarum Orbis Tabula, 1660
 Engraving
 43.6 x 55.9 cm (17 x 22 in.)
 Newberry Library, Chicago



Edwaert Collier (Dutch, 1642–1708)
A Vanitas Still Life with a Flag, Candlestick, Musical Instruments, Books, Writing Paraphernalia, Globes, and an Hourglass (detail), 1662
Oil on canvas
98 x 129.7 cm (38 1/2 x 51 in.)
Art Institute of Chicago
Through prior bequest of Joseph Winterbotham;
Rhoades Foundation and Julius Lewis Acquisition
Endowment Fund; European Painting
Discretionary Fund, 2020.317



Edwaert Collier (Dutch, 1642–1708)
A Vanitas Still Life with a Flag, Candlestick, Musical Instruments, Books, Writing Paraphernalia, Globes, and an Hourglass (detail), 1662
Oil on canvas
98 x 129.7 cm (38 1/2 x 51 in.)
Art Institute of Chicago
Through prior bequest of Joseph Winterbotham;
Rhoades Foundation and Julius Lewis Acquisition
Endowment Fund; European Painting
Discretionary Fund, 2020.317



Edwaert Collier (Dutch, 1642–1708)
A Vanitas Still Life with a Flag, Candlestick, Musical Instruments, Books, Writing Paraphernalia, Globes, and an Hourglass, 1662
Oil on canvas
98 x 129.7 cm (38 1/2 x 51 in.)
Art Institute of Chicago
Through prior bequest of Joseph Winterbotham;
Rhoades Foundation and Julius Lewis Acquisition
Endowment Fund; European Painting
Discretionary Fund, 2020.317



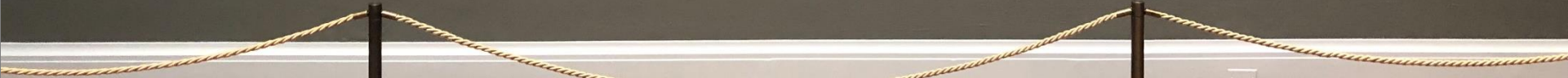
Still Life with Skull and Fruit
1658
Johannes Vermeer



Study for a Still Life
1658
Johannes Vermeer



Still Life with White Cloth
1658
Johannes Vermeer





Most significant in Brazil was sugar. The Dutch, who had many watermills back home, easily adapted to the use of watermills in Brazilian sugar cultivation and introduced their own engineering techniques. Back on the mainland, the Dutch Republic was also home to the majority of the continent's refineries and provided more than half of the refined sugar consumed in Europe.

Meindert Hobbema, *The Watermill with the Great Red Roof*, 1662/65, oil on canvas, 81.3 x 110 cm
C.f.: After Frans Post and Georg Marcgraf, *Brasiliae Parnambucuae*, in Joan Blaeu's *Atlas Maior*, 1662



Caspar Netscher, *Girl Standing before a Mirror*, 1668, oil on panel



Jacob Ochtervelt, *The Music Lesson*, 1671, oil on canvas

Back home, the wealth acquired from global trade could be seen in the opulent interiors filled with objects from other lands, including, for example the Turkish rug and the pearls in Netscher's painting. Displaying maps, symbols of possession, in the home was also quite common in the Dutch Republic.



Edwaert Collier (Dutch, 1642–1708)
A Vanitas Still Life with a Flag, Candlestick, Musical Instruments, Books, Writing Paraphernalia, Globes, and an Hourglass, 1662
Oil on canvas
98 x 129.7 cm (38 1/2 x 51 in.)
Art Institute of Chicago
Through prior bequest of Joseph Winterbotham;
Rhoades Foundation and Julius Lewis Acquisition
Endowment Fund; European Painting
Discretionary Fund, 2020.317

Re-visioning Permanent Collection Installations of Netherlandish Art: Dialogues between Academia, Museum and Society

CODART and HNA Joint Session (4 June 2022 – Rijksmuseum Amsterdam)

Denise Campbell



HISTORIANS OF
NETHERLANDISH ART

CODART

Mountainous landscape in Sápmi (Lapland) with Sami, Jan Luyken, 1682, etching,
h 188mm × w 138mm, Rijksmuseum





N^o. 3.

VERSCHILLENDE TYPEN

van

SURINAAMSCH E CREOLEN.

