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## **HORI, Sakiko. The Activities of art Dealer Felix Tikotin in the Netherlands Before and During the Second World War: Focusing on Exhibition Records and Involvement with the Society for Japanese Art**

Felix Tikotin (1893–1986) was a Jewish art dealer who was involved with Japanese art throughout his life. This article focuses on Tikotin's pre-war years in the Netherlands, first tracing the history of the exhibitions in which his collection was displayed, in order to gain a sense of their context. Next, the formation of the collection is analysed on the characteristics of the exhibits. In addition, Tikotin's relationship with the Society for Japanese Art (in the Netherlands) is examined based on the historical documents of the association. The ultimate aim of this article is to clarify the role and significance of Tikotin's relationship with Japanese art in the Netherlands before the war. I also examine Tikotin's relationship with Otto Kümmel (1874–1952), the founder of the *Gesellschaft für Ostasiatische Kunst* (the East Asian Art Society).

After his exhibition in Copenhagen in January 1933, Tikotin went into exile in the Netherlands. Exhibition catalogues and other records dating up to the end of the Second World War reveal that his collection was exhibited not only in the Netherlands but also in Switzerland and England. Among the objects exhibited by Tikotin were *ukiyo-e* prints and artefacts brought to Europe by Japanese art dealers such as Tadamasu Hayashi (1853–1906), as well as items inherited from other collectors. In particular, the Momoyama-Hanami folding screen, inherited from the anthropologist Ernst Grosse (1862–1927), attracted a great deal of attention in Europe and the United States, and helped to stimulate interest in Japanese art. The exhibition held in Basel in 1935 revealed that approximately 80% of the exhibits were from the Tikotin collection, and that the chairman of the East Asian Art Society in Germany and several of its board members participated in the exhibition. The first secretary of the East Asian Art Society was Kümmel, and the *Staatlichen Museen zu Berlin* (Berlin State Museums), of which he was general director, also contributed their collection to the exhibition.

Tikotin's house in The Hague served as one of the bases for the activities of the Society for Japanese Art. Tikotin's financial support of the Society, not only in the form of planning and provisions for the collection, was instrumental in its survival. Even after the Nazis forced the Jews out of the Society, Tikotin kept in touch with the board members and continued to try to support the publication of the bulletins, exhibitions and lectures, thus helping to maintain the Society.

Felix Tikotin was therefore an essential figure in promoting the acceptance of Japanese art in the pre-war Netherlands and establishing the foundations of the Society for Japanese Art, a centre for the study of Japanese art. His role and significance were inseparable from the Japanese collection he inherited from his time in Berlin. The catalogue of the Amsterdam exhibition, which was held immediately after his exile in June 1933, was compiled by Kümmel and included an acknowledgement of Kümmel by Tikotin. The fact that the East Asian Art Society, including Kümmel, collaborated with Tikotin in planning and organizing the Basel exhibition in 1935 reveals some of the relationship between Kümmel after he joined the Nazi party and Tikotin after he defected to the Netherlands.

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