

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

ADVANCE EXHIBITION SCHEDULE

NOTE TO EDITORS: The following information is current as of July 1987. All information listed is subject to change. Please confirm dates and titles with the Information Office (202) 842-6353.

CONTINUING EXHIBITIONS

AMERICAN DRAWINGS AND WATERCOLORS OF THE 20TH CENTURY:

SELECTIONS FROM THE WHITNEY MUSEUM OF AMERICAN ART

Through September 7, 1987

West Building, Ground Floor

This group of works from the Whitney Museum of American Art, New York, traces American draftsmanship from the beginning of this century to the present. Examining major schools of American art including regionalism, abstract expressionism and figurative modes from the traditional to the surreal, the exhibition focuses on the imaginative diversity and innovation of 20th-century drawings in the United States. Included are important sheets by such artists as Maurice Prendergast, Edward Hopper, Milton Avery, Stuart Davis, Arshile Gorky, Philip Guston, Jackson Pollock, Claes Oldenburg and Jasper Johns. The exhibition is accompanied by a fully illustrated catalogue written by Paul Cummings, adjunct curator of drawings at the Whitney Museum of American Art. Coordinating curator for the National Gallery of Art is Ruth Fine, curator in the department of prints and drawings. After leaving the National Gallery the exhibition will travel to the Cleveland Museum of Art (September 30 - November 8, 1987), The Fine Arts Museums of San Francisco (March 5 - June 5, 1988) and the Arkansas Arts Center (June 30 - August 28, 1988). The showing of this exhibition in Washington is made possible by The Du Pont Company.

AMERICAN DRAWINGS AND WATERCOLORS OF THE 20TH CENTURY: ANDREW WYETH - THE HELGA PICTURES

Through September 27, 1987
West Building, Ground Floor

This exhibition consists of selections from the "Helga Pictures," including pencil drawings, watercolors, dry brush watercolors, supplemented by a few tempera paintings. This group of over 100 works, all depicting the same model, comprises a total of about 16 different series of interrelated poses. Executed over a 15-year period, the pictures demonstrate Andrew Wyeth's own process of private concentration on a single subject. This exhibition marks the first time that a large suite of sequential drawings related to a single work by Wyeth has been shown. The fully illustrated catalogue includes an essay by John Wilmerding, deputy director of the National Gallery of Art. After leaving the National Gallery, Andrew Wyeth - The Helga Pictures will travel to the Museum of Fine Arts, Boston (October 28, 1987 - January 3, 1988), The Museum of Fine Arts, Houston (January 31 - April 10, 1988), the Los Angeles County Museum of Art (April 28 - July 10, 1988), the Fine Arts Museums of San Francisco (August 13 - October 16, 1988), and the Detroit Institute of Arts (November 13, 1988 - January 22, 1989). This exhibition is made possible by The Du Pont Company.

NEW YORK INTERPRETED: JOSEPH STELLA, ALFRED STIEGLITZ

Through August 16, 1987
East Building, Mezzanine

A collection of New York-inspired paintings by Joseph Stella and photographs by Alfred Stieglitz are on view in a special installation on the Mezzanine of the East Building. Stella, a pioneer of American modernism in the early twentieth century, often depicted the American urban and industrial landscape in a style of bold patterning intended to convey the dynamic growth of the modern city. Included in this exhibition is his most ambitious project, the five-paneled The Voice of the City of New York Interpreted (1920-1922). The Joseph Stella paintings are on loan from the Newark Museum. Photographs by Alfred Stieglitz, photographer, critic, and founder of the influential galleries "291" and An American Place, are also included in this installation. Stieglitz's photographs of New York City are characterized by clear, crisply lit compositions often organized around relationships of geometric shapes. Among the works on view is The Flatiron (1902). The Flatiron Building is also seen in the central panel of Stella's The Voice of the City of New York Interpreted. The photographs are from the National Gallery's Alfred Stieglitz Collection, a gift from Georgia O'Keeffe and the Alfred Stieglitz Estate.

