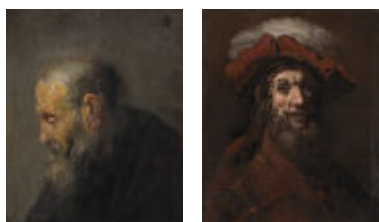
	<p>Hvem er Croquis Croquis er et foretagende, orienteret mod visuel kunst med aktiviteter som forlagsvirksomhed, galleri, events, udstillinger etc.</p>	<p>Redaktion: Castelli 941 "4" Ramos Maja (1704) Buenos Aires, Argentina info@editorialcroquis.com.ar</p>
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Et Statsligt Museum, en hollænder ved navn Rembrandt og HIGHLIGHTS [PDF](#)

af Asbjørn Lønvig



For nogle år siden for jeg ud fra et rum i det berømte Uffizi i Firenze, Italien. Jeg gestikulerede voldsomt for at fortælle, at der hang 3 Rembrandt'er - 3 Rembrandt'er side om side i et enkelt rum! Kom, kom, kom.. Hvem er Rembrandt, var der en, der sagde. Det var vist for at gøre grin med min entusiasme.

På en udstilling på [Statens Museum for Kunst](#) er der en udstilling ved navn "Rembrandt? The Master and his Workshop".

Den finder sted fra 4. februar til 14. maj 2006.

På denne udstilling er der 100 Rembrandt'er!

Der er 19 malerier og så er der tryk og tegninger af Rembrandt.

Da jeg kom ind i det mørke udstillingslokale med en enkelt spot på hver Rembrandt blev min entusiasme forvandlet til taknemmelighed og ydmyghed.

Taknemmelighed og ydmyghed fordi jeg fik lov at opleve dette.

Støtte og lån fra Nationalmuseet i Stockholm, Mauritshuis i den Hague, The Metropolitan Museum of Art i New York, the National Gallery of Art i Washington, the National Gallery i London, Rijksmuseum i Amsterdam og flere havde gjort denne enestående begivenhed mulig.

En oplevelse for livet.

Tilstedeværelse af Rembrandt'er i et enkelt museum var langt fra det eneste højdepunkt..

2 ægte Rembrandt'er fundet i København.

Statens Museum for Kunst i København fandt to ægte malerier af mesteren selv i sine arkiver.

To malerier, der havde levet et liv i glemsel i museets samling efter at være blevet afvist som Rembrandt'er på flere tidspunkter i løbet af det 20'ende århundrede.

Da jeg kom hjem fra denne udstilling gennemsøgte jeg mine egne arkiver.

Men.

Desværre.

Jeg fandt ingen Rembrandt'er.

De to malerier er nu gentilskrevet Rembrandt. Efter 3 års intense studier gennemført i snævert samarbejde med internationale eksperter, kan Statens Museum for Kunst fastslå, at man ud over en rig samling af tryk og tegninger af Rembrandt nu også ejer to ægte malerier af mesteren selv..

Nedenfor ses de to gentilskrevne Rembrandt'er.



Studie af en Gammel Mand i profil, c. 1630
størrelse omkring 20 x 25 cm - dvs. 8 x 10"
olie på lærred
Rembrandt van Rijn (1606-69)

Du **skal** klikke på maleriet. Jeg har lavet en stor, naturtro gengivelse af det. Så kan du selv nyde det.

Det lille maleri *Studie af en Gammel Mand i profil* er fundet i et arkiv af Karl Madsen på Fredensborg Slot i 1899. Men. Rembrandt eksperter betvivlede denne tilskrivning helt tilbage fra 1933 og fremefter. Deres tvivl var primært begrundet i maleriets rå stil. Den tids eksperter fandt det svært at forene denne råhed med den pertentlige og omhyggelige stil, der var kendetegnende for Rembrandts tidlige værker. Recent art history has, however, pointed out that even during the earliest stage of his career - the years spent painting in his native town of Leiden - Rembrandt experimented with broader and more varied brushstrokes. Like other works by the young Rembrandt, this small painting appears to be a practice

piece. X-ray studies bear out this theory by showing us that the old man's head was painted on top of another head that appears in several of Rembrandt's paintings from those years. At the same time, studies of the wooden panel show that the wood can be traced back to Rembrandt in terms of both geography and time.



