

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 February 1988. Please discard all previous schedules. All information listed is subject to change. Please confirm dates and titles with the Information Office (202) 842-6353.

NEW EXHIBITIONS

SWEDEN: A ROYAL TREASURY 1550 - 1700
April 13 - September 5, 1988
East Building, Mezzanine

Marking the 350th anniversary of the establishment of the first permanent Swedish colony in North America, this exhibition will feature more than 100 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, the Royal Collections, and the Nationalmuseum, as well as other royal palaces and a cathedral, will reflect the strong influence of Sweden's military and political power in Europe from 1550-1700 illustrating a chapter in collecting history hitherto little recognized in the U.S. Objects including coronation regalia, royal arms and armor, costumes, and other textiles will be installed in a setting evocative of a royal treasury. The exhibition will be accompanied by a fully illustrated catalogue published by the National Gallery of Art and prepared by Michael Conforti, chief curator of The Minneapolis Institute of Arts, and Guy Walton, associate professor of fine arts, New York University. Jointly organized by the National Gallery of Art and the Minneapolis Institute of Arts, the exhibition is made possible through contributions from the Swedish government and the Federation of Swedish Industries and is supported by an indemnity from the Federal Council on the Arts and the Humanities. After its Washington opening, Sweden: A Royal Treasury 1550-1700 will be on view in Minneapolis from October 9, 1988, to January 1, 1989. The exhibition is part of a year-long program of activities nationwide entitled New Sweden'88 celebrating the 350th anniversary of the Swedish presence in the New World.

THE ART OF PAUL GAUGUIN

May 1 - July 31, 1988

East Building, Mezzanine

This exhibition brings together works in all media by the celebrated post-impressionist master, Paul Gauguin. The Art of Paul Gauguin will include more than 235 paintings, pieces of sculpture, and works on paper in addition to a number of rarely seen ceramics. A fully illustrated catalogue with essays by curators of the exhibition, Charles F. Stuckey, curator of 20th-century art, and Richard Brettell, Searle Curator of European Painting, The Art Institute of Chicago; Claire Fréchet, curator, and Françoise Cachin, director, 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 17 - December 11, 1988) and to the Galeries nationales du Grand Palais, Paris (January 10 - April 20, 1989). The exhibition is jointly organized by the National Gallery, the Art Institute of Chicago, and the Réunion des Musées Nationaux. It is made possible by AT&T and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

THE FLAG PAINTINGS OF CHILDE HASSAM

May 8 - July 17, 1988

East Building, Main Floor

The Flag Paintings of Childe Hassam 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 and 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. Exploring the theme of flying banners, Hassam manipulated elements of composition and complexities of shape, color and light in ways that are often as modern as they impressionist. The exhibition is being organized by Ilene Susan Fort, associate curator of American art at the Los Angeles County Museum of Art, who also wrote the accompanying scholarly catalogue. The show will be coordinated at the National Gallery by Deborah Chotner, assistant curator of American art. The entire series of exhibitions, William Merritt Chase: Summers at Shinnecock 1891-1902 (Sept. 6 - Nov. 29, 1987), The Flag Paintings of Childe Hassam, and John Twachtman (scheduled for the summer of 1989) is supported by Bell Atlantic.

PAINTINGS BY FITZ HUGH LANE

May 15 - 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 this 19th-century American artist, 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 selected from the permanent holdings of the Museum of Fine Arts, Boston, and the Cape Ann Historical Association, Gloucester, Massachusetts, 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 with essays by Wilmerding, Frank Kelly, Elizabeth Ellis, Erik Ronnberg, Jr., and Earl Powell. It will travel to the Museum of Fine Arts, Boston, October 5 - 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