A CENTURY OF MODERN SCULPTURE: THE PATSY AND RAYMOND NASHER COLLECTION

Through January 3, 1988

East Building, Ground Floor, Mezzanine and Upper Level

This survey of modern sculpture, on loan from one of the finest private collections in the world, features concentrations of work by diverse modern masters of the figurative and constructivist traditions. Included are examples of sculpture by Jean Arp, Constantin Brancusi, Alexander Calder, Raymond Duchamp-Villon, Max Ernst, Alberto Giacometti, Barbara Hepworth, Henri Matisse, Joan Miró, Henry Moore, Pablo Picasso, Medardo Rosso, and Auguste Rodin. In addition there is a group of American objects, including works by Barnett Newman, Claes Oldenburg, Anthony Caro, Jonathan Borofsky, Ellsworth Kelly and six sculptures by David Smith. The exhibition is installed in front of the East Building and on the mezzanine, main floor, and concourse as well as on the north sculpture terrace, which will be open to the public for the first time. Accompanying the exhibition is an illustrated catalogue, with essays by Pulitzer Prize-winning biographer Elizabeth Frank, Steven Nash, deputy director/chief curator of the Dallas Museum of Art, Nan Rosenthal, curator of 20th-century art at the National Gallery of Art and Professor Robert Rosenblum of the Institute of Fine Arts, New York University. A different version of the exhibition was on view at the Dallas Museum of Art in the spring of 1987. This exhibition is supported by Northern Telecom.

NEW EXHIBITIONSWILLIAM MERRITT CHASE: SUMMERS AT SHINNECOCK 1891-1902

September 6 - November 29, 1987

West Building, Main Floor Galleries

Consisting of a select group of 24 paintings and pastels, this exhibition will be the first to focus exclusively on the works executed by Chase at his summer home and studio at Shinnecock, Long Island. Between 1891 and 1902 Chase created some of the most beautiful paintings of his career. The cool interiors of his home and studio, the sun-filled landscapes of the surrounding grassy dunes, and the coming and goings of Chase's own family formed the subjects of the artist's summer work at Shinnecock. A Friendly Call (1894 or 1895), one of the best-loved works in the National Gallery's permanent collection of American paintings, will be featured along with The Fairy Tale (1892), Reflections (about 1893), In the Studio (1892) and the great pastel, Hall at Shinnecock (1892 or 1893). This exhibition is organized by Nicolai Cikovsky, Jr., curator of American art at the National Gallery of Art and D. Scott Atkinson, curator of the Terra Museum of American Art. It is the first of a series of three exhibitions of American art supported at the National Gallery by Bell Atlantic.

BERTHE MORISOT - IMPRESSIONIST

September 6 - November 29, 1987

West Building, Main Floor Galleries

The first American museum retrospective of this innovative and pioneering member of the impressionist group, Berthe Morisot will include many works that have not been seen by the public since the artist's memorial exhibition in 1896. The exhibition will consist of about 60 oil paintings, as well as selected pastels, watercolors and colored pencil drawings from both American and European public and private collections. A vivid demonstration of Morisot's virtuoso brushwork and her extraordinary use of color, the exhibition chronicles the heroic years of the impressionist movement. The exhibition will travel to the Kimbell Art Museum, Fort Worth, Texas (December 12, 1987 - February 21, 1988) and to the organizing institution, Mount Holyoke College Art Museum, South Hadley, Massachusetts (March 14, 1988 - May 9, 1988). The accompanying catalogue, written by Charles F. Stuckey, curator of modern painting at the National Gallery of Art, and William P. Scott, a long-time Morisot expert, provides an in-depth biography of this important artist as well as an essay on her painting technique. This exhibition is supported by a generous contribution from Republic National Bank of New York and Banco Safra, S.A., Brazil, and by an indemnity from the Federal Council on the Arts and the Humanities.

A PORTRAIT OF BERTHE MORISOT

September 6 - November 29, 1987

West Building, Main Floor

In conjunction with the exhibition Berthe Morisot - Impressionist, the National Gallery will present a special single masterpiece, Edouard Manet's Repose. The painting, on loan from the Museum of Art, Rhode Island School of Design, is a particularly insightful portrait of the young Berthe Morisot, Manet's sister-in-law. Manet was a great admirer of Morisot's work and frequently used her as a model. The painting will return to Providence after its Washington showing.