The Crusader, c.1659-61
approximately 60 x 80 cm - that's 23" x 31"
oil on canvas
Rembrandt van Rijn (1606-69)

You **must** click on the painting. I have made a large image available, so that you can enjoy it yourself.

In 1911 the Rembrandt connoisseur and then director of The National Gallery, Karl Madsen, found *The Crusader* in a remote corner of Fredensborg Castle where it had been placed in temporary storage. Despite Karl Madsen's evident enthusiasm for the painting, its status was soon called into question, and in 1969 it was rejected as a Rembrandt. The most recent studies now tell us that the painting is a sketch for *The Knight with the Falcon* (Göteborgs Konstmuseum). X-rays support this assumption by demonstrating that the underlying layers of paint are built up in a manner typical of Rembrandt. The piece presumably depicts the Dutch Saint Bavo, and the painting has the convincing oscillation between the

precise and the spontaneous that is so typical of Rembrandt. At the same time it exemplifies the pastose manner of painting characteristic of the artist's late work. There are, however, some signs to suggest that parts of the painting were done by one of Rembrandt's students, a common practice at the master's workshop.

The studies took place in co-operation with an international panel of experts comprising the head of the Rembrandt Research Project, professor dr. Ernst van de Wetering, research technician with the Rembrandt Research Project Karin Groen, senior conservator David Bomford from the National Gallery in London, and head of conservation at the National Gallery Jørgen Wadum.

Based on the latest knowledge about Rembrandt and the artists in the circle around him - and technical studies such as x-rays, infrared reflectography, dendrochronology (the science of dating wood), studies of the canvas thread count, ground, layers of paint, etc. - the National Gallery has obtained much more knowledge about the works in question. For example, the two reattributed works have been placed at either end of Rembrandt's life's work. The studies are documented in a comprehensive book published in connection with the exhibition.

The National Gallery - Statens Museum for Kunst. The Old Building.

A National Gallery with Rembrandts you would probably expect to look like this:



The museum building dates back to 1896 and was designed in ornamental historicism by the architect Wilhelm Dahlerup. This building reflects the exuberant joy - so typical of the period - taken in mixing several historical styles. This is most clearly evident from the richly decorated facade and the imposing entrance, which makes for a solemn transition from the outside world into the museum collections.



And the interior?
You might expect it to look like this.
Wouldn't you?

The National Gallery - Statens Museum for Kunst. The New Building.

You would NOT expect the architecture to look like this:



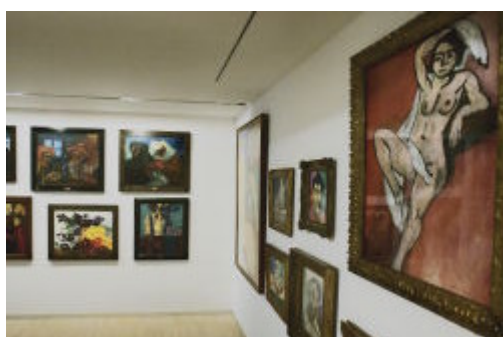
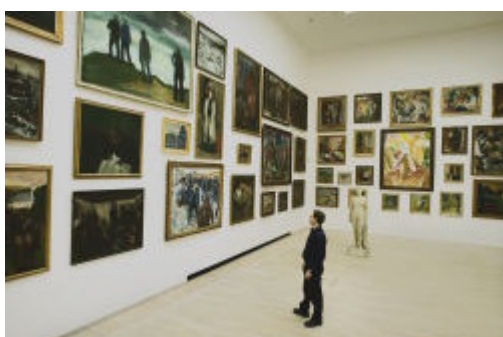
In the huge stage room there was a projector and a screen.
Wonderful surroundings for an interactive lecture.

The National Gallery has two faces.
The new facade.
And the old facade.
One that depicts care for contemporary and modernistic trends.
And another that depicts care for the past.

The first highlight was 100 Rembrandts in one place,
the second highlight was the two genuine Rembrandt paintings
and the third highlight is an exhibition called...HIGHLIGHTS.

HIGHLIGHTS - an exhibition.

