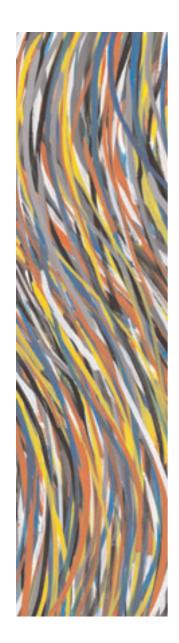
English







Augenspiel





'Fragment! Fragment! You call that a fragment? What's missing is even better than what's actually present in the best other dramas.

It makes you wish there were more of that sort of fragment'.

Elias Canetti, Het ogenspel (The Play of the Eyes) Published by Uitgeverij De Arbeiderspers Privé-domein no. 121 Pg. 19

Augenspiel

'Great art can communicate, before it is understood' T.S. Eliot

- * The title is derived from the autobiography in three parts by Elias Canetti.
- 1) Die gerettete Zunge
- 2) Die Fackel im Ohr
- 3) Das Augenspiel.

On the first floor, the museum is presenting a new display of highlights of the collection. It includes old, modern and contemporary works of art, which this time are not ordered according to classical arrangement principles, such as chronology, but set out along a route that aims to refresh the eye and intensify the way works are viewed. Old and new are intermingled, with an open invitation to view them detached from context or theory.

Each painting, image or object has been selected on its own individual merits, with uniqueness, singularity and quality as the guiding principles. The story behind it is on hold for a while.

The problem with the stories (interpretation) is that they tend towards an independent existence, which has little to do with the initial visual impact of the art work. It seems as if the image has to be cloaked in something in order for us to be able to engage with it. The directness of an image is often too much for us. So the story then serves to soften something or camouflage it. Just applying the term 'on a platter' or 'in disco' to a representation of John the Baptist averts, as it were, the difficult confrontation with the phenomenon of beheading and the subsequent 'serving up' of the head on a large dish. (This, by the way, does not concern a film report from Iraq, but an alabaster half relief from the 15th century).

A visual artist has fewer alternatives than a writer or musician to distract us through circumvention. The eye is relentless in the directness with which it records things. You cannot cover your eyes fast enough when there is something you do not want to see. It may be something gruesome, or it could be a painting that eschews beauty or is stripped down so far that it hangs naked and white on the wall. Once again, we are reminded of the extent to which eroticism intrudes into our lives.

We do not wish to give the impression that works of art always represent continuity, unity or harmony. On the contrary, museums were originally invented in order to provide a home for fragments. After all, we are not capable of keeping all art in situ or maintaining complete oeuvres. A work of art is by definition a fragment, and without a museum it would lead an abandoned existence and would perish through neglect.

Every work of art is able to communicate, without there being a direct case of understanding and choices. Contact can be made on an initial level of emotions and sensitivity. It is no coincidence that images elude language. How often do we lack the words to describe a beautiful, poignant or shocking picture? The less involvement or surprise there is, the more the words count. But the greater the involvement, the more the words fail to hit their mark. So trust your eyes and don't read too much into the words.

Alexander van Grevenstein

Shortenings

BM Longterm Ioan Bisschoppelijk Museum, Diocese Roermond

CE Collection Ger Eenens

CN Longterm Ioan Collection Neutelings
ICN Longterm Ioan Instituut Collectie Nederland

LGOG Longterm loan Limburgs Geschied- en Oudheidkundig Genootschap



René Daniëls (1950)

Painting on the Flag, 1985, acrylic on canvas, 127 \times 152,5 cm, acquired in 1986

Beyond the keyhole in this painted scene – which itself is an over painting of another painted scene – gapes the paradoxical emptiness of artistry. During his working life, Daniëls filled this emptiness with sparkling pictures that refer shrewdly, wittily and sometimes scathingly to one another, to painting, to the artist and to the art world. Painting on the Flag suggests the Dutch flag, as well as the Stars & Stripes and the famous Flag paintings of Jasper Johns (USA 1930). The work was created during Daniëls' stay in New York.



René Daniëls (1950)

Een grammofoonplaat kan soms op de meest onverwachte momenten... (Sometimes, at the most unexpected moments, a gramophone record can...), 1983, oil on canvas, 190 × 170 cm, acquired in 1992

Other depictions of dynamically spinning gramophone records and brushes crop up in Daniëls' early work. This was at the time of Punk and Underground, and music played a big role in the artist's daily life. In '... a gramophone record...', the painter is largely concealed by an eerie covering that also acts as a shapeless hole. With only his face showing, the ghostly figure uses a broom-like brush to touch up a mangled but nevertheless smartly suited gentleman who is juggling with the title of the work.



René Daniëls (1950)

Het Romeinse wastafeltje (The Roman wax tablet), 1983, oil on canvas, 110×140 cm, acquired in 1992

The title of this red-hazed picture with yellowish marks refers to the writing tablets of Roman times, which were covered in wax (the yellowish marks!), scratched on and reused. Daniëls appears to link this case of tabula rasa (a clean slate) to the short memory of an art world focusing on new hypes. A similar work of the same title, on which faces, a glass of wine and a pipe (Magritte?) can be discerned, has the addition: 'discussion on painting'. The letters CYCL hint at the mythological one-eyed giant, the Cyclops, and indeed – who was it who was king in the country of the ...?





Fountain in Africa, 1984, oil on canvas, 200 x 160 cm, acquired in 1994

A Fountain in Africa seems to bring together all the good characteristics of Daniëls' artistry. The painting is attractive, open and evocative, and is painted in a fluent, impromptu style that is easy and pleasant to look at. Nevertheless, it furtively generates a mer à boire of possible interpretations. From the viewpoint of modern art, Africa and the jungle symbolise originality and innocence. Fountain is also the title of Duchamp's urinoir; the ready-made that symbolises both innovation and modernism in art.



René Daniëls (1950)

Untitled, 1979, oil on canvas, 240 x 180 cm, acquired in 2009

It is probably better not to take too literal a view of this deceptively traditionally painted seascape. La Muse Vénale (The Bribable Muse) is the ironic and sarcastic title that René Daniëls gave to a series of similar works, which – though not figuring any bobbing boats – did include swans, eels and mussels, originating from poetic association. Daniëls took the ambiguous motif of the mussel from Marcel Broodthaers. This much-admired poet and artist from Brussels used the amorphous creature with its beautifully shaped shell as a symbol of the precarious interdependency between content and form and, as such, of the unavoidable tangle of artistic, institutional and economic interests in the art world. Nevertheless, this work is a classical seascape with an unmanned boat on a threatening sea. Daniëls is probably referring here to the mysterious disappearance of the artist Bas Jan Ader, who tried to cross the ocean in a small boat in 1976, in search of artistic freedom.

