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NATIONAL GALLERY OF ART REINSTALLS DUTCH AND FLEMISH GALLERIES AND ANNOUNCES UPCOMING DUTCH EXHIBITIONS IN 2005 AND 2006

Washington, DC--The National Gallery of Art, Washington, has reopened its renowned Dutch and Flemish Galleries and will showcase several exhibitions of Dutch art in 2005 and 2006. Two years ago the Dutch and Flemish Galleries were closed as part of an ongoing facilities renovation project.

Dutch and Flemish Art in the Permanent Collection

The Gallery's collection of Dutch and Flemish 17th-century paintings includes masterpieces from some of the foremost artists of the period, including 23 paintings by Rembrandt and his school, seven portraits by Frans Hals, four paintings by and attributed to Johannes Vermeer, 18 paintings by Anthony van Dyck, and nine works by Peter Paul Rubens and his workshop. Several works have been restored, and others recently acquired, including *The Interior of the Oude Kerk* (c. 1660) by Emmanuel de Witte, and *Still Life with Swan and Game before a Country Estate Garden* (c. 1685) by celebrated Dutch game painter Jan Weenix (1642-1719). The Dutch Cabinet Galleries, which opened in 1995, provide intimate spaces similar in scale to cabinet galleries found in the homes of 17th-century Dutch collectors. These rooms are adjacent to the expansive interiors of the Dutch and Flemish galleries on the main floor of the West Building.

Gerard ter Borch

November 7, 2004-January 30, 2005

Gerard ter Borch, one of the finest of all Dutch 17th-century painters, is shown in his full

splendor in this magnificent exhibition, the first ever devoted to his work in the United States. **Gerard ter Borch** presents over 50 of the artist's exquisite portraits and genre scenes from public and private collections in the United States and Europe. On view at the National Gallery of Art, West Building, from November 7, 2004, through January 30, 2005, **Gerard ter Borch** will travel to the Detroit Institute of Arts, where it will be on view from February 27 through May 22, 2005. A small selection of paintings from the exhibition will be shown at the Rijksmuseum, Amsterdam, from June 9 through September 4, 2005.

The paintings of Gerard ter Borch (1617-1681) are remarkably varied, and the selection in this exhibition represents each aspect of his career, from his striking early picture of a lonely soldier on horseback from the 1630s, to his masterful depiction of the delegates signing the Treaty of Münster in 1648, to his mid-career representations of women engaged in domestic activities, and to the refined portraits of Dutch burghers that brought him prosperity throughout his professional life.

Gerard ter Borch is accompanied by the first major English-language publication on the artist, which will be a significant contribution to the study of 17th-century Dutch painting.

The exhibition was organized by the American Federation of Arts, New York, and the National Gallery of Art, Washington.

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

Rembrandt's Late Religious Portraits

January 30-May 1, 2005

The exhibition offers a unique opportunity to explore one of the most fascinating aspects of Rembrandt van Rijn's (1606-1669) artistic career, his brooding and pensive religious portraits painted in the late 1650s and early 1660s. Created during a time of personal turmoil, this group of works by Rembrandt has never before been shown together. The exhibition will bring together 17 of the powerfully evocative half-length images of religious figures.

Many of these dramatic portraits depict apostles and evangelists, but among these works are also representations of Christ, the Virgin, and unidentified saints and monks. The men and women in these powerful images peer out of the dark recesses of dimly lit interiors, burdened by the weight of their spiritual and emotional concerns. This relatively large number of religious portraits has given rise to a variety of interpretations, and their existence as a group has yet to be satisfactorily explained. Their juxtaposition in the exhibition will raise questions about their relationship to one another, and, in a broader sense, to Rembrandt's life and career.

A selection of prints by Rembrandt will be installed in the Dutch Cabinet Galleries for the duration of this exhibition. The exhibition will be accompanied by a fully illustrated catalogue with essays by several Rembrandt scholars, including exhibition curator Arthur K. Wheelock Jr., curator of northern baroque painting, National Gallery of Art, and travel to the J. Paul Getty Museum, Los Angeles, on view June 7, through August 28, 2005.

