

Museum Boijmans Van Beuningen

This website has not requested Copyright permission to show any part of this collection and does not.

The idea of this page is to offer the reader AND PEWTER COLLECTOR a link to a superb collection of photographs more often without or with very little detail, and to encourage interest in the Museum.

Enjoy.

www.collectie.boijmans.nl.

Excellent examples of European Pewter in this collection.

Dutch, German, Scandinavian and more

This collection - 145,000 objects has 1187 pieces of Pewter or Pewter related artworks in it

A link <http://collectie.boijmans.nl/en/objects?search=pewter>

If you get to the collection and do not immediately see 'pewter' then using the magnifying glass near centre top of screen - click on it - and type in - **pewter** and click on that.

simply with above in blue - highlight +copy+ google

Copied from the website is the following

About the collection - in seven steps through the history of the museum

The collection of art and design of Museum Boijmans Van Beuningen comprises more than 145,000 objects. From 1849 passionately collected by both the museum and private individuals. The collection has an eventful history with highs and lows.

1. The beginning and the end of the collection

Museum Boijmans Van Beuningen, like many of the oldest museums in the Netherlands, has its origins in the inheritance of a private individual. In 1820 Frans Jacob Otto Boijmans, however, proposes to donate his collection to the Municipality of Utrecht. It does not make much difference whether the collection ends up in Utrecht and not in Rotterdam. The goal of Boijmans is to establish Museum Boymannianum of which he will be the first director. If the mayor of Utrecht declines the collection, Boijmans will go to the mayor of Rotterdam.

After years of negotiations, an agreement is reached between the municipal authorities of Rotterdam and Boijmans. At his insistence, the City of Rotterdam is buying the Schielandshuis to accommodate the collection. In 1849 the museum opens its doors.

During the night of February 15 to 16, 1864, fire arose in the attic of the Schieland House due to unknown causes. The museum loses more than two-thirds of its collection in one night. Museum staff make heroic attempts to save works of art. One of the obstacles in the rescue effort is that the key to art storage can not be found.

Of 293 paintings, 293 are lost, including almost all masterpieces of large format. An important reason for this is that large paintings often hang high on the wall. Large formats are still visible there. Small paintings are placed lower on the wall, closer to the visitor. Only 18 of the 31 covers are retained in the drawings: because of the alphabetical ordering only the sheets of Dutch artists with initials C to S survive. Among other things, rare drawings by

Italian and French masters are lost. Nothing is preserved of prints, etchings, earthenware, porcelain and sculpture.

2. Revitalize the collection

After the devastating fire in the Schielandshuis, the insurance paid out 136,129.62 guilders. This amount is spent entirely on new art purchases. A committee is appointed to write a proposal for the new purchases. It states that Boijmans' collection consists almost exclusively of 'productions of the famous Dutch painting school of the 17th century'. The committee stipulates that the emphasis in case of replacement will remain on this. In addition, some modern paintings may be purchased.

Director Ary Lamme (born 1852-1870) buys 26 paintings that year and in the autumn of 1864 nine more paintings are donated. In the period 1864-1867 a total of 16 donations and 85 purchases were made. Paintings enjoy priority in the purchase policy with regard to drawings, prints, pottery, porcelain and sculpture.

The fire has a positive influence on the quality of the museum's collection. 293 paintings are lost, but in their place a total of 101 are acquired of higher quality. The genres of the paintings vary: still lifes, landscapes, historical pieces and portraits of, among others, Rembrandt , Frans Hals and Ferdinand Bol .

VIDEO IN DUTCH - <http://collectie.boijmans.nl/nl/in-depth/over-de-collectie>

3. The collection in the Schielandshuis

Between 1900 and 1907 the co-users of the Schielandshuis, the Municipal Archive and the Boekerij, moved out of the building. Museum Boymans now gets much more space to present the collection. The result is a reorganization of the collection of the collection. This reorganization and the reopening in 1909 has - just like the reopening after the fire in 1864 - a positive influence on the

growth of the collection: many collectors seize the moment to donate parts of their collection.

In the old presentation of the collection, a distinction was made between old and modern art and grouped by artist or genre. In the new presentation not only old and modern art is distinguished, but the classification is also based on local movements. In the Netherlands this is innovative, but in Germany this is already being done in the Kaiser Friedrich Museum. Because of this arrangement, it is striking that art by foreign artists is underrepresented in the collection. Just like paintings of Flemish and Dutch primitives.

Due to the growing collection and visitor numbers of Museum Boymans, the Schielandshuis is becoming too small. Under director Dirk Hannema (dir. 1921-1945) agreements are made to build a new museum building. The new museum will be built on the municipal estate Dijkzigt. In 1929 the construction of the new museum that opens its doors in 1935 begins.

