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Press Contact:

Sara Beth Walsh

(202) 842-6598

s-walsh@nga.gov

Chief Press Officer

Deborah Ziska

ds-ziska@nga.gov

(202) 842-6353

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GARDEN CAFÉ ESPAÑA AT NATIONAL GALLERY OF ART FEATURES MENU BY CHEF JOSÉ ANDRÉS IN HONOR OF SPANISH EXHIBITIONS

New Menu Starts May 4



Signature dish ***Gazpacho al estilo de Algerciras*** (classic chilled soup made with tomatoes, cucumbers, peppers, and bread, sharpened with sherry vinegar), created by Chef José Andrés for *Garden Café España* at the National Gallery of Art, Washington, May 4–September 17, 2009. Photo by Dean Beasom © 2009 Board of Trustees, National Gallery of Art, Washington.

To celebrate the exhibitions *Luis Meléndez: Master of the Spanish Still Life* (May 17–August 23, 2009) and *The Art of Power: Royal Armor and Portraits from Imperial Spain* (June 28–November 1, 2009) at the National Gallery of Art, award-winning Washington-based chef José Andrés and chef David Rogers of Restaurant Associates present *Garden Café España*. Chef Andrés—host of PBS-TV's cooking series *José: Made in Spain*, author of the companion cookbook, culinary director of the recently opened SLS Hotel and The Bazaar by José Andrés restaurant in Los Angeles, and chef/owner of THINKfoodGROUP (responsible for the Washington restaurants Jaleo, Café Atlantico, Zaytinya, Oyamel, and minibar by José Andrés)—has created a menu of signature Spanish dishes inspired by the

exhibitions, to be served in the Gallery's West Building Garden Café, renamed Garden Café España.

The buffet and à la carte menu in *Garden Café España* will be available May 4 to September 17, 2009, in one of the most distinctive dining spots in the nation's capital, featuring a fountain with Herbert Adams' sculpture *Girl with Water Lilies* (model 1928) near the West Building entrance at 6th Street and Constitution Avenue NW.

Garden Café España

The *Garden Café España's* à la carte menu features *aceitunas aliñadas al aceite de oliva naranja y tomillo* (olives marinated in orange- and thyme-infused olive oil), *ajo blanco con camarones, uvas y almendras* (cold almond and garlic soup with shrimp, grapes, and marcona almonds), *cebolla asada con queso picón* (roasted vidalia onion with picón cheese, oranges, frisée, and walnuts), *sandía con queso de cabra* (watermelon salad with goat cheese, pine nuts, and tomatoes), and *costillas con pimientos del piquillo confitados* (braised shortribs with potato puree and piquillo pepper confit). Traditional Spanish desserts round out the menu.

Chef Andrés' buffet selections include customary Spanish dishes, such as *boquerones* (marinated white anchovies), a selection of Spanish cheeses and cured meats, *pollo con lentejas* (chicken with smoked bacon and lentil stew), *escalivada catalana* (roasted red peppers, eggplant, and sweet onions drizzled with sherry dressing), *gazpacho estilo algeciras* (classic chilled Spanish soup made with tomatoes, cucumbers, peppers, and bread and sharpened with sherry vinegar), *albóndigas con ciruelas* (meatballs with plums) *piston manchego con flores de calabacín* (Castilian-style zucchini and its blossoms, with peppers, eggplant, and tomato), and *flan al estilo de mi madre* (Spanish flan in my mother's style). Upon the opening of *The Art of Power: Royal Armor and Portraits from Imperial Spain*, the menu will change to reflect Spanish dishes from the Renaissance and baroque periods.

Sangria, beer, Spanish wine, juice, soda, and bottled water are available, as well as coffee, tea, cappuccino, and espresso. Suggested beverage pairings are provided for the entrées. The price of the full buffet is \$19.25; à la carte items are priced accordingly. Recipe cards for selected dishes are available free of charge.

Garden Café España is open Monday through Saturday, 11:30 a.m. to 3:00 p.m., and Sunday, noon to 4:00 p.m. A special dessert and beverage menu is served from 4:00 to 6:00 p.m. on Sundays to accommodate visitors who attend the free Sunday evening concerts in the West Garden Court. To reserve for groups of eight or more, please contact the café manager at (202) 714-7454.

For more information about the Gallery and its restaurants, visit www.nga.gov/dining.

Luis Meléndez: Master of the Spanish Still Life
May 17–August 23, 2009

This exhibition of 31 paintings and nine still-life objects will showcase Meléndez's extraordinary talent for rendering everyday objects with convincing detail, marvelous effects of color and light, and subtle variations of texture. After a precarious beginning to his career, Luis Meléndez (1715–1780) received a royal commission in 1771 from the Prince of Asturias (later King Charles IV) for an extensive series of paintings depicting "the four Seasons of the Year, or more properly, the four Elements, with the aim of composing an amusing cabinet with every species of food produced by the Spanish climate." The commission became the central event in Meléndez's life, and from this original set of 44 still lifes he reworked numerous motifs and arrangements, perfecting his talent in the genre.

Now recognized as the greatest still-life painter in 18th-century Spain and one of the masters of this field in all of Europe, Meléndez has been overshadowed for centuries by the prolific and gifted Francisco Goya, his contemporary and fellow Spaniard. In 2000, the National Gallery of Art acquired *Still Life with Figs and Bread* (c. 1770), an exemplary work by Meléndez and one of only 15 works by the artist in the United States.

The exhibition is organized by the National Gallery of Art.

The exhibition is sponsored by The Exhibition Circle of the National Gallery of Art.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Art of Power: Royal Armor and Portraits from Imperial Spain
June 28–November 1, 2009

The Royal Armory in Madrid, assembled at a time when the Spanish Crown was at the height of its international power, is the oldest and one of the finest and largest armories in the world. Armor drawn from the unsurpassed holdings of the Spanish Royal Armory is presented in this exhibition alongside portraits of rulers dressed in the same armor, painted by such renowned artists as Peter Paul Rubens, Anthony van Dyck, Diego Velázquez, and Alonso Sánchez Coello. Several large and magnificent tapestries from the royal collection also depict the armor in use.

Together, some 75 works illustrate the role of luxurious armor in projecting an image of royal power in Imperial Spain. The exhibition includes full suits of exquisitely wrought armor, as well as helmets, shields, and equestrian armor—worn in battle but more often in Renaissance parades, pageants, and jousting tournaments. The works of art on view date from the reigns of the Holy Roman Emperors Maximilian I of Austria (1508–1519) and Emperor Charles V (1519–1558), to those of their successors, King Philip II (1556–1598), King Philip III (1598–1621), and King Philip IV (1621–1665). For the first time the armor will be exhibited together with the portraits in which it is depicted.

The exhibition has been organized by the National Gallery of Art, Washington, the State Corporation for Spanish Cultural Action Abroad (SEACEX), and the Patrimonio Nacional of Spain.

The exhibition has been organized in association with the Spanish Ministry of Foreign Affairs and Cooperation and the Ministry of Culture, with the assistance of the Embassy of Spain in Washington, DC.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. For information call (202) 737-4215 or the

Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov.

Visitors will be asked to present all carried items for inspection upon entering the East and West Buildings. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 x 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

Press Office
National Gallery of Art
2000B South Club Drive
Landover, MD 20785
phone: (202) 842-6353 e-mail: pressinfo@nga.gov

Deborah Ziska
Chief of Press and Public Information
(202) 842-6353
ds-ziska@nga.gov

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