On the occasion of London Art Week, Georg Laue, Kunstkammer Ltd., and Stuart Lochhead Sculpture will show from July 3 to 10 the exhibition “The Studiolo: From Renaissance to Modern”. This exhibition will feature outstanding artworks from the 16th to 20th century selected by Georg Laue and Stuart Lochhead in order to exemplify the spirit and diversity of the Renaissance studiolo. Next to a collector’s cabinet specially arranged for London Art Week with artworks from the 16th-17th c. (Fig. 1), Georg Laue, Kunstkammer Ltd., will present a masterpiece of North European Renaissance bronze work, an octagonal mortar by the celebrated bronze founder from Cleves, Albrecht Hachmann (Figs. 4-5). Furthermore, the modern studiolo created by Stuart Lochhead and Georg Laue will feature stunning objets d’art made of turned bone (Figs. 6-8, 11-12), first-rate scientifica, exceptional Memento Mori objects (Fig. 3) and exquisite collector’s pieces of Kunstkammer furniture (Figs. 9-10, 13).

In the Renaissance collectors used to gather and display their most precious possessions in their studiolo, a room dedicated to contemplation, reading, studying and relaxing. The studiolo was an intimate space found since the 15th century in the houses of wealthy collectors, the castles of the nobility and in princely residences in the capitals of Northern and Southern Europe. There, the cultivated collector would sit and meditate, surrounded by his or her favourite books, exotic natural curiosities, scientific instruments and most precious artistic treasures. As a private space dedicated to humanistic endeavours, the studiolo was open only to visitors who would share the collector’s scholarship and passion for art: only artists, scholars and fellow connoisseurs would enter this room to marvel at the artworks and discuss them. With the exhibition “The Studiolo: From Renaissance to Modern”, Georg Laue and Stuart Lochhead wish to share the intimacy and private world of the studiolo with a wider audience. Thereby they present a selection of artworks from the 16th-20th centuries blending the old with the new and exemplifying the studiolo’s characteristic diversity.

For London Art Week Summer 2020, Georg Laue will arrange a collector’s cabinet after historical records (Fig. 1) with artworks from the 16th and 17th centuries recreating the atmosphere of a Renaissance studiolo. Among the most prized and surprising studiolo
objects Kunstkammer Ltd. is presenting, it is worth mentioning an impressive collection of South German objets d’art made of turned bone (Figs. 6-8), which has been owned since the 18th century by an Italian noble family. These fragile artworks consist of bone elements turned very thin, which have been built up in part with nutmegs and minute sculptures of polychromed wood and bone to form breath-taking configurations housed in glass. They are studiolo objects made to demonstrate the mastery of the artist creating at the lathe the most stunning and breath-taking artworks. A pair of candlesticks made in the same technique around 1600 (Figs. 11-12) exemplifies the popularity of such turned treasures with princely collectors: they once belonged to the Kunstkammer of the Grand Dukes of Baden-Baden.

In the Renaissance, small-scale cabinets with refined decoration were particularly popular with princely collectors: containing scientific instruments as well as writing implements, they were found in the studioli of high-ranking personalities and reflected their humanist engagement with science, art, literature and philosophy. A most exquisite intarsia cabinet made in Augsburg between 1560 and 1564 for the Duke of Alburquerque (Figs. 9-10) presented in the exhibition reflects the symbolic value added to representative pieces of furniture in the studiolo.

Next to a group of Vanitas artworks, among which an exquisite silver medallion by the Jan de Vos (Fig. 3) stands out, the visitor will admire a highly important Renaissance bronze artwork: an octagonal mortar with griffin heads (Figs. 4-5) made by the famous bronze artist Albert Hachmann in 1547 in the German city of Cleves. Only one comparable octagonal mortar by Hachmann is extant in the collections of the Rijksmuseum in Amsterdam.

We would be delighted to send you more detailed information and more photographs of individual objects.

Last update: May 2020

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Photo credit: courtesy of Georg Laue, Kunstkammer Ltd., London
Georg Laue, Kunstkammer Ltd.
at Stuart Lochhead Sculpture
Special exhibition: “The Studiolo: From Renaissance to Modern”
London Art Week
3-10 July 2020

Photo credit: courtesy of Georg Laue, Kunstkammer Ltd., London

**Photo 1**
*Collector’s cabinet with artworks from the 16th-17th centuries arranged by Georg Laue according to historical record*

For London Art Week Summer 2020, Georg Laue will arrange a collector’s cabinet after historical records and thereby recreating the atmosphere of a Renaissance *studiolo*. Together with Stuart Lochhead he has selected for the special exhibition “The *studiolo*: From Renaissance to Modern” high-quality artworks from the Renaissance up to modern times in order to exemplify the *studiolo*’s characteristic diversity encompassing miniature cabinets, bronze sculptures as well as *objets d’arts* made of silver, rock-crystal, amber or turned bones.

