

NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON 25 DC • REpublic 7-4215 extension 248
FOR IMMEDIATE RELEASE

WASHINGTON, D.C., June 1, 1962. On Sunday, June 10, the first public exhibition of the collection of Mr. and Mrs. André Meyer of New York will open at the National Gallery of Art. Containing works by some of the greatest figures in western painting from Rembrandt to Picasso, the collection will be on exhibition for four weeks, closing Sunday, July 8. The twenty-six paintings and six drawings will be shown on the Main Floor, in galleries 69, 69A, and 70, in the East Wing. A checklist of the pictures is attached.

The exhibition will be the second in a new series, that, in the words of John Walker, Director of the Gallery, "was inaugurated a year ago for the purpose of offering to the public an opportunity to see works of art in private hands". Last spring, the first exhibition in the series showed the collection of Ambassador and Mrs. Averell Harriman.

The collection of Mr. and Mrs. Meyer ranges across four centuries and a wide variety of techniques, including oil, pastel, gouache, pen and water color, pencil and wash, and black chalk.

With the exception of the Rembrandt, all the pictures in the collection are French. The greatest concentration of pictures stems from the late 19th century. Each of the greatest names of this period - Manet, Monet, Pissarro, Renoir, Cézanne, Degas, van Gogh, Gauguin, Toulouse-Lautrec - is represented by examples of exceptional quality. Of the three Cézannes in the collection, one is a rare snow scene, Neige Fondante à Fontainebleau, a study of snow melting in Fontainebleau forest. The picture, probably painted between 1879 and 1882, once belonged to the painter Claude Monet. Another of the Cézannes is a portrait dating from an earlier period in the artist's career and shows the influence of Manet. It is a picture of Antony Valabrègue, poet and critic of literature and the arts, who was, with Cézanne, Emile Zola and others, one of the "Group of Aix".

Another portrait in the exhibition is Degas' magnificent oil painting of an American, Mary Cassatt. Mary Cassatt was the only American artist of her day to recognize the importance of Degas and the other avant-garde French artists of that period, as well as being an important artist in her own right and a far-seeing influence on the course of American collecting.

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Gauguin is represented by two pictures painted in the South Seas. One, showing Tahitian natives at a meal (Le Repas des Jeunes Tahitiens), was one of the first pictures painted by Gauguin on his first trip to Tahiti (1891). One of Gauguin's friends reported that he brought out with him a variety of woodworking tools in order to study the methods of the native craftsmen. The prominence of the wooden bowl in the foreground perhaps witnesses to this interest.

The collection also includes several great paintings from our own century. The haunting Picasso boy (Garçon à la Colletterie) comes just from the transition, in 1905, from Picasso's "blue period" to his "rose period," when a new cast of characters was entering the artist's work, drawn from the world of acrobats, jugglers, and clowns. One of the Bonnards, the basket of fruit, was painted as recently as about 1924.

The 17th century, however, is also represented, by Rembrandt's portrait of Petronella Buys. Painted in 1635, it was commissioned at the height of Rembrandt's fashionable years as a portrait painter in Amsterdam.

The collection also includes a particularly fine group of French paintings and drawings from the 18th century. The lively portrait by Boucher of the Marquis de Marigny depicts the brother of Madame de Pompadour, mistress of the King. The young Marquis started life as Abel Poisson, but found himself elevated to a quick succession of titles, and was made Surveyor of the King's Buildings at 24, after being sent on a grand tour of Italy under the instruction of an art critic, an engraver, and one of France's major architects. The collection also includes a particularly striking still-life of the French 18th century, a study of dead game against a white background by the leading animal painter of his day, Jean-Baptiste Oudry.

The earlier nineteenth century is also represented. The collection includes paintings by Daumier, and by Daumier's great benefactor in his late years, Corot.

One interesting aspect of the collection is that it provides a small historical survey of the possibilities of pastel. Starting with the greatest 18th-century practitioner of pastel, La Tour (Portrait of Mlle. Camargo), it shows how the medium was taken up again by Manet (Portrait of a Woman in a Fur), who mixed in oil, and the great heights achieved in the medium by Degas (The Mante Family).

