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NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 224

FIRST SOVIET LOAN OF PAINTINGS TO U.S.
TO OPEN AT NATIONAL GALLERY OF ART MARCH 31

The first exhibition of Western paintings lent to the United States by the Soviet Union, "Impressionists and Post-impressionists from the U.S.S.R.," was announced today (Monday, February 5, 1973) by the National Gallery of Art and the Knoedler Gallery of New York City.

Forty-one paintings lent by the Hermitage State Museum in Leningrad and the Pushkin Museum in Moscow will be on view at the National Gallery from March 31 through April 29 and at the Knoedler Gallery from May 3 through May 26.

Negotiations for the loan to the United States were effected by Dr. Armand Hammer, chairman of the Armand Hammer Foundation and chairman of the Board and Chief Executive Officer of Occidental Petroleum Corporation, Los Angeles. Dr. Hammer is chairman of the firm of M. Knoedler and Company, Inc., which was founded in 1846.

The exhibition and related educational materials will be partially supported at the National Gallery by the National Endowment for the Humanities under a new program of aid to

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museum exhibitions.

Included in the exhibition will be seven paintings by Matisse, seven by Gauguin, six by Picasso, five by Cézanne, three by Van Gogh, two each by Monet, Renoir, Rousseau and Derain, and important single works by Pissarro, Sisley, Braque, Vlaminck and Léger.

The collections of the Soviet Union are known to be among the richest in the world in their representation of the modernist movements of Western art in the period 1870 to 1920. The Russian collectors Ivan Morozov and Serge Shchukin were early appreciators of the impoverished young painters working in Paris at the turn of the century, many of whom have later become prized as the formative masters of 20th-century painting.

Among the seven works by Matisse are major examples dating from 1900 to about 1913, including the large (76" x 45") still life, Nasturtiums with "The Dance" of 1912. They also include two examples from the artist's large studies of nudes in a landscape, painted between 1906 and 1910. Also included is a portrait of the artist's wife, described by Soviet art historians as "one of the most important portraits he ever made... he lavished great care upon it, in fact, it took him almost a hundred sittings to complete."

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The generous loan of paintings by Cézanne includes several of the best in the artist's major series of landscapes of Aix-en-Provence, including a great Mont Ste.-Victoire. A study for The Bathers is connected with two great paintings in Philadelphia. The Hermitage has also lent its impressive version of The Smoker, about 1890.

The Russian collections are celebrated for their representation of Gauguin. The large group of paintings by Gauguin include three from the artist's South Seas periods, What, are you jealous? (Aha Oe Feii?) of 1891, Maternity, Women by the Sea, 1899, and Woman Carrying Flowers, 1899 (Te Avae No Maria), and the earlier Café at Arles, painted in 1888 when the artist joined van Gogh in the south of France.

Van Gogh's portrait of Rey, his doctor at the St. Rémy asylum, and The Cottages, Auvers, 1890, are two outstanding examples of the artist's late work, in the period of his battle for sanity.

The Douanier Rousseau, Horse Attacked by a Jaguar, is one of four in the Pushkin Museum by Rousseau and is considered among the artist's most important jungle scenes.

The paintings by Picasso range from The Couple (The Embrace) of 1900 through two key works in the development of cubism, Young Woman (1909) and Woman with a Fan (1909) to Violin and Guitar (1913), an example of the artist's later Synthetic

Cubist period when he frequently explored spatial problems in terms of musical instruments.

The exhibition will be accompanied by a catalogue containing full-color illustrations of each painting and an introduction by J. Carter Brown, Director of the National Gallery of Art, and John Richardson, vice-president of Knoedler's.

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FOR FURTHER INFORMATION or photographs contact Katherine Warwick, Assistant to the Director, National Gallery of Art, Washington, D.C., 20565, area code 202, 737-4215, ext. 224.

Statement by Dr. Ronald F. Berman, Chairman of the National Endowment for the Humanities:

"The National Endowment for the Humanities is particularly pleased to be part of this major project. This is an outstanding example of how the humanities, by supporting an exhibition drawn from one of the richest collections in the world of impressionist and post-impressionist art, may have broad implications for the American public. Our funding will enable the National Gallery education staff to offer auxilliary programs enabling the viewing public to better understand the historical and cultural environment of the works. Our involvement in the project confirms NEH's recognition of the pivotal role that the National Gallery and other museums in the country play in conveying and interpreting humanistic knowledge to every sector of the society."