**Photo 2**
*Court rock-crystal jug*
*Workshop of the Saracchis*
*Milan, ca 1600*
Rock crystal, enamelled gold mount
Height 13 cm

*Published in:*

Vessels made of rock crystal, adorned with engravings and fitted with precious mounts belonged in the 16th and 17th centuries to the most rare and precious items a collector could possess. Not only the Medicis were known for the refined stone works they displayed in their studioli, but also the Sforzas, the Estes, and the Gonzagas who were ardent collectors of hardstone works. The present rock-crystal jug is a perfect example
of precious hardstone vessels made for the studioli of princely collectors around 1600. It stands out through the skilful stone cutting, the delicate engravings as well as the precious enamelled gold mount that distinguish this vessel as a pretiosa and masterpiece of Milanese stone artworks. The Metropolitan Museum of Art owns another vessel with similar features that was made in the Saracchi workshop around 1600 for Vincenzo I Gonzaga, Duke of Mantua.

**Photo 3**

**Memento Mori medallion**

Jan de Vos, signed

Augsburg, 1612

Silver, cast

Height 5.8 cm, width 4.8 cm

In this superlatively worked silver medallion, the Augsburg goldsmith Jan de Vos created a precious *memento mori* piece, which would have been viewed as a Kunstkammer object of the first water in the early seventeenth century for its iconography, the material of which it was made and its aesthetic value as a work of art. On one side of the medallion a young woman is depicted in the prime of life and beauty: with naked breasts, an elaborate hairstyle with coiled braids and adorned with valuable jewellery. The head of the bust is framed by the Latin inscription ‘NE GLORIERIS IN CRASTINVM’ ['Boast not thy selfe of tomorrow']. Thus the Vanitas theme is broached, which is then expressed in stark visual and verbal terms on the reverse of the medallion. There a skeleton emerges – literally out of the back of the young woman on the reverse – as a personification of Death, framed by the ominous warning from the Vulgate: ‘MEMOR ESTO QVONIAM MORS NON TARDAT’ ['Remember that Death is not slow']. A serpent as an allusion to the Fall as the cause of human mortality coils about Death’s ribs. A toad, on the other hand, crouches atop the skull of the skeleton: the amphibian was viewed as a symbol of the Resurrection because it burrowed into the ground during drought, only to resurface when it rained. With this symbol the exquisite *memento mori* medallion reminds viewers of the transience of earthly existence while at the same time it points out that attaining eternal life is contingent on leading a life grounded in Christian principles.
Photos 4-5

Octagonal mortar with griffin heads
Albert Hachman
Cleves, dated 1547
Bronze
Height 15 cm

Provenance:
- Germany, Genz collection
- The Netherlands, A.J.G. Verster collection

Exhibited at:
- Berg (Starnberg Lake), Mortar Museum, Genz collection
- Heidelberg, Deutsches Apothekermuseum

Published in:
- Dubbe, B.: Die Mörsersammlung Ernst Genz. 1.000 Mörser aus 10 Jahrhunderten, Berg 1993, p. 44, figs. 28-29; pp. 300-301, cat. no. 153

With its faceted octagonal wall, its imaginative griffin-head handle bosses and its trefoil drop rings the present mortar represents a unique masterpiece of German bronze casting. Each time it has been published, it has been described as the chef d’œuvre of Albert Hachman, the celebrated bronze founder from Cleves. Only one other octagonal mortar by Hachman is known to exist: it is in the Rijksmuseum collections in Amsterdam. The blend of Late Gothic formal language and Renaissance motifs is what makes the octagonal Albert Hachman mortar discussed here so remarkable: it represents a response to Renaissance pictorial elements inventively transformed in the context of a Late Gothic composition. As a specialist bronze founder, Albert Hachman is definitely a major master of the Nordic Renaissance. And it would not be exaggerating its significance to state that his crowning achievement, the present octagonal mortar with griffin heads, is the most important German mortar of the sixteenth century.
Photos 6-8
Collection of turned works of art
South German, 17th-18th centuries
Turned bone, nutmeg, glass
Height 12-25 cm

Provenance:
• Italy, a noble family

How valuable and diverse south German turned art was in the 17th-18th centuries is shown in this impressive group of turned works of art that was made at Berchtesgaden – one of the most important German centres for turning since the sixteenth century. Until recently owned by a noble Italian family, it had been assembled for display purposes by the mid-eighteenth century. The fragile art objects consist of bone elements turned very thin, which have been built up in part with nutmegs and minute sculptures of polychromed wood and bone to form breath-taking configurations housed in glass. They are pure collection objects made to demonstrate the mastery of the turning artist creating at the lathe the most stunning and breath-taking artworks.