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Also of interest as a group are the pictures of flowers. In addition to a Vlaminck and an unusual pair of long narrow floral decorations by Renoir, there is a vase of flowers of the fields by van Gogh, painted in June, 1890, only a few weeks before van Gogh's death by his own hand at the age of thirty-seven.

In a foreword to the catalogue of the exhibition, Mr. Walker writes:

"It is actually the second collection Mr. and Mrs. Meyer have made. In the early twenties Mr. and Mrs. Meyer started in Paris to collect paintings, but most of them were confiscated by the Nazis during the war. Having recuperated only a few of their pre-war paintings, Mr. and Mrs. Meyer have assembled a new collection that maintains, through a broad range of period and medium, a standard of quality as high as that of any collection I know."

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Black and white glossy photographs available on request.

Checklist of Paintings and Drawings in
THE COLLECTION OF MR. AND MRS. ANDRÉ MEYER

EXHIBITION AT THE NATIONAL GALLERY OF ART
June 10 - July 8, 1962

- Pierre BONNARD (1867-1947) Après le Théâtre, (After the Theater)
Corbeille de Fruits, (Basket of Fruit)
- François BOUCHER (1703-1770) Portrait du Marquis de Marigny
- Paul CÉZANNE (1839-1906) Neige Fondante à Fontainebleau,
(Melting Snow at Fontainebleau)
Portrait de Antony Valabrègue
Vue Prise du Jas de Bouffan,
(View of Jas de Bouffan)
- Jean-Baptiste-Camille COROT (1796-1875) Un Village aux Environs de Paris,
(A Village near Paris)
- Honoré DAUMIER (1808-1879) Les Comédiens
- Edgar DEGAS (1834-1917) La Famille Mante, (Mante Family)
in pastel
Portrait de Mary Cassatt
- Paul GAUGUIN (1848-1903) Personnages à Tahiti, (Tahiti People)
Le Repas des Jeunes Tahitiens,
(The Meal of the Young Tahitians)
- Vincent van GOGH (1853-1890) Fleurs des Champs, (Wild Flowers)
Le Pont de Trinquetaille,
(Trinquetaille Bridge)
La Salle de Danse à Arles,
(Dance Hall at Arles)
- Jean-Baptiste HUET (1745-1811) Hercule et Omphale in pencil and wash
- Maurice-Quentin de LA TOUR (1704-1788) Portrait de Mademoiselle Camargo
in pastel

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Checklist - Meyer Collection (continued)

Édouard MANET (1832-1883)	<u>Portrait de Femme à la Fourrure,</u> (Portrait of a Woman in a Fur) in pastel
Claude MONET (1840-1926)	<u>Bordighera</u>
Jean-Baptiste OUDRY (1686-1755)	<u>Nature Morte,</u> (Still Life)
Pablo PICASSO (1881-)	<u>Garçon à la Collerette,</u> (Boy in a Collarette) in gouache
Camille PISSARRO (1830-1903)	<u>Vue de Pontoise, la Route d'</u> <u>Auvers,</u> (View of Pontoise along the Auvers Road)
REMBRANDT VAN RYN (1606-1669)	<u>Petronella Buys</u>
Auguste RENOIR (1841-1919)	<u>Fleurs,</u> (Flowers) A Pair
Hubert ROBERT (1733-1808)	<u>La Balançoire,</u> (The Swing) in pen and water color
	<u>Fillette Récitant sa Leçon,</u> (Little Girl reciting her lesson) in pen and water color
Gabriel de SAINT-AUBIN (1724-1780)	<u>Portrait de Jeune Femme,</u> (Portrait of a Young Woman) in black chalk
Henri de TOULOUSE-LAUTREC (1864-1901)	<u>Le Cortège du Rajah,</u> (Rajah's Procession) in crayon and gouache
	<u>Un Cheval,</u> (Horse) in brown ink
Maurice VLAMINCK (1876-1958)	<u>Fleurs,</u> (Flowers)
Édouard VUILLARD (1868-1940)	<u>La Femme au Bol,</u> (Woman with a Bowl)

All works are oil paintings
unless otherwise specified.

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