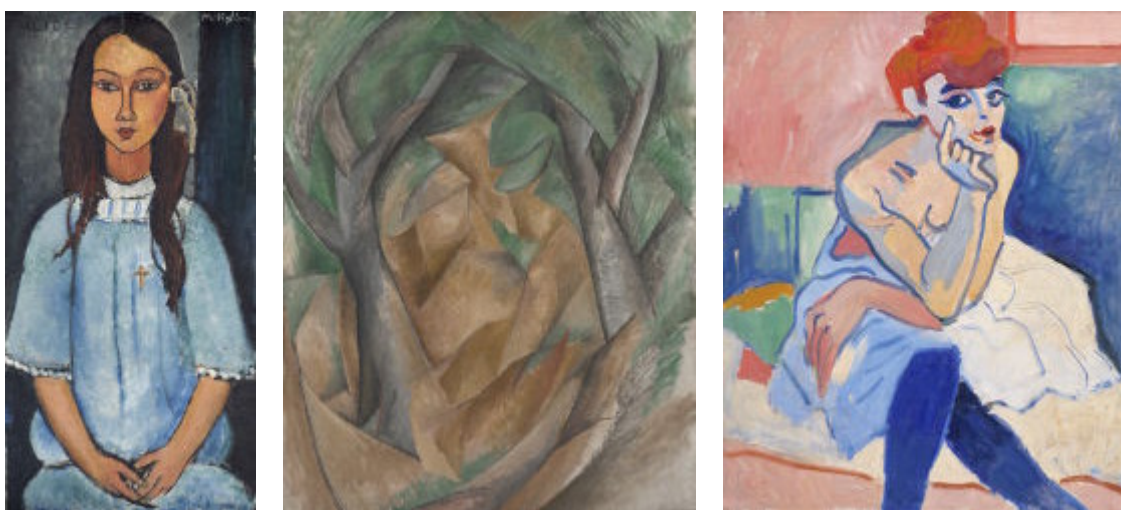
The most outstanding works in the collections of the National Gallery are presented in a new, challenging way.
In connection with an extensive fireproofing of the old building a plentiful selection of 700 years of art - ranging from contemporary artist Baselitz via Jorn, Picasso, Braque, Matisse to Eckersberg, El Greco, Cranach, Mantegna, Lorenzetti - and many others.
I must not forget Rubens.
The presentation is in some ways like the compact floor-to-ceiling hanging of the past, as experienced by the first guests to the National Gallery when it opened in 1896.



The works are hung from floor to ceiling and arranged chronologically.
However, the surroundings are changed, and the old paintings presents themselves quite differently in the white, spacious rooms of the new building, just as the juxtaposition of the works show new analogies.

2004 - 1905 Contemporary and Modern Art

I have selected some of the art works from HIGHLIGHTS. They are shown in reverse chronological order:

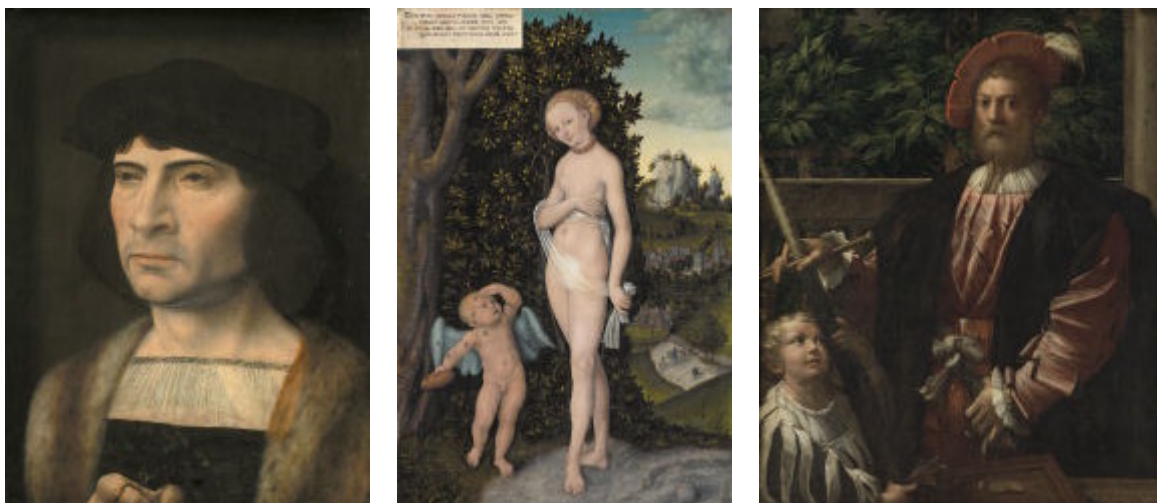


Georg Baselitz (f. 1938), Crema, 2004, oil on canvas
Pablo Picasso (1881 - 1973), Naked Woman lying by Window, 1971, pencil, red and blue chalk
Asger Jorn (1914 - 1973), Vision Rouge (Red Visions), 1944, oil on canvas
Amedeo Modigliani (1884 - 1920), Alice, 1918, oil on canvas
Georges Braque (1882 - 1963), Arbres (The Trees at l'Estaque), 1908, oil on canvas
André Derain (1880 - 1954), La danseuse ou la femme en chemise (woman in chemise), 1906, oil on canvas
Henri Matisse (1869 - 1954), Portrait of Madame Matisse. The Green Line, 1905, oil on canvas

1820 - 1337 Older Art.

Shown in reverse chronological order:





C.W. Eckersberg (1783 - 1853), Bella and Hanna. The Eldest Daughters of M.L. Nathanson, 1820, oil on canvas
El Greco (1541 - 1614), Portrait of a Man, 1570-1575, oil on canvas
Nicolas Poussin (1594 - 1665), The Testament of Eudamidas, 1644-1648, oil on canvas
Jan Gossaert (1478 - 1532), Portrait of a Man, 1493-1532, oil on wood
Lucas Cranach d. Æ. (1472 - 1553), Venus with Cupid stealing honey, 1530, oil on wood
Parmigianino (1503 - 1540), Portrait of Lorenza Cybo, 1523, oil on wood
Andrea Mantegna (1430 - 1506), Christ as the suffering Redeemer, 1495-1500, tempera on panel
Ambrogio Lorenzetti (1317 - 1348), St. John the Baptist, 1337-42, tempera on panel

After HIGHLIGHT.

The hanging is sure challenging. The art works do not have the space they usually have.
The juxtaposition of the works is challenging.
Old paintings side by side with new.
Styles are mixed.
Old paintings in the new building.
Sure new analogies are exposed.

But I have as a spectator a unique opportunity to explore.
I myself had paid no attention to Gijsbrechts before.
The Flemish Cornelius Nobertus Gijsbrechts.
He was a painter at the Danish Royal Court for some years.
He painted kind of photo realistic.
He had a wonderful twisted brain, he painted the backside of a framed painting.
A painting from 1675 seemed contemporary to me.
I know a contemporary guy who paints in exactly the same way.
I admire the craftsmanship.

Last time I had this feeling that a deceased artist lives right now was in Chicago.
In Oak Park I saw several of Frank Lloyd Wright's houses.
One from 1909 seemed built yesterday.

Two more exhibitions:

Lilibeth Cuenca Rasmussen: EgoShow, the x-room 18 February - 14 May 2006 and Danish Sculpture 1850-2000 in The Sculpture Street between the old and the new building.
It's not fair to either Lilibeth Cuenca Rasmussen or Danish sculptures to say anything about these exhibitions.
I saw them.
But my perception tools had been shut down due to mental exhaustion.

Thoughts.

Doing something challenging in the art world that forms a synthesis without deriving focus from the art - that's a branch of art itself.
With the exhibitions
"Rembrandt? The Master and his Workshop" and
SMK HIGHLIGHTS
the Notional Gallery has succeeded in this branch of art.

Once I saw something challenging in the art world that formed a synthesis without deriving focus from the art.
It was back in 1993.
Koldinghus Castle Ruin in Kolding, Denmark is most delicately restored and renewed by the architects Inger and Johannes Exner 1972-92.
The combination of this extraordinary historical atmosphere, the contemporary architecture and Miró's sculptures formed a synthesis.

The presence of the name Allis Helleland in both cases, at the National Gallery and at Koldinghus Castle Ruin might be coincidental?
It is not.

Fotos: Af SMK Foto (tilladelse foreligger)

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