René Daniëls (1950)

Untitled, 1984, oil on canvas, 50 x 60 cm, acquired in 1992

René Daniëls (1950)

Untitled, 1974, oil on canvas, 30 × 40 cm, gift 1993

René Daniëls (1950)

Untitled, 1974, oil on canvas, 30 × 40 cm, gift 1993



Lucas Gassel (1490/1500–1568/69)

Flight into Egypt, ca.1533, oil on panel, 94 × 115 cm, ICN

The painting technique commonly used in the sixteenth century is clearly visible on this Flight into Egypt. Artists usually painted on a panel that was prepared with a light undercoat, followed by an underdrawing in black ink or chalk. This was then filled in with paint. On this painting, some of the green passages have become transparent, making the underdrawing visible again. This is particularly noticeable below the horses in the central plane, where a house was originally intended to be. The town in the background right was also prepared differently and the mountain was intended to be bigger.



Antwerpen, *Agnus Dei* 16th century, oil and wax on panel, 35 × 33.8 cm, LGOG



Southern Netherlands, *Landscape with Lot and his daughters*, ca.1530, oil on panel, 44 x 56 cm, ICN



Master of 1520, working in Brussels 1515–1530 *Lamentation*, ca.1520, oil on panel, 49.5×40.8 cm, ICN

Many late mediaeval artists – however talented and well-known they were in their own day – have fallen into oblivion over the centuries. When there was a boom in museums and the world of art collecting in the nineteenth century, only a handful of artists were known by name. One of them was Dürer (1471–1528), and that is why a Dürer monogram was applied to many paintings in the nineteenth century. The small Lamentation is attributed nowadays to the 'Brussels Master of 1520'; an anonymous artist whose style closely resembles that of the most important Brussels painter of the first half of the sixteenth century: Bernard van Orley.



Joachim Beuckelaer (follower), Antwerp?

Fish Market, ca. 1595?, oil on panel, 150 x 200 cm, ICN

Like his uncle Pieter Aertsen, Joachim Beuckelaer is regarded as the founder of still-life painting. From around 1550, this type of work was in great demand by the ever-growing upper middle class. Searching for meanings was also a popular pastime in those days. Fish markets could be part of a series representing the four elements. Or is there more too it, here? The prominently displayed oysters look remarkably like female genitalia. And what is that fishmonger doing with his finger in that piece of salmon?



Pieter Brueghel the Younger (atelier) (1564/65–1637/38) Census at Bethlehem, 1605–1610, oil on panel, 143 × 194 cm, ICN

This Census by Pieter Brueghel the Younger was created after a model by his father from 1566 (Royal Museums of Fine Arts, Brussels). In the foreground, Joseph, identified by the saw and the basket of carpentry tools, is leading the pregnant Virgin Mary on a donkey to the inn called 'In de groene krans'. Officials are busy registering the population for the purpose of taxation. It is striking that Breughel depicts Bethlehem as a Flemish village in winter time, where children and adults are enjoying the snow and ice.



Pieter Aertsen (atelter) (1507/08-1575)

The Meat Stall with the Flight into Egypt, ca.1551–1555, oil on panel, 151 × 202 cm

Displayed in the foreground are parts of a slaughtered cow. The debauched conduct of the peasants, in connection with the approaching winter festivities that followed slaughtering time in November, is expressed in the scene at the inn. The eggshells and mussel and oyster shells are well-known allusions to licentious behaviour. A biblical scene – the Flight into Egypt – has been added to the background left. The mercy of the Virgin Mary, who is sharing her last crust of bread with the beggar's child, is in stark contrast to the miserliness of the church-going peasant community.





Antoon van Dyck (1599–1641) **or Peter Paul Rubens** (1577–1640) *St. Luke*, oil sketch on panel, 38 × 17.8 cm, on loan from the Ger Eenens collection

Antoon van Dyck (1599–1641) or Peter Paul Rubens (1577–1640) St. Mark, oil sketch on panel, 38 × 17.8 cm, on loan from the Ger Eenens collection



Peter Paul Rubens (1577-1640)

Portrait of Father Jan Neyen, 1607-1612, oil on panel, 125 x 105 cm, ICN

Pater Jan Neyen (1568–1612) was an important man in the history of the Netherlands. He was commissioner general of six provinces of the Order of Friars Minor in the Netherlands and the German Empire. In 1607, he was sent by Archduke Albert and Archduchess Isabella to The Hague, to represent the Southern Netherlands in the negotiations with the Republic. These talks eventually led, on 9 April 1609, to the Twelve Years' Truce; a truce during the Eighty Years' War (1568–1648).

The portrait must have been painted before Neyen's death in 1612. According to an ancient document, that used to be attached to the reverse of the painting, the portrait dates from 1607, when Neyen was aged about 37.



Pieter Brueghel the Younger (1564/65–1637/38)

Wedding Feast in front of a Farm, ca. 1620–1625, oil on panel, 59.5×76.2 cm, ICN

In contrast to the *Census at Bethlehem*, this lively scene is probably Pieter Brueghel the Younger's own invention. On the right, a bride and groom are sitting at a table with their family. The bride can be identified by the paper crown above her head. Other guests are picnicking in the foreground. In the background, bread is being distributed to the poor; a gesture from the parents of the bride, who traditionally paid for the wedding feast.



Pieter Brueghel de Jonge (atelier) (1564/65–1637/38)

Winter Landscape with Bird Trap, 1631, oil on panel, 49.3×69.3 cm, Gift Museum Mauritshuis, The Hagua, with support of the Vereniging Rembrandt

At first sight, this extremely popular scene from the atelier of Pieter Brueghel the Younger, of which another 127 copies are known, appears to be a rustic winter scene. However, anyone familiar with Brueghel's etching Winter, with its inscription 'De slibberachtigheyt van 's mensenchens leven' (translated as 'The slipperiness of man's life') will realise that there is probably more to it than that. Not only does the bird trap mean a quick and inglorious end for the birds that are caught, but the ice could also crack suddenly or a skater could fall into a hole. Accidents are just waiting to happen.



Master of Paul and Barnabas (Jan Mandijn?), working in Antwerp 1530–1560, *The Fall of Men*, ca. 1540–1560, oil on panel, 200×168 cm, acquired with support of the Vereniging Rembrandt

Adam and Eve are standing in full glory in Paradise, under the tree of knowledge. They are still naked, so the Fall has not yet taken place. Adam, however, is on the point of tasting the forbidden fruit, and the couple will shortly be sent out of the Garden of Eden. The artist has added this event, and several other moments from the story of the Creation, distributed all over the landscape, which gives the work an almost encyclopaedic character. For the figure of Eve, as well as for details such as the deer, the painter harked back to models by the famous German Renaissance painter and print-maker, Albrecht Dürer (1471–1528).