Group portrait of six Surinamese women and a child, at the 'Colonial Exhibition', Amsterdam 1883, Friedrich Carel Hisgen, 1883 – 1884, collotype, h 81mm × w 123mm, Rijksmuseum

Portrait of Jan Pranger and an Enslaved Servant, Frans van der Mijl, 1742, oil on canvas, h 210cm x w 154.5cm, Rijksmuseum



The Serenade, Judith Leyster, 1629, oil on panel, h 47cm × w 34.5cm, Rijksmuseum



Denise Campbell
Working Group Terminology Rijksmuseum

RIJKS MUSEUM

Re-visioning Permanent Collection Installations of Netherlandish Art: Dialogues between Academia, Museum and Society

CODART and HNA Joint Session (4 June 2022 – Rijksmuseum Amsterdam)

Carrie Anderson



HISTORIANS OF
NETHERLANDISH ART

CODART



Albert Eckhout,
African Man,
1641. National
Museum of
Denmark,
Copenhagen.



Albert Eckhout,
*African Woman
and Child*, 1641.
National
Museum of
Denmark,
Copenhagen.



Samples from a swatchbook carried on the ship *De Vrouwe Maria Geertruida*, travelling from the Dutch Republic to the West Coast of Africa, 1788.
Nationaal Archief 1.05.01.02, no. 179