Sixty-two paintings by major Italian, Flemish, Dutch, German, Spanish and French artists from the 16th through the 18th centuries will be on loan from the Alte Pinakothek in Munich, one of the finest public collections in Europe. Included in the selection will be Rubens' The Rape of the Daughters of Leucippus, Rembrandt's Risen Christ, Titian's Vanity, El Greco's The Disrobing of Christ, and Fragonard's Girl with a Dog, as well as important examples of work by Guardi, Tintoretto, Brueghel, Van Dyck, Ruisdael, Elsheimer, Murillo, Velazquez, Poussin and Boucher. A fully illustrated catalogue by Beverly Louise Brown, curator of southern baroque painting, and Arthur K. Wheelock, Jr., curator of northern baroque painting at the National Gallery of Art, will accompany the exhibition, which has been organized by the Cincinnati Art Museum and the National Gallery of Art. It will be on view in Cincinnati, Munich's sister city, from October 25, 1988, through January 8, 1989. The exhibition is supported by The German - American Cultural Fund, Inc. and an indemnity from the Federal Council on the Arts and the Humanities.

MICHELANGELO: DRAFTSMAN/ARCHITECT

October 9 - December 11, 1988

West Building, Paul Mellon Galleries

This two-part exhibition of Michelangelo's drawings, illustrating all the principal phases of his artistic development and representing the major categories of his graphic work, is the largest ever mounted in America. The first part will include some 45 figure studies, composition sketches, ideal heads, and architectural designs, as well as the so-called "presentation" drawings which the artist made for friends. Among these drawings will be several studies for the Sistine Chapel ceiling. This section of the show has been organized by the National Gallery of Art, Washington, in association with the Casa Buonarroti, Florence, the Royal Library, Windsor Castle, and the Olivetti Company, Milan. A fully illustrated scholarly catalogue by Michael Hirst of the Courtauld Institute of Art, London will accompany this part of the show. After its viewing at the National Gallery, the show will travel to the Musée du Louvre, January 31 - April 3, 1989. The second part of the exhibition, again organized by the National Gallery and Olivetti, will be devoted to Michelangelo's architectural drawings. Comprising approximately 30 sheets by or related to Michelangelo, the drawings are associated with two large models of Michelangelo projects -- the façade of the church of San Lorenzo in Florence and the drum and dome of Saint Peter's Basilica in Rome -- both of which will also be on display. The architectural drawings will be exhibited at the Casa Buonarroti in Florence June 28 - August 31, 1989. The catalogue for this section of the exhibition will be written by Henry Millon, Dean of the National Gallery's Center for the Advanced Study of the Visual Arts and Craig Hugh Smyth, Kress Professor at the National Gallery. Both exhibitions at the National Gallery are coordinated by David Alan Brown, curator of Italian renaissance painting.

RAPHAELLE PEALE: STILL LIFES

October 16, 1988 - January 29, 1989

East Building, Ground Floor

This is the first exhibition devoted entirely to the still lifes of Raphaelle Peale (1774-1825), who was, it can be argued, the first major still-life artist to emerge in early 19th-century America. The exhibition will include approximately 30 of Peale's most important paintings from the decade of his greatest achievement, from 1813 to 1823, including After the Bath, one of the masterpieces of eye-fooling illusionism. In their refined and sensitive arrangements of commonplace things, Peale's still lifes are among the most beautiful paintings made in America, and, despite their rarity and modest size, works of immense importance in the history of American art. Recognition of Peale's contribution has been slow in coming because he has been overshadowed by his more famous father, Charles Willson Peale, and because he elected to work in the still life genre, but this exhibition establishes him as an artist of major significance. The exhibition is organized by Nicolai Cikovsky, Jr., noted American art scholar and National Gallery curator of American Art. Accompanying the exhibition will be a fully illustrated color catalogue containing essays by Cikovsky; John Wilmerding, deputy director of the National Gallery; and Linda Bantel, Director of The Pennsylvania Academy of the Fine Arts.

