

Mireille Mosler, Ltd.

Press release

Master Drawings

26 January – 3 February 2024

Mireille Mosler Ltd. is pleased to participate for the fourteenth year in Master Drawings New York, exhibiting an eclectic mix of European drawings from old masters through the twentieth century with an emphasis on Symbolist work from around 1900.

One of the earliest drawings is **Anton Henstenburgh's (1695-1781)** *Four butterflies and three moths*, insects delicately rendered on vellum. Son of pastry baker and watercolorist Herman Henstenburgh and the latter's teacher Johannes Bronckhorst, Anton was one of an illustrious trio of natural history artists from the wealthy Dutch port town of Hoorn, whose distinctive insect drawings defined the genre in Holland during the late 17th and early 18th centuries. In addition to his art, Anton worked as a pastry chef for the wealthy elite, executing meat pies for parties and renting out tablecloths: the predecessor of a modern-day caterer.

Highlight of the exhibition is an early, Symbolist drawing by the Dutch *De Stijl* participant **Bart van der Leek (1876-1958)**, *The Parable of the Wise and Foolish Virgins* from 1906. A procession of five wise virgins—shimmering oil lamps in tow—are on their way to meet the bridegroom. Rendered in smoothing soft colors, the stars in the sky signify the moment of judgement has arrived.

A Young Woman in front of the Saint Bavo, Haarlem, c. 1898 by **Nico Jungmann (1872-1935)** conveys the artist's fascination with the glory of the past. Dressed in traditional costume, the girl in profile poses for one of the finest Gothic churches still in existence today, most famously eternalized by Dutch seventeenth century artist Pieter Jansz. Saenredam (1597-1665), the first portraitist of architecture. Like his predecessor's famous drawing of the church's interior of 1634, now in the Getty, Jungmann started the drawing with horizontal ruled graphite lines that delineate the figure posing against the architectural backdrop, before elaborately finishing the sheet in blue and black pencil, watercolor and gouache.

Nearby, in Amsterdam, **Max Nauta (1896-1957)** is more concerned with the Amsterdam night scene in 1920 in *Armbrug Oudezijds Voorburgwal*. The Armbrug (or bend bridge), bridge number 208, is a century old bridge, still popular with tourists today for its canal houses and location in the red-light district. Less concerned with its commerce at first sight, Nauta discretely added a red light in one of the windows, showing a woman engaged on her doorsteps with a potential patron perhaps. Historically, because of its proximity to the Amsterdam harbor, the neighborhood known as De Wallen is known for prostitution. Since medieval times, the oldest trade flourished in Amsterdam. During the Spanish occupation, the city deemed fornication punishable but in Napoleon's reign, the ban on prostitution was lifted.

The Swedish **Stina Forssell (1906-1970)** is one of two female artists in the show, represented with a self-portrait from 1927, made during her enrollment at the Royal Swedish Academy of Fine Arts from 1926 to 1930 in Stockholm. Commonly banned from drawing after the male nude, women often referred to themselves as models in the studio, with only a mirror required.

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A tender gouache on vellum, *Weißer Ginster (White Gorse)* by the German **Käthe Franck (1879-1941)** shows another beloved subject by female artists: flora. Not only hindered by a lack of access to male models, as a Jew, Käthe was forced to change her name to Sara in 1939 while further limiting her participation in the art shows and everyday life. The doomsday scenario of racial laws and fearful of deportation, Käthe took her life on 20 September 1941, just shy of her sixtieth's birthday.

Mireille Mosler, Ltd. is exhibiting at Jill Newhouse Gallery, 4 East 81st Street #1B. For more information or high res images, please contact info@mireillemosler.com

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Anton Henstenburgh (1695-1781)

Four butterflies and three moths

Signed with initials 'A: HB. fec='

Pen, ink, watercolor, and gold on prepared vellum

11 3/8 by 15 5/8 inches (28.9 by 39.8 cm.)

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Nico Jungmann (1872-1935)

A Young Woman in front of the St Bavo, Haarlem, c. 1898

Watercolor and gouache with blue and black pencil on paper laid down on board

22¼ by 10⅝ inches (56.5 by 27 cm.)

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Max Nauta (1896-1957)

Armbrug Oudezijds Voorburgwal, 1920

Pencil, watercolor, and gouache on paper

19³/₄ x 27¹/₂ inches (50 x 70 cm.)

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Stina Forssell (1906-1970)

Self portrait, 1927

Monogrammed 'S.F.' & signed 'S Forssell 1927'

Graphite on paper

9 by 6 3/4 inches (23 by 17 cm.)

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Käthe Franck (1879-1939)

Weißer Ginster (White Gorse)

Signed 'K. Franck.'

Gouache on vellum

19 x 23 3/4 inches (48 x 60 cm)