

PRESS



RELEASE



Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*The Van Campen Family in a Landscape* (fragment), ca. 1623-1625  
Oil on canvas. – 151 x 163,6 cm  
Toledo Museum of Art, Toledo (Ohio), inv. 2011.80

## **Three exhibitions at the Fondation Custodia 8 June to 25 August 2019**

*Frans Hals. Family Portraits*  
*Children of the Golden Age. Works from the Fondation Custodia*  
*Marian Plug. Paintings and Works on Paper*



The Fondation Custodia is delighted to present two closely-linked exhibitions in its first-floor galleries. ***Frans Hals. Family Portraits*** is a unique opportunity for the public in France to see paintings by this celebrated artist of the Dutch Golden Age. For the first time in two hundred years, the three separate portions of the monumental and alluring *Portrait of the Van Campen Family* will be shown together. These paintings by Frans Hals are brightened by the joy that emanates from the children's faces. The same joy is the overriding theme of the second exhibition presented by the Fondation Custodia: ***Children of the Golden Age***, which offers a selection of paintings and works on paper from its extensive collection.

The third exhibition, taking place in the rooms of the lower ground floor, will honour a contemporary Dutch artist: ***Marian Plug. Paintings and Works on Paper***.

## Frans Hals. Family Portraits 8 June to 25 August 2019

Frans Hals (1582/1583-1666) is one of the greatest portrait painters of the Dutch Golden Age and, alongside Rembrandt, revolutionised the genre. Mostly known for his individual portraits and his large compositions representing militia members, he distinguished himself from his contemporaries by a search for dynamism and a pictorial treatment so free – impastos, bold brushwork – that it would gain the admiration of the Impressionists.



The family portraits painted by Frans Hals are not particularly well-known. Only four of them survive today, and they are all included in the exhibition *Frans Hals. Family Portraits*. This project was kick started in 2016 by an extraordinary discovery – revealed by the restoration of the painting by Frans Hals, hitherto known as *Three Children on a Cart Pulled by a Billy Goat*, now in the Royal Museums of Fine Arts of Belgium, Brussels (fig.



1). Overpainting applied in the nineteenth century along the vertical edges of the canvas concealed the fragmentary view of a young girl and of various items of clothing. The removal of the nineteenth-century additions of paint made it possible to confirm that the painting was once part of a much larger composition, and to establish a direct link with two other sections of the original painting: *The Van Campen Family in a Landscape* (fig. 2), now in the Toledo Museum of Art (Ohio, United States of America) and a *Portrait of a Young Boy* (fig. 3) in a private collection.



For the first time in two hundred years, the three surviving sections of the monumental family portrait, which must at the outset have measured nearly 3.80 metres long (fig. 4), are presented side by side. The imposing family group demonstrates all of Hals' talents: while the exchange of glances and the natural poses of the Van Campens lend unusual spontaneity to the group, the delicate rendering of the facial expressions of the family members – almost all of them smiling – attests to the painter's acute powers of observation, and his ability to convey the presence and the features of his models in a convincing manner.



Reconstruction proposal of Frans Hals' original family portrait by Liesbeth De Belie et Catherine Van Herck

Gijsbert Claesz. van Campen (1585-1645) was a prosperous 'dealer in woollen cloth' of Haarlem. He and his wife Maria Jorisd. (1582-1666) probably commissioned Frans Hals to paint this portrait of their large family to celebrate the twentieth anniversary of their marriage.

There is no written evidence to tell us why the family portrait was divided, probably in the early nineteenth century. One thing is certain, however: by 1910, no one was positive of the identity of the models painted by Frans Hals. The painting now in Toledo was then known as the portrait of the family of the artist Jan de Braij (c. 1627-1679). The reason for this error is clear, but it was not until 1970 that Seymour Slive – the great Hals specialist – was able to put his finger on it: the name De Bray can be spotted on the sole of the right shoe of the infant seated in the foreground on the extreme left. This inscription is in fact the signature of the painter Salomon de Bray (1597-1664), who added only this single figure of a baby to the group, in 1628, as the date indicates. This must surely be a child who was not yet born by the time Frans Hals finished his commission.