Roelant Savery (1576/78-1639)

Paradise Landscape, ca. 1525-1530, oil on panel, 68 x 103.5 cm, ICN

Roelant Savery worked at the court of Emperor Rudolf II (1552–1612), who kept an exotic zoo, and developed into a specialist in animal painting. Depictions of Paradise lent themselves admirably to this specialism. An exotic collection of animals living peacefully alongside one another presents itself to us. The naked Adam in the distant background seems to be merely an excuse for the artist to indulge in his own speciality to the full in the foreground.



Roelant Savery (1576/78-1639)

Orpheus attacked by Bacchantes, 1618–1620, oil on panel, 40 × 53 cm

On this panel, Savery has portrayed twenty indigenous and exotic animals in great detail, with the proud crowned crane in the centre of the diagonal composition lines. The landscape with animals camouflages a barely visible mythological scene in the background. The Greek poet Orpheus, son of the muse Calliope and the river god Oeagrus, had had to leave his beloved Eurydice behind in the underworld. In his sorrow, from then on he avoided sexual contact with women. The Maenads, followers of the wine god Bacchus, with whom Orpheus had previously indulged in orgiastic rites, were so offended by this that they tore Orpheus to bits in a drunken frenzy. His head and his lyre were washed up on the island of Lesbos, where the head was to speak in oracles for centuries afterwards. Lesbos became the island of lyrical poetry.



Peter Doig (1959)

Girl in White with Trees, 2001/02, oil on canvas, 300 × 200 cm, acquired in 2004 with the support of the Mondriaan Foundation

This mysterious picture is based on a photo of Peter Doig's eldest daughter in a tree, taken from a window of his home in London. Like Alice in Wonderland in modern-day dress, the girl seems to be grinning at us from the midst of serpentine, coiling branches, near to a huge-looking seedpod and surrounded by falling snowflakes that light up in the camera flash. Everyday impressions and anxious forebodings, and pictorial skill and photographic effects come together informally in this scene, which conjures up the ancient magical powers of the art of painting.



Laura Owens (1970)

Untitled, 2003, oil and acrylic on linen, 213.4 × 203.2 cm, acquired in 2008 with the support of the Mondriaan Foundation and the BankGiro Loterij

The young artist from Los Angeles, Laura Owens, is generally considered as one of the second generation of post-modern painters. This school is characterised by a potpourri of historical styles and many smart references to high and low visual culture. In this dreamy untitled landscape, Laura Owens refers in passing to some of her illustrious predecessors. The stack of broad horizontal bands in watery colours suggests a Colourfield Painting by Rothko. Miro's Surrealism is almost tangible in the sharp outlines (ribbons of paint) of an exotic cactus. And the other side of the asphalt road is dominated by a dishevelled version of a cut-out (gouache découpé) by Henri Matisse. A rather blunt traffic sign dominates Owens' eclectic but nevertheless Arcadian landscape. Although the sign could not be clearer, it still comes across as mysterious.



Neo Rauch (1960)

Lot, 1993, oil on paper, ø 330 cm, acquired in 2002



the dynamics of the picture, which is strewn with both recognisable and unfamiliar elements, turn out to be a sum of obscure actions. Letters in the picture form the words lot, loos and lost.

Room A5



Robert Ryman (1930)

Concert, 1987, acrylic on fibreglass, steel bolts, 106.7×106.7 cm, acquired in 1988 with the support of the Vereniging Rembrandt

For fifty years, the American Robert Ryman has consistently been painting works on which there is no colour, or hardly any. His use of shape is also almost exclusively restricted to squares. The work *Concert*, a monochromatically painted square fibreglass sheet, automatically directs one's gaze to remarkable details in the quiet image; in this case, the mounting bolts. Here, Ryman is playing a subtle game with observation. The four bolts form a displaced vertical rectangle in relationship to the central field, which is painted with an impressionist touch.



Robert Ryman (1930)

Journal, 1988, acrylic on synthetic material, steel supports, 243.8×243.8 cm, acquired in 1988

In Ryman's work, details are main issues. The four steel supports with rectangular notches in the white paint and the semi-circular joint in the middle attract more attention as compositional elements than the two strips painted in different whites that horizontally divide the concave fibreglass sheets. The signature – inextricably linked to uniqueness and authorship – has even been elevated to exhibition level by Ryman. His ascetic approach is characterised by humour and pragmatism. "I couldn't get rid of the joint itself", said Ryman. "...it was problematic, and it needed something visual – a reason for being there. So I signed the painting in the middle... rather radically".

Robert Ryman (1930)

Large-Small, Thick-Thin, Light Reflecting, Light Absorbing, 2007, shellac, Bin and epoxy on MDF, $37.9 \times 38.1 \times 1.9$ cm, proposed acquisition

Robert Ryman (1930)

Large-Small, Thick-Thin, Light Reflecting, Light Absorbing, 2008, enema and ink on Tyvek, 4 stables, 74.9 × 76.2 cm, proposed acquisition

Room A6



France Cover of a Mirror Box with two Loving Couples, 1330–1340, ivory, d.10 cm, CN

On the lid of this Parisian mirror case, two loving couples are depicted, separated by a tree. It probably represents two stages of love. On the right, the young man hardly touches the lady with her dog, while on the left he is embracing her and seems to have given her a flower. Mirror cases usually had two lids that fitted into one another, in which the mirror was kept, and the pendant would possibly have depicted the next two stages of love.



France

Part of a triptych with the Last Judgement, 1300–1325, ivory, $9.7\times9.4~\mathrm{cm}$, CN

Christ is depicted as a judge at the Last Judgement. Flanked by the Virgin Mary and John the Baptist, he is showing his wounds. Behind him are two angels who are holding the instruments of the Passion. In the trefoil at his feet, the dead are rising again. The edges at the top and sides, and the rough kerf at the lower edge show that there must have been another painting below this one. It would probably have been an Entombment, such as the one on a very similar panel from a diptych in the Louvre (ca.1275–1300).



Southern Netherlands

Saint John, Saint Mary and Mary Magdalene, second quarter 16th century, ivory, h.26 cm, CN

Originally, of course, the figures of the Virgin Mary, St John and Mary Magdalene were accompanied by a crucified Christ. The complete work would have been placed in a retable corpus.



France, Part of a diptych with the Adoration of the Magi and Entry into Jerusalem (bottom), Pentecost and Ascension (top), 14th century, ivory, 13 × 10.2 cm, CN

On French ivory, the Life of the Virgin, the Childhood of Christ and the Passion were important themes. Sometimes they were combined, as they are on this panel. On the upper left is the Ascension, in which Christ's legs can still just be made out under the tracery. On the upper right is Whitsun, with the Holy Ghost in the centre. Represented on the lower left is the Adoration of the Magi, with the star of Bethlehem more or less hidden amidst the architectural decoration, and on the lower right the entry into Jerusalem. The ivory probably formed part of a diptych that originally comprised eight scenes. There are also some small surviving altars with dozens of this sort of scene.



