



PIETER DE HOOCH IN DELFT

FROM THE SHADOW OF VERMEER

MUSEUM
PRINSENHOF
DELFT

PRESS RELEASE
Delft, 12-07-2019

MASTER OF PERSPECTIVE AND OF EVERYDAY LIFE

PIETER DE HOOCH RETURNS TO DELFT FOR ONE TIME ONLY

'IN DELFT, HE WAS A GIANT AMONG GIANTS' (ABRAHAM BREDIUS)

From 11 October 2019 through 16 February 2020, the first retrospective exhibition in the Netherlands of the work of the famous 17th-century painter Pieter de Hooch will be on in the Museum Prinsenhof Delft. Entitled *Pieter de Hooch in Delft: From the shadow of Vermeer*, the exhibition focuses on the period of the artist's greatest flourishing (ca. 1655-1660), when Delft played a leading role. Masterpieces are coming to Delft from around the world: Gemäldegalerie Staatliche Museen zu Berlin, the National Gallery of Art (Washington), the Kunsthaus (Zürich) and the Royal Collection Trust (from the private collection of HM Queen Elizabeth II), among others, are lending paintings to the museum. Among the works on loan are many famous paintings, such as the exhibition's key work *The Courtyard of a House in Delft* (1658), from the National Gallery in London. With some 30 masterpieces, *Pieter de Hooch in Delft* is the most ambitious exhibition in the history of the Museum Prinsenhof Delft. It was made possible by the Turing Award 2017.



Pieter de Hooch
Cardplayers in a sunlit Room, 1658
Royal Collection Trust/
© Her Majesty Queen Elizabeth II 2019

MASTER OF PERSPECTIVE

De Hooch was a versatile artist: he began his career with 'kortegeerdjes', or scenes of soldiers and inns, and evolved in Delft into a painter of courtyards, domestic interiors and occasional family portraits. In October, the most beautiful courtyards and interiors of his Delft period will return to the historic city where he painted them nearly 400 years ago. No other painter of the Dutch Golden Age was able to create such depth in his paintings. In his works, one space often opens onto another, and then another. His interiors and exteriors appear to be perfectly reconstructed views through. He is therefore called the 'master of perspective'.

MASTER OF EVERYDAY LIFE

Few 17th-century painters have as decisively determined the image of Dutch respectability and domesticity as Pieter de Hooch. He was able to represent everyday life at its most attractive. His paintings have determined our image of bourgeois life in Holland in the 17th century. De Hooch was a proper innovator. He introduced a subject in his paintings never before painted in this way: everyday life in the courtyards behind Delft homes, often with women busy with household activities. Besides this, children play a prominent role in many of his paintings. In 1658, this oeuvre reached its peak and he painted his most atmospheric, intimate interior scenes. With warm colours, views through (a door is always open someplace) and a natural play of light, De Hooch was able to conjure an atmosphere second to none. In the relatively brief period when he worked in Delft (ca. 1652-1660), De Hooch made his most beautiful paintings.

SIX PAINTINGS ON LOAN FROM PRIVATE COLLECTIONS ABROAD

The exhibition includes six wonderful paintings from famous private collections. Two extraordinary works on loan from the *Royal Collection Trust* are coming to Delft, including the masterpiece *Cardplayers in a sunlit Room*, from 1658. The exhibition also includes a beautiful view of Delft from the famous Rothschild Collection (Waddeston) (*A Woman and Child in a Bleaching Ground*, 1657-1659), a masterpiece from the Bute Collection not seen in the Netherlands since 1935 and an important work from De Hooch's Amsterdam period (The Kremer Collection; *Man reading a letter to a woman*, circa 1670-1674).

RESEARCH ON PIETER DE HOOCH'S OEUVRE

Preceding the exhibition, a range of research projects has been in progress since 2017: art-historical research and research on materials and techniques, research into topographical aspects of Pieter de Hooch's oeuvre, archival research and research into the history of the appreciation of De Hooch's work. De Hooch's ability to treat perspective so brilliantly has been extensively investigated by research into materials and techniques. In this effort, the Museum Prinsenhof Delft is cooperating closely with the Rijksmuseum, the Delft University of Technology, an archival historian and an architectural historian. The results of these various lines of research will be presented in the exhibition and described in the catalogue accompanying the exhibition.