CHECKLIST OF PAINTINGS FROM THE HERMITAGE AND
PUSHKIN MUSEUMS ON LOAN TO THE NATIONAL GALLERY OF
ART, MARCH 31 - APRIL 29, AND THE KNOEDLER GALLERY,
NEW YORK CITY, MAY 3 - MAY 26, 1973

Georges Braque (1882-1963)

The Castle (1909)
(36 1/4 x 28 3/4 in.)
Pushkin

Paul Cézanne (1839-1906)

Study of Bathers (1890-1894)
(10 1/4 x 15 3/4 in.)
Pushkin

The Smoker (1896)
(35 7/16 x 28 5/16 in.)
Hermitage

The Aqueduct (1897-1900)
(35 13/16 x 28 3/8 in.)
Pushkin

Mont Sainte-Victoire (1900)
(30 3/4 x 38 7/8 in.)
Hermitage

Blue Landscape (c.1904-1906)
(40 3/16 x 32 11/16 in.)
Hermitage

André Derain (1880-1954)

The Port of Le Havre (c. 1905-1906)
(23 1/4 x 28 3/4 in.)
Hermitage

The Road in the Mountains (1907)
(31 1/2 x 39 in.)
Hermitage

Paul Gauguin (1848-1903)

Café at Arles (1888)
(28 5/16 x 36 1/4 in.)
Pushkin

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Paul Gauguin (1848-1903) continued

Still Life with Fruit, A Mon Ami, Laval (1888)

(16 15/16 x 22 7/8 in.)

Pushkin

What, Are You Jealous? (Aha Oe Feii?) (c. 1891)

(26 x 35 in.)

Pushkin

Maternity, Women by the Sea (1899)

(37 x 28 5/16 in.)

Hermitage

Woman Carrying Flowers (Te Avae No Maria) (1899)

(36 5/8 x 28 3/8 in.)

Hermitage

Sunflowers (1901)

(28 1/2 x 35 5/8 in.)

Hermitage

Young Man

(26 x 29 1/2 in.)

Hermitage

Vincent van Gogh (1853-1890)

Arena at Arles (October-November 1888)

(28 3/4 x 36 3/16 in.)

Hermitage

Portrait of Docteur Rey (1889)

(25 5/16 x 20 7/8 in.)

Pushkin

The Cottages, Auvers (May 1890)

(23 1/4 x 28 5/16 in.)

Hermitage

Fernand Leger (1881-1955)

Composition (1918)

(57 1/2 x 44 7/8 in.)

Pushkin

Henri Matisse (1869-1954)

Still Life with Terrine (1900)

(38 3/16 x 32 1/4 in.)

Hermitage

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Henri Matisse (1869-1954) continued

Dishes on a Table, and Fruit (1901)

(20 1/16 x 24 1/4 in.)

Hermitage

The Game of Bowls (1908)

(44 11/16 x 57 1/16 in.)

Hermitage

Nymph and Satyr (1909)

(35 1/16 x 46 1/16 in.)

Hermitage

The Blue Cloth (1909)

(35 1/16 x 45 11/16 in.)

Hermitage

Nasturiums with "The Dance" (1912)

(75 5/8 x 44 7/8 in.)

Pushkin

Portrait of the Artist's Wife (1912-1913)

(57 7/8 x 38 9/16 in.)

Hermitage

Claude Monet (1840-1926)

Woman in a Garden (1866/1867)

(31 1/2 x 39 in.)

Hermitage

Vétheuil (1901)

(35 7/16 x 36 1/4 in.)

Pushkin

Pablo Picasso (1881-)

The Couple (The Embrace) (1900)

(20 1/2 x 22 1/16 in.)

Pushkin

L'Apéritif (1901)

(28 3/4 x 21 1/4 in.)

Pushkin

Portrait of Soler, Barcelona (Summer 1903)

(39 3/8 x 27 1/8 in.)

