

**KIMBELL ART MUSEUM PRESENTS *DUTCH ART IN A GLOBAL AGE: MASTERPIECES FROM THE MUSEUM OF FINE ARTS, BOSTON*, NOVEMBER 10, 2024–FEBRUARY 9, 2025**

*Paintings by Rembrandt, Hals, Gerrit Dou, Jacob van Ruisdael, Maria Schalcken, and more, along with prints, maps, and decorative objects, explore how Dutch dominance in international commerce transformed life in the Netherlands and created a flourishing of culture.*

**FOR IMMEDIATE RELEASE**

September 25, 2024

FORT WORTH, TX— The Kimbell Art Museum will present the special exhibition *Dutch Art in a Global Age: Masterpieces from the Museum of Fine Arts, Boston*, November 10, 2024–February 9, 2025. This exhibition brings together paintings by Rembrandt, Frans Hals, Gerrit Dou, Jacob van Ruisdael, Maria Schalcken, and other celebrated artists from the Museum of Fine Arts, Boston’s renowned collection. These are joined by six Dutch paintings from the Kimbell’s collection, along with prints, maps, and stunning decorative objects in silver, porcelain, and more, from the seventeenth and the first half of the eighteenth centuries. Exploring how Dutch dominance in international commerce transformed life in the Netherlands and gave rise to an extraordinary cultural flourishing, the exhibition also benefits from new scholarship that contextualizes seventeenth-century Dutch art within the complexities of its historical context.

“The Museum of Fine Arts, Boston’s collection of Dutch and Flemish masterpieces—and its Center for Netherlandish Art for the study and interpretation of the works—is renowned,” said Eric Lee, director of the Kimbell Art Museum. “We’re grateful to the Boston museum for its generosity in sharing this collection so that audiences can experience its treasures here in Texas.”

The seventeenth century in the Netherlands saw unprecedented artistic production due to a Dutch economy fueled by international trade. Many consider the period to be the first age of globalization. Artists painted still lifes to showcase items procured from around the world—porcelains from Asia, spices and silks from India, and sugar and tobacco from North and South America. Lavish bouquets were painted to showcase imported flowers such as the popular tulip from Turkey. Stirring seascapes depicted ships in port and at sea, visual symbols of the maritime-based trade economy. Dutch cityscapes and landscapes were commissioned as the Netherlands became a cosmopolitan world power, reflecting civic and national pride. The extraordinary art of this period continues to be deeply admired today.

Throughout the exhibition, artworks will be presented through the lens of global exchange. The first section, titled *The World at Home*, opens the exhibition with ostensibly domestic items, many of which have diverse origins. Still-life paintings depict Asian porcelain, American tobacco, Indonesian shells, Turkish tulips, and more. The paintings will be juxtaposed with examples of Chinese porcelain, Dutch Delftware, and silver.

In the second section, titled *The World Beyond*, grand paintings of ships at sea are complemented by maps, prints, and decorative objects that would have been collected from ports around the world. The next section, *Amsterdam as a Cosmopolitan Hub*, shows depictions of the capital city as it emerged as Europe's busiest port and a center for economic and cultural expansion. Next, *The World of Faith* includes paintings and sacred items that demonstrate how religion and religious tolerance continued to be central to daily life in the Netherlands, even as global trade and colonialism developed. *Global Citizens* features painted and printed portraits that tell us who the Dutch were in the seventeenth century—a time when the Netherlands was among the most diverse regions of Europe. Through their dress, their surroundings, and their poses, we learn how the Dutch portrayed individuals from diverse socioeconomic classes, or how they viewed the proper balance between moral ideals and the pursuit and display of material wealth.

Even as they embraced the foreign and the exotic, the Dutch discovered the beauty of their native land, and *Celebrating the Familiar* includes new types of naturalistic landscapes that took inspiration from the flat and watery terrain of the Netherlands. And finally, *Conspicuous Consumption* displays largely fictional scenes of everyday life, often showcasing a range of foreign goods that would suggest their subjects' wealth, interests, or vanities. Decorative arts in this section include paraphernalia for the new rituals of smoking and tea drinking, vessels for storing costly imported sugar, and more.

Throughout the exhibition, in keeping with the theme of a global world, new scholarship will position these magnificent products of Dutch prosperity against its darker side—aspects of which were seldom overtly depicted in the works of art themselves. The harsh realities of poverty, child labor, the exploitative colonization of Asia, Africa, and the Americas, and above all the role of the Netherlands in the transatlantic slave trade were depicted in a benign guise, if at all, but these realities fueled the economy that made the works of art possible.

#### **ORGANIZATION AND CATALOGUE**

*Dutch Art in a Global Age: Masterpieces from the Museum of Fine Arts, Boston* brings together more than 125 works of art including paintings, prints, maps, books, porcelain, and metalwork. Six paintings from the Kimbell collection join artworks from the MFA Boston and its Center for Netherlandish Art.

