

MUSEUM DE LAKENHAL

Commissions

In recent years, Museum De Lakenhal approached 11 artists to perform special commissions during the restoration and expansion of the museum. The results can all be viewed in the museum. The artists and designers took their inspiration from the collection in all its breadth, and from the history of Leiden and Museum De Lakenhal. In so doing, they show the art, craftwork and history of Leiden from a new and topical perspective.

The Leiden University Phantom Cabinet - Mark Dion (1961, US): Above the University Chamber, Mark Dion has designed a fascinating, glow-in-the-dark cabinet of rarities, based on the early scientific collections of the museum and the City of Leiden. In the style and tradition of the *Kunst- und Wunderkammer*, however, Dion plays with scale and copies, ordering objects according to an idiosyncratic method.

The magic of projection - Sophie Ernst (1972, Munich): Despite advances in science and technology, magic remains timeless. Sophie Ernst examines that phenomenon in this four-part, theatrical projection: from apparitions, via shadows and reflections, the camera obscura and smoke projections, to *Pepper's Ghost* and the hologram. All the recordings were made in Leiden using local people as extras.

Constructing Colours - Museum Walls - Maarten Kolk & Guus Kusters (Eindhoven): The colour pallet of Maarten Kolk & Guus Kusters, which was inspired by the pigment use of Rembrandt Harmenszoon van Rijn – a painter born and bred in Leiden – fits in seamlessly with the museum and its history. The Rembrandt pallet has been used in all the halls devoted to collections of pictorial art, craftwork and history in Museum De Lakenhal, and can be recognised in the colour steps at the thoroughfares.

(Museum door by the Lammermarkt) - Hansje van Halem (1978, Enschede): Hansje van Halem designed the entrance door on the Lammermarkt side for the museum. Her work is characterised by geometric, repetitive and sometimes almost psychedelic patterns. The series of imprints was printed in relief onto steel plates.

Museum in transition - Karin Borghouts (Belgium): From 2016 to 2019, Karin Borghouts used her camera to record the renovation process in Museum De Lakenhal. She wandered through the museum on countless occasions, seeking powerful images of demolition, of rediscovered historical structures, and of the renovation chaos; but she also looked for inconspicuous details. These still-life images of the deserted museum spaces under renovation are displayed here as an eye-witness report on a past phase: the museum in transition.

Contra Fabric - Aleksandra Gaca (1969, Poland): For the auditorium, textile designer Aleksandra Gaca designed a wall covering with an acoustic function. Gaca drew the inspiration for her pattern from the renowned artist Theo van

Doesburg (1884 - 1931) who, one hundred years ago, founded the famous international journal 'De Stijl' based in Leiden. Unusual bindings and fabrics make for subtle alternations in colour and shine. The cloth was developed in the TextielLab | TextielMuseum.

Tijd lijnen (Time Lines) - lemke van Dijk (1969, Wassenaar): In designing the new leaded glass windows of the *Schuilkerk*, lemke van Dijk took her inspiration from the contextual history of the objects and the space. The starting points for this work were order and chaos. She designed a grid of rectangles that become steadily smaller as they ascend. With this, she makes reference to 'the higher'. The fracture lines refer to the schism between the Catholic and Protestant faiths towards the end of the 16th Century.

Een geweven geschiedenis van Leiden (A woven history of Leiden) - Ankie Stoutjesdijk (1973, Den Haag): This tapestry by Ankie Stoutjesdijk is a topical, artistic infographic. Using woven text and images, Stoutjesdijk sketches the development of the city and region of Leiden from 1200 to the present. The tapestry is a contemporary addition to the museum's textile collection, and was developed in the Textielab|TextielMuseum.

MMXIX - Thomas Raat (1979, Leiderdorp): In the installation *MMXIX* (2019 in Roman numerals), Thomas Raat plays with contradictions: figuration/abstraction, handwork/mass production, art/design and bourgeois values as opposed to modernism. The installation's point of departure is a series of original lithographs by Han van Meegeren that Raat has collected. Van Meegeren, who was notorious for his forgeries of 17th-century masters, made a print of a deer under his own name around 1921; this has subsequently become famous.

(anthology and sonnet) - Ilja Leonard Pfeiffer: Anthology assembled by Ilja Leonard Pfeiffer, and a sonnet specially composed by him on the theme of 'time'.

Nieuw Leids Laken (New Leiden Cloth) - Christie van der Haak, Mae Engelgeer, Edwin Oudshoorn, Petra Blaisse / Inside Outside and Claudy Jongstra: woollen textiles (and DIY packages), on display in the permanent exhibition and on sale in the museum shop.