

April 8 ,2008

VERMEER and THE DELFT STYLE

Commemorating the 150th Anniversary of the Conclusion of the Treaty of Amity and Commerce with the United States, the Netherlands, the United Kingdom and France

August 2 (Sat) December 14 (Sun) , 2008

Tokyo Metropolitan Art Museum (in Ueno-koen)



The Japanese first
public exhibition

Johannes Vermeer "A Young Woman Seated at the Virginals"
Private Collection

The master Vermeer expresses the light that illuminates the happiness in your heart. Johannes Vermeer is acknowledged as one of the most brilliant painters in the western art history, and also as a mysterious figure that only left some thirty paintings. 350 years after his death, he comes into limelight again.

The present exhibition features the paintings by Johannes Vermeer, which are particularly appreciated for their original expression of light and smart touch. Also exhibited are the paintings by the great masters in Delft, who lived in the same age with Vermeer, namely Carel Fabritius, Pieter de Hooch and so forth.

There has been no occasion, where the masterpieces of this extent come together in the one exhibition hosted in Japan. This would probably be the first and last exhibition, where these masterpieces captivate your heart.

Exhibition Overview

Title: Vermeer and the Delft Style
 Commemorating the 150th Anniversary of the Conclusion of the Treaty of Amity and Commerce with the United States, the Netherlands, the United Kingdom and France

Venue: Tokyo Metropolitan Art Museum (in Ueno-koen)
 8-36 Ueno-koen, Taito-ku, Tokyo, Japan 110-0007
 TEL: 03-3823-6921 <http://www.tobikan.jp/>

Period: August 2 (Sat) - December 14 (Sun), 2008
 Closed on Mondays (except for National Holidays on Monday, in which case the museum is open on the holiday and closed on the following Tuesday instead) 9:00 - 17:00, Fridays until 20:00 (last entry 30 minutes before closing)

Organized by: Tokyo Metropolitan Art Museum,
 TBS, The Asahi Shimbun



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Special Thanks for:
 Tokyo University of the Arts

Supervisor: Dr. Peter C. Sutton Director of Bruce Museum (U.S.A.)
 Dr. Jeroen Giltaij Chief Curator of Museum Boijmas van Beuningen (The Netherland)

Planning: Hata Stichting & Foundation

Admission: (Including Tax)

	Daily	Advance purchase	Group purchase
Adults	1600yen	1400 yen	1300 yen
University Students	1300 yen	1100 yen	1000 yen
High school Students	800 yen	600 yen	500 yen
Over 65 years old	900 yen	700 yen	600 yen

*Group is defined as 20 or more persons.
 *Junior high school students and under: Free
 *Persons with a disability are allowed free entry with one companion. Valid identification requested upon entry.
 *Free admission for those 65 years old or older on August 20, September 17, October 15 and November 19.
 *Adults accompanied by children under 18 years old shall be admitted for half price on the third weekend every month (Tokyo residents only).
 *Elementary school, junior high school, and high school (in Tokyo) students and their teacher or supervisor may enter / participate at no charge as long as attendance is part of an official school field trip and approval is obtained in advance.

General information by telephone:
 The Exhibition Dial (TBS) TEL 0570-060-060 (Japar)
Official website: TBS <http://www.tbs.co.jp/vermeer/>
 The Asahi Shimbun <http://www.asahi.com/vermeer/>



For Vermeer and the Delft Style

Dr. Peter C. Sutton, Director of Bruce Museum

This show explores the ravishing beauty of Vermeer's art and places it in the context of the distinctive style that originated in Delft in the middle of the 17th century. It investigates a great enigma of art history; prior to ca.1650 Delft had been a sleepy and conservative city, the site of important political events and a viable though scarcely thriving commercial center. Most of its painters were minor, provincial, even derivative masters. However quite suddenly there emerged a group of innovative painters who explored the expressive use of space, natural light and perspective, creating images of unprecedented naturalism and illusion. The show investigates the origins of these ideas, highlights its principle players, and showcases many of the most important paintings created by Delft painters.

"The Delft style" initially appeared in the works of the architectural painters, Gerard Houckgeest and Emanuel de Witte, who were the first to paint actual Delft church interiors with sophisticated perspectives. The Rembrandt pupil Carel Fabritius, arrived in Delft shortly before 1650 and quickly established a reputation as a master of perspective. His tiny "*View in Delft*" of 1652 is a highlight of the show and the only surviving work to demonstrate the artist's expertise in perspective. Scarcely twelve paintings by Fabritius have survived because much of his production presumably was lost in an explosion that destroyed nearly a quarter of Delft, taking the artist's life in 1654, but this show includes four paintings by the rare master, including his Self Portrait.