The reunion of the Van Campen children and their parents offers us a unique opportunity to present the three other known family portraits by Frans Hals. In the painting from the Cincinnati Art Museum (Ohio), which dates from the mid-1630s, the artist paints his models in lively poses: the play of hands and smiling faces – so unconventional in portrait paintings of the period – brings a remarkable freshness to the family group (fig. 5). This contrasts with the more studied attitudes and expressions adopted by Hals for the adults in the right-hand side of the large painting in the National Gallery, London (fig. 6). This seriousness

must have been at the request of the models, who nevertheless allowed the artist to paint the children and the nurse in the left part of the painting with a much lighter touch. Hals' masterly brushwork, which gives the faces and the clothes irresistible energy and verve, was recognised and admired even during his lifetime.



Like the painting from London, the one from the Museo Nacional Thyssen-Bornemisza in Madrid dates from the late 1640s (fig. 7). Although the family group is smaller, the composition is even larger: the protagonists are almost life-size. The exchange of glances between the husband and wife, and their very visibly joined hands – a gesture symbolic of marital fidelity – draws attention to the couple immediately. The strength of their union is emphasised by the evident devotion of their daughter; their son, on the other hand, is standing in a careless pose staring straight into the eyes of the viewer.



marital fidelity – draws attention to the couple immediately. The strength of their union is emphasised by the evident devotion of their daughter; their son, on the other hand, is standing in a careless pose staring straight into the eyes of the viewer.



This exhibition was first presented at the Toledo Museum of Art (13 October 2018 – 6 January 2019), then at the Royal Museums of Fine Arts of Belgium, Brussels (1 February – 19 May 2019). During these first two stops each museum added works from their own permanent collections to the exhibition of the portraits.

Echoing Frans Hals' admirable paintings, the Fondation Custodia is presenting a selection of preparatory drawings for family portraits, executed by seventeenth-century Dutch and Flemish artists. Although no drawings by Hals himself are known, these works from the priceless albums of Frits Lugt, father of the Fondation Custodia, throw light on the artistic challenges which confronted portrait painters when they had to represent a family group. These drawings form a transition to the second exhibition, which continues the theme introduced in *Frans Hals. Family Portraits*.

### **The Life and Career of Frans Hals**

Frans Hals was probably born in Antwerp in 1582 or 1583. While he was still a child, his family fled the disturbances in Flanders and set up house in Haarlem, in the young and prosperous Republic of the Netherlands. In 1610, he became a member of the Guild of St Luke in Haarlem and opened his own studio. He had three children from his first marriage and eleven from the second: four of his children became painters themselves. Hals' career spanned most of the Dutch Golden Age as he died in 1666, at the ripe old age of 84, a very long life for the seventeenth century.

Frans Hals was first and foremost a portrait painter, and 220 paintings by him are known. He painted mainly individual portraits, some of them (husband and wife for example) as pendants. He is also one of the greatest exponents of the typically Dutch genre of group portraits. Thirteen of these monumental paintings survive, eight of them now in the Frans Hals Museum in Haarlem. The painter revolutionised the genre, giving it the dynamism and freshness which earlier, often stuffy, official portraits lacked. Among Hals' thirteen group portraits, his four family portraits are here presented together for the first time.

This artist, with his daring technique and unrivalled talent as a portrait painter, is little known in France. Apart from the Musée du Louvre, French collections possess no remarkable works by Hals; this exhibition therefore presents a unique opportunity to discover an artist whose ground-breaking talent was so much admired in the seventeenth century.



