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Love Stories

Art, Passion & Tragedy

17 Sep 2022 – 8 Jan 2023

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Masterpieces of Love Stories exhibition announced

More than a hundred portraits from the National Portrait Gallery, London, are coming to Amsterdam

The sensational exhibition *Love Stories – Art, Passion & Tragedy* comprises some of the most cherished masterpieces from the renowned collection of the National Portrait Gallery in London. The European premiere of this exhibition at the Hermitage Amsterdam will display over a hundred portraits about love in all its forms rarely seen outside the London-based gallery on such a scale. Together they paint a moving picture of how love and desire have influenced portraiture throughout the ages – from the late sixteenth century to the present.

The exhibition is enriched with a selection of Dutch portraits, compiled in collaboration with curators of the Dutch National Portrait Gallery. The exhibition will be on view from Saturday, 17 September 2022, until Sunday, 8 January 2023.

From legendary artists like Ferdinand Bol to famous muses like Naomi Campbell

Love Stories is a unique encounter with high-profile couples such as Oscar Wilde and Lord Alfred Douglas, Connie Palmen and Ischa Meijer, John Lennon and Yoko Ono, David and Victoria Beckham, Prince Charles and Princess Diana, and Johan Crujff and Danny Coster. Visitors come face-to-face with some of the most famous muses in history, from Ellen Terry to Audrey Hepburn and from Mathilde Willink to Naomi Campbell. The portraits in the exhibition range from sixteenth-century paintings to contemporary photography, made by legendary artists like Anthony van Dyck (1599 – 1641), Ferdinand Bol (1616 – 1680), Angelica Kauffmann (1741 – 1807), Carel Willink (1900 – 1983), Lee Miller (1907 – 1977), David Hockney (1937) and Koos Breukel (1962).



Love Stories – Art, Passion & Tragedy is a collaboration between the National Portrait Gallery, London, the Hermitage Amsterdam and the Dutch National Portrait Gallery. *Love Stories* will re-open the exhibition season at the Hermitage Amsterdam as part of a series of international collaborations.

Themes of the greatest love stories

For the first time, an exhibition will argue that ideas of love and desire have been critical to the development of portraiture since the genre's emergence in sixteenth-century England. *Love Stories* also explores the role that portraits have played in encouraging, sustaining and remembering love, whether as love tokens, marriage portraits or objects that defy the loss of a loved one. At the heart of the exhibition are a series of real-life love stories that explore love in all its forms, presented through universal and relatable themes, from romantic love, obsession and infatuation to tragedy and loss.

The first theme, ***The muse***, highlights the relationship between portraiture, love and desire, demonstrating how the classical concept of the muse has changed over time. Among many others, the tragic love story of the duchess Barbara Palmer, mistress to King Charles II of England, will be told here. The second theme concerns ***Creative couples***. Romantic relationships within the worlds of art and literature have a long history and this section of the exhibition will show how the dialogue between creative couples has pushed their work to new heights of imagination and creativity, from the famous photographer Lee Miller to literary greats like John Keats and Lord Byron. Another theme of the exhibition examines ***Portraying partnership***, which shows how portraiture has brokered, influenced and

recorded marriage and other forms of long-term commitment. A selection of wedding portraits is showcased here, from high-society weddings to historical moments in the history of love, like the world's first same-sex civil marriage that took place in Amsterdam (2001). Another theme is ***Love against the odds***, featuring tales of scandalous and tragic love, examples of which in the exhibition include famously controversial couples like Wallis, Duchess of Windsor, and Prince Edward (Duke of Windsor, King Edward VIII) and celebrated writers like Oscar Wilde.

Love and the lens covers famous celebrity love stories, such as the well-publicized love affair of Laurence Olivier and Vivien Leigh. Some of these featured press photos were published all over the country in no time published, like the engagement portrait of Prince Charles and Lady Diana Spencer. The theme ***Just love*** celebrates the freedom of love and expression. Here we see portraits of extraordinary pride and love, from queer couple Thorn de Vries and Mandy Woelkens to drag queen Hellun Zelluf.