JAPAN: THE SHAPING OF DAIMYO CULTURE 1200-1800

October 30, 1988 - January 22, 1989

East Building, Upper Level and Mezzanine

More than 450 works, including more than 160 works officially designated as National Treasures, Important Cultural Properties, and Important Art Objects, make up this exhibition organized by the National Gallery in collaboration with Japan's Agency for Cultural Affairs and The Japan Foundation. The vast range of objects will include: portrait paintings and sculpture; armor; swords; saddles; calligraphed hand scrolls and hanging scrolls; interior furnishings such as sliding doors, panels and screens; lacquer works; ceramics; robes and domestic textiles; Noh masks; musical instruments; and tea utensils. The term Daimyo (literally "great named landholdings") refers to the regional feudal lords of the medieval and early modern periods. Great feudal families represented in the exhibition will be the Hosokawa, Kuroda, Ii, Uesugi, Nabeshima, Maeda, Ashikaga, Honda, Tokugawa, Date, Sakakibara, and Mori. The first exhibition to explore the contribution of these families to Japanese culture from the middle ages to 1800, it is intended to illuminate the values that have helped shape the fundamental aesthetic, psychological, and social character of the nation. A fully illustrated color catalogue containing essays on the history of the Daimyo period by exhibition curators Martin Collcutt and Yoshiaki Shimizu and essays on types of objects in the show including armor, lacquer, wood sculpture, and calligraphy by scholars from the Bunka-cho in Tokyo will be published by the National Gallery. The exhibition is supported by The R.J. Reynolds Tobacco Co., Nomura Securities Co. Ltd., The Yomiuri Shimbun, and an indemnity from the Federal Council on the Arts and the Humanities.

Surrounding the exhibit opening will be a festival of performances of Noh plays by Japanese master players, sponsored by the Yomiuri Shimbun. There will also be a concurrent educational adjunct devoted to the tea ceremony. It will include the construction of a tea house such as the Daimyo would have used in a garden setting, as well as live presentations by Japanese tea masters and a display of some historic tea utensils. Members of the public will have an opportunity to participate in the tea ceremony, made possible by The Asahi Shimbun, Nomura Securities Co., Ltd., and All Nippon Airways.

THE PASTORAL LANDSCAPE: THE LEGACY OF VENICE

November 6, 1988 - January 22, 1989

West Building, Central Gallery

The Pastoral Landscape is a two-part exhibition focusing on the development of the pastoral theme from 16th-century Venice until the present day. "The Legacy of Venice," which will be seen at the National Gallery of Art, illustrates the rise of the genre in Italy and traces the continuing impact of Venetian Renaissance models on artists during the 17th and 18th centuries. Included will be a wide selection of paintings, drawings, and prints from the circle of Giorgione and Titian as well as the work of later artists such as Claude Lorraine, Rembrandt, and Watteau. The bucolic ideal celebrated in these works has never been abandoned. Concurrently shown at The Phillips Collection, Washington, D.C., will be the second half of the exhibition, "The Modern Vision." This exhibition will explore how, during the 19th and 20th centuries, the pastoral ideal gave rise to a rich new vocabulary of images, but at the same time preserved certain essential characteristics of its Venetian heritage. A book of essays by Professor David Rosand, Robert Cafritz, and Sir Lawrence Gowing will accompany the exhibition, which has been coordinated at the Gallery by Beverly Louise Brown, curator of southern baroque painting. The exhibition is made possible by grants from Ford Motor Company and the Morris and Gwendolyn Cafritz Foundation. An additional grant has been given to The Phillips Collection by the L. J. and Mary C. Skaggs Foundation.

THE ART OF PAOLO VERONESE: 1528 - 1588

November 13, 1988 - February 20, 1989

West Building, Main Floor

Commemorating the 400th anniversary of the death of Paolo Caliari, known as Veronese, this exhibition will assemble a major group of approximately 50 paintings and 60 drawings by the artist. For almost 40 years Paolo Veronese produced works of exquisite beauty and high quality, which conveys the splendor of Venice's "Golden Age." As a draftsman Veronese stands second only to Titian for the brilliant virtuosity, range and variety of his approach. The works in this exhibition, selected by an international committee headed by professors Roger Rearick and Terisio Pignatti, will cover every aspect of Veronese's career and illustrate the evolution of his style. The exhibition catalogue, written by Prof. Rearick, will introduce a significant number of paintings and drawings which are virtually unknown. The exhibition is coordinated by chief curator Sydney Freedburg and Beverly Louise Brown, National Gallery curator of southern baroque painting. It is made possible by a grant from Ford Motor Company.