The exhibition was organized by the National Gallery of Art, Washington.

The exhibition was organized by the National Gallery of Art, Washington, in association with the J. Paul Getty Museum, Los Angeles.

Generous support for this exhibition at the National Gallery of Art was provided by Mr. and Mrs. Thomas A. Saunders, III.

Jan de Bray and the Classical Tradition

March 13-August 14, 2005

This focus exhibition spotlights works by one of the most important portrait painters in Haarlem in the latter half of the 17th century, Jan de Bray, whose career overlapped that of Frans Hals. De Bray not only painted compelling portraits of his family and friends, but he also depicted Dutch citizens in the guise of antique heroes. This exhibition brings together works of both types and explores the relationship between them. Of particular interest will be the juxtaposition of a double portrait of his parents, *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen* (1664), and *The Banquet of Anthony and Cleopatra* (1669), a large painting in which his parents

assume the role of Anthony and Cleopatra.

After premiering at the Currier Museum of Art, Manchester, New Hampshire, from November 12, 2004, through February 21, 2005, the exhibition will be on view at the National Gallery of Art, from March 13 through August 14, 2005, and The Speed Museum, Louisville, Kentucky, from September 6 through December 4, 2005.

The exhibition is made possible through the generous support of Greg and Candy Fazakerley.

Additional support was provided by the Samuel H. Kress Foundation.

The exhibition has been organized by the National Gallery of Art, Washington, and the Currier Museum of Art, Manchester, New Hampshire.

Pieter Claesz

September 18-December 31, 2005

Pieter Claesz (active 1621-1660), who lived and worked in Haarlem, was one of the most important Dutch still-life painters of the 17th century. This exhibition of about 25 of Claesz' masterpieces from all phases of his career will be presented at the Frans Hals Museum, Haarlem, from November 27, 2004, through April 4, 2005; the Kunsthaus Zurich, from April 21 through August 21, 2005; and the National Gallery of Art, Washington, from September 18 through December 31, 2005. The fully illustrated catalogue will be written by Martina Brunner, who has just completed a monograph on the artist.

In the 1620s Claesz pioneered the development of monochrome tabletop still lifes (the so-called "monochrome *banketje*"), quietly restrained works imbued with an extraordinary sense of naturalism. These works, whose stylistic characteristics parallel those seen in monochrome landscapes developed in Haarlem at the same time, helped usher in this distinctive approach to painting. Claesz transformed the carefully composed but static images made by his predecessors and gave them a life and vitality that resonates even today.

The exhibition is made possible through the generous support of Greg and Candy

Fazakerley.

Amorous Intrigues and Painterly Refinement

The Art of Frans van Mieris

February 26-May 21, 2006

Praised by contemporaries as the most important of all Leiden “fijnschilders” (masters of fine painting), Frans van Mieris (1635-1681) is best known for his innovative interior scenes and elegant portraits. Although Van Mieris painted serious allegories and portraits, most of his works are thoughtful yet lighthearted genre scenes. Quacks, peasants, elegantly dressed ladies, soldiers and pets appear in different combinations, mostly painted on copper, often stressing themes such as love, deceit, vanity, and imitation. Van Mieris’s pictures were widely copied by contemporaries and influenced many fellow painters, including Vermeer. Intimate in scale, the masterpieces rarely measure more than fifteen square inches.

The exhibition will be organized by the National Gallery of Art, Washington, and by the Mauritshuis Royal Cabinet of Paintings, The Hague, where it will be on view October 1, 2005, through January 15, 2006. The works have been selected in consultation with the Van Mieris scholar Otto Naumann, who will also contribute to the catalogue along with other leading scholars.

Related Activities

In the first half of 2005, the National Gallery of Art will feature many programs and activities related to the Dutch exhibitions on view; for more information, visit www.nga.gov.

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General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit www.nga.gov/renovation (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt and on Twitter at twitter.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

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