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National Gallery of Art Acquires Hendrick Ter Brugghen's Remarkable *Bagpipe Player*



Hendrick Ter Brugghen (1588–1629)

Bagpipe Player, 1624

101 x 83 cm (39 3/4 x 32 5/8 in.)

oil on canvas

National Gallery of Art, Paul Mellon Fund and Greg and Candy Fazakerley Fund

Washington, DC—The National Gallery of Art's acquisition of *Bagpipe Player* (1624) by Dutch painter Hendrick ter Brugghen, made possible with substantial support of Gallery donors Greg and Candy Fazakerley, is a historic addition to the Gallery's celebrated collection of Dutch painting. This remarkable work will be installed in the Gallery's Dutch paintings galleries by late spring.

"The Ter Brugghen fills a longstanding gap in our world-renowned collection of Dutch painting. Now we have an outstanding work from the Utrecht Caravaggisti, among the most important and distinctive stylistic artistic groups in The Netherlands in the 17th century," said Earl A. Powell III, director, National Gallery of Art. "This is one of Ter Brugghen's most appealing paintings and we are very grateful to longtime Gallery supporters Greg and Candy Fazakerley, who helped us acquire this masterpiece."

The Artist

Hendrick ter Brugghen (1588-1629) is the most important of the Utrecht Caravaggisti, artists who traveled to Rome in the early decades of the 17th century, and who returned to Utrecht having embraced the radical stylistic and thematic ideas of Caravaggio. Ter Brugghen, who painted biblical and mythological scenes as well as genre paintings, often with figures playing musical instruments, is renowned for the boldness of his images and for the subtle tonalities with which he modeled his forms. His broad style, markedly different from the detailed realism of most Dutch painting of his day, allowed him to create a great sense of dignity and grandeur in his figures. Peter Paul Rubens admired these qualities when he visited Ter Brugghen in Utrecht in 1627 and decreed that Ter Brugghen was the only "real painter" he had met in the Netherlands.

The Painting

Ter Brugghen's religious and genre scenes resonated with Dutch artists, and his influence was widely felt in Utrecht and beyond. In the Gallery's recent exhibition, *Jan Lievens: A Dutch Master Rediscovered*, which is now on view at the Milwaukee Art Museum through April 26, 2009, visitors can see that this Leiden artist learned much from Ter Brugghen, and even adapted a profile image of a musician similar to the *Bagpipe Player* in one of his paintings from the 1620s.

The way Ter Brugghen imparts a sense of dignity to his figures is particularly evident in this famous painting, even though the bag-pipes played by the man were associated with the lower class. The silhouetted profile of the figure, his larger-than-life scale, and the broad patterns created by his instrument and clothing are all important components that make this such a powerful and memorable image.

Bagpipe Player—recently restituted to the heirs of Dr. Herbert von Klemperer by the

Wallraf-Richartz-Museum in Cologne, Germany—was recently sold through auction by Sotheby's in New York and was later purchased by the National Gallery of Art.

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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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