Fabritius has often been assumed to have been Vermeer's teacher, however there were other masters in Delft who could have introduced him to the new ideas. By the late 1650s, Pieter de Hooch had begun executing genre paintings, or scenes of everyday life, in highly naturalistic, geometrically ordered interiors and courtyards, often featuring a silvery light and views leading from one space to another. His rarely viewed "*Paying the Hostess*", beautifully illustrates his expressive organization of space and contra-jour illumination.

The great Vermeer's development is followed from his early history paintings, like "*Christ in the House of Mary and Martha*" and "*Diana and Her Companions*", to his first experiments in the Delft style in orderly, light-filled genre scenes such as in "*The Girl with a Wine Glass*", to his classic images of a single female figures illuminated in the quiet corner of a room. In addition, one of the only two surviving cityscapes by Vermeer, "*The Little Street*", will be for the first time exhibited in Japan.

The show also introduces a the group of genre painters (including Esaias Boursse, Jacobus Vrel, and Cornelis de Man), who shared with De Hooch and Vermeer an interest in the expressive manipulation of geometric space and light.

As quickly as the Delft style arose it disappeared. Many artists departed for more promising markets, usually Amsterdam, indeed by the time Vermeer died in 1675 the city had reverted to its status as an artistic backwater. But for a brief quarter century the Delft School style shone luminously, leaving a legacy that we still marvel at and celebrate more than 350 years later.

Artists , Works of Explain

Johannes Vermeer (1632-1675)

Today Johannes Vermeer is one of the most celebrated Dutch painters of the seventeenth century. For centuries, however, he remained an obscure figure. His few pictures - only 36 are known - were attributed to other artists. It was only in the 1870s that he was rediscovered and his works heralded as genuine Vermeer. Little is known about the artist's life. He was born in 1632, the son of a silk worker with a taste for buying and selling art. Vermeer himself was also active in the art trade. He lived and worked in Delft all his life. Not much is known about Vermeer's apprenticeship as an artist either. He may have been taught by the painter Carel Fabritius of Delft. In 1653 he enrolled at the local artists guild.

Barely 36 works are known to have been painted by Vermeer. His early paintings - mainly history pieces - reveal the influence of the Utrecht Caravaggists. In his later works, however, he produced meticulously constructed interiors with just one or two figures - usually women. These are intimate genre paintings in which the principal figure is invariably engaged in some everyday activity: one is reading a letter, another is fastening a collar about her neck, yet another is pouring out milk. Often the light enters Vermeer's paintings from a window. He was a master at depicting the way light illuminates objects and in the rendering of materials.

1. Johannes Vermeer *The Little Street*

ca. 1658-1660 Oil on canvas 53.5 × 43.5 cm

Rijksmuseum, Amsterdam ©Rijksmuseum, Amsterdam

Alongside Mauritshuis's "*View in Delft*", "*The Little Street*" is one of the rare cityscape produced by Vermeer. This painting can be identified in the list of Dissius collection, and has always been reputed for its quality. Around 1819, J. Murray commented on this painting "a view from a street, there is an old woman, seated at the open door, working. Over the corridor, another woman is washing a sink. Everything is depicted with the sincerity and brilliance unique to this painter". Having undergone various vicissitudes, this painting was donated to Rijksmuseum by H.W.A. Deterding in 1921.



X-rays indicate that the red shutter was painted over the white wash, as if the painter initially conceived it as open, but then decided to extend it so that it rests against the wall, thus emphasizing the flat plane of the building's façade.

The building depicted in the painting is now accepted as older than 16th century, although the location of the building is unknown and debates on this topic is still continued without a conclusive evidence.

2. Johannes Vermeer *Diana and Her Companions*

ca. 1655-1656 Oil on canvas 97.8 × 104.6cm

Royal Cabinet of Paintings Mauritshuis, The Hague

©Koninklijk Kabinet van Schilderijen Het Mauritshuis

"*Diana and her Companion*" is the only mythological painting by Vermeer. The motif of this painting is rather rare: the Greek goddess, Diana, is having a rest with her companions.

