

# National Gallery of Art

## NEWS RELEASE

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### **FIRST INTERNATIONAL EXHIBITION DEVOTED TO PAINTINGS OF SEVENTEENTH-CENTURY DUTCH MASTER GERRIT DOU AT THE NATIONAL GALLERY OF ART, APRIL 16–AUGUST 6, 2000**

Washington, D.C. – The first international loan exhibition devoted to the illusionistic and refined paintings of Gerrit Dou, one of the most esteemed Dutch artists of his time, will be on view in the Dutch Cabinet Galleries in the West Building of the National Gallery of Art, April 16–August 6, 2000. Comprising 34 works, Gerrit Dou (1613–1675): Master Painter in the Age of Rembrandt, covers the artist's career from his early days as Rembrandt's first pupil through his service as respected head of an influential painting school four decades later. After opening in Washington, Gerrit Dou will travel to Dulwich Picture Gallery, London, September 6–November 19, 2000, and the Royal Cabinet of Paintings Mauritshuis, The Hague, Netherlands, December 9, 2000–February 25, 2001.

Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is proud to make possible this presentation to the American people.

"Greatly admired and highly valued in his day, but less appreciated by late-nineteenth, and early-twentieth-century critics, Dou has been rightfully restored to prominence in recent decades," said Earl A. Powell III, director, National Gallery of Art. "We are grateful to Shell Oil Company Foundation for its long history of support of Gallery exhibitions."

"We are delighted to help bring this exhibition to the National Gallery of Art," said Steven Miller, chairman, president, and chief executive officer of Shell Oil Company. "This continues a proud tradition of collaboration between Shell and the National Gallery of Art that spans fifteen years."

Gerrit Dou (1613–1675): Master Painter in the Age of Rembrandt is the third in a series of exhibitions funded by Shell Oil Company Foundation to explore the Gallery's rich collection of Dutch and Flemish art. Previous exhibitions in this series include, From Botany to Bouquets: Flowers in Northern Art (1999) and A Collector's Cabinet (1998). Other Shell sponsored exhibitions at the Gallery have included Jan Steen: Painter and Storyteller (1996), Piet Mondrian: 1872–1944 (1995), and the Age of Bruegel: Netherlandish Drawings in the Sixteenth Century (1986).

Among Dou's celebrated views of daily life are depictions of mothers and children, scholars, musicians, astronomers, schoolmasters, shopkeepers, and painters in their studios. Created with characteristic attention to detail and interest in illusion, these small, and refined images incorporate symbolic elements reflecting the complexity of life's moral and ethical dilemmas. They reflect a level of craftsmanship that was the measure against which many of Dou's contemporaries were judged.

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Gerrit Dou, whose last name is pronounced "Dow" and who is often referred to in art histories as "Gerard," was born in Leiden, a lively cultural and intellectual Dutch city. He studied first with his father, a glass painter, and then for three years with young Rembrandt van Rijn (1606-1669) in the master's early Leiden period.

Staying on in his native city, Dou established the Leiden school of "fijnschilders" ("fine painters"), whose style was widely admired and emulated. His small-scale paintings, marked by expert draughtsmanship, elegant color and finish, skillful use of light and shadow, and careful attention to detailed accuracy, attracted an international clientele that purchased his work for high prices.

Highlights of the exhibition include Painter with Pipe and Book (c. 1645), a *trompe l'oeil* masterpiece in which a curtain has been drawn aside to reveal the contemplative subject peering out from a window, and Dou's most ambitious work, The Quack (1652), a moralizing image of a charlatan hawking his medicinal wares to a small group, with the artist himself looking on from a nearby window. Among the most compelling, intimate paintings of interiors are The Young Mother (1658) and Lady at Her Toilet (1667), distinguished by brilliant colors, dramatic light, and refined technique.

The candlelit, mysterious The Night School (1665) and the elegant, seductive Woman at the Clavichord (1665) demonstrate how Dou's meticulous style and careful arrangements of light and dark draw spectators into compelling narrative scenes. The Hermit (1670), from the National Gallery's collection, a complex composition of a lone figure praying in the wilderness, reflects Dou's interest in the virtues of piety and devotion. Several self-portraits, showing the painter in his studio surrounded by objects and tools of his trade, invite viewers to ponder the place of artists in society.