Germany (Mainz?), Part of a triptych with the Death-bed and Crowning of the Virgin Mary, mid 14th century, ivory, h.23 cm, CN

The theme of this central section of a triptych – the Death, the Ascension and the Coronation of the Virgin – is not a usual one in ivory carving. Also worthy of note is the high relief, in which some figures are even depicted in the full round. The expression of the figures, too – compared to the contemporary idealised Parisian figures – are an indication that this ivory was made in Germany; probably in Mainz. The grouping of the Apostles around the Virgin's deathbed also points in this direction. And finally, the remarkable grotesque head right at the top is similar to sculptures in stone and wood from the Rhineland.



France, *Diptych with Madonna crowned by an Angel and Crucifixion*, last quarter 14th century, ivory, 11.5 × 12.9 cm, CN



Italy (Sicily?), Episcopal Crosier, 13th century, ivory, h.15.5 cm, CN



Southern Netherlands, *Retable groups with the Passion of Christ*, end 15th century, nutwood, polychromy removed, h.122 cm, LGOG



Northern France?, *Soldiers of a Calvary*, ca.1500, oak with traces of polychromy, h.80.5 cm, CN

Despite the missing figure of the falling Christ, the viewer can almost see Him. The two soldiers are so focused on their task of bullying that the outside world barely exists for them. They are solely intent on pushing and shoving.



Antwerp, King Caspar from an Adoration of the Magi, beginning 16th century, oak, h.39 cm, CN



Antwerpen?, *Two Pharisees*, beginning 16th century, oak, polychromy removed, h.34 cm, CN

Pharisees, publicans and other figures of ill repute gave the woodcarvers the opportunity to put extra expression in their figures. Here, the figures seem to be striking a deal and one of them is carrying his moneybag extremely carefully.



Southern Netherlands, *Flagellation*, second quarter 16th century, oak with plychromy, h.62 cm, CN



Southern Netherlands, *The Fall of Christ under the Cross*, ca. 1500, oak, polychromy removed, h.35 cm, CN

The Fall of Christ under the Cross is part of a Passion retable. This relief would originally have been on the left of the main scene, the Crucifixion. The statue groups were arranged in order of the story of the Passion. Christ, who has collapsed under the Cross, is being beaten and kicked by soldiers. Another figure is pulling at him to make sure that Christ continues on his way past the Stations of the Cross.

Lower Rhine Area, Fragment of a Tree of Jesse, ca. 1520, oak, gold and polychromy, h.97 cm, CN



Antwerp, *Christ on the Cross between the two murderers*, ca.1520, oak with traces of polychromy, 49,5 × 41,5 cm, LGOG



Antwerp, *King*, ca.1520, oak with traces of polychromy, h.49,5 cm, LGOG





Pietro Nelli, documented 1375–1419 in Florence, *Saints Catherine of Alexandria and Elisabeth of Hungary*, ca. 1365, tempera and gold on panel, 129.5 × 46 cm, ICN

The two panels were undoubtedly part of a larger altarpiece. Elisabeth of Hungary (1207–1231) is on the left of the central panel and Catherine is on the right. The artist Pietro Nelli is documented only once, in Siena in 1384. A few of his works, including a fresco cycle in Ponte a Ema in Tuscany, are still found in their original location.



Italy (Florence), Marriage scène: The Sienese Sassetta, 1425–1450, Cassone, $65 \times 181 \times 55$ cm, on loan from the Ger Eenens collection



Master of the Virgin of Mercy, working in third quarter 14th century in Florence, *Saint Miniatus*, 1360–1365, tempera and gold on panel, 90.7 × 37.5 cm, ICN

The fact that this piece was part of a much larger whole is suggested merely by the thickness of the panel depicting a young man. The figure, identified as a martyr by his palm branch, was part of a polyptych with an enthroned Virgin in the centre (Parma, Pinacoteca Stuard). The young man stood to the left of the Virgin and you can still see a small bit of the throne on the lower left. Originally, the panel had a pointed arch. A second saint from the same altarpiece is kept in Worchester Art Museum.



Domenico di Michelino, 1417 – Florence – 1491 *The Expulsion from Paradise*, 1450–1475, tempera and gold on panel, 95.5 × 48 cm, ICN









Sano di Pietro (1406–1481)

Saint Catherine of Siena, 144–1445, tempera and gold on panel, modern support, 29.6 × 29.7 cm, ICN

Crucifixion, ca.1445–1450, tempera and gold on panel, 33.5×36 cm, ICN

Both panels originate from the plinth area of an altarpiece, or predella. As so often happened, they were later sold off as individual works. The different punched decorations are one indication that the two predella fragments did not belong together. Research has shown, however, that there are similar motifs on fragments in other European collections. It thus appears that Catherine of Siena goes with a depiction of John the Baptist in the Museum Horne in Florence.

Giovanni del Biondo, documented 1356 – 1398 in Florence, Saint Stephen, ca. 1365, tempera and gold on panel, 43.5 × 25.5 cm, ICN

This colourful depiction of St Stephen – identified by the cobbles on his head with which he was stoned – was part of the left-hand section of a fourteenth-century Florentine altarpiece, which followed the formula of a *Maestá*, or enthroned Virgin and Child flanked by saints. In Florence, St Stephen was the patron saint of the influential woolworkers' guild and shared his place on the original altarpiece with another saint, whose cloak is still just visible on the left-hand side. The punch marks along the original border of the panel and the aureole were introduced to Florence from Siena in 1613 by Giovanni da Milano and used by several Florentine artists, including Giovanni del Biondo (1356–1398).

Andrea Vanni, documented 1353 – 1413 in Siena,

Crucifixion with Virgin and Child in a madaillon, tempera and gold on panel, partial modern support, 66.5 × 27 cm, ICN

One of the great artistic personalities of the Sienese trecento was the painter and diplomat Andrea Vanni (1332–ca.1414). Many of his works are kept in the vicinity of Naples. The panel depicting the Crucifixion has the specific form of the central panel of a triptych, although no trace of hinges was found on the original (though later re-gilded) frame. The presence of the small tondo of the Virgin and Child also means that the whole story of salvation is summarised compactly on this small painting. It is therefore probable that it was an individual private devotional piece.

Limoges, *Reliquary shrine*, ca.1210, champlevé enamel, gilded copper, 9.8 × 4.7 × 12 cm, on loan from the Ger Eenens collection



Limoges, *Reliquary Shrine*, tweede kwart 13de eeuw, email champlevé, verguld koper, halfedelstenen, 15 × 15.4 × 5.8 cm, CN

The name Limoges enamel comes from the French town of Limousin, where the technique came into its prime. The enamel was made using the champlevé technique, in which coloured powdered glass is put into the engraved or cut-out parts of the copper and then melted. The result is less fragile than semiprecious stones in a mounting, as on this reliquary chest. The impression given by the chest as a whole is that it has been composed of elements varying in nature.