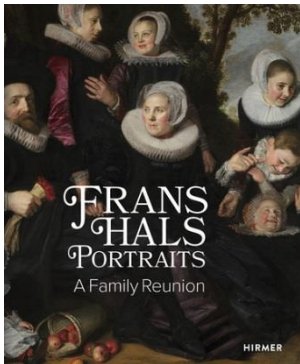
The exhibition *Frans Hals. Family Portraits* is co-organised by the Toledo Museum of Art, the Royal Museums of Fine Arts of Belgium in Brussels and the Fondation Custodia in Paris.

Curators: Lawrence W. Nichols, Toledo Museum of Art, and Liesbeth De Belie, Royal Museums of Fine Arts of Belgium.



### Catalogue

The exhibition is accompanied by a catalogue (in English, French and Dutch) by Lawrence W. Nichols, Liesbeth De Belie and Pieter Biesboer.



*Frans Hals Portraits. A Family Reunion*

Hirmer Verlag, 2018

112 pp., 25,7 x 21,7 cm, hardcover

ISBN 978 3 7774 3007 2

Price: € 29,95

### Practical Information:

*Frans Hals. Family Portraits*

8 June to 25 August 2019

121, rue de Lille 75007 Paris

[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

Open every day except Monday, from 12 to 6 pm

Admission charges € 10 (full) / € 7 (reduced)

*The ticket gives access to all three exhibitions*

Communications Director:

Gaëlle de Bernède: [gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com) – Tel: +33 (0)1 75 43 46 80



## Children of the Golden Age Works from the Fondation Custodia 8 June to 25 August 2019

Children are central figures in family portraits, and they also form a separate subject for many seventeenth-century Dutch and Flemish painters, a subject that has lost none of its appeal to the twenty-first-century eye. By turns charming, demonstrative, tender, well-behaved or amusing, innocent or unbearably noisy, these children of the Golden Age create an astonishingly timeless gallery.

Frits Lugt, the founder of the Fondation Custodia, was working on putting together an exhibition of this kind throughout the 1960s. The show was planned for 1970 but was never realised, as that was the year the great art historian unexpectedly died. His collection – which forms the core of the Fondation Custodia's generous holdings – reflects Frits Lugt's interest in the representation of children in seventeenth-century Holland and Flanders. This exhibition includes drawings, prints and paintings, offering visitors a wide-ranging overview of the subject.



Individual portraits of children predominate: from the charming girl by Nicolaes Maes (fig. 1), to the iconic effigy of Hugo Grotius who, from the height of his sixteen years of age, already surveys the world with a serious gaze (fig. 2); from little Jenneken busy writing, drawn in red chalk by her brother Harmen ter Borch (fig. 3), to the delightful portrait that Hendrick Goltzius engraved of the son of one of his best friends (fig. 4). These last three portraits represent children who can be identified by the inscriptions they bear; other depictions, however, – like the one painted by Nicolaes Maes – often contain no identification of the model. In spite of his powerful presence, the small boy immortalised by David Bailly's pen is unknown to us (fig. 5), as is the elegant twelve-year-old girl portrayed by Jan de Braij in 1663 (fig. 6).

The head of a young girl on blue paper by the Flemish painter Cornelis de Vos is somewhere between a portrait and a life drawing (fig. 7). In this sketch, probably a preparatory drawing for one of his paintings, the excellent portrait painter De Vos displays his talent for capturing facial expressions.



Artists often portrayed children while they are sleeping. Sleep is a state that occurs regularly with all children, and it is no surprise to see Frans van Mieris' drawing of Willem Paets, the son of one of his friends, asleep in his cradle (fig. 8). In the next drawing, by Govert Flinck, one of Rembrandt's best students, we have a magnificent study, almost certainly drawn from life, of a sleeping boy (fig. 9). Here, the innocence and vulnerability of childhood are strikingly represented.