Dutch National Portrait Gallery

Love Stories has been on display in the United States and will continue to tour around the world. The Dutch National Portrait Gallery brought the National Portrait Gallery, London, and the Hermitage Amsterdam together to present this engaging exhibition in the Netherlands. The Dutch National Portrait Gallery was founded in 2014 and creates on-site exhibitions in collaboration with museums and collectors. *Love Stories* is an opportunity for the National Portrait Gallery in London to support the Dutch National Portrait Gallery in the next stage of its development. In this way, they will show the Dutch public what a Dutch Portrait Gallery is, what collection could be built, what range of themes, people and artists it could

portray and how history could be recorded and told through portraits.

www.dutchnationalportrait.gallery

A new course

The Hermitage Amsterdam will remain open while it is planning its new course behind the scenes. By entering into new and varied partnerships with world-famous museums, the museum will be able to offer exceptional exhibition experiences to the Dutch public. *Love Stories*, from the National Portrait Gallery in London, is the fruit of the first of these international partnerships.

Love Stories is a collaboration between the National Portrait Gallery, London, the Hermitage Amsterdam and the Dutch National Portrait Gallery.

Note to the editor, not for publication

Images can be downloaded via hermitage.nl. If you have any special image requests, please contact us at pressoffice@hermitage.nl

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National Portrait Gallery

The National Portrait Gallery, London, was founded in 1856 to encourage, through portraiture, the appreciation and understanding of the people who have made and are making British history and culture. Today it promotes engagement with portraiture in all media to a wide-ranging public by conserving, growing and sharing the world's largest collection of portraits.

The Gallery in St Martin's Place, London, is currently closed until 2023, while essential building works take place on the Inspiring People redevelopment project, which will transform the Gallery, including a complete refurbishment of the building and a new learning centre. During the closure period, the Gallery will continue to share its Collection through its digital channels and a series of nationwide partnerships and collaborations.

www.npg.org.uk

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Love Stories - Art, Passion & Tragedy brings together over 100 masterpieces spanning five centuries from the National Portrait Gallery, London. From Van Dyck to Lee Miller, the exhibition explores the true love stories behind the portraits to reveal the changing faces of love and its role in the creation of some of the greatest portraits in Western art. *Love Stories* presents a series of real-life stories that chart the evolution of romantic love from a dangerous illness to its celebration today, and as a defining element of universal human experience. What these stories tell us is that love (in all its diversity) is a constant and defining part of the human condition and that portraiture has a history of recording, celebrating and instigating love. The exhibition is enriched with a selection of Dutch portraits, compiled in collaboration with curators of the Dutch National Portrait Gallery.

Artist and the Muse

The idea of the muse derives from the classical world, where muses were said to inspire scientists or artists. For portraiture, the muse was understood



Barbara Palmer (née Villiers), Duchess of Cleveland with her son as the Virgin and Child by Sir Peter Lely, ca. 1664 © National Portrait Gallery, London.

to be a beautiful but passive woman with whom a male artist has become obsessed. The portrait of Barbara Palmer, Duchess of Cleveland and mistress to King Charles II, reflects the conventional idea of the muse. She was depicted numerous times by Peter Lely, the leading portrait

painter working in England in the 1660s. Here she is portrayed as Madonna with child, holding her illegitimate son. Palmer's sleepy-eyed look became the ideal of beauty in the seventeenth century. The late Dutch artist Aat Veldhoen is known for recording key life events and the people surrounding him. He painted some of the women in his life, almost obsessively. In the exhibition we see a portrait of the artist tenderly kissing his second wife.

