

opened the amazing exhibition “L’Europe des Esprits ou la fascination de l’occulte, 1750-1950.” This exhibition is finally offering the beautiful overview of esoteric currents and their key players, for which we have pleaded for so long. It also distinguishes terms like spiritism and occultism which were confused before, and points out precisely which developments in modern art and the creation of which individual art works were stimulated by esoteric networks. Of course it is somewhat bittersweet to realize that this exhibition is in many ways identical to the concept which we circulated internationally in 2007, but the subject is now firmly on the map in the public and professional sphere, and is drawing large numbers of visitors. No doubt, a Dutch museum will soon dare to follow the example.

By now, western esotericism is recognized as an integral and important aspect of art history. We have had a tremendous amount of fun playing a part in that process, together with many others, and can happily consider this a joint objective achieved. So for us, this is the right moment to close the chapter on ‘art and western esotericism’ for a while and focus on other lacunas in art history. We will still be able to apply all the expertise gained, but will explore and invest in other, fresh, interdisciplinary research paths. And of course we already have new and exciting exhibitions plans on offer. Any takers?

