

# REMBRANDT

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**FOR IMMEDIATE RELEASE**

## EXCEPTIONAL REMBRANDT LOANS COMPLEMENT THE GETTY MUSEUM'S MONUMENTAL REMBRANDT DRAWINGS EXHIBITION

**Seven Rembrandt paintings on view at the Getty Center include  
*Portrait of a Girl Wearing a Gold-Trimmed Cloak* and *Saint Bavo***

LOS ANGELES—In conjunction with the Getty Museum's major international loan exhibition *Drawings by Rembrandt and His Pupils: Telling the Difference*, visitors to the Getty Center will also have the opportunity to experience Rembrandt's artistic genius in the Museum's East Pavilion paintings galleries through a number of special loans that will be on view in conjunction with this special exhibition.

In addition to the Getty's own Rembrandt paintings, *An Old Man in Military Costume*, *The Abduction of Europa*, *Daniel and Cyrus Before the Idol Bel*, and *Saint Bartholomew*, which always reside in these galleries as part of the museum's permanent collection, the Getty will also exhibit several Rembrandt masterpieces on long-term loan, including Rembrandt's *Portrait of a Girl Wearing a Gold-Trimmed Cloak* from a private collection and *Saint Bavo* from the Göteborgs konstmuseum in Sweden.

### *Portrait of a Girl Wearing a Gold-Trimmed Cloak*

The work, which has not been on public view since the 1970s, is on loan from a private collection in New York. The sitter, an unknown woman, is richly dressed in the fanciful costume Rembrandt favored for biblical and mythological paintings. He scratched in the thick, wet paint to create the pleats of the subject's white shirt, and rendered gold embroidery on her black gown with almost an abstract series of daubs. Light from the painting's upper left creates atmosphere behind the sitter and strongly illuminates one side of her rounded face, along with the strand of pearls in her hair and one of her large pearl earrings.

The painting will be on loan to the Getty Museum until early March 2010.



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### **Saint Bavo**

Painted between 1662 and 1665, *Saint Bavo* shows a bearded, middle-aged man who wears a red beret with a white ostrich feather and holds a falcon on his left hand. He stares into the distance with an abstract and vaguely melancholy expression which is characteristic of Rembrandt's approach to the evocative portrayal of religious figures in the later phase of his career. Many of Rembrandt's saints and apostles during this period, such as the Getty's *St. Bartholomew* (1661), include attributes from the medieval Catholic tradition, but are otherwise unrecognizable as holy figures. Although some scholars have disputed the identity of the subject in this painting, a number of attributes, such as the falcon and the plumed hat, support his identification as the medieval Dutch nobleman Bavo who converted to Christianity.



When the painting first arrived at the Getty in October 2008, it was covered with heavy layers of varnish and broad re-paints that partially obscured the artist's descriptive brushwork and details of the saint's costume. Mark Leonard, senior conservator in the Getty Museum's Paintings Conservation Department, spent several months cleaning the painting and removing the old varnish and overpaint, eventually revealing the textured brushwork of the subject's face and clothing and the falcon he holds, as well as making more visible the horse and young page boy that were previously difficult to read in the painting's dark background.

The restoration of the Göteborg Rembrandt was made possible through the generous support of the Getty Museum's Paintings Conservation Council. The painting will be on loan to the Getty Museum until March 2010.

### **Also On view in the Getty's East Pavilion**

Also on loan during *Drawings by Rembrandt and His Pupils: Telling the Difference*, are paintings by several of the artist's contemporaries and pupils, including:

Ferdinand Bol, *The Angel Appearing to Elijah*, about 1643-44, private collection, New York (on loan until September 2010)

In Rembrandt's workshop by 1637 and practicing as an independent master by 1641, it is unknown how long Bol studied with the master, but Rembrandt's influence perpetuated long after he had left the studio and he worked in a Rembrandtesque style throughout the 1640s—becoming one of 17th-century Holland's most successful artists. Like Rembrandt, he specialized in portraits and paintings of biblical, mythological and allegorical subjects, as exemplified in *The Angel Appearing to Elijah*. After the Hebrew prophet Elijah fled into the wilderness, he fell asleep beneath a tree. Here, the angel who has brought the food and water that will sustain Elijah through 40 days in the desert sympathetically observes the aged prophet and gently reaches out to wake him. Bol painted this sensitive interpretation of a popular Old Testament subject shortly after leaving Rembrandt's studio. His palette, textured brushwork and striking light effects deliberately recall Rembrandt's style.