Obsessed with the Muse

This section of the exhibition highlights the relationship between portraiture, love and desire. It also shows that concepts of love have changed radically over time. Through a number of portraits, from the seventeenth to the twentieth century, the traditional idea of the muse is explored: a beautiful yet invariably unobtainable woman who is desired by and inspires the creativity of a male artist.

Emma Hamilton started out as a servant, but her beauty and creativity set her on a path to become one of Britain's earliest celebrities. Almost every man she met became obsessed with her. The first was artist George Romney. She became his muse before being sent by her aristocratic lover to be the mistress of his uncle Sir William Hamilton in Naples. At first, Emma was horrified by this situation, but she entranced Sir William.

In 1793, when the celebrated naval hero Admiral Lord Nelson visited them, Emma and Nelson fell deeply in love, as shown by their surviving love letters. As neither man could give her up, the three lived together in an infamous and scandalous ménage à trois.



Emma Hamilton by George Romney, ca. 1785 © National Portrait Gallery, London.



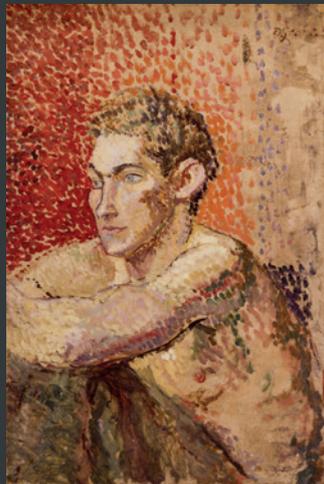
Naomi Campbell by Simon Frederick, 2016; printed 2018 © National Portrait Gallery, London.

Redefining the Muse

Today, the idea of the muse is often challenged and creatively expended. Since the beginning of the twentieth century, portraitists and their sitters have consciously manipulated and undermined traditional ideas of the muse.

Changing attitudes to sexual equality, for example, have led to portraits of same-sex lovers in the guise of the muse, and female muses are more often depicted as empowered and creative in their own right. Furthermore, in the age of mass media the power of the muse is no longer a private fantasy but a powerful force in commercially circulated and mass-consumed portraiture, ranging from Audrey Hepburn to Naomi Campbell. The latter is an example of a new image of the female muse as a result of the rise of popular culture in the twentieth century. Muses are no longer mere subjects of male desire.

The changing perception of the muse is also displayed by the twentieth-century Bloomsbury Group, a group of associated English writers, intellectuals, philosophers and artists. They pushed the boundaries of figuration, experimented with the idea of the muse and



George Leigh Mallory by Duncan Grant, 1912 © National Portrait Gallery, London.

are well known for loving in triangles. The exhibition includes portraits of muses created by members of the movement, such as Duncan Grant's 1912 portrait of George Mallory, a highly erotically charged painting.

Creative couples

Romantic relationships within the worlds of art and literature have a long history. From Lee Miller and Man Ray to Sylvia Plath and Ted Hughes, the dialogue between creative couples has pushed their work to new heights of imagination and innovation. Artistic romances can also involve one partner supporting the other, sacrificing their own career for their lovers to flourish. This section focuses on partners in love, literature and art, shedding new light on the role of passion and collaboration in artistic production, and highlighting the often overlooked role of women in this process.

Literary Love: The Yearning Lover

Love is the subject of many of the greatest works of literature. The courtly love poetry from the Middle Ages to the mid-Renaissance was underpinned by specific codes of behaviour: such as male lovers performing heroic acts to win the love of a lady. In the seventeenth century love was a symptom of 'melancholia', which could turn into a destructive passion. In art and literature, these qualities were combined in the figure of the 'yearning lover'. Leading literary figures such as John Donne and John Keats were depicted in portraits as yearning lovers.

Another literary love story featured in the exhibition concerns the affair of Lady Caroline Lamb and Lord Byron. Lamb is credited with describing Byron as

‘mad, bad and dangerous to know’. The affair ended acrimoniously and Lady Caroline’s Gothic novel *Glenarvon* featured a thinly disguised account of their relationship. Despite their intense relationship, the pair remained rivals and bitter enemies.