Photos 9-10
Renaissance cabinet
for the studiolo of the Duque de Alburquerque
Augsburg, ca 1560-1564
Various woods in intarsia; etched and parcel-gilt iron fittings
Height 19 cm, width 22 cm, depth 18 cm

Published in:

The special features of the portable writing-cabinet are its small dimensions and the elaborately inlaid veneer that covers its entire interior and exterior surface with delicately worked out pictorial motifs and ornamental borders. The high-quality intarsia work is characteristic of the cabinets produced in Augsburg for a wealthy, international clientele around 1560. The inside surface of the fall front boasts armorial bearings with a crown, indicating that this precious piece of furniture was made for Don Gabriel III de la Cueva y Girón (ca 1515–1571), fifth Duque de Alburquerque, who was viceroy of Navarre from 1560 and governor of Milan from 1564.
Photos 11-12

**Turned bone candlesticks**
from the Kunstkammer of the Grand Dukes of Baden-Baden

**South German, ca 1600**

Turned bone
Height 28 cm

The mastery of the south German lathing artists at the end of the sixteenth century is reflected in these wondrous *objets d’art*: Made of wafer-thin bone, these works have been turned into two tall filigree candleholders with thin discs, ribbed spheres, and exalted crowns of flowers. Similar artworks of turned bone can be seen in the Treasury of the princes Esterhazy at Castle Forchtenstein. The present candlesticks are of princely origin too: an inventory label with blue framing shows that they indeed once belonged to the Kunstkammer of the Margraves and Grand Dukes of Baden-Baden. Despite the utilitarian character of these filigree artworks they should nonetheless be regarded as *virtuoso* objects that testify to the master craftsmanship of the artists. They did not serve any other function than to be at display in a *studiolo* and were particularly valued for the obvious creativity of their craftsmanship.

Photo 13

**Renaissance frames**
from the Munich Treasury Gallery

**Munich, ca 1625**

Various woods in relief intarsia
Height 27 cm, width 23 cm

Composed of the most exquisite intarsia, these two ornamental frames were conceived as companion-pieces. Not only does the marquetry of various exotic woods make them look so magnificent; the architectural elements create a sculptural effect, turning the frames into aedicules. This pair of exceptionally magnificent frames is stylistically related to various pieces of fine furniture commissioned by Duke Maximilian I in ca 1620-1630 to furnish the *Kammergalerie*, the Duke’s private collection gallery in his Munich *Residenz*. In 1607 Maximilian I arranged for a selection of paintings and treasures to be removed from the ducal *Kunstkammer* and installed in the *Kammergalerie* in order to have them ‘every day before my face and in sight’. Like a *studiolo*, the *Kammergalerie* was a very private collection room, a treasury that was for Maximilian a source of daily edification, and a place to which no one besides the Duke himself and his wife had access. In the *Kammergalerie* a selection of vessels, including the ivory and ebony cups, artworks of gold, jasper, rock crystal, rhinoceros horn and
ivory stood on the above-mentioned ornate tables. However, the focus of attention amid the dazzling works of art displayed there was on paintings executed on canvas, vellum, copper, wood or stone. Pictures in small formats were often enhanced with magnificent frames like the pair of frames presented here that were most certainly made for a pair of paintings in the Duke’s Kammergalerie.

Please do not hesitate to contact us anytime if you need high-resolution photo files or photos of other motives.

Last update: May 2020
Georg Laue is internationally known for exceptional Renaissance artworks made for Kunst- and Wunderkammer out of amber, coral, coconut, silver, rock crystal, and other precious materials. In his Munich gallery, he recreates the atmosphere of the princely Kunstkammer representing the macrocosm on the base mankind’s artistic creations and god’s natural works. In building up Kunstkammer collections, Georg Laue has not just become a staunch ally of collectors. As an art historian, he has been publishing since 1999 a series of beautifully designed book, which to date comprises eighteen volumes. He also supports public institutions, among them some leading museums, in preparing and carrying out Kunstkammer exhibitions. Since 2014, Georg Laue is also based in London with his Kunstkammer Ltd.