Limoges, *Reliquary Shrine*, mid 13th century, champlevé enamel, gilded copper, $13.5 \times 16 \times 5.5$ cm, CN

It is not known what was kept in this reliquary shrine. The decoration consists solely of tondi with angels and decorative plant motifs. As there is no reference whatsoever to a saint on the box, it could have held any sort of relic. The keyhole motifs on the top are actually stylised Romanesque windows.

The keyhole on the front, in the middle of a tondo depicting an angel, was probably added later.





Maas region, Reliquary, end 15th century, gilded copper, h.36.5 cm, BM

Maasgebied, Ciborium with lid, silver with green and blue enamel, h.40.5 cm, BM



Maas region, *Corpus*, ca.1140, bronze with traces of gold and niëllo, 15.6×12 cm, CN

This Corpus was made around 1130 in the region of Liège, under the influence of the famous sculptor Reinier van Huy (12th century). The statue was 'fished out' of the river Dijle in Mechelen by chance, but is nevertheless in excellent condition



Limoges, *Fragment of a Reliquary Shrine*, end 12th century, champlevé enamel, gilded copper, 25 × 11.5 cm, CN

The white-blue-red and yellow-green-red colour scheme of the rosettes is typical of Limoges enamel from around 1200, and it is also used on the processional cross in this room.



Limoges, *Altar or Processional Cross*, 1210–1220, champlevé enamel, gilded copper, 31.8 × 17 cm, CN

Processional crosses like this one were mounted on a wooden cross and carried to the altar in a procession before the mass. This specimen was the last acquisition made by the private collector who gave his name to the collection kept in the Bonnefantenmuseum: Willem Neutelings (1916–1986). This is also a reason for it to occupy a special place in the collection.



Limoges, *Medaillon*, ca.1225, champlevé enamel, gilded copper, d.8.5 cm, CN

The deep ultramarine blue probably comes from lapis lazuli; a very expensive pigment that was often used for important objects. The interwoven dragon is reminiscent of insular motifs, which were introduced to the European mainland from the turn of the first millennium. There is a similar medallion from the same period in the Schnütgen Museum, in Cologne.



Maas region, Arm reliquary, Ironwork, ca.1170, Holder, 13th or 14th century, ironwork and vernis brun, wood with bolus ground and traces of gilding, h.50.5 cm, CN



Limoges, Pyxis, second half 13th century, champlevé enamel, copper with traces of gold, 10×6.2 cm, CN

The word Pyxis refers here not to the function, but to the material of this copper box. Puxos is Greek for boxwood, which next to ivory was the material most often used in classical antiquity for storing precious things, such as ointments or jewellery. These small boxes were usually round. The Pyxis found its way into Christian worship as early as the fourth century. This Pyxis is decorated with a cross and the letters IHS (in hoc signo; in His name). It undoubtedly had a religious context and was most probably used for storing the sacred host.



Limoges, *Episcopal Crosier*, 1240–1250, champlevé enamel, gilded copper, h.31 cm, CN

St Michael killing the dragon was the scene most often depicted on the crosiers of bishops and abbots. The remarkable thing about this crosier is that it is made up almost entirely of serpents. The serpent had tempted Eve in Paradise, and was thus a symbol of evil, just like the dragon. The volute of this crosier ends in a serpent's head and also has some small back plates. The head consists of two brimming salamander nests, above and below. Four serpents are slithering out of them straight downwards. Only two other crosiers of this type have survived, which can both be dated before 1250 on the grounds of their owner.







Rhine region?, 14th century, textile edges probably from a antipendium,



Luciano Fabro (1936–2007), *Ogni ordine* è contemporaneo d'ogni altro ordine: Quattro modi d' esaminare la facciata dell ss. Rendentore A Venezia, 1972/73, silkscreen on paper, maroflage, 58 × 83 cm, 2 sets of 12 sheets, 2 sets of 15 sheets, acquired in 2010

The lengthy title can be translated as follows: 'Every order is contemporary with every other order. Four ways of studying the façade of the Rendentore Church in Venice'. Fabro got the idea of studying a building by the Renaissance architect Andrea Palladio (1508–1580) in four different ways from the mediaeval Italian writer Dante Alighieri (1265–1321). They are: the literal, the allegorical, the moral and the analogue. The four prints have been made in such a way that "all four methods can be read simultaneously", according to Fabro.



Luciano Fabro (1936–2007), *Prometeo (Prometheus)*, 1986/87, marble, surveyers' poles and levelling rods, $400 \times 500 \times 248$ cm, acquired in 1987 with the support of the Vereniging Rembrandt

Prometeo, the title of Luciano Fabro's installation from 1986/87 (which is quite unfathomable at first sight), refers to a Greek myth in which Prometheus steals fire from the gods and proceeds to teach mankind all sorts of technology and arts in order to raise him up from his bestial existence. In more recent interpretations of the Prometheus myth, however, technological progress is linked to human pride – which comes before a fall. Prometeo was created in the same period that 'Chernobyl' took place: the greatest technological disaster in the history of mankind.



Jannis Kounellis (1936), *Untitled*, 1979, mixed media, 670 × 470 × 17 cm, acquired in 1988

This modern-looking wall installation by Jannis Kounellis, an Italian of Greek origin, is composed of historic fragments. Kounellis has placed plaster casts of busts from classical antiquity, smeared with paint and rust, on steel brackets. The drawn pattern that visually unites the surviving fragments is based on a lost wall painting by the Viennese artist Gustav Klimt (1862–1918) entitled: Jurisprudentia, 1903/07.

Room C1



Jan van Steffeswert (attributed) (ca.1460–1530), *Corpus*, 1505–1510, nutwood with traces of polychromy, h.190 cm, LGOG

The expressive figure of Christ was transferred in 1916 (then also without arms) from the Church of St Lawrence in Voerendaal to the Limburg Society of History and Antiquities. Along with the Seated Bishop, it was the first statue by Jan van Steffeswert to be kept in the Bonnefantenmuseum.



Jan van Steffeswert (ca.1460–1530), Saint Anne with the Virgin and Child, 151[1]?, nutwood, h.86.2 cm, BM

The revival of Catholicism went hand in hand (not least in nineteenth-century Limburg) with a strong romanticisation of the Middle Ages. Many old statues, which had often been stripped of their original polychromy, were given a 'mediaeval' character completely in keeping with contemporary views. This St Anne Trinity, too, was painted in a multi-coloured neo-Gothic style. Only when the paint was removed in 1960 were the signature IAN and the date 151[1?] revealed.