Gerrit Dou is organized by the National Gallery of Art, Washington, and Dulwich Picture Gallery, London, in association with the Royal Cabinet of Paintings Mauritshuis, The Hague. The curators of the exhibition are Arthur K. Wheelock, Jr., curator of northern baroque paintings at the National Gallery of Art, and guest curator Ronni Baer, The Mrs. Russell W. Baker Curator of European Painting at the Museum of Fine Arts, Boston.

A fully illustrated catalogue was written by Baer, with contributions by Annetje Boersma, a Dutch conservator, and Wheelock, who also served as editor. It is available for \$27.50 (softcover) and \$55 (hardcover) in the Gallery Shops and through the Gallery Web site at [www.nga.gov](http://www.nga.gov). To order by phone, call (301) 322-5900 or (800) 697-9350.

The exhibition in Washington is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The National Gallery of Art and Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the National Gallery of Art's Web site at [www.nga.gov](http://www.nga.gov). To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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# National Gallery of Art

Washington, D.C.

## Gerrit Dou, (1613-1675): Master Painter in the Age of Rembrandt

National Gallery of Art  
April 16 - August 6, 2000

### Checklist

- Black & White Prints available
  - Slides available
  - Color Transparencies available
1. *Artist in His Studio*, c. 1630-1632
    - oil on panel
    - 59 x 43.5 cm (23 1/4 x 17 1/8)
    - Colnaghi, London
  2. *Old Woman Reading*, c.1631-1632
    - oil on panel
    - 71 x 55.5 cm (27 15/16 x 21 7/8)
    - Rijksmuseum, Amsterdam
  3. *Man Writing by an Easel*, c. 1631-1632
    - oil on panel
    - 31.5 x 25 cm (12 3/8 x 9 13/16)
    - Private collection, courtesy of Sotheby's
  5. *Old Man Lighting a Pipe*, c. 1635
    - oil on panel
    - 49 x 61.5 cm (19 5/16 x 24 3/16)
    - Private collection, England
  6. *Still Life with Globe, Lute, and Books*, c. 1635
    - oil on panel
    - 22.5 x 30 cm (8 7/8 x 11 13/16)
    - Mr. and Mrs. Michal Hornstein
  7. *Self-Portrait*, c. 1635
    - oil on panel
    - 18.3 x 14 cm (7 3/16 x 5 1/2)
    - Cheltenham Art Gallery and Museums
  8. *An Interior with Young Violinist*, 1637
    - oil on panel
    - 31.1 x 23.7 cm (12 1/4 x 9 5/16)
    - National Gallery of Scotland, Edinburgh

9. *Portrait of a Young Woman*, 1635-1640  
oil on panel  
21.2 x 17.6 cm (8 3/8 x 6 15/16)  
Manchester City Art Galleries
10. *Portrait of a Woman*, c. 1635-1640  
oil on panel  
13.3 x 11.3 cm (5 1/4 x 4 7/16)  
Private collection
11. *Bust of a Man*, c. 1642-1645  
oil on panel  
18.4 x 14.9 cm (7 1/4 x 5 7/8)  
In the Collection of the Corcoran Gallery of Art, Washington, William A. Clark Collection
12. *Portrait of a Man*, c. 1642-1646  
 oil on panel  
 28 x 23.5 cm (11 x 9 1/4)  
 Aurora Art Fund (courtesy Rosenberg & Stiebel)
13. *Portrait of a Woman*, c. 1642-1646  
oil on panel  
28 x 23.5 cm (11 x 9 1/4)  
Aurora Art Fund (courtesy Rosenberg & Stiebel)
14. *Self-Portrait*, c. 1645  
oil on panel  
12.4 x 8.3 cm (4 7/8 x 3 1/4)  
Private Collection
15. *Man with a Pipe*, c. 1645  
 oil on panel  
 19 x 14.7 cm (7 1/2 x 5 13/16)  
 The National Gallery, London
16. *Painter with Pipe and Book*, c. 1645  
 oil on panel  
 48 x 37 cm (18 7/8 x 14 9/16)  
 Rijksmuseum, Amsterdam
17. *Still Life with Hourglass, Pencase, and Print*, 1647  
oil on panel  
24.7 x 17.9 cm (9 3/4 x 7 1/16)  
Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.
18. *Still Life with Book and Purse*, 1647  
oil on panel  
22.9 x 17.8 cm (9 x 7)  
The Armand Hammer Collection, Fisher Gallery, University of Southern California, Los Angeles

