

NATIONAL GALLERY OF ART

NEWS RELEASE

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

ADVANCE FACT SHEET: PRINTS OF THE ITALIAN RENAISSANCE
June 23 - October 7, 1973

Title: Prints of the Italian Renaissance

Dates: June 23 through October 7, 1973

Scope: The first major exhibition of early Italian prints to be held in the United States in over fifty years, this exhibition will consist of more than 350 engravings, niello prints, and woodcuts of the 15th and early 16th centuries.

From Maso Finiguerra to Marcantonio Raimondi--from the style of Filippo Lippi to the style of Leonardo, Giorgione, and Raphael--Prints of the Italian Renaissance is an in-depth historical survey. Because of the exceptional rarity of fifteenth-century Italian engravings, no single museum, not even the great European cabinets, could present the works of this period so comprehensively.

Research for the exhibition has led to a number of discoveries: newly proposed attributions for the early Florentine engravings; a re-evaluation of Mantegna's engraved work, involving a radically different chronology and including the discovery of an unrecognized first state of the Entombment; and new chronologies for many of the early sixteenth-century masters, among them Jacopo de' Barbari and Giulio Campagnola.

Contents: Over 200 prints from the National Gallery's holdings, mostly from the Rosenwald Collection, will be supplemented by loans from fifteen public collections in the United States and abroad.

Among unique impressions coming from collections abroad will be Berlin's famous El Gran Turco, the Profile Bust of a Young Woman after Leonardo da Vinci

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from London, Hamburg's Death of Orpheus, and three engravings from Vienna by the "Master of the Vienna Passion."

Other important engravings include some very fine early niello prints from the Rosenwald Collection; the unique first state impression of Pollaiuolo's Battle of the Nudes from Cleveland; rare Florentine Fine and Broad Manner engravings including two Otto prints from London and Chicago, a Sibyl from the Rosenwald Collection and two impressions of Rosselli's Assumption of the Virgin from Boston and Cambridge; early Ferrarese engravings, including a complete set of the "Tarocchi"; and superb early examples of all seven of Mantegna's autograph prints, including loans from New York, Vienna and Berlin.

A selection of related woodcuts--including the great map of Venice by Jacopo de' Barbari--and illustrated books, an early Florentine niello cross and niello book covers will also be exhibited.

Recent National Gallery acquisitions in the exhibition will include engravings by the Master IICA, Giulio Campagnola, and Marcantonio Raimondi.

Galleries adjacent to the exhibition will display a selection of related Italian paintings from the Gallery's collection.

Guide: A 32-page guide to the exhibition, with 75 reproductions of prints on view, will be available.

Catalog: A catalog of the National Gallery's collection of 15th and early 16th century Italian engravings will be published in conjunction with the exhibition. Written by Konrad Oberhuber, Research Curator of the Gallery's Graphic Arts Department, and Jay Levenson, a student at New York University's Institute of Fine Arts and recent recipient of the Gallery's Finley Fellowship, and Jacqueline Sheehan, the catalog reflects much of the exhibition's scholarly work.

The third in a series on the Gallery's holdings in graphic arts, this is the first catalog to be

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devoted to the Italian prints and will include most of the important printmakers of the early Italian Renaissance. Each artist is the subject of a comprehensive biography, and the entries deal with reattributions, questions of dating, and iconographical analysis. The catalog will also include a short but comprehensive survey of the Gallery's niello prints and entries on its early 16th century woodcuts. / Approximately 600 pages in length and fully illustrated, the catalog contains the most extensive new research done on early Italian engravings since the last volumes of Arthur M. Hind's monumental corpus, Early Italian Engravings, were published in 1948. Reproductions of the Gallery's prints were prepared directly from the originals. The catalog also includes over 150 supplementary illustrations.

Staff: The exhibition has been organized by Konrad Oberhuber and Jay Levenson. The installation and guide to the exhibition have been designed by Messrs Levenson, Oberhuber, and Gaillard Ravenel.

Note: A slightly reduced version of this exhibition will be on view in San Francisco at the Palace of the Legion of Honor from November 10, 1973, to January 13, 1974.

END

May 1973

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