The goddess Diana, identified only by the crescent moon on her diadem, is seated on a rock at the edge of a forest with her nymph companions. None of her attributes as a huntress, neither her bow and quiver of arrows nor the dead game with which she is often depicted, are included in this restrained and understated painting. The mood is unusually somber and contemplative.



The mood is unusually somber and contemplative. With its beautiful contrast of colors and lights, "*Diana and her Companions*" is an important painting in examining the development of Vermeer's artistry.

3. Johannes Vermeer *The Girl with the Wineglass*

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ca. 1659-1660 Oil on canvas 77.5 × 66.7 cm

Herzog Anton Ulrich-Museum, Braunschweig

©Herzog Anton Ulrich-Museum, Braunschweig, Kunstmuseum des Landes Niedersachsen



This painting was originally included in the Dissius Collection, and was bought by Duke Anton Ulrich at the auction in 1696. Although the painting was once looted by Napoleon I in 1807, it has been fortunately returned to Braunschweig in 1815. However, Jan Fesse wrote in 1900 “the restorer from Berlin, Hauser, treated this painting badly”. But fortunately enough, despite the damage on the layer of varnish, the details beneath it are perfectly preserved.

The beautiful family emblem on the window is the same one depicted in “*The Glass of Wine*” in Berlin. De Mirimonde interpreted the lady as the personification of “sophistry” with wriggling snakes. However, R Klessman rightly pointed out that a woman holding a rein is traditionally interpreted as “chastity”, and suggested that the painting was intended as a lesson towards the flirtatious affair in the scene.

4. Johannes Vermeer

Woman with a Lute

ca. 1664 Oil on canvas 51.4 × 45.7 cm

The Metropolitan Museum of Art,

Bequest of Collis P. Huntington

©The Metropolitan Museum of Art,

Bequest of Collis P. Huntington, 1900 (25.110.24)

Photo ©1995 The Metropolitan Museum of Art

Although this painting is now known as “*a Woman tuning a Lute*”, it was believed that the woman was playing a guitar when the auction of Philippus van der Schley and Daniel du Pré in 1817 was held. De Mirimonde pointed that the woman is not playing a musical instrument but tuning it. After purchased by Collis P. Huntington in England, the painting was donated to the Metropolitan Museum of Art in 1897 together with all the other collections of his. In 1925, the ownership was formally transferred to the museum.



5. Johannes Vermeer *Christ in the House of Martha and Mary*

ca. 1655 Oil on canvas, 160 × 142 cm
National Gallery of Scotland, Edinburgh
©National Gallery of Scotland

The Japanese first
public exhibition



Executed in the early stage of Vermeer's oeuvre, this painting casts some insights upon Vermeer's interest in his youth and whereabouts of his apprenticeship. The broad painterly technique and layouts suggests Vermeer's linkage to Utrecht School. The provenance of this picture begins with the inventory of National Galleries of Scotland, "a furniture seller purchased this painting from a family in Bristol for 8 pounds or 81 santims". Later, this painting was exhibited at the exhibition held by Forbes and Paterson in London, 1901. In the same year, this painting was attributed to Vermeer. At the time, the owner of this painting was W.A. Coats, the castellan of Skelmorlie Castle. His two sons donated this painting to the National Gallery of Scotland in memory of their father.

Many traces of revisions indicate that the right index finger, side face and ear of Christ as well as the position of the right sleeve of Martha have been revised. The oriental mat on the table looks similar to the one in "*Girl Asleep*". Vermeer might have owned this mat, and depicted it on these paintings with different colors.

6. Johannes Vermeer *The Art of Painting*

ca. 1666-1668 Oil on canvas 120 × 100 cm

Kunsthistorisches Museum, Vienna

©Kunsthistorisches Museum, Vienna

In 1676, Vermeer's widow, Catherina Bolnes, was forced to transfer the ownership of the painting "*The Art of Painting*" to her mother. Vermeer kept this painting in his possession for some 10 years until his death, and his widow went to great lengths not to sell the picture. Later, Count Johann Rudolf Czernin purchased this painting for 50 guilders in 1813 as a work by Pieter de Hooch, and kept it in his collection house in Vienna. However, during the World War II the painting was sold to Adolf Hitler.



After the war, the Kunsthistorisches Museum in Vienna purchased the painting in 1946. In many regards *The Art of Painting* was a highpoint in Vermeer's career, his most important and intriguing painting. His model in blue drapery and wearing a laurel wreath stands at the back of the room holding a large book and trumpet. The woman is dressed as Clio, the Muse of History. Clio's laurel denotes honor, glory and eternal life, her trumpet announces fame, and the large volume that she holds, perhaps a volume of Thucydides, symbolizes history.

