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EXHIBITION OF MODERN SCULPTURE FROM THE NASHER COLLECTION EXTENDED AT NATIONAL GALLERY

WASHINGTON, December 30, 1987 - The exhibition A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, originally scheduled to close on January 3, 1988, will continue on view at the National Gallery of Art through February 15, 1988. The extended showing of this choice selection of modern European and American sculpture from one of the finest private collections of modern sculpture in the world will include two works very recently acquired by the Nashers: Hieratic Head of Ezra Pound (1914), a marble portrait by Henri Gaudier-Brzeska; and David Smith's Perfidious Albion (1945-46), in cast bronze.

The exhibition, which opened June 28, 1987, currently consists of 74 works by 37 artists, ranging in date from Auguste Rodin's Eve (1881) to Ellsworth Kelly's Untitled (1987). The sculpture is installed in front of the East Building and in the public areas of the mezzanine, main floor, and concourse, as well as on the north sculpture terrace. More than one million visitors have seen the exhibition since its debut at the Dallas Museum of Art earlier this year.

Hieratic Head of Ezra Pound reflects the French artist (who added the surname of his Polish lover to his own) Gaudier-Brzeska's interest

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in tribal art, particularly monumental Easter Island figures, and demonstrates his role as a leading modernist in England, the country where he elected to work. Pound agreed to sit for Gaudier-Brzeska, who was his friend, and later wrote in Gaudier-Brzeska: A Memoir that the artist said to him, "You understand, it will not look like you ... It will be the expression of certain emotions which I get from your character."

Perfidious Albion, a sculpture from a group Smith labeled his "small totems," is an amalgam of figural and surreal imagery. Smith made reference to James Joyce's novel Finnegan's Wake in titling the sculpture, which brings the total of works by him in the Nasher collection to eight. An important aspect of the collection is that it contains strong concentrations of works by several artists, including the eight Smiths, seven works by Matisse, and ten by Giacometti.

Other highlights of the Nasher exhibition include Henri Matisse's Reclining Nude I (1907) and Large Seated Nude (1923-25), Pablo Picasso's Woman's Head (1909) and Head of Woman (1931-32), Constantin Brancusi's Portrait of Nancy Cunard (1925-27), Alberto Giacometti's Spoon Woman (1926-27), No More Play (1932), and The Chariot (1950), Alexander Calder's The Spider (1940), Joan Miro's Moonbird (1944-46), Max Ernst's Capricorn (1948), and David Smith's Voltri VI (1962).

A Century of Modern Sculpture: Selections from the Patsy and Raymond Nasher Collection was organized by the Dallas Museum of Art and the National Gallery of Art. Steven Nash, deputy director/chief curator of the Dallas Museum, and Nan Rosenthal, curator of twentieth-century art at the National Gallery, are co-curators of the exhibition which is sponsored by Northern Telecom.

The exhibition is accompanied by a 210-page catalogue with 250 color plates, published by Rizzoli International, Inc. of New York. It includes essays by Steven Nash, Nan Rosenthal, and Robert Rosenblum, and a profile of the Nashers by Pulitzer-prize winning biographer Elizabeth Frank.

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