ROSSO FIORENTINO Drawings, Prints and Decorative Arts

October 25, 1987 - January 3, 1988

West Building, Central Gallery

Internationally known during his lifetime, Rosso Fiorentino is today regarded as one of the finest and most individualistic Italian artists of the 16th century. Rosso was active in Florence and Rome before being called to France in 1530 to become the prime painter to King Francis I. His sophisticated style had great impact in France, bringing the art of the Italian Renaissance to Paris and Fontainebleau. Approximately twenty-five of his finest surviving drawings and more than 70 prints after his designs convey the beauty and power of Rosso's imagery. Also on exhibition will be objects of majolica and Limoges enamels that were executed from his designs, as well as two important tapestries. The scholarly catalogue accompanying the exhibition is written by Prof. Eugene A. Carroll of Vassar College, a leading authority on Rosso. This exhibition is being coordinated in Washington by Diane Russell, curator of prints and drawings at the National Gallery of Art and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

GEORGIA O'KEEFFE: 1887 - 1986

November 1, 1987 - February 21, 1988

East Building, Mezzanine and Upper Level

This centennial exhibition of Georgia O'Keeffe will celebrate the artistic achievement of this major American artist. Organized by Jack Cowart, curator of 20th-century art at the National Gallery of Art, and Juan Hamilton, representative of the O'Keeffe estate, the exhibition will consist of more than 100 rarely seen oil paintings, watercolors, pastels and drawings. This exhibition will focus on the most influential aspects of O'Keeffe's career: abstractions, flower paintings, figure studies, cityscapes, still lifes, and landscapes. The catalogue, fully illustrated in color, will contain essays by the co-curators as well as a selection of previously unpublished letters by O'Keeffe to artists and other friends, assembled and annotated by art historian Sarah Greenough. The catalogue will be distributed by New York Graphic Society Books. After leaving the National Gallery this exhibition will travel to The Art Institute of Chicago (March 5 - June 19, 1988), the Dallas Museum of Art (July 31 - October 16, 1988) and The Metropolitan Museum of Art (November 19, 1988 - February 5, 1989). This exhibition is made possible by a grant from the Southwestern Bell Foundation.

AN AMERICAN SAMPLER: FOLK ART FROM THE SHELBURNE MUSEUM

November 15, 1987 - April 3, 1988

East Building, Upper Level

The Shelburne Museum in Vermont holds a large and diverse collection of works from America's artistic and cultural heritage, yet many of them have not been exhibited widely and remain unknown to the American public. Among the 125 objects included in the exhibition will be quilts and coverlets, hooked rugs, weathervanes and whirligigs, decoys, carousel animals, trade signs, and carved figures. The selection has been made by John Wilmerding, deputy director of the National Gallery of Art and noted American art scholar. The fully illustrated catalogue which will accompany the exhibition contains essays by Ben Mason, director of the Shelburne Museum, by David Curry, curator of American art, the Denver Art Museum, and Jane Nylander, director of Strawberry Banke, Portsmouth, NH. An American Sampler: Folk Art From the Shelburne Museum, organized to coincide with the Shelburne Museum's 40th anniversary, will travel to the Amon Carter Museum (May 7 - September 4, 1988), the Denver Art Museum (October 15 - January 1, 1989), the Los Angeles County Museum of Art (February 5 - April 30, 1989), the Wadsworth Atheneum (June 4 - September 3, 1989) and the New York Historical Society (October 3, 1989 - January 7, 1990) after leaving the National Gallery. The exhibition is supported by The New England.