Curiously, in the map behind the model was depicted the Nederland as in the state before being disassembled in the northern 7 states and the southern states for the Dutch war of independence. The two eagles on the chandelier are the symbol of the Hapsburg family that ruled the Nederland before its disintegration. A crease was depicted in the center of the map, where is also the symbolic demarcation between Catholic and Protestant, though it is unknown if the crease was depicted intentionally.

The artist in this painting wears the same attire as the one worn by the man depicted in the left side of "*The Procuress*". For this reason, the artist is considered as Vermeer himself.

7. Johannes Vermeer *A Young Woman Seated at the Virginals*

ca. 1670 Oil on canvas 25.2 × 20 cm

Private Collection

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This charming little painting is the last Vermeer in private hands. It depicts a young woman in a yellow woolen shawl and white satin dress viewed three-quarter length and seated at the virginals on a chair with blue velvet upholstery. For many years this painting was relatively little known and inaccessible to all but a few scholars.

The scientific studies proved that the painting's materials and techniques are entirely consistent with Vermeer's known working methods. The relatively rough canvas so closely resembles that of *the Lacemaker* in thread count and weave that the two supports probably were cut from the same bolt of cloth. The make up of the ground is also consistent with Vermeer's personal practices, and the pigments that were detected – lead-tin yellow, green earth, and especially expensive ultramarine (lapis lazuli), which appears virtually exclusively in Vermeer's works and which is the source of his deeply saturated blues– offer strong support for the attribution.

Carel Fabritius (1622-1654)

The name Fabritius comes from the Latin 'faber', craftsman. This self-selected name suggests that Fabritius may have begun his career as a carpenter. He learned to paint too, probably from his father, a teacher in Beemster. In 1641 Fabritius became a pupil and assistant at Rembrandt's studio in Amsterdam. He stayed for a few years. From 1645 Fabritius was active as a master painter in his own right, first in Beemster and after 1650 in Delft. He died there in 1654, one of the victims of the gunpowder explosion that devastated a quarter of the city. Fabritius was one of Rembrandt's most promising pupils. He painted portraits and developed the art of trompe-l'oeil painting.

8. Carel Fabritius *View in Delft*

ca.1652 Oil on canvas 15.4 × 31.6 cm

The National Gallery, London, presented by The Art Fund, 1922

©The National Gallery, London. Presented by The Art Fund, 1922



This is the only surviving painting by Carel Fabritius to support his fame as a practitioner of illusionistic perspective. The scene presumably depicts a musical instrument seller with his wares arrayed before him on the corner of the Oude Langendijk canal, now filled in, and the Oosteinde looking northwest toward the Nieuwe Kerk, which appears in the center, while the Delft Town Hall appears in the distance on the left. On the right is a view over the Bloetbrug to the houses of the Vrouwenrecht canal, also now filled in. The church added a new steeple in 1874, but the view, notwithstanding the disappearance of the two canals, otherwise is by and large topographically faithful. However the perspective has been splayed and greatly distorted, which has given rise to much speculation about how this small canvas was originally displayed and viewed. Most authors now agree that it was mounted in a perspective box, although they differ about details of its presentation.

9. Carel Fabritius *Portrait of Abraham de Potter*

ca. 1649 Oil on canvas 68.5 × 57 cm

Rijksmuseum, Amsterdam

©Rijksmuseum, Amsterdam



This man's name is presented in the upper right-hand corner of the painting. He is Abraham de Potter, a silk sheet salesman from Amsterdam. According to the inscription De Potter was fifty-eight years old at the time Carel Fabritius painted him in 1649, though strangely enough, De Potter's date of birth, 1592, says otherwise. The Fabritius and De Potter families were friends. In 1647, Carel Fabritius borrowed 650 guilders from Abraham's son Jasper. Perhaps Fabritius painted this portrait as a token of his gratitude. He later also paid back the borrowed sum. The painting is not life-size.

Pieter de Hooch (1617-1683 以降)

Pieter de Hooch was born in Rotterdam in 1617, the son of a mason and a midwife. His career as a painter started in Delft. As usual in his day, he had a second string to his bow besides painting: he was an assistant to a linen merchant. De Hooch specialised in decorous interiors with merry companies of people. Views through windows or corridors into other, distant rooms often featured in his work. Like other Dutch genre painters, De Hooch sometimes gave his interiors hidden messages. After moving to Amsterdam in 1661, De Hooch's domestic groups tended to become increasingly elegant and affluent. De Hooch eventually died in Amsterdam's Dolhuis (mental hospital). When this happened is not known for certain.