Jan van Steffeswert (ca.1460–1530), *Female Saint*, 1501, oak, polychromy removed, h.84.3 cm, BM

This saint cannot be identified, as the right hand in which she held her attribute is missing. However, the floral wreath does give us a clue. This was a regular attribute of St Agnes, for example, or St Lidwina of Schiedam. Jan van Steffeswert was to use the saint's robe with the V-shaped neck over and over again in his statues of saints.



Jan van Steffeswert (attributed) (ca.1460–1530), Saint Anne with the Virgin and Child, 1500, nutwood, h.44.2 cm

This statue was clearly intended for either a home or a church setting and would have been viewed from all angles. This is indicated by the finish on St Anne's curule chair, with a rosette on the back and intimate details like the Virgin's foot on the back, with which she just manages to keep her balance while Jesus knocks the plate of gruel out of her hands.

This extremely human scene strongly appeals to the need to 'humanise' the Holy Family, which developed from around 1500.



Jan van Steffeswert (ca.1460–1530), *Mary Magdalene*, ca.1525, nutwood, polychromy and gilding partly of later date, h.28.5 cm, acquired with support of the Vereniging Rembrandt

This intimate statue of Mary Magdalene, which was acquired by the Bonnefantenmuseum in 2003, can be attributed with certainty to the Maastricht woodcarver Jan van Steffeswert. The statue bears both his signature, IAN, and the master's mark of the artist. The work shows the distinct style of the master, with his attention to detail and the humanity of the biblical figures. The saint is depicted in a striking pose, with her hands folded over her chest, while her gaze is directed upwards. Though we cannot see what she is looking at, it would seem logical that this statue would have been part of a scene under the cross.



Jan van Steffeswert (ca.1460–1530), *Seated Bishop*, ca.1515, nutwood with traces of polychromy, h.86.1 cm, LGOG

Seated male figures are an exception in the oeuvre of Jan van Steffeswert, and the portrait-like features of the figure are not typical either. Yet the signature and the master's mark leave no room for doubt about the identity of the maker. In the oval opening in the mitre, there was originally a relic that would probably have been covered by rock crystal.



Burgundy, *Mary Magdalene*, end 15th century, freestone with polychromy, h.68 cm, CN

Mary Magdalene can be identified by her attribute, the ointment jar. This statue would originally been part of an Entombment group. Besides Mary Magdalene, such a group is made up of the Virgin Mary, John the Evangelist, Nicodemus and Joseph of Arimathea. It can be deduced from the flat back of the statue and the direction in which her head is turned that Mary Magdalene would have stood at the front right of Christ's tomb. The statue still retains various traces of the original painting or polychromy.



Northern France, *Madonna Enthroned*, 14th century, freestone with traces of original polychromy, h.89 cm, CN

The crowned Virgin with sceptre is depicted sitting on a throne. Her left hand is supporting the Child, who is holding an orb. The Virgin Mary is represented as a Heavenly queen. The origin of this type was inspired by the portal sculpture of the Gothic cathedrals of France.



The Master of Elsloo (ca.1490–1550), *Piëta*, 1500, eikenhout, oak, polychromy removed, h.48 cm, BM

This statue of the Virgin Mary with the dead body of her Son in her lap is attributed to the founder of the large Elsloo atelier in Roermond. This woodcarver is known as the Master of Elsloo, named after his most important work in the church at Elsloo. Sixty years ago, the delicately carved little group was still situated in a wayside chapel, the so-called 'Groels kepèlke' in Hunsel, near Roermond. The work was transferred to the church at Hunsel in the 1930s. In 1993 the statue was handed over to the Bonnefantenmuseum as a long-term loan.



Southern Netherlands, *Saint Anne with the Virgin and Child*, ca.1520, oak, polychromy removed, h.96 cm, BM



Southern Netherlands or N.E. France, *Ecce Homo*, 1525–1550, oak with original polychromy, h.130 cm, acquired with support of the Vereniging Rembrandt

Christ is being shown almost life-sized to the people, in the way in which Pontius Pilate did, according to the Gospels: "Ecce Homo"; "see the man". The remaining polychromy adds to the lifelike quality of the statue, which appears to have been kissed often, due to the severe damage to the feet. The earliest provenance of the statue is unknown. Such Ecce Homo depictions are not abundant, and they are a rarity in the Netherlands. There are some surviving examples from the Rhineland, but this statue shows the closest similarity to Ecce Homo statues from Burgundy and the north-east of France, where the worship of Ecce Homo was more prevalent than in the Lower Countries.

Room C2 Stichting Restauratie Atelier Limburg (SRAL)

Room C₃



Bruce Nauman (1941) *Handpuppet*, 1990, mixed media, 128 × 148 × 155 cm, acquired in 1995



Bruce Nauman (1941) *Untitled (Hands*), 1990/91, etching and aquatint on paper, 26/38, 42.6 × 49.5 cm, acquired in 1995



Bruce Nauman (1941) *Untitled, (Fingers and Holes)*, 1994, silk screen, monotype on paper, 62.5 × 68.5 cm, acquired in 1995



Bruce Nauman (1941) *Untitled, (Fingers and Holes)*, 1994, etching on paper, 50.2 × 55.9 cm (7×), acquired in 1995

Hands play an important role in the work of Bruce Nauman. Hands carry out what the mind thinks up, speak clear body language and show what mankind is capable of when driven by emotions. In short, hands can create, stroke and gesticulate – but also murder. In Hand Puppet, a hand cut out of cardboard performs a seemingly lighthearted shadow play. However, the dangling hand also evokes a more sinister image. Nauman himself referred to a custom handed down by a Himalayan tribe, who condemned people to death behind a sheet, after which their shadows were executed.

Room C4



Sol LeWitt (1928–2007), *Wavy Brushstrokes*, 1995, gouache on paper, 156.2 × 153.4 cm, acquired in 2005

From 1967 onwards, the influential conceptual artist Sol LeWitt consistently expressed the opinion that the idea surpassed the created object, and that the execution was merely a routine action. The title of the work sums up the precise instructions that formed the basis for the assistants – usually young artists – carrying out his work. One exception to this rule of his is formed by the gouaches, which are created by his own hand.



Sol LeWitt (1928–2007), Vertical Lines Not Straight, Not Touching, 1990, gouache and pencil op paper, 57.2 × 75.6 cm, acquired in 2005



Sol LeWitt (1928–2007), *Irregular Form*, 1998, gouache on paper, 153.6×236.2 cm, acquired in 2005



Sol LeWitt (1928–2007), *Part of a Cube*, 1999, gouache on paper, 153.6×233.6 cm, acquired in 2005



Sol LeWitt (1928–2007), *Tangled Bands*, 2000, gouache on paper, 154.3 × 231.4 cm, acquired in 2005

Spatial geometric figures, and particularly the cube and its derivatives, are LeWitt's favourite motifs, and have formed his trademark since the sixties. Although individual works can differ considerably with regard to use of material, style and execution, they form a recognisable and logical whole, based on LeWitt's systematic principles. It turns out there is even room in this whole for a work entitled *Irregular Form*.