4. Christmas exhibition

During the directorate of Frederik Schmidt-Degener (1908-1921), the organization of exhibitions during Christmas is becoming increasingly important. Schmidt-Degener tries to draw attention to the museum with exhibitions on borrowed works. For the exhibition, pieces from Rotterdam private collections on donkeys are placed in the halls of paintings from the collection that have the same character. From 1917, the exhibited work of the 'Christmas exhibitions' is extensively discussed in the annual report.

These traditional Christmas exhibitions are becoming ever more voluminous. More and more collectors from abroad want to lend their collection. In 1933, the Christmas exhibition attracts a record number of seven thousand visitors and in 1938, for the first time, a Christmas exhibition is dedicated to one artist: Pieter Jansz. Saenredam .

5. The collection during the Second World War

If the mobilization is announced on 26 August 1939, the museum closes and safety measures are taken. Seven weeks later, the collection is already partially accessible to the public. Especially the old art is safeguarded while modern painting is arranged as before the closure. The reason for this is that it is easier to replace modern art.

On the morning of the outbreak of the war in the Netherlands, on 10 May 1940, about thirty employees and their relatives travel to the museum. They pick up the artworks that are still on display and store them in the cellars. After that, they stay in the building for another five days.

On 14 May, the bombing of Rotterdam takes place, causing the entire city center to fall into ruins and hundreds of people lost their lives. The museum, the thirty people that lurk and the art in the building are spared. After the bombing, artworks and objects were also taken elsewhere from the city and kept in the cellars of the museum. Part of the collection is also stored in shelters in the dunes near Castricum and Zandvoort, in Paasloo, Heemskerk, Sint Pietersberg near Maastricht and in a castle in Heukelum. After the war, retrieving all these works is still a big job due to the disorganized infrastructure.

6. Modern acquisitions

Inspired by the success of the Stedelijk Museum in Amsterdam, which opened in 1895, the municipality of Rotterdam was founded in the 1960s to set up its own modern art museum. To this end, part of the collection of Museum Boijmans Van Beuningen must be used. Director Coert Ebbinge Wubben (born 1950-1978) is strongly opposed to this. He advocates a museum that combines old and modern art. The problem, however, is that until now little modern

art has been collected.

Renilde Hammacher (1913-2014) became in 1962 the first female curator of modern art in the museum. She succeeds Jan Heyligers, who holds the position between 1952 and 1962. Hammacher decides to focus primarily on surrealism within modern art. In the existing collection the work of Jeroen Bosch and ' The Tower of Babel ' by Pieter Bruegel I an important core. Such work has been an important source of inspiration for the surrealists. To the question 'Why it is surrealism?' answers Hammacher: 'because surrealism appeals in a certain way to reality and especially to the human in art, albeit often in its most bizarre form, and that precisely these elements have fascinated the youngest generations.' Because none of the other Dutch museums has focused on surrealism, Hammacher chooses smart position within the Dutch arts field with its choice.

Under Wim Beeren (director 1978-1985) an emphasis is being placed on the applied art department. His goal is to show the connection between art and crafts on the basis of different moments in history. Beeren takes Martin Visser (1922-2009) as head curator. Together they share a passion: conceptual art and minimal art. The five key figures within the purchasing policy will be Claes Oldenburg , Andy Warhol , Joseph Beuys , Walter de Maria and Bruce Nauman .

In 1980 it became more attractive for museums to acquire Dutch art. The then Ministry of Health, Welfare and Culture makes an amount available to make purchases outside the museum budget. Museum Boijmans Van Beuningen seizes this opportunity to form a 'City Collection' and to actively follow and collect contemporary Rotterdam artists.

Beerens successor Wim Crouwel (born 1935-1993) is also strongly committed to the modern art department. From 1989, this

subcollection grows quickly. It is being built on the previously accumulated collection of surrealism. In addition to figurative modern art, such as Milan Kunc and Anselm Kiefer , there are also abstract works of art by, among others, Gerhard Richter.on the curators' wish list. The collections of photography, minimal art, modern drawings, graphics and video will also be expanded.

7. Recent extensions of the collection

The most talked-about purchase recently made is perhaps the 'Peanut butter floor' by Wim T. Schippers in 2010. But that is of course not the only work of art that the museum has acquired in recent years. A purchase call was announced in 1997 under director Chris Dercon (1996-2003). but donations have been made during this period. A good example is the permanent loan from ' Landscape at Aix with the Tour de César ' by Paul Cézanne in 1998.

Director Sjarel Ex (2004 - present) makes the purchase of many modern and contemporary art and design possible. Some acquisitions include the installation ' Let your hair down ' by Pipilotti Rist, the sculpture ' Apollo ' by Olaf Nicolai in the courtyard, 'Frog Table' by Hella Jongerius and the Merry-Go-Round Coat Rack by Studio Wieki Somers. The purchase of a rare 15th-century drawing by Van Eyck is also a recent highlight. With the acquisition of the painting 'Le miroir vivant' by René Magritte , the collection of modern art was also enriched in 2016 with a work that bridges between dadaism, surrealism and pop art.