Rembrandt frequently drew and etched children, often as they interacted with women (mothers, grandmothers, nurses) (fig. 10), or with the features of the young apprentices



in his workshop. In his famous etching of two academic nudes, the master added a very young child learning to walk with a 'baby walker' in the background, a detail which would later give the print its colourful Dutch title '*Het robmagentje*' (*The Baby Walker*) (fig. 11). In the foreground, two of Rembrandt's students are taking up their poses for a session of life drawing – something the artist must have organised quite frequently in his studio. While he was drawing directly into the varnish covering his copper plate, his apprentices would be sketching their fellow students on paper. This print, *The Baby Walker*, is probably an allegory of apprenticeship, comparing the efforts of the pupils in the studio trying to draw with the efforts of the small child learning to walk.

A large number of the drawings produced by Rembrandt's pupils during these life drawing sessions have survived, a valuable testimony to the teaching methods of the Dutch master. Several are by Constantijn van Renesse, who also drew this touching portrait of one of his fellow students; the boy's features and the typical uniform of the apprentices can be seen in a number of works by Rembrandt and his studio (fig. 12).





In addition to these well-known sheets, the exhibition also contains a large number of items from the collection which have never been shown before, as well as some recent acquisitions. *The Savoyard* by Karel du Jardin (fig. 13), acquired in 2018, is a rare impression from the first state of this famous etching. Its title, provided by collectors in the eighteenth century, suggests that it was held to evoke the lifestyle of the young travelling performers who were a familiar sight in all cities of seventeenth-century Europe. The



concentration of the young street musician is in sharp contrast to the roguishness of the friction drum player, portrayed by the lively brush of Adriaen van der Werff (fig. 14). This popular instrument consisted of an earthenware pot covered with a pig's bladder across which a reed was dragged; the squeaky sound produced accompanied the children from door to door during the winter festivities of Martinmas, Epiphany or Mardi Gras. Although the festive context is not represented, the young rascal's mischievous glance gives a good idea of the pleasure he experiences in producing the infuriating noise from his 'rommelpot'.

Worth noting is the freshness of the paintings presented in the exhibition: all have recently been restored to their original brilliance. Several of them have also been re-framed in antique seventeenth-century frames, following the conservation policy actively pursued over the past few years by the Fondation Custodia on its entire collection of paintings.

The recent restoration of a female portrait has permitted the confirmation of its attribution to the painter Jan van Noordt (fig. 15) and, indirectly, the identification of the model as the wife of Jan van de Cappelle, the Amsterdam painter of seascapes and landscapes. The Amsterdam Museum has agreed to lend its pendant, the *Portrait of Jan van de Cappelle* (fig. 16), so that we can celebrate this discovery by yet another family reunion.





### **The Fondation Custodia – Frits Lugt Collection**

Frits Lugt and his wife, Jacoba Klever, created the Fondation Custodia in Paris in 1947. They housed their impressive collection in a building where the public could admire and study it. One of the largest private collections of old master drawings, prints and artists' letters, the Fondation Custodia is considered the 'home of works on paper' in France. It also has a remarkable collection of rare books, portrait miniatures, paintings, antiquities, stained glass, antique frames, sculptures, furniture and Chinese porcelain.

The mission of the Fondation Custodia is to serve art history in the broadest sense of the term. It has a conservation workshop and one of the largest art history libraries in France. Its curators study the collection of over 100,000 items, to which new donations and acquisitions are continually added.

### **The Fondation Custodia Collection in Figures**

**8 000 drawings:** from Italy, France, the Low Countries and elsewhere, dating from the fifteenth to the twenty-first centuries, by artists including Leonardo da Vinci, Barocci, Bruegel, Rubens, Rembrandt, Watteau, Ingres...

**15 000 prints:** of exceptional quality by such masters as Lucas van Leyden, Rembrandt, Van Dyck, Goya, Parmigianino, Andreani...