Room C5 Rotating presentations of the Jeanne & Charles Vandenhove collection

Room C6



England (Nottingham?), Herod's Feast and Salomé, 15th century, alabaster with polychromy, 50 × 30 cm, CN

This relief shows the moment when Salome offers the head of John the Baptist to her mother, Herodias. During a banquet, King Herod was so enchanted by Salome's dancing that he promised to give anything her heart desired. Prompted by her mother, Salome asked for the head of John the Baptist. Herodias could thus take revenge on St John, who had condemned her relationship with Herod. In the alabaster relief, Herodias is sitting next to King Herod at the table. Originally, this work would have been part of series of alabaster reliefs of scenes from the life of John the Baptist.



England (Nottingham?), The Betrayal of Christ, 15th century, alabaster with polychromy, 43 × 26.5 cm, CN

Alabaster reliefs from England were very desirable all over Europe, both in the form of combined retables (of which this panel is one) and in the form of individual works of art. Without exception, the reliefs were lavishly polychromed and were often gilded as well, as can still clearly be seen on this relief.



England (Nottingham?), Head of Saint John the Baptist, end 15th century, alabaster with traces of polychromy, h.32 cm, CN

The St John the Baptist plate refers to the biblical story of the beheading of this saint. In the centre, his head lies on a plate, and standing on either side are St Peter with the key and Thomas à Becket (1118–1170). Depicted below is the Resurrection of Christ. Above the head of St John, two angels are bearing the martyr's soul heavenwards. On either side of this stand two saints. The one on the right can be identified as Catherine because of the wheel that has been added. The relief probably stood in a small wooden corpus with side wings. A small home altar like this was intended for private devotion.



England (Nottingham?), Assumption and Coronation of the Virgin Mary, ca.1480, alabaster with polychromy, 56.5 × 28.5 cm, CN

This scene shows a lively picture of the Ascension of the Virgin Mary, in the manner this scene was depicted in central England. The angels are giving the Virgin's halo an extra push, while Doubting Thomas is thrown the Virgin's belt. The Trinity is of a special type, as the Holy Ghost is depicted identically to God the Father, rather than as a dove. Around eighty examples of this type of 15th-century alabaster have survived.

Its general iconography made it suitable for private devotion, as well as for the central part of an alabaster retable.



England (Nottingham?), Head of Saint John the Baptist, late 15th century, alabaster with traces of polychromy, 29 × 22 cm, CN

This St John the Baptist plate, too, is flanked by Thomas à Beckett (1118–1170), the patron saint of England and St Peter. Above them God is pointing to his Son, the Lamb of God. From around 1450, alabaster reliefs were exported to Scandinavia on a large scale, and it is precisely from these Northern sources that we know that individual reliefs like St John the Baptist plates were often private donations to churches.





Maas region, Saint John the Evangelist, ca.1320, nutwood with traces of polychromy, h.131 cm, LGOG

What is striking is the great number of remnants of original polychromy still seen on the statue of St John. The colourful remains of the painting on the statue still give an inkling of the authentic look of this mediaeval statue.



Maas region, *Throne of Wisdom*, end 13th century, nutwood with polychromy and gilding, h.75 cm

The type of carving of the enthroned Mother of God with her Son in her lap is known as Sedes Sapientiae or the Throne of Wisdom. In this representation, Christ is related to wise King Solomon, founder of the first Jewish temple in Jerusalem, from the Old Testament. The Virgin symbolises his golden throne, on which Jesus has taken his place as the new Solomon. The enthroned Virgin and Child in the Bonnefantenmuseum collection is a late example of the Sedes type. This is indicated by the difference in expression of both figures compared to their predecessors from the twelfth and early thirteenth century, in which the general tone is much cooler and more detached.



Maas region, Piëta, ca.1400, nutwood with traces of polychromy, h.96 cm, BM

From the fourteenth century onwards, new themes arose under the influence of the mystic movement. The descriptions of the visions experienced by the mystic in his fervent attempts to unite his inner being with God were made visible in paintings and sculptures. In imitation of these mystics, believers sought refuge in art works for solitary meditation and prayer. Imaginations were fired, in particular, by subjects linked to worship concerning the suffering of Christ. The theme of the Pietà, depicting the Virgin with the body of her dead Son in her lap, was often used in times of war and pestilence as a subject for meditation.



Maas region, Corpus, end 13th century, oak with traces of polychromy, h.148 cm, LGOG

This corpus, dating from around 1300, is one of the museum's oldest woodcarvings. Its graphic, levelled design gives a rather archaic impression. The corpus shows a contrast to the earlier twelfth-century type of crucifix, which symbolised victory over death through its frontal, detached bearing. The figure of Christ shows no trace of the earlier victor and is visibly suffering a martyr's death.

Room C8



Mechelen, *Retable with Saint Anne with the Virgin and Child*, ca.1500, nutwood with polychromy, ca.1500, 37 × 55 cm, CN

The size, composition and execution of this simple home altarpiece indicate that the small work of art would not have been larger than what we see before us. However, the centre of the reverse, which is completely taken up by a golden aureole, would probably have depicted the Holy Ghost in the form of a dove. The retable would have been used in the extensive worship of St Anne, which arose at the end of the 15th century in the Netherlands. We also find compositions like this in devotional writings about St Anne and on individual woodcarvings. The way the sides lean inwards contributes to the effect of depth, but could also indicate that the piece was originally made for a corner niche.



Lower Rhine region, Arnt van Zwolle (atelier),

Retable with Madonna, Saint Catherine and Saint Barbara, ca.1500, oak with polychromy and gilding, 70,3 × 57,8 × 18,5 cm, CN

Over the centuries, many art objects have been taken apart, taken out of their original context and combined into different ensembles, whether or not for sale on the art market. So although the corpus and the statues of this unusual home altarpiece can be dated to around 1500, they probably did not originally belong together.



Master of 1518, working in Antwerp?, ca.1518-1525,

Altarpiece with the Visitation and the Adoration of the Sheperds, ca.1520, oak with polychromy and gilding, $75.5 \times 119 \times 23.5$ cm, CN

The central section of this altarpiece consists of a depiction of the Adoration of the Shepherds, carved in wood and polychromed. The Virgin Mary, in side view, is kneeling beside the Christ Child, who is lying on the ground on the train of her dress. They are flanked by two shepherds. Standing in the architecture – which represents the ruins of King David's palace – are an ass, an ox and a trumpet-blowing angel. Just behind the Christ Child, two small figures are kneeling. The proclamation to the shepherds is depicted further in the background right. The scene is crowned with decorative architectural details.