10. Pieter de Hooch *Woman and Child in an Interior*

ca. 1658 Oil on canvas 65 × 60.5 cm

Rijksmuseum, Amsterdam

©Rijksmuseum, Amsterdam

This painting was traditionally called “*The Pantry*” but this is a type of room with a specialized function that had not yet been developed in mid-17th-century Holland. Notwithstanding the child's long blond hair, dress and gold embroidered bonnet, the trailing sashes and gold buttons indicate that the child is a little boy. This is probably the most famous interior by Pieter de Hooch and was already a popular work in the 18th-century.



11. Pieter de Hooch

A Woman Nursing an Infant and a Child with a Dog

ca. 1658-1660 Oil on canvas 67.8 × 55.6 cm

Fine Arts Museum of San Francisco

©Fine Arts Museums of San Francisco, Gift of the Samuel H. Kress

This is one of De Hooch's purest celebrations of the beauty of motherhood and domesticity. The order and intimacy of the space, the warmth of the tonality, and simple palette (dominated by the primary hues of the of the mother's costume – red, yellow and blue – and punctuated by the black of her cap) perfectly complement the timeless image of the nursing mother, truly a secular Madonna.



Jan van der Heyden (1637-1712)

Van der Heyden was one of the leading 17th-century painters of Dutch cityscapes. He was also fascinated by fire fighting and is still remembered to this day by many as the inventor of the fire hose. As an artist, Jan van der Heyden became famous for his serene, and highly detailed city views. This meticulous specialisation suited his interest in technology. While Van der Heyden's paintings appear realistic, he often manipulated elements to suit his composition. Some of his paintings are pure architectural fantasy.



12. Jan van der Heyden *View of the Oude Delft Canal* *with the Oude Kerk, Delft*

ca. 1660 Oil on panel 55.3 × 70.8 cm

The Detroit Institute of Arts, Founders Society Purchase with Funds from Mr. and Mrs. Edgar B. Whitcomb.

©1997 The Detroit Institute of Arts

The present picture and the closely related view from the museum in Oslo depict fairly accurate views of the archetypical view of Delft, namely the view down the Oude Delft Canal to the Oude Kerk, and suggest that Van der Heyden, even as the preeminent cityscape painter of Amsterdam, could have also played a role in the formation of the legacy of the Delft style.



13. Jan van der Heyden *The Oude Delft Canal and the* *Oude Kerk, Delft*

ca. 1675 Oil on panel 45 × 56.5 cm

The National Museum of Art, Architecture and Design, Oslo

©The National Museum of Art

The Japanese first
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The scene offers an expansive view of the Oude Delft Canal with the Oude Kerk's substantial and sturdy tower rising impressively in the distance. The present image is one of two paintings of the Oude Gracht that Van der Heyden executed from virtually the same point of view, although they probably were separated by about fifteen or more years in execution. An important advancement over the Detroit painting is also the far more sophisticated understanding of aerial perspective and the far subtler understanding of light and shadow.

Related Information

●Special Symposium:

Date: August 2 (Sat.), 2008 14:00-16:00

Panelist:

Peter C. Sutton/Director of Bruce Museum (U.S.A.),etc

Place: Auditorium, Tokyo Metropolitan Art Museum

Capacity:

240 people/Free admission (First come First serve)

Numbered tickets will be distributed, from 13:00, and attendees will be seated in that order. *Further details to follow.

●Film festival:

Date: November 1 (Sat.) November 3 (Mon.), 2008

Place: Auditorium, Tokyo Metropolitan Art Museum

Capacity: Each 240 people *Further details to follow.

Instructions for Publishing about Vermeer and the Delft Style

When you wish to introduce this exhibition in your media, please read carefully the instruction below and fill in necessary information to the attached application form for borrowing a publicity image and fax it to us..

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Inquiry on Press Release and the loan of the images

“Vermeer and the Delft Style Exhibition” PR Office

PR Kombinat Inc. Contact / Kamakura • Inoue • Fujimura

3-7 Koujimachi, Chiyodaku, Tokyo, Japan 102-0083

TEL : 03-3263-5637 FAX : 03-3263-5623 E-mail vermeer2008@prk.co.jp