**600 paintings:** Ruisdael, Saenredam, Guardi, Michallon, Corot...

**55 000 autograph letters:** written by Titian, Michelangelo, Rembrandt, Ter Borch, Poussin, Ingres, Manet, Gauguin...

The [online exhibition catalogue](http://www.fondationcustodia.fr/Children-of-the-Golden-Age), in French and English, is available on the Fondation Custodia's website: [www.fondationcustodia.fr/Children-of-the-Golden-Age](http://www.fondationcustodia.fr/Children-of-the-Golden-Age).

#### **Practical Information:**

*Children of the Golden Age. Works from the Fondation Custodia*

8 June to 25 August 2019

121, rue de Lille 75007 Paris

[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

Open every day except Monday, from 12 to 6 pm

Admission charges € 10 (full) / € 7 (reduced)

*The ticket gives access to all three exhibitions*

Communications Director:

Gaëlle de Bernède: [gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com) – Tel: +33 (0)1 75 43 46 80



## Marian Plug. Paintings and Works on Paper 8 June to 25 August 2019

This summer, alongside Frans Hals' family portraits, the Fondation Custodia is presenting works by the Dutch painter and graphic artist Marian Plug (born 1937). The rooms in the lower ground floor will host watercolours and prints produced by her over the past sixty years, as well as a selection of twenty-one recent oil paintings.

The choice of Marian Plug's works for this exhibition in Paris is based on the evocation of nature. Mountains, forest, rocks and plenty of water. Plug is a latter-day romantic landscape artist: she uses more or less the same ingredients as Caspar David Friedrich two centuries ago, but in her case, they become more pictorial forms than conveyors of meaning. A beach in the evening provides a pretext for the juxtaposition of a cold midnight blue with a warm pink (fig. 1). An artificial lake below is first and foremost an intense blue shape that gradually grows lighter (fig. 2). A bush, an explosion of yellow (fig. 3).



When Marian Plug incidentally paints a motorway by night with cars and road signs, she regards it as no less romantic a sight than a mountain landscape or a view of the sea (fig. 4). 'A small blue car of this type, with its two little red eyes, has real old-fashioned charm, doesn't it? It began with the bright red back lights. To be able to paint them, I needed a car [...]. And I wanted to paint the halo that appears round the street lights on a drizzly evening.'

Marian Plug's watercolours are painted directly from nature, often during her holidays in France, Spain or Great Britain (figs. 5-7). The paintings however are all independent works. Each has its own origin, sometimes inspired by a memory. They are reconstructed later in the studio, from her imagination. 'When I am outside, I cannot think straight', she explains in the catalogue. 'My attention is drawn to what I see. Painting in the studio is quite different.'





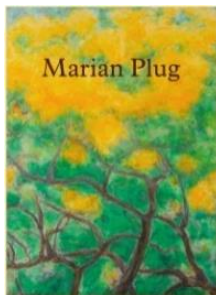
Indoors, between four walls, the painting becomes detached from the motif that inspired it. Paints and brushes have their part to play. Colour contrasts are sharpened. The surfaces flow against each other. Elements disappear and reappear. Trees and shrubs spring from the painting, not from reality. The mental landscapes remain distantly related to specific places and personal memories, but rather as dreams are related to reality.



A landscape of the South of France will give above all the impression of 'scorching summer' (fig. 3). A rainbow arches like a sculpture in the landscape, 'its feet plunged into the grass' (fig. 8). A wave is a 'trumpet of foam in a rough sea' (fig. 9). A high waterfall in Ireland becomes a flash of white lightning, shining even as night falls (fig. 10).

'I am not an abstract painter', Marian Plug claims, 'I need representation. But I use it. The painting emerges out of figuration'.

The exhibition is accompanied by a [catalogue](#) (in French and Dutch) in which the artist is interviewed in depth about her work by Gijsbert van der Wal.