Hermitage

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CHECKLIST OF PAINTINGS FROM THE HERMITAGE AND
PUSHKIN MUSEUMS

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Pablo Picasso (1881-) continued

Young Woman (1909)
(35 13/16 x 28 3/8 in.)
Hermitage

Lady with a Fan (1909)
(39 3/4 x 31 7/8 in.)
Hermitage

Violin and Guitar (1913)
(25 5/8 x 21 1/4 in.)
Hermitage

Camille Pissarro (1830-1903)

Boulevard Montmartre (1897)
(28 3/4 x 36 in.)
Hermitage

Pierre Auguste Renoir (1841-1919)

In the Garden
(31 7/8 x 25 9/16 in.)
Pushkin

Child with a Whip (1885)
(41 5/16 x 29 1/2 in.)
Hermitage

Henri Rousseau (1844-1910)

Zeppelins (1908)
(31 1/2 x 40 1/8 in.)
Pushkin

Horse Attacked by a Jaguar (1910)
(35 7/16 x 45 11/16 in.)
Pushkin

Alfred Sisley (1839-1899)

Village on the Banks of the Seine, Villeneuve-la-Garenne (1872)
(23 5/16 x 31 11/16 in.)
Hermitage

Maurice de Vlaminck (1876-1958)

View of the Seine (1905-1906)
(21 1/4 x 25 3/8 in.)
Hermitage

FACT SHEET

FIRST SOVIET LOAN OF WESTERN EUROPEAN
PAINTINGS TO THE UNITED STATES

EXHIBITION TITLE: Impressionist and Post-Impressionist
Paintings from the U. S. S. R.

EXHIBITION DATES:

April 1 - 29, National Gallery of Art, Washington, D. C.
Extended hours: 10 a.m. - 9 p.m. Monday through Saturday
12 noon - 9 p.m. Sundays

May 3 - 26, M. Knoedler & Co., New York
10 a.m. - 6 p.m. Monday through Saturday
Monday and Thursday evenings until 9 p.m.

CONTENT: For the first time, forty-one impressionist and post-impressionist paintings from the Hermitage Museum in Leningrad and the Pushkin Museum in Moscow are being allowed to travel to the U.S. The loan is comprised of seven paintings by Matisse, seven by Gauguin, six by Picasso, five by Cézanne, three by van Gogh, two each by Monet, Renoir, Rousseau and Derain, and important single works by Pissarro, Sisley, Braque, Vlaminck, and Léger.

GRANT: A grant of up to \$105,000 from the National Endowment for the Humanities, under a new program of support for museum exhibitions, will partially support the exhibition costs at the National Gallery of Art and its related educational materials. The grant will also cover some of the costs of a film on the exhibition, which will be shown on educational television in April and subsequently distributed by the National Gallery's Extension Service. The film is being made in cooperation with the National Gallery and the Corporation for Public Broadcasting and WNET in New York.

LOAN NEGOTIATIONS: Negotiations for the loan were effected by American businessman and art collector, Dr. Armand Hammer. Dr. Hammer is Chairman of the Board and Chief Executive Officer of Occidental Petroleum Corporation, Los Angeles. He also holds controlling interest in M. Knoedler & Co., Inc., which was founded in 1846.

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PUBLICATIONS: A catalog accompanying the exhibition will contain full-color illustrations of each painting and a foreword by J. Carter Brown, Director of the National Gallery, and art scholar John Richardson, vice-president of Knoedler. A guide to the exhibition, underwritten by the National Endowment for the Humanities grant and containing art historical information on each painting, will be available without charge at the exhibition in Washington. A selection of 20 postcards in color and a full-color poster will also be available in both cities.

LECTURES: A special series of lectures by four leading art historians and critics will be given Thursday evenings at the National Gallery of Art during April. The series is supported by the grant from the National Endowment for the Humanities.

- April 5 The Post-impressionist Vision of Cézanne, Gauguin, and van Gogh. Speaker: George Heard Hamilton, Director, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.
- April 12 Matisse and the Fauves. Speaker: Clement Greenberg, Author and Art Critic, New York, New York
- April 19 The Wit in Cubism. Speaker: Robert Rosenblum, Professor of Fine Arts, New York University, New York, New York
- April 26 Russian Art Collectors and Philanthropists: the Shchukins and Morosovs of Moscow. Speaker: Sergius Yakobson, Honorary Consultant in Slavic Studies, Library of Congress, Washington, D.C.

FOR FURTHER INFORMATION:

National Gallery of Art, Constitution Avenue at 6th Street, Washington, D. C. 20565. 202-737-4215

M. Knoedler & Co., Inc., 21 East 70th Street, New York, New York 10021. 212-628-0400

National Endowment for the Humanities, 806 15th Street, N.W. Washington, D.C. 20506. 202-382-5721, -5722.

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