

# Mireille Mosler, Ltd.

## For immediate release

Mireille Mosler Ltd. is proud to participate for the eleventh year in Master Drawings New York with a selection of sketchbook drawings by the Dutch landscapist Jan van Goyen (1596-1656). Exhibiting at Jill Newhouse Gallery, 4 East 81<sup>st</sup> Street #1B, from January 23-30, preview Friday January 22, 2021.

The twenty-seven drawings on view originate from a now dispersed sketchbook by Jan van Goyen dated 1650-1651. It first appeared on the art market in 1895 when it was offered to Abraham Bredius, then director of the Mauritshuis, where it was twice exhibited. The Amsterdam dealer Anton Mensing removed the 179 leaves from their binding, mounting them on individual mats, eliminating the essence of the sketchbook. By the late 1950s, the Van Diemen-Lilienfeld Galleries in New York offered the individual drawings for sale, disseminating the sketchbook.

Son of a cobbler, Van Goyen was extremely ambitious, striving for recognition and prosperity. Supplementing his large artistic output, he was also active in The Hague as an art dealer, collector, appraiser, auctioneer, and estate agent. Immersed in tulip mania, he lost his fortune in bulbs when the speculative prices collapsed. Well connected in the artworld, Van Goyen rented his neighboring house to Paulus Potter and had his portrait painted by Gerard ter Borch, while his daughters married Jacques de Claeuw and Jan Steen.

Van Goyen travelled the length and breadth of the Netherlands recording landscapes and topography in sketches filling many small notebooks. Back in his studio, he used his travel sketches to create imaginary landscapes in paint and pen. His earliest loose sketchbook sheets are preserved in the British Museum, London, and in the Albertina, Vienna. The only known entirely intact sketchbook is on permanent loan to Museum Bredius, The Hague, whereas another, almost complete sketchbook is in the Kupferstichkabinett in Dresden. Dispersed sheets from the present album can be found in the collections of The Rijksmuseum and the Amsterdam City Archive, The Metropolitan Museum of Art, New York, Smith College Museum of Art, Northampton, MA, The Art Institute of Chicago, the Fogg Museum/Harvard Art Museums, Cambridge, Fondation Custodia/Collection Frits Lugt, Pars, and The National Gallery of Art, Washington.

The first drawing, showing two wanderers on their way to Cleve in Germany, on 7 June 1650, establishes the date and goal of Van Goyen's journey. Following the places depicted, the 54 year old artist travelled in the summer of 1650 along the rivers Rhine and Waal to Tiel, Nijmegen, and Emmerich. With drawings of churches and farmsteads along the way, Van Goyen more or less ignored the landscape along this journey. Once he reached his destination, he spent a considerable amount of time in Cleve, depicting the town and its surrounding on numerous sheets. On his return, the artist travelled through Arnhem via Renkum and Bodegraven. Since the second part of the sketchbook is disconnected, Van Goyen most likely filled the remaining pages upon his return to The Hague with shorter trips, including a visit to Amsterdam during which he recorded the damage caused by the infamous breach of the Saint Anthony's dike at Houtewael, outside of Amsterdam, on 5 March 1651. In Amsterdam, he drew the City Hall, which would be destroyed by a fire the following year.

Tucked away in his pocket, the small sketchbook allowed Jan van Goyen to quickly record when inspiration struck. As relatively late works, the drawings present a different view on the artist's studio practice towards the end of his prolific career when relatively fewer paintings were produced. Executed in black chalk and gray wash, the landscapes reveal the eye of a mature master.

For more information or high res images, please contact [info@mireillemosler.com](mailto:info@mireillemosler.com)