*Marian Plug. Peintures et œuvres sur papier*  
Fondation Custodia, 2019  
119 pp., 19 x 25,5 cm, softcover  
ISBN (FR): 978 90 6868 794 1  
ISBN (NL): 978 90 6868 787 3  
Price: € 25,00

#### Practical Information:

*Marian Plug. Paintings and Works on Paper*  
8 June to 25 August 2019  
121, rue de Lille 75007 Paris  
[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

Open every day except Monday, from 12 to 6 pm  
Admission charges € 10 (full) / € 7 (reduced)  
*The ticket gives access to all three exhibitions*

Communications Director:  
Gaëlle de Bernède: [gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com)  
Tel: +33 (0)1 75 43 46 80

#### Marian Plug

Marian Plug was born in Almelo, in the Netherlands. The family moved to Amsterdam when she was still very young. Having studied drawing at the Rijksnormaalschool voor Tekenonderwijzers during the late 1950s, she continued her studies at the Academy of Fine Arts in Warsaw in Poland, then at Ateliers '63 in Haarlem. Her works are in the collections of the Stedelijk Museum, Amsterdam, the Lakenhal Museum in Leiden and the Centraal Museum, Utrecht, as well as in various Dutch private and public collections.



[www.marianplug.nl](http://www.marianplug.nl)



## Practical Information:

### EXHIBITIONS

#### **Frans Hals. Family Portraits**

8 June to 25 August 2019

#### **Children of the Golden Age. Works from the Fondation Custodia**

8 June to 25 August 2019

#### **Marian Plug. Paintings and Works on Paper**

8 June to 25 August 2019

### PRESS OPENING

Friday 7 June 2019 from 10 to 11.30 am

### VERNISSAGE

Friday 7 June 2019 from 6 to 8.30 pm

### OPENING HOURS

Every day except Monday, from 12 to 6 pm

### ADMISSION CHARGES

Full € 10 / Reduced € 7

### LOCATION

Fondation Custodia  
121, rue de Lille - 75007 Paris  
[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

### ACCESS BY PUBLIC TRANSPORT

Metro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)  
Bus 63, 73, 83, 84, 94: Assemblée Nationale

### COMMUNICATIONS DIRECTOR

Gaëlle de Bernède  
[gaelledebenede@gmail.com](mailto:gaelledebenede@gmail.com)  
Tel: +33 (0)1 75 43 46 80

### PRESS CONTACT NETHERLANDS AND BELGIUM

Noepy Testa  
[noepy@entesta.nl](mailto:noepy@entesta.nl)  
Tel: +31 (0)6 29 14 10 54

### DIRECTOR FONDATION CUSTODIA

Ger Luijten  
[coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr)  
Tel: +33 (0)1 47 05 75 19



## Images Available to the Press

### *Frans Hals. Family Portraits*



1. Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*Children of the Van Campen Family with a Goat Cart*  
(fragment), ca. 1623-1625  
Oil on canvas. – 152 x 107,5 cm  
Royal Museums of Fine Arts of Belgium, Brussels,  
inv. 4732



2. Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*The Van Campen Family in a Landscape* (fragment),  
ca. 1623-1625  
Oil on canvas. – 151 x 163,6 cm  
Toledo Museum of Art, Purchased with funds from the  
Florence Scott Libbey Bequest in memory of her Father,  
Maurice A. Scott, and the Libbey Endowment, Gift of  
Edward Drummond Libbey, Bequest of Jill Ford Murray,  
and Gift of Mrs. Samuel A. Peck, Mrs. C. Lockhart  
McKelvy, and Mr. and Mrs. Frederick S. Ford, by  
exchange, Toledo (Ohio), inv. 2011.80



3. Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*Portrait of a Boy of the Van Campen Family* (fragment),  
ca. 1623-1625  
Oil on canvas. – 54 x 47,4 cm  
Private collection



4. Reconstruction proposal of Frans Hals's original family  
portrait by Liesbeth De Belie and Catherine Van Herck,  
with the added child painted by Salomon de Bray



5. Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*Portrait of a Dutch Family*, mid-1630s  
Oil on canvas. – 111,8 x 89,9 cm  
Cincinnati Art Museum, Bequest of Mary M. Emery, Cincinnati (Ohio), inv. 1927.399



6. Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*Family Group in a Landscape*, ca. 1647-1650  
Oil on canvas. – 148,5 x 251 cm  
The National Gallery, Bought from Lord Talbot of Malahide, Malahide Castle, near Dublin, 1908, London, inv. 2285



7. Frans Hals (Antwerp 1582/1583 – 1666 Haarlem)  
*Family Group in a Landscape*, ca. 1645-1648  
Oil on canvas. – 202 x 285 cm  
Museo Nacional Thyssen-Bornemisza, Madrid, inv. 1934.8



## Images Available to the Press

### *Children of the Golden Age* *Works from the Fondation Custodia*



1. Nicolaes Maes (Dordrecht 1634 – 1693 Amsterdam)  
*Portrait of a Girl with a Deer*, ca. 1680  
Oil on canvas. – 58 x 49 cm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 2011-S.3



2. Jan Antonisz. van Ravesteyn  
(The Hague ca. 1572 – 1657 The Hague)  
*Portrait of Hugo Grotius Aged 16*, 1599  
Oil on panel. – diameter 31 cm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 175



3. Harmen ter Borch (Zwolle 1638 – 1662 Zwolle)  
*Jenneken ter Borch writing*, 1653  
Red chalk on vellum. – 77 x 74 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 1921



4. Hendrick Goltzius (Mulbracht 1558 – 1617 Haarlem)  
*Portrait of Frederik de Vries*, 1597  
Engraving. – 357 x 264 mm  
Fondation Custodia, Collection Frits Lugt, Paris,  
inv. 6408A





5. David Bailly (Leiden 1584 – 1657 Leiden)  
*Portrait of a Boy*, 1626  
Pen and brown and black ink, with brush in black ink. – 131 x 107 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 6507



6. Jan de Braij (Haarlem 1626/1627 – 1697 Amsterdam)  
*Portrait of a Twelve Year Old Girl*, 1663  
Black and red chalk. – 139 x 115 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 6013



7. Cornelis de Vos (Hulst 1584/1585 – 1651 Antwerp)  
*Study of the Head of a Girl*  
Black chalk, heightened with white chalk, on blue paper. – 230 x 204 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2002-T.7



8. Frans van Mieris (Leiden 1635 – 1681 Leiden)  
*Willem Paets in the Cradle*, 1665  
Black chalk. – 99 x 131 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 1970-T.33



9. Govert Flinck (Cleves 1615 – 1660 Amsterdam)  
*Sleeping child*, 1643  
Pen and brown ink, light brown wash. – 165 x 148 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 7368



10. Rembrandt Harmensz. van Rijn (1606 Leiden – 1669 Amsterdam)  
*Woman with a Child on her lap*, ca. 1645-1650  
Pen and brown ink, with brown wash and half dry brush or finger. – 162 x 128 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2143



11. Rembrandt Harmensz. van Rijn (Leiden 1606 – 1669 Amsterdam)  
*Male nude, seated and standing* ('*Het rolwagentje*', *The Baby Walker*), ca. 1646  
Etching. – 187 x 126 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2468



12. Constantijn van Renesse (Maarsse 1626 – 1680 Eindhoven)  
*Standing Boy with a Cap*  
Pen and brown ink, on light brown paper.  
– 166 x 109 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 5992



13. Karel du Jardin (Amsterdam 1626 – 1678 Venice)  
*Boy Playing a Violin with Dogs* (*The Savoyard*), 1658  
Etching. – 164 x 120 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 2018-P.63



14. Adriaen van der Werff (Kralingen-Ambacht 1659 – 1722 Rotterdam)  
*Rommelpot Player*  
Point of brush in grey ink and grey wash, over black chalk. – 168 x 109 mm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 4887