Room C9



France (Ile – de – France), Saint Catherine of Alexandria, ca.1500, marble, h.54 cm, CN

Catherine of Alexandria is identified by the broken wheel she is holding in her left hand. The wheel is a symbol of her martyrdom. There are various stories about her. For instance, she is supposed to have defended Christianity in a dispute with a big group of scholars and outdone them with her knowledge. Emperor Maximinus condemned her to death in the year 307 because she refused to worship idols. He ordered her to be broken on the wheel, but miraculously the wheel broke. She was eventually put to death by beheading by the sword. In the statue, the point of the sword is resting on the body of Maximinus, who is held triumphantly in check by Catherine's foot.



Rhineland (Cologne?), Bishop Saint (Saint Wolfgang?), second quarter 14th century, alabaster, h.44.5 cm, CN

In the tenth century, St Wolfgang was the bishop of Regensburg and tutor to the children of Emperor Henry I. His tomb became an important place of pilgrimage. It is possible, therefore, that this alabaster statue was made in Germany, rather than in Nottingham, which was much more important as far as numbers were concerned. The high quality of the statue also points to origins on the 'mainland', rather than the series-producing ateliers of England.



France (Burgundy?), Male Saint (Apostle?), mid 14th century, marble, h.52.5 cm, CN

The apostle is missing his hands, as well as the banderole he was holding. The profusion of folds on the cloak draping the apostle's body is remarkable. The S-shaped figure is characteristic of the International Gothic style. The details of the bearded face are reminiscent of the working method of sculptor Claus Sluter, who was active in Burgundy at the end of the fourteenth century.

The statue was probably part of a group of twelve apostle figures, arranged in a large ensemble on a retable or a wall tomb.



France (Burgundy?), Pleurant, ca.1400, marble, h.30.5 cm, CN

Pleurants, or mourning figures, were specially intended to be placed around tombs, whether freestanding or in niches. The deceased person was then assured of being mourned forever in stone. This figure is undoubtedly reading the Office of the Dead in his book of hours.



Maas region, Baptismal font with three masked heads (mascarons) originating from the Church of St Matthew in Maastricht, ca.1300, bluestone, 50 × 11 × 80 cm, LGOG



Detail Baptismal font (see Room C6)

Room C10

Franz West (1947)

Plakate, 1983/87, 46 posters, various sizes, offset on paper, gift of the artist

West's partially reworked exhibition posters in the wall-sized series *Plakate* are in the spirit of the undisputed founder of social sculpture, Joseph Beuys (1921–1986). Together, they show the active cooperation between the artist and his colleagues.



Franz West (1947)

Leviten, 1996, 9 couches of reinforcing steel, cotton, $128 \times 60 \times 93$ cm, acquired in 1996

'I want art to be real – not an illusion like in the cinema', Franz West once said. 'I want to be able to get in it, sit on it, lie on it. I don't care what an art work looks like. The only important thing is how the art work relates to the space'. And – one could add – how it changes the museum space. West had this series of sofas covered in reference to the black and white spiral-shaped wall painting by Sol LeWitt that was created in the same period in the museum's cupola tower.



Franz West (1947)

Paßstücke, 1998/99, various sizes, plaster, saw, electric wire, iron wire, video, acquired in 1999

In the early seventies, the first portable sculptures were created, which West called Paßstücke (accessories). West encased everyday objects, such as a saw, in gauze and plaster, with the intention of the public picking them up and even carrying them around. This is also shown in the instruction video made by the artist for the purpose. West's objects function as prostheses. Humorously, he thus unsettles our often distant relationship to works of art.

Room B1



Aldo Rossi (1931-1997)

Venezia Analoga (Venice Analogue), 1989, photo litho on paper, 101 × 140 cm, acquired in 1992

Rossi was charmed by the Capriccio paintings by Canaletto, in which a Venetian-looking cityscape was composed of non-Venetian Palladian buildings. Besides historic buildings like the wooden *Ponte dell'Accademia*, *Venezia Analoga* also contains Rossi's own designs, such as the floating *Teatro del Mondo* and the portal for the Venice Biennale (1979/80).

The weather is mixed up, as well as the time. As if blown by a dry ice machine on stage, the mist wreathes the architecture, and yet the Teatro casts a sharp shadow onto the *Palazzo*, which assumes the shape of Rossi's famous coffeepot.



Aldo Rossi (1931-1997)

Museum, 1993, etching and aquatint in colour on paper, 103/120, 50×70 cm, acquired in 1994

This print contains a few of Rossi's ideas for the museum. On the left bank of the Maas, we see the central wing of the museum; in cross-section and as a floor plan. The red shape indicates the heart of the building; the staircase between the inner tower and the tower on the Maas. The old city is depicted on the opposite bank. The title Verlust der Mitte refers to the well-known book by the Austrian art historian Hans Sedlmayr, from 1948, about the chaos and lapse of style of the modern age, which has to cope without a fixed cultural centre. Rossi does not judge this negatively, however. He sees it rather as providing the grounds for the museum's existence.

Aldo Rossi (1931-1997)

Painting for the Bonnefantenmuseum café, 1995/6

For the bar of the museum café, Rossi made a painting on board, for which he harked back to a composition from 1993: the design for a new tourist complex in the South Korean city of Jeonju. This ancient capital of the Silla Kingdom has a wealth of historic and early Buddhist monuments, which inspired Rossi to play with shapes and create a confrontation between Eastern and Western architectural ideas. The design, however, was not accepted.



Aldo Rossi (1931-1997)

La Cupola x Maastricht, 1995, photo litho on paper, 2/26, 77×57.5 cm, acquired in 1995

Rossi makes a visual comparison between his towers of the Bonnefantenmuseum and historic buildings of Maastricht, particularly the Romanesque Basilica of Our Lady with its characteristic west wall, the old bridge over the Maas and the Pesthuis. This illustrates Rossi's method of designing. He is inspired by a confrontation between his own visual idiom and local urban architectural elements and materials. You can see something similar in the painting on the opposite wall.



Aldo Rossi (1931-1997)

La città analoga (The analogue city), 1976, collage, various materials, 200 × 200 cm, acquired in 2005

Aldo Rossi (1931-1997)

La città analoga (The analogue city), 1995, photo etching on paper, 50×35 cm, acquired in 1995

This composition from 1976 is a finely-meshed amalgam of memories, projects and ideas about the city in general. Rossi 'filled in' his memorised plan of a typical lakeside city in the mountains of Northern Italy with numerous designs of his own, such as the graveyard in Modena or the Gallaratese block of flats in Milan, and with historical studies of urban districts or fragments from architectural manuals. This imaginary cityscape is a study of the historical dynamics of the city, which assimilates or rejects buildings and districts; continually changing, yet remaining the same in essence.

Room B2 Temporary presentations

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