DE HOOCH AND VERMEER

After Johannes Vermeer, Pieter de Hooch is regarded internationally as the most famous Delft master of the 17th century. During the intervening centuries, paintings by each of these masters have been attributed more than once to the other master. Vermeer, too, was fascinated by the incidence of light and perspective in interior spaces.

The courtyards of De Hooch represented an important source of inspiration for Vermeer. While at the beginning of the 19th century, De Hooch was held in higher regard as a painter than Vermeer, this changed in the late 19th century and the fame of the latter began to surpass that of the former.

EXHIBITION

The exhibition design is by Bureau Caspar Conijn. In the exhibition, visitors' attention is devoted to the research by means of a specially designed 'multimedia research table'.

Online ticket sales will begin in August 2019 at pieterdehoochindelft.com. While the exhibition is on, a surcharge of €5.00 will be added to the usual admission fee and includes an audio tour. Tickets for the exhibition will be issued for specific time slots, at thirty-minute intervals. The exhibition catalogue is published by WBOOKS, at €24.95 (paperback) and is available in Dutch and in English.

NATIONAL EXHIBITION PRICE

In 2017, the Museum Prinsenhof Delft received the Turing Foundation Art Award I for the best Dutch museum exhibition plan for 2019-2020. The Turing Foundation is the main benefactor of the exhibition.

BENEFICIARIES

The exhibition *Pieter de Hooch in Delft* is further made possible with support from the Municipality of Delft, the Dutch Government (an indemnity grant has been provided by the Cultural Heritage Agency of the Netherlands on behalf of the Minister of Education, Culture and Science), Mondriaan Fonds, Fonds 21, Fonds 1818, Rabobank, Prins Bernhard Cultuurfonds, Stichting Zabawas, DSM, De Laatste Eer, Best Western Museumhotels Delft, the Friends of Museum Prinsenhof Delft, Werkse!, Members of the Williams College Class of 1965, AAmc Adviseurs, Gravin van Bylandt Stichting, Frans Mortelmans Stichting, Stichting Dorodarte, dr. Hendrik Mullerfonds, Stichting voor Hulp aan Delftse Jongeren, mr. Th.J.H. Dröge notaris BV and Mecanoo Architecten.

ABOUT THE MUSEUM PRINSENHOF DELFT

The Museum Prinsenhof Delft tells the story of five centuries of Dutch history on the basis of three icons: William the Silent, Delft Masters and delftware.

The Museum Prinsenhof Delft was the scene of one of the most important events in Dutch history: the murder of William the Silent, as 'Father of the Nation' and the ancestor of King Willem-Alexander, on 10 July 1584. Discover in the museum about Delft's significance in the development of the Netherlands.

REMBRANDT AND THE DUTCH GOLDEN AGE

2019 will be the 350th anniversary of the death of Rembrandt van Rijn (1606-1669). Reason to honour the artist and devote extra attention to his work, his contemporaries and the 17th century. These subjects come together in the year commemorating *Rembrandt and the Dutch Golden Age*, with many exhibitions and activities throughout the country. In 2019, NBTC Holland Marketing, the Fries Museum, the Mauritshuis, Museum het Rembrandthuis, the Rijksmuseum, Museum De Lakenhal, Museum Prinsenhof Delft, The National Maritime Museum, the Municipal Archive Amsterdam and the Jewish Cultural Quarter will work together with cities including Middelburg, Leiden, Dordrecht, Haarlem, Enkhuizen, Hoorn, Delft and Amsterdam under the title *Rembrandt and the Dutch Golden Age*. For an overview of all activities and partners, see: www.rembrandt-2019.com.

DELFT & THE GOLDEN AGE

In 2019, Delft will 'turn to gold' with a year of cultural events on aspects of the 17th-century Delft Golden Age in today's Delft. 'Delft & the Golden Age' is part of the year commemorating 'Rembrandt and the Dutch Golden Age' in the Netherlands. The year of commemoration in Delft begins in January with the exhibition *Glorious Delft Blue* at Royal Delft. The exhibition *Pieter de Hooch in Delft: From the shadow of Vermeer* will be the highlight of the Delft commemoration. For more information, see: delft.com

PRESS INFORMATION

http://bit.ly/PieterdeHooch_press

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