The shared studio

Passionate, competitive and sometimes socially transgressive, intimate relationships within the artist’s studio have a long history. Focusing on partners in love and art can shed new light on the role of collaboration within artistic production and can provide new insights regarding the role of women in this process. Some relationships have fuelled creativity while others involved one partner subordinating their own talent to support the other’s career. The National Portrait Gallery’s collections hold numerous portraits of creative couples. Portraits of artists’ wives, such as John Collier’s portrait of his wife Marion, were often produced to mark marriages



Lady Caroline Lamb by Eliza H. Trotter. Exhibited in 1811
© National Portrait Gallery, London.

and to showcase the artist’s talents. Portraits of artists’ husbands are much rarer, but the Gallery’s collection also includes Marion’s portrait of John. Both are shown in the exhibition.



Lord Byron replica by Thomas Phillips, ca. 1835. Based on a work of 1813 © National Portrait Gallery, London.

Documentary photographer Farzad Ariannejad and his wife, artist and illustrator Shaghayegh Marzban, are each other’s muses and portrayed each other numerous times. In 2019 they fled their homeland Iran. Shaghayegh’s

portraits of Farzad had to remain there. In the Netherlands, they continue to share their love for each other and their love for art, nurtured by the age-old Persian culture. For *Love Stories* Farzad photographed his wife and Shaghayegh painted her husband.

Portraying Partnership

Portraiture has brokered, influenced and recorded marriage and other forms of long-term commitments, from the sixteenth century to today. Made to mark or celebrate a wedding or another key moment in a couple’s life, double portraits are expressive of changing ideas about love as well as the intimate details of individual relationships. Since the commercialisation of photography, these kinds of portraits have become more widely accessible, and not only for the rich and famous. Generations of ‘ordinary’ families were now also able to make portraits of wedding days or other key moments.

Portraiture and marriage: brokering and celebrating marriage

Portraits have traditionally played a role in brokering elite marriages. One of the examples in the exhibition is a painting by Angelica Kauffmann. It shows the art dealer and banker Thomas Jenkins together with his niece Anna Maria who was looking for a husband. This portrait can be viewed as an ‘advertisement’ of



Anna Maria Jenkins and Thomas Jenkins by Angelica Kauffmann, 1790 © National Portrait Gallery, London.

her charms. The rural setting, with distant view of the Colosseum, her white dress and the flowers, all signify Anna Maria's beauty and purity. Welcoming potential suitors, her uncle takes off his hat and pats the dog - symbol of loyalty - whose collar reads 'Jenkins'.



Edwin Sandys and Cicely Sandys (née Wilford) by an unknown artist. Late 17th century based on a work of 1571 © National Portrait Gallery, London.

Portraits were often commissioned by couples to celebrate their marriage, and from the late sixteenth century, portraits were increasingly available to middle-class consumers. Early marriage portraits are small in scale and present the couple side by side. They are displayed in domestic interiors as a celebration and symbol of the marriage. In the earliest double marriage portrait in the Gallery's collection, the Archbishop of York, Edwin Sandys, is depicted with his wife Cicely at a time when clergymen had only recently been allowed to marry.

The wedding day

The exhibition displays wedding photography, ranging from glamorous high-society weddings to more modest and 'ordinary' celebrations. They showcase key moments, like a group portrait of the family, beauty-shots of the bride and cutting the cake. Of course, wedding photos have not always been a private or personal matter. Readers of newspapers and society magazines have been able to indulge in illustrated accounts of high-profile weddings. The exhibition shows a photo of the wedding of Peter Carl MacKay - a famous horse-racing tipster known as Ras Prince Monolulu - and Nellie Adkins. This image, taken for the Daily Herald newspaper, was widely featured in the press and shows MacKay dressed in his trademark 'Abyssinian' costume. Also part of the exhibition is a historical portrait of the first same-sex civil marriages in the world, in Amsterdam on 1 April 2001.