SWEDEN: A ROYAL TREASURY 1550 - 1700

April 13 - September 5, 1988

East Building, Mezzanine

Marking the 350th anniversary of the establishment of colonies in America by Sweden, this exhibition will feature more than 80 works of art relating to the reigns of four Swedish monarchs in the 16th and 17th centuries. The objects on loan from the Royal Armory, the Royal Treasury, and the Royal Collections and the national museum as well as other royal palaces and cathedrals, will reflect the strong influence of Sweden's military and political power in Europe from 1550-1700. Objects including coronation regalia, an audience canopy and throne, royal armor, ecclesiastic metalwork related to the crown, and costumes and other textiles will be installed in galleries evocative of a royal treasury. The exhibition will be accompanied by a fully illustrated catalogue prepared by Michael Conforti, chief curator of The Minneapolis Institute of Arts and leading Swedish scholars. After its Washington opening Sweden: A Royal Treasury 1550-1700 will be on view in Minneapolis from October 16, 1988 to January 1, 1989.

THE ART OF PAUL GAUGUIN

May 1 - July 31, 1988

East Building, Mezzanine

This exhibition will assemble works in all media by the celebrated and exotic post-impressionist master, Paul Gauguin. The Art of Paul Gauguin will include over 200 paintings, sculpture, and works on paper in addition to several rarely seen ceramics. On view together, in many cases for the first time since the artist's death, will be works which will illuminate Gauguin's innovative techniques and creative thinking. A fully illustrated catalogue with essays by co-curators of the exhibition, Charles F. Stuckey, curator of modern painting, National Gallery of Art; Richard Brettell, Searle Curator of European Painting, The Art Institute of Chicago; Madame Claire Fréches, curator, Musée d'Orsay, and Françoise Cachin, director of the Musée d'Orsay, will accompany the exhibition. After its Washington showing, The Art of Paul Gauguin will travel to The Art Institute of Chicago (September 7 - December 10, 1988) and to the Galeries nationale du Grand Palais, Paris (January 10 - April 20, 1989).

CHILDE HASSAM'S FLAG PAINTINGS

May 8 - July 17, 1988

West Building, Main Floor

Childe Hassam's Flag Paintings is the first exhibition in 60 years to focus on this subject and is the second in a series of exhibitions concentrating on important aspects of American impressionism. During the first World War, between the years 1916 to 1919, the artist created a series of paintings depicting the flag-decorated streets of New York City. In addition to their intense patriotism, these pictures are formally and aesthetically some of the artist's most impressive images. By exploring the theme of flying banners Hassam manipulated the compositional variations and abstract complexities of form, color, and light to emerge as one of America's most important impressionist painters. The exhibition is being organized by Ilene Susan Fort, assistant curator of American art at the Los Angeles County Museum of Art and will be coordinated at the National Gallery by Nicolai Cikovsky, Jr., curator of American art. The entire series of exhibitions, William Merritt Chase: Summers at Shinnecock 1891-1902 (Sept. 6 - Nov. 29, 1987), Childe Hassam's Flag Paintings, and John Twatchman (scheduled for the summer of 1989) is supported by a grant from Bell Atlantic.

MASTER DRAWINGS FROM THE NATIONAL GALLERY OF CANADA

May 29 - August 14, 1988

East Building, Ground Floor

Over 90 of the finest drawings from the permanent collection of the National Gallery of Canada will go on view. Included in the exhibition will be sheets from mid-15th-century Italy to late 19th-century French landscapes by Cézanne and Van Gogh. Emphasis will be placed on drawings by English and French masters of the 18th and 19th centuries. Also featured in the selection will be drawings by other European artists including Durer, Rubens, Fragonard, Goya, and Ingres. The exhibition is being organized jointly by the National Gallery of Canada and the National Gallery of Art in Washington. It will be accompanied by a fully illustrated catalogue. The exhibition coincides with the opening of the new Embassy of Canada currently under construction across Pennsylvania Avenue from the National Gallery of Art.