15. Jan van Noordt (Schagen 1623/1624 – 1676/1686)  
*Portrait of Annetje Jans Grotinx, the Wife of Jan van de Cappelle*, ca. 1653  
Oil on canvas. – 75,3 x 57,8 cm  
Fondation Custodia, Collection Frits Lugt, Paris, inv. 8335



16. Gerbrand van den Eeckhout (Amsterdam 1621 – 1674 Amsterdam)  
*Portrait of the Painter Jan van de Cappelle*, 1653  
Oil on canvas. – 75,5 x 57,7 cm  
Amsterdam Museum, Amsterdam, inv. SA 40424



## Images Available to the Press

### *Marian Plug. Paintings and Works on Paper*



1. Marian Plug, *Untitled III*, 2008  
Oil on canvas. – 65 x 70 cm  
Collection of the artist  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



2. Marian Plug, *Salzkammergut X*, 2003  
Oil on canvas. – 140 x 130 cm  
Collection of the artist  
Photo: Tom Haartsen, Ouderkerk aan de Amstel  
© ADAGP, Paris, 2019



3. Marian Plug, *Yellow III*, 2013  
Oil on canvas. – 115 x 125 cm  
Collection of the artist  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



4. Marian Plug, *Motorway*, 2010  
Oil on canvas. – 80 x 95 cm  
Private collection, Amsterdam  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



5. Marian Plug, *Near Aubrac (Souvenir)*, 1964  
Watercolour, 195 x 195 mm  
Collection of the artist  
Photo: Henni van Beek, Amsterdam  
© ADAGP, Paris, 2019



6. Marian Plug, *Migranet VI*, 2010  
Watercolour, 270 x 285 mm  
Collection of the artist  
Photo: Henni van Beek, Amsterdam  
© ADAGP, Paris, 2019



7. Marian Plug, *Hanbury III*, 2013  
Watercolour, 260 x 260 mm  
Private collection, Amsterdam  
Photo: Henni van Beek, Amsterdam  
© ADAGP, Paris, 2019



8. Marian Plug, *Rainbow I*, 2012  
Oil on canvas. – 90 x 80 cm  
Collection of the artist  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



9. Marian Plug, *Sea XIII*, 2013  
Oil on canvas. – 100 x 110 cm  
Collection of the artist  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



10. Marian Plug, *Current IX*, 2012  
Oil on canvas. – 115 x 125 cm  
Collection of the artist  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



11. Marian Plug, *Sea XV*, 2013  
Oil on canvas. – 80 x 65 cm  
Private collection, Amsterdam  
Photo: Pieter Boersma, Amsterdam  
© ADAGP, Paris, 2019



12. Marian Plug, *The Blue Sky*, 1964  
Etching/aquatint. – 80 x 130 mm  
Collection of the artist  
Photo: Henni van Beek, Amsterdam  
© ADAGP, Paris, 2019



13. Marian Plug, *Chinese Movement*, 1989  
Screenprint. – 600 x 795 mm  
Collection of the artist  
Photo: Henni van Beek, Amsterdam  
© ADAGP, Paris, 2019



14. Marian Plug, *Self-portrait*, 1965  
Black chalk on paper. – 265 x 340 mm  
Collection of the artist  
Photo: Henni van Beek, Amsterdam  
© ADAGP, Paris, 2019



## **ADAGP**

Marian Plug's works are protected by the ADAGP in France ([www.adagp.fr](http://www.adagp.fr)).  
No blocking out or re-framing is permitted. The overprinting of text or logos on the works is also not permitted.

The copyright to quote in respect of any reproduction is: author's name, title and date of the work, followed by **Adagp, Paris, 2019**, whatever the provenance of the image or its current whereabouts.

If you are a magazine or a newspaper located outside France, please email [press@adagp.fr](mailto:press@adagp.fr). Your request will be forwarded for permission to ADAGP's sister societies.