CONTINUING EXHIBITIONSEnglish Drawings and Watercolors, 1630 - 1850

Through March 13, 1988

West Building, Ground Floor

This survey of some of the best British drawings and watercolors has been made possible by recent donations and acquisitions. Organized by Andrew Robison, senior curator at the National Gallery, this exhibition of 60 works includes drawings by British-born artists and also works made in England by foreigners. The survey begins with Van Dyck and other continental artists and styles of the 17th century, but focuses special attention on the growth of distinctively British landscape watercolors in the decades after 1770. Sensitive observation and portrayal of natural landscapes, combined with increasing refinement and freedom of technique, are seen developing in major works by such artists as Sandby, Cozens, Girtin, and Constable. Also featuring portraiture, genre scenes, and illustrations of religious subjects, the exhibition ends with the reappearance of "grand" styles in the two different forms of Blake and Turner.

AN AMERICAN SAMPLER: FOLK ART FROM THE SHELBURNE MUSEUM

Through April 14, 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 are quilts and coverlets, hooked rugs, weathervanes and whirligigs, decoys, carousel animals, trade signs, and carved figures. The selection was coordinated by John Wilmerding, deputy director of the National Gallery of Art and noted American art scholar. The fully illustrated catalogue that accompanies the exhibition contains essays by Benjamin Mason, former director of the Shelburne Museum; David Park Curry, curator of American art, the Denver Art Museum; and Jane Nylander, director of Strawberry Banke, Portsmouth, New Hampshire. A complementary smaller show, Naive Visions, (see above) features toys from the Shelburne Museum. 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, Fort Worth, (May 7 - September 4, 1988), the Denver Art Museum (October 15 - January 8, 1989), the Los Angeles County Museum of Art (February 16 - April 30, 1989), the Wadsworth Atheneum, Hartford, (June 4 - September 3, 1989), the New-York Historical Society (October 3, 1989 - January 7, 1990), and the Worcester Art Museum (April 15 - August 5, 1990) after leaving the National Gallery. This exhibition has been made possible through a grant from The New England.

NAIVE VISIONS

Through April 17, 1988

East Building, Ground Floor

American naive paintings from the collection given to the National Gallery by Col. Edgar William and Bernice Chrysler Garbisch, watercolor renderings of American decorative arts from the Gallery's Index of American Design, and toys from the Shelburne Museum make up this installation. The toys from Shelburne represent an aspect of the museum's wide-ranging collection, which is not included in the larger exhibition from Shelburne on the Upper Level. The Index project, part of the federal government's effort to employ artists during the Depression, contains approximately 17,000 watercolors. Some of the objects now at Shelburne were recorded by the Index and are included in the installation.

THE HUMAN FIGURE IN EARLY GREEK ART

January 31 - June 12, 1988

East Building, Concourse

Sixty-seven works of Greek art from the 10th- to the 5th-centuries B.C., sixty of which have never been seen in the United States, make up this exhibition. It explores the treatment of the human figure during the formative stages which culminated in Greek Classicism and influenced Western art for centuries thereafter. The exhibition includes marble, bronze and terracotta sculpture and vase painting ranging from the geometric period (9th and 8th centuries B.C.), the 7th century B.C., the archaic period (6th century B.C.), and the early classical period (early 5th century B.C.). The exhibition is organized by the National Gallery of Art and the Greek Ministry of Culture. Guest curator Diana Buitron-Oliver has selected the objects in the show from the permanent collections of four museums in Athens and a number of regional Greek museums. Accompanying the exhibition are models illustrating the history of the Acropolis in Athens, from which several of the sculptures in the show come; a film, made for the exhibition, conveying the cultural background of Greece in that crucial period in the formation of Western civilization; and a catalogue containing essays on various aspects of the history and artistic media surveyed. After its showing at the National Gallery, the exhibition will travel to the Nelson-Atkins Museum of Art in Kansas City, Missouri (July 16 - October 2, 1988), the Los Angeles County Museum of Art (