

>> My name is Maxime Valsamas and I am the Curatorial Assistant, European Art at Agnes Etherington Art Centre at Queen's University, and I am the curator of from *Tudor to Hanover: British Portraits, 1590 to 1800*. One of the works in the show that I am thrilled to highlight is Godfrey Kneller's *A Scholar in His Study*, painted around 1668. Of the three works on display in this exhibition, this is the earliest example of Kneller's work, and it shows exciting connections to two Dutch masters, Rembrandt van Rijn and Ferdinand Bol.

>> While Kneller is not an artist whose name is well known today, he was a sensitive and celebrated portraitist during his lifetime. In this audio guide, we will hear from experts from diverse fields from within the Queen's community who will delve into the deeper connections and meanings found within this early work, focussing primarily on the connections it has to 17th-century Dutch art and society.

>> So, who was Godfrey Kneller? He was a German-born artist and completed this painting while studying art in the Netherlands. He was in both Leiden, and later in Amsterdam, where he studied under the celebrated artists, Ferdinand Bol and Rembrandt van Rijn. The impact that these two Dutch masters had on Kneller's stylistic development are apparently in *A Scholar in His Study*, in both composition and subject.

>> After his studies in the Netherlands and a stint in Italy, he established himself in England during the mid-1670s, becoming the dominant portraitist of his time and as the court painter to the English monarchs, following the footsteps of such notable artists as Hans Holbein the Younger and Anthony van Dyck. In England, Kneller received a tremendous amount of praise and was hailed as the Shakespeare of English painting. *A Scholar in His Study* shows his tremendous talent as a young artist and also demonstrates a key moment in his early career when he painted in a Dutch Rembrandtesque style.

>> Looking in depth into *A Scholar and His Study*, will draw attention to the importance of this painting, its subject matter and iconography, and the artistic ties between Kneller, Ferdinand Bol, and Rembrandt. I'm joined by art historian, Professor Stephanie Dickey; historian, Professor, and Principal Emeritus, Daniel Woolf; and conservator, Natasa Krsmanovic.