PAINTINGS BY FITZ HUGH LANE

May 29 - September 5, 1988

West Building, Main Floor

Paintings by Fitz Hugh Lane is the first comprehensive exhibition in more than two decades to highlight paintings by 19th-century American artist Fitz Hugh Lane, founder of the luminist movement. Focusing on the finest work from Lane's mature career, the exhibition will include a selection of about 60 paintings dating from 1850-1864. Featured will be sequential groups of subjects or themes: the early views around Cape Ann, the Gloucester waterfront, the Boston Harbor series, the Maine coast, the later twilight pictures, and the final Brace's Rock group. The nucleus of the show will be from the permanent holdings of the Museum of Fine Arts, Boston and the Cape Ann Historical Association, Gloucester, MA, supplemented by loans from American public and private collections. The exhibition, organized by noted American art scholar John Wilmerding, deputy director of the National Gallery of Art, will be accompanied by a fully illustrated catalogue and will travel to Boston from September 28 - December 31, 1988. The exhibition is made possible by a grant from GTE Corporation.

MASTERWORKS FROM MUNICH: 16th- to 18th-CENTURY PAINTINGS FROM THE ALTE PINAKOTHEK

May 29 - September 5, 1988

West Building, Main Floor

On loan from the Alte Pinakothek in Munich, one of the finest public collections in Europe, will be over 50 paintings by five French, one Italian, four Spanish, two Flemish, and three Dutch artists from the 16th through the 18th centuries. Included in the selection will be Boucher's Louise O'Murphy, Hals' Portrait of Willem van Heythuysen, Rubens' The Rape of the Daughter's of Leucippus, Tintoretto's Christ in the House of Mary and Martha, as well as important examples of work by Jan Brueghel the Elder, Fragonard, Goltzius, Guardi, El Greco, Poussin, Rembrandt, Ribera, van Dyck, and Zurbaran. A fully illustrated catalogue by Arthur Wheelock, curator of northern baroque painting at the National Gallery of Art, and Beverly Louise Brown, curator of southern baroque painting, will accompany the exhibition which will travel to Munich's sister city, Cincinnati, where it will be on view at the Cincinnati Art Museum from October 25, 1988 through January 8, 1989.

SELECTIONS AND TRANSFORMATIONS: THE ART OF JOHN MARIN

June 19 - September 25, 1988

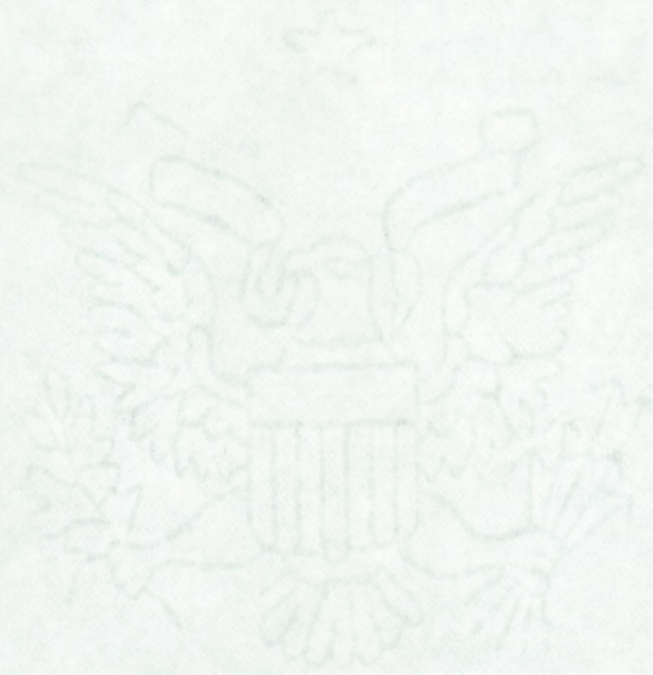
West Building, Central Galleries

This is the first comprehensive exhibition in 20 years to examine the art of John Marin, a central figure in the circle of Alfred Stieglitz and one of the most important painters in America during the first half of the twentieth century. The source of Marin's subjects was his environment -- the land, the city, the sea. The exhibition will examine Marin's manner and methods of selecting from and transforming nature, showing how work in one medium led to changes in another. The selection of over 90 works, including etchings, watercolors, oil paintings, and sketchbooks, will include loans from public and private collections as well as many works recently donated by Mr. and Mrs. John Marin, Jr. to the National Gallery of Art to form the John Marin Archive. The exhibition is being organized by Ruth Fine, curator of prints and drawings at the National Gallery of Art, who will also write the fully illustrated catalogue.

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