The exhibition is accompanied by a 224-page, full-color catalogue, conceived by Anna C. Knaap, Assistant Curator of European Paintings at the Museum of Fine Arts, Boston, and Christopher D. M. Atkins, Van Otterloo-Weatherbie Director of the Center for Netherlandish Art. The catalogue includes contributions from an international roster of scholars, including Pepijn Brandon, Professor of Global Economic and Social History at the Vrije Universiteit Amsterdam and Senior Researcher at the International Institute of Social History, the Netherlands; Simona Di Nepi, Charles and Lynn Schusterman Curator of Judaica at the Museum of Fine Arts, Boston; Stephanie S. Dickey, Professor of Art History and Bader Chair in Northern Baroque Art at Queen's University at Kingston, Ontario; Michele L. Frederick, Associate Curator of European Art and Provenance Research at the North Carolina Museum of Art, Raleigh; Hanneke Grootenboer, Professor of Art History at Radboud University in Nijmegen, the Netherlands; Katherine Harper, Curatorial Fellow, Prints and Drawings at the Museum of Fine Arts, Boston; Courtney Leigh Harris, Assistant Curator of European Decorative Arts and Sculpture at the Museum of Fine Arts, Boston; Mary E. Hicks, Assistant Professor of History and the College at the University of Chicago; Rhona MacBeth, Director of Conservation and Scientific Research, Eijk and Rose-Marie van Otterloo Conservator and Head of Paintings Conservation at the Museum of Fine Arts, Boston; Katrina Newbury, Sandra B. Lane Conservator at the Museum of Fine Arts, Boston; Christine Storti, Head of Furniture and Frame Conservation at the Museum of Fine Arts, Boston; Gerri Strickler, Objects Conservator at the Museum of Fine Arts, Boston; Claudia Swan, Mark Steinberg Weil Professor of Art History and Archaeology, Washington University in St. Louis; Jeroen van der Vliet, Head of Collections, Het Scheepvaartmuseum in Amsterdam, the Netherlands; and Benjamin Weiss, Leonard A. Lauder Senior Curator of Visual Culture at the Museum of Fine Arts, Boston.

## SUPPORT

*Dutch Art in a Global Age: Masterpieces from the Museum of Fine Arts, Boston* at the Kimbell is supported in part by Frost, the Texas Commission on the Arts, and the Fort Worth Tourism Public Improvement District. Promotional support for the Kimbell Art Museum and its exhibitions is provided by American Airlines, PaperCity, and NBC 5. Additional support for the Kimbell Art Museum is provided by Arts Fort Worth and the Texas Commission on the Arts.

## VISITOR INFORMATION

Admission to the museum's permanent collection is always free. Admission is half-price all day on Tuesdays and after 5 p.m. on Fridays.

The Kimbell Art Museum is open Tuesdays through Thursdays and Saturdays, 10 a.m.–5 p.m.; Fridays, noon–8 p.m.; Sundays, noon–5 p.m.; closed Mondays, New Year's Day, Juneteenth, July 4, Thanksgiving, and Christmas. For general information, call 817-332-8451.

**ABOUT THE KIMBELL ART MUSEUM**

The Kimbell Art Museum, owned and operated by the Kimbell Art Foundation, is internationally renowned for both its collections and its architecture. The Kimbell's collections range in period from antiquity to the twentieth century and include European masterpieces by artists such as Fra Angelico, Michelangelo, Caravaggio, Bernini, Velázquez, Vigée Le Brun, Monet, Cézanne, Picasso, and Matisse; important collections of Egyptian and classical antiquities; and the art of Asia, Africa, and the Ancient Americas.

The museum's 1972 building, designed by the American architect Louis I. Kahn, is widely regarded as one of the outstanding architectural achievements of the modern era. A second building, designed by Italian architect Renzo Piano, opened in 2013 and now provides space for special exhibitions, dedicated classrooms, and a 289-seat auditorium with excellent acoustics for music. For more information, visit [kimbellart.org](http://kimbellart.org).

**ABOUT THE MUSEUM OF FINE ARTS, BOSTON**

This exhibition is organized by the Museum of Fine Arts, Boston (MFA), where art inspires connections. Showcasing ancient artistry and contemporary masterpieces, the Museum's collection of nearly 500,000 works tells a multifaceted story of the human experience that holds unique meaning for everyone. For more than 50 years, the MFA's traveling exhibition program has partnered with museums and cultural institutions across the globe to share artworks and scholarship. We invite you to experience the MFA in Boston, online at [Museum of Fine Arts Boston](http://Museum of Fine Arts Boston), and around the world.

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**PRESS IMAGES**

[Download the press images here.](#)

**FOR ADDITIONAL INFORMATION**

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