Frans Hals, *Portrait of Conradus Viëtor*, 1644, oil on canvas, private collection, New York (on loan until August 2010)

During the Dutch Golden Age, Rembrandt's preeminence in portrait painting was widely acknowledged. Very few were able to rival his brilliant talent for bringing his sitters to life, but one notable exception was Frans Hals. In his *Portrait of Conradus Viëtor*, Hals captured the vigorous character of his sitter and the essence of his profession with quick, descriptive brushwork. A prolific and critical writer, Conradus Viëtor was a prominent Lutheran preacher in Haarlem. Here he cradles a book, perhaps the Bible or one of his own contentious tracts, in his interlaced hands. His raised thumb suggests he is about to read from it or has just finished. Hals achieved the subtle implication of spontaneity with an economical yet expressive palette of blacks and grays. The contained pose and few details are characteristic of the artist's portrait style in the early 1640s, and serve to create a strong sense of character and somber mood.

These two loans join two works by Frans Hals on loan from the Rijksmuseum, Amsterdam and a Jacob van Loo on loan from a private collection:

Jacob van Loo, *A Young Man Reading*, about 1650, oil on canvas, private collection, New York (on loan until August 2010)

Frans Hals, *Lucas de Clerck*, about 1635, oil on canvas, Rijksmuseum, Amsterdam (on loan until May 2010)

Frans Hals, *Feyna van Steenkiste*, 1635, oil on canvas, Rijksmuseum, Amsterdam (on loan until May 2010)

### **RELATED EXHIBITIONS**

#### ***Drawings by Rembrandt and His Pupils: Telling the Difference***

*December 8, 2009 – February 28, 2010*

Distilling over thirty years of scholarly research, this major international loan exhibition presents an extraordinary opportunity to explore the differences between Rembrandt's drawings and those of over fourteen students and followers. In carefully selected pairings of celebrated drawings by Rembrandt and his pupils, the exhibition outlines these artistic differences and sheds light on the art of drawing in Rembrandt's circle and the vibrant creative life within the master's studio.

#### ***Drawing Life: The Dutch Visual Tradition***

*November 24, 2009 – February 28, 2010*

During the 1600s citizens of the Netherlands witnessed increasing political freedom, religious tolerance, and economic prosperity that resulted in a boom of artistic patronage and art production. In addition to traditional genres of portraiture and biblical narratives, Dutch artists began to portray the landscapes and everyday life of their native land with its bustling cities, rustic countryside, and placid waterways. This exhibition of Dutch drawings from the Getty's collection traces the invention of these new genres, exploring their persistence in the 18th century and their enduring popularity.

***Rembrandt in Southern California***

[www.rembrandtinsocal.org](http://www.rembrandtinsocal.org)

A virtual exhibition of paintings by Rembrandt Harmensz van Rijn (1606–1669), ***Rembrandt in Southern California*** is a dedicated website comprised of 14 paintings that are on view in five Southern California museums. The website is the product of a groundbreaking collaboration between the J. Paul Getty Museum, the Hammer Museum, and the Los Angeles County Museum of Art (LACMA) in Los Angeles; the Norton Simon Museum of Art in Pasadena; and the Timken Museum of Art in San Diego, all working in concert. Unlike the limited duration of the average museum loan exhibition, this collective exhibition continues indefinitely, on view in the "greater museum of Southern California."

**Note to editors: Images available upon request.**

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**The J. Paul Getty Trust** is an international cultural and philanthropic institution devoted to the visual arts that features the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. The J. Paul Getty Trust and Getty programs serve a varied audience from two locations: the Getty Center in Los Angeles and the Getty Villa in Malibu.

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