



Editorial

Global Village

If there are two themes that emerge from the contents of this issue, they are range and dialogue. That is to say, the unexpected breadth of the Rijksmuseum's collections and the fascinating cross-cultural character and interdisciplinary nature of its holdings.

It is easy to assume, as I once did, that our collections concentrate mainly on the Dutch Old Masters. We are, of course, exceptionally strong in that area. But the range of our holdings continues to expand – into other geographical areas and into other chronological periods, including twentieth- and twenty-first-century prints and drawings.

To understand Dutch art and history more fully, it is important to consider not only the recent past but also to have an international perspective – to see Dutch heritage in a wider context. This is true for loan exhibitions at the museum, such as the recent *High Society* show, and for every aspect of our curatorial and academic activities, from acquisitions to research topics.

At first, this might seem like a broader, redefined vision for the Rijksmuseum, the Netherlands' national museum of art and history, but the idea of a global village is nothing new in the art world. What comes across so clearly from the articles in this issue is that there have always been cultural exchanges, probably many more than previously assumed. Ching-Ling Wang investigates the interactions between China, Korea and Japan in the fourteenth century. Kee Il Choi Jr explores how a topographical engraving of London, made by a Dutch artist active in England, came to embellish a Chinese export porcelain service and to connote the trading centre of Canton. Technical research carried out by Martin Jürgens, Ioannis Vasallos and Lénia Fernandes on the pioneering booklet *Phototyp* by Joseph Berres charts scientific developments in photomechanical processes from Paris to Vienna, and across the fields of printmaking and photography.

Dialogue between disciplines, between nations and cultures, and between historical periods is a leitmotif of some of the new acquisitions of drawings and prints of the twentieth century: Michel de Klerk's *Portrait of Michelangelo Buonarroti*; Paul van der Eerden's *Good Company: Jacopo Pontormo*; Jan Schoonhoven's untitled landscape drawing inspired by a seventeenth-century drawing by a Frenchman translated into print by a Dutchman.

Art has always had the potential to unite societies across time and space. Let us embrace this mission, with a renewed commitment to our global village. And hope that politicians follow suit.

Jane Shoaf Turner, Head of the Print Room