19. *The Quack*, 1652  
 oil on panel  
● 112 x 83 cm (44 1/8 x 32 11/16)  
■ Museum Boijmans van Beuningen, Rotterdam
20. *Violin Player*, 1653  
oil on panel  
31.7 x 20.3 cm (12 1/2 x 8)  
Princely Collections, Vaduz Castle, Liechtenstein
21. *The Young Mother*, 1658  
 oil on panel  
● 73.5 x 55.5 cm (28 15/16 x 21 7/8)  
■ Royal Cabinet of Paintings Mauritshuis, The Hague
22. *Young Woman in a Black Veil*, c. 1660  
oil on panel  
14.5 x 11.7 cm (5 11/16 x 4 5/8)  
The National Gallery, London
23. *The Wine Cellar*, c. 1660  
oil on panel  
30.5 x 25.4 cm (12 x 10)  
Private collection, Switzerland
24. *Woman Asleep*, c. 1660-1665  
oil on panel  
30 x 21.5 cm (11 13/16 x 8 7/16)  
Private collection, Switzerland
25. *Old Woman with Jug at a Window*, c. 1660-1665  
 oil on panel  
● 28.3 x 22.8 cm (11 1/8 x 9)  
■ Kunsthistorisches Museum, Gemäldegalerie, Vienna
26. *The Doctor*, c. 1660-1665  
oil on panel  
38 x 30 cm (14 15/16 x 11 13/16)  
Statens Museum for Kunst, Copenhagen
27. *Self-Portrait*, 1663  
 oil on panel  
● 54.7 x 39.4 cm (21 9/16 x 15 1/2)  
■ The Nelson-Atkins Museum of Art, Kansas City, Missouri (Purchase: Nelson Trust) 32-77
28. *The Night School*, before 1665  
oil on panel  
53 x 40.3 cm (20 7/8 x 15 7/8)  
Rijksmuseum, Amsterdam

29. *Self-Portrait*, c. 1665  
oil on panel  
59 x 43.5 cm (23 1/4 x 17 1/8)  
Private collection, Boston
30. *Woman at the Clavichord*, c. 1665  
 oil on panel  
● 37.7 x 29.8 cm (14 13/16 x 11 3/4)  
■ Trustees of Dulwich Picture Gallery, London
31. *Astronomer by Candlelight*, c. 1665  
 oil on panel  
● 32 x 21.2 cm (12 5/8 x 8 3/8)  
■ The J. Paul Getty Museum, Los Angeles
32. *Lady at Her Toilet*, 1667  
 oil on panel  
● 75.5 x 58 cm (29 3/4 x 22 13/16)  
■ Museum Boijmans van Beuningen, Rotterdam
33. *Hermit Praying*, 1670  
oil on panel  
33.6 x 27 cm (13 1/4 x 10 5/8)  
The Minneapolis Institute of Arts, The William Hood Dunwoody Fund
34. *The Hermit*, 1670  
oil on panel  
46 x 34.5 cm (18 1/8 x 13 5/8)  
National Gallery of Art, Washington, Timken Collection
35. *The Grocery Shop*, 1672  
oil on panel  
48.8 x 35 cm (19 3/16 x 13 3/4)  
Lent by Her Majesty Queen Elizabeth II



Shell Oil Company  
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Chairman  
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Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is pleased to make possible *Gerrit Dou (1613-1675): Master Painter in the Age of Rembrandt*, the third exhibition in the National Gallery of Art's Dutch Cabinet Series.

*Gerrit Dou* and the entire Dutch Cabinet Series continue in the tradition of exhibitions organized by the National Gallery, whose unrelenting pursuit of excellence has made it one of America's finest cultural treasures and unquestionably one of the great art museums in the world. Its scholarly and diverse exhibitions have garnered critical and public acclaim and have helped earn our country's capital city its international reputation as a major cultural center.

Shell is very proud of its long history of support for culture and the arts. The National Gallery's contributions to this country's cultural environment and quality of life are as significant as they are beautiful.

Please join with us in experiencing the first international exhibition ever devoted to Gerrit Dou, Rembrandt's first pupil and one of the most highly esteemed Dutch painters of the seventeenth century. Enjoy this fascinating exhibition and the compelling stories it tells of Dutch life during that period.

S.L. Miller