

# NATIONAL GALLERY OF ART

NEWS RELEASE

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

## TITIAN WOODCUTS SHOWN IN QUADRICENTENNIAL CELEBRATION

WASHINGTON, D. C. October 26, 1976. As the National Gallery of Art's part in the international Titian quadricentennial celebration, a selection of 113 woodcuts by the Venetian master and others will go on view October 30 in a special exhibition at the Gallery through January 2, 1977. This exhibition complements others being held in the United States and Italy.

The exhibition at the National Gallery is mounted adjacent to the Gallery's permanent collection of north Italian and Venetian paintings, which have been rearranged according to schools and in chronological sequence. This reinstallation includes thirteen paintings by Titian--among them Venus with a Mirror, Ranuccio Farnese, Doge Andrea Gritti and St. John on Patmos--which have been placed together in one gallery for the first time.

Titian, considered the greatest Venetian painter of the sixteenth century, holds a significant place in the history of the woodcut. His innovative prints, with bold, vigorous lines, gave the woodcut an expressiveness not previously seen in the medium, marking a new era in the development of the graphic arts in Venice.

Accessible for the first time to a large American audience, the very large woodcuts designed by Titian himself comprise the nucleus of the exhibition.

Among the exhibition's highlights is The Red Sea, one of Titian's largest prints (over four feet by seven feet) and considered his masterpiece for its highly expressive quality of bold, swelling lines--the graphic equivalent to the open and free painting he was to contribute to the history of art. This realization

(more)

of the potential of the woodcut established the Venetian graphic style that continued until the end of the sixteenth century.

Among other large woodcuts in the exhibition are two states of Titian's Triumph of Christ, the earliest woodcut designed by the artist. A multi-block print measuring almost nine feet in length, this woodcut appeared during the sixteenth century in several editions and with new texts accompanying it in various languages to meet popular demand for the prints.

The woodcuts in the exhibition, lent from major American and European collections, are augmented by a number of works by contemporaries and followers, including Domenico Campagnola, Nicolò Boldrini, Giovanni Britto, Andrea Vesalius, Francesco Marcolini, Giuseppe Porta Salviati and Giuseppe Scolari. Among them are anonymous prints from The Revelation of St. John the Divine, landscapes, portraits and book illustrations, including the first anatomical text containing accurate illustrations as teaching aids.

Sponsored by His Excellency Robert Gaja, Ambassador of Italy, the exhibition was organized and is being circulated under the auspices of the International Exhibitions Foundation and supported by a grant from the National Endowment for the Arts, a federal agency. After closing at the National Gallery, the exhibition will be seen at the Dallas Museum of Fine Arts and the Detroit Institute of Arts.

An illustrated catalogue, written by exhibition guest curator David Rosand, Professor of Art History, Columbia University, in collaboration with Professor Michelangelo Muraro, University of Padua, accompanies the exhibition.

END