Bajutapauts



Corroots

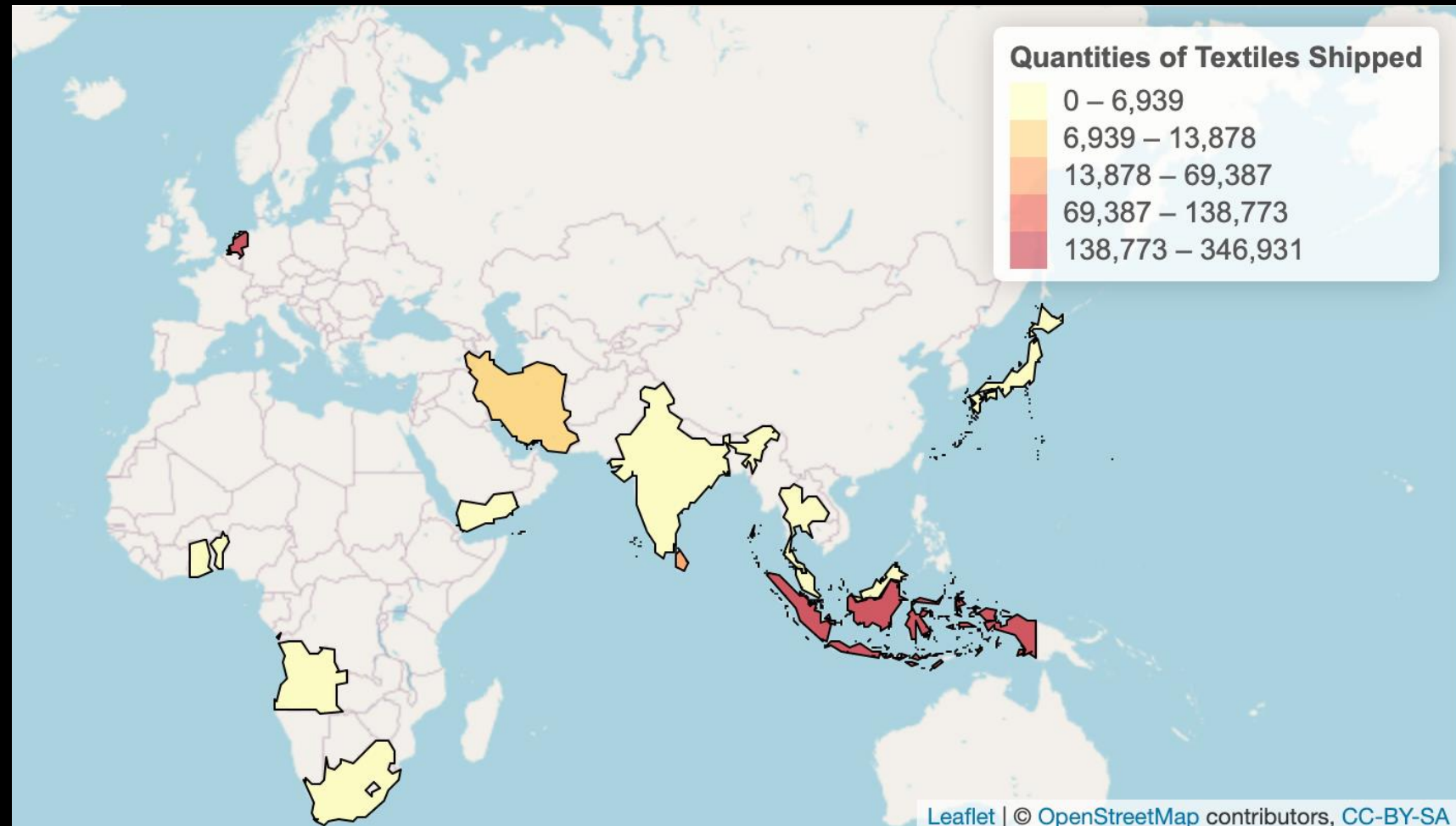


Chelas

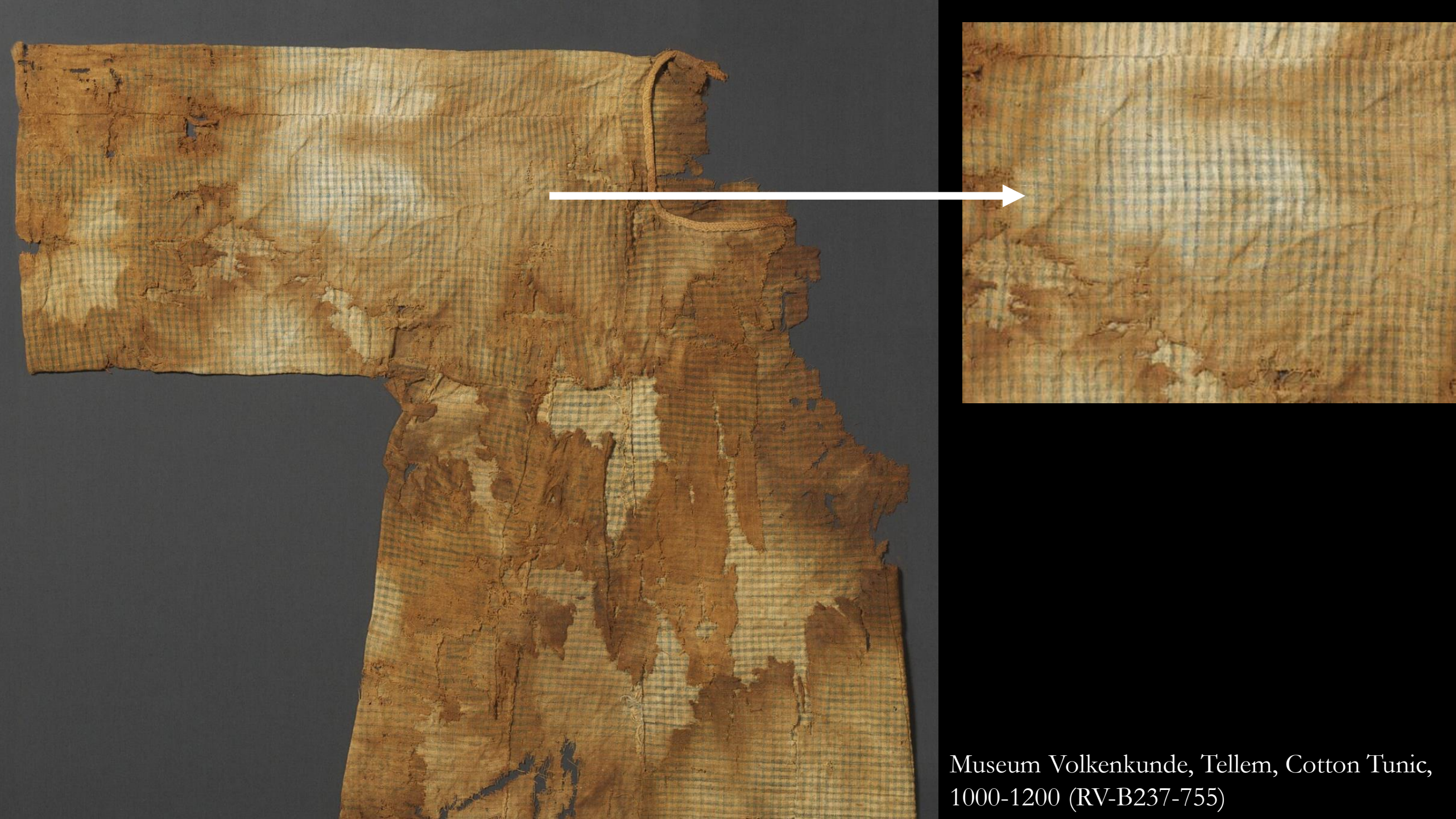




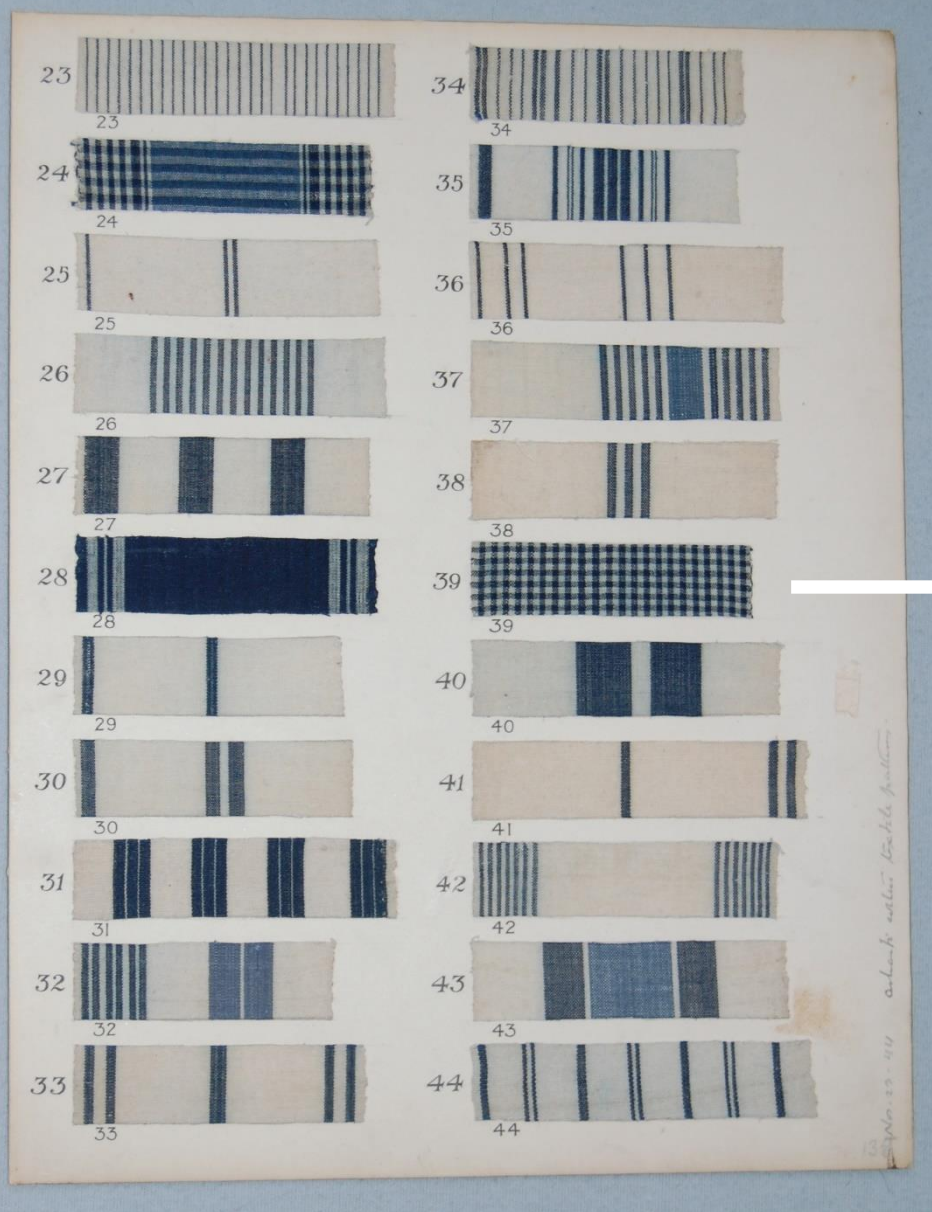
Corroots/Guinees



Quantities of Corroots and Guinees carried on WIC and VOC ships, 1710-1715



Museum Volkenkunde, Tellem, Cotton Tunic,
1000-1200 (RV-B237-755)



This pattern is variously named *kotwa* (“the scar”) and *asambo* (“guinea fowl’s breast”)

Ashanti swatches, collected by R.S. Rattray, British anthropologist. Published in 1926 book, *Religion and Art in Ashanti*



Cotton Tunic, Tellem, Mali, 1000-1200



Corroots, Gujarat, India, 1788



Kotwa or *asambo* , Ghana early 20th century