The wedding of Nellie Adkins and Ras Prince Monolulu (Peter Carl MacKay) by George Woodbine, for Daily Herald © National Portrait Gallery, London.

Celebrating life together

A selection of outstanding double portraits, dating from the eighteenth century to today, highlights striking continuities in the way portraiture has been used to celebrate and symbolise matrimony. These double portraits convey the relationship between their sitters through intimate gestures and objects

LOVE STORIES

Background story



David Garrick and Eva Maria Garrick (née Veigel) by Sir Joshua Reynolds, 1772-73 © National Portrait Gallery, London.

which give the sense of a shared life. Sir Joshua Reynolds' portrait of the Garricks for example depicts David reading from one of his plays to Eva Maria. She had been a dancer but gave up her career in order to marry him.



Peter Pears and Benjamin Britten by Kenneth Green, 1943 © National Portrait Gallery, London.

The double format of the marriage portrait has also been used by couples who were unable to get married. Kenneth Green's portrait of the singer Peter Pears and the composer Benjamin Britten bears testament to a personal and creative relationship.

Pears and Britten were lovers and their artistic collaboration resulted in one of the most celebrated voice and piano duos of the twentieth century. Their portrait shows Britten leaning against Pears in a gesture too intimate to suggest colleagues or friends. It consciously and courageously refers to the concept of marriage portraiture to celebrate their commitment at a time when gay men could face a lifetime in prison for being in a same-sex relationship.

Wim Helden's portrait of Sir Harry and Lady Carol Djanogly was commissioned by the National Portrait Gallery. The meticulously depicted objects were selected for their symbolic significance and they record their lifetime love of art and shared passion for collecting, as well as the warmth and intimacy



Ferdinand Bol, Portrait Wigbold Slicher and Elisabeth Spiegel as Paris and Venus, 1656. Dordrechts Museum.

between husband and wife. The well-known Dutch Master Ferdinand Bol is also featured in this section of the exhibition with the painting: Portrait of Wigbold Slicher and Elisabeth Spiegel as Paris and Venus. This portrait is a so-called, portrait historié. The individuals in this allegoric painting are depicted as mythological figures. Wigbold (depicted as Paris) offers his wife an apple – a symbol indicating that she is more beautiful than her competitors, the goddesses Juno and Minerva.

Background story

Trials of love

From Anthony and Cleopatra to Romeo and Juliet, tales of forbidden and tragic love have long captured the imagination. The consequences for star-crossed lovers are often catastrophic and, in literature, such stories typically end in the death of one or both lovers. But the power of love to inspire people to transgress social expectations or take extreme risks is not confined to myth or fiction; history is full of real-life love stories that scandalized society at the time or ended in tragedy.



Venetia, Lady Digby by Sir Anthony van Dyck, ca. 1633-1634 © National Portrait Gallery, London.

Many of today's best-known historic love stories were considered to be transgressive in their own time, demonstrating changing ideas of acceptability. Lady Venetia Stanley was the subject of much gossip and was said to have been the mistress of Edward Sackville

(Earl of Dorset) while betrothed to Sir Kenelm Digby. After nine years of marriage she died suddenly – quite possibly after drinking her husband's 'viper wine'. Digby mourned her loss extravagantly and commissioned several portraits as posthumous tributes to his wife, of which the example here by Van Dyck is probably one.

The famous writer Oscar Wilde became romantically involved with Lord Alfred



Oscar Wilde and Lord Alfred Bruce Douglas by Gillman & Co, 1893 © National Portrait Gallery, London.

Douglas. Douglas is primarily remembered as the man who brought about Wilde's downfall by encouraging him to sue the Marquess of Queensbury – Douglas's father – for his accusation that Wilde was homosexual. The case collapsed and led to Wilde's conviction for 'gross indecency'. After serving two years in prison, Wilde fled the country and died a broken man in Paris.

This part of the exhibition includes portraits of the Duchess of Windsor and Prince Edward, Duke of Windsor (King Edward VIII), who abdicated from the throne in order to marry the American divorcee he loved so intensely.

John Lennon and the artist Yoko Ono married shortly before Lennon's world-famous band The Beatles broke up. This led to the speculation about Ono's role in the band's demise, and their relationship has been viewed as controversial by many fans. Their love story was tragically cut short by Lennon's assassination in 1980.



Samuel Coleridge-Taylor by E.O. Hoppé, 1912 © National Portrait Gallery, London.

The famous composer Samuel Coleridge-Taylor was the son of a doctor from Sierra Leone and an English mother. Despite his popularity as musical talent, his love affair with Jessie Fleetwood Walmisley was blighted by racism. She was white, he was black and her family were strongly opposed to

the interracial relationship. They did their utmost to prevent them from seeing each other and Jessie's father only accepted the inevitable the day before they married.

World-famous Dutch football player Johan Cruyff fell in love with Danny Coster. The daughter of a wholesaler in precious metals and luxury watches grew up in a wealthy environment, whereas Cruyff came from a working-class family. Their marriage lasted almost 50 years, until Cruyff's death in 2016.

Love and the lens

Since the advent of photography in the nineteenth century, the photographic image has recorded and celebrated romance. This relationship between love and the lens has often been bound up with celebrities. The connection between celebrity, love, photography and public consumption has had a huge and ever-increasing impact on visual culture and love itself. From press photographs of glamorous film stars to supermodels, rock stars and royalty, the ubiquity of these celebrity images is testament to our shared fascination for love, stardom and the implosion of both.



Laurence Olivier and Vivien Leigh by an unknown photographer, 1937 © National Portrait Gallery, London.

This section of the exhibition includes some of the best-known celebrity love stories of the later twentieth century. There are many long established theatrical marriages and partnerships in show business, but great passions which find their way onto the marquees and

the billboards are rare. The love affair of Laurence Olivier and Vivien Leigh is a good example, equal in intensity and controversy. Known as the 'Royal



Elizabeth Taylor and Richard Burton, 1964. Collection Hulton Archive.

Couple' of the silver screen, they kept up a grueling workload, often opposite each other, and subjected to the intense scrutiny and pressure of the paparazzi. Richard Burton and Elizabeth Taylor met on the set of the 1962 film *Cleopatra*. Sharing their first kiss on film, the moment continued after the director had called 'cut'. They went on to have a turbulent relationship, marrying and divorcing twice. Lead singer of the Rolling Stones Mick Jagger is famous for his relationships. Jagger's romantic history has been avidly documented by photographers. Included here is a large-scale photograph taken on the day of his wedding to Bianca Jagger in 1971.



Mick and Bianca Jagger, 1971. Collection Lichfield Archive.

Prince Charles married Lady Diana Spencer in 1981, and at the time their story was often interpreted as a modern fairytale. When Charles and Diana began their relationship in 1980, they became a popular subject for the press, particularly as the prince was under pressure to marry. Diana seemed the perfect choice as a royal bride and their engagement photographs were reproduced globally – the public simply could not get enough. When the wedding took place on 29 July 1981 at St Paul's Cathedral in London, the world succumbed to 'royal wedding fever'. Ultimately, the pair's love was both created and destroyed under the spotlight of the lens, as it was Diana's escape from the media in 1997 that resulted in her tragic death.

Another royal portrait in this section is the one of Dutch Princess Beatrix and Prince Claus von Amsberg. It is a photo taken secretly from the shrubbery surrounding Castle Drakensteyn. A highlight in the career of press photographer John de Rooy, as he was the very first to capture the crown princess with her lover. This photo made everyone wonder: who is the mystery man?

Just Love

Curated in collaboration with the Dutch National Portrait Gallery, this section focuses on love within the Netherlands and Amsterdam, one of the most diverse cities in the world. Known for its free-spirited character, tolerant image, extravagant styles and innovative insights, Amsterdam is widely cherished as the city where anything is possible. This of course includes the freedom of love and expression: everyone has the right to be who they are and to love who they want to love. The artists and sitters brought together in this part of the exhibition are not all from Amsterdam, but they all represent different aspects of and the importance of the freedom of love and self-expression.

There is a portrait of the Dutch actor Thorn de Vries and presenter Mandy Woelkens, a queer/non-binary couple, which still often raises questions. Due to many enquiries, they decided to collect all questions and answers in the book *FAQ Gender*. According to De Vries and Woelkens: 'the more knowledge there is, the more people can understand that whether you are trans, gay or something else from the LHBTIQ+ community, it shouldn't be a problem.'



The Remsen Wolff Collection. Courtesy of Jochem Brouwer.

Another portrait in this section of the exhibition is from Hellen Zelluf, pseudonym of drag queen and AIDS activist Geert Vissers (1960 – 1992). Visser was the host of the *Gay Dating Show* on an Amsterdam television channel. The show aimed, among other things, to provide more information about AIDS and Visser advocated more inclusivity on Dutch television.

We also see a portrait of Harmony – a sex robot with human appearance that responds to human movements and contact. Owners can choose level of intelligence and desired personality through an app. It's possible to enter into a sexual relationship with Harmony, however the successors of this robot are increasingly taking on the role of a companion robot.

Exhibition	<i>Love Stories – Art, Passion & Tragedy</i>	
Date	17 September 2022 – 8 January 2023	
Location	Hermitage Amsterdam, Amstel 51 Amsterdam	
Open	Open daily, 10 – 17 hrs View up-to-date opening hours at hermitage.nl	
Visitor information	+31 (0)20 530 87 55	
Publication	<i>Love Stories</i> € 39,95	
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Admission prices	Full-price	€ 19.50
	VriendenLoterij VIP-card	Free
	CJP, Stadspas	€ 7.50
	Students	€ 7.50
	Museum card	Free
	ICOM	Free
	I Amsterdam City Card	Free
	Vrienden Hermitage Amsterdam	Free
	Children aged 17 and under	Free
	Groups (minimum 10 people)	€ 15.50
Founder	VriendenLoterij	
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In collaboration with	National Portrait Gallery, London Dutch National Portrait Gallery	
With thanks to	Stichting Vrienden Hermitage Amsterdam	

Activities	The programming for the exhibition will be announced soon at hermitage.nl
Museum Shop	*Winner MuseumShop Prize 2020 10.30 - 17.30 hrs, no ticket needed.
Café-restaurant	First floor. Open 10 - 17.30 hrs. Courtyard terrace open from (at nice weather) 10 - 17.30 hrs
Guided tours	Groups of max.15 people. € 90 per hour. Inquiry at rondleidingen@hermitage.nl
Auditorium	Suitable for various purposes. events@hermitage.nl
Meeting rooms	Available for lectures and meetings. events@hermitage.nl
Touring Car	In and out: Weesperstraat, group entrance: Nieuwe Keizersgracht 1
Boat	Jetty in front of main entrance Amstel
Car	Parking garages: Dutch National Opera & Ballet, Waterlooplein, Markenhoven
Public transport	Tram 14 (Waterlooplein), metro 51, 53, 54 (Waterlooplein, exit Nieuwe Herengracht)
Accessibility	The entire building is easily accessible. Wheelchairs and walkers to borrow, reservation recommended. Two disabled parking spaces available, reservation required in advance. +31 (0)20 530 87 55 or mail@hermitage.nl

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Love Stories in collaboration with National Portrait Gallery in Londen, Hermitage Amsterdam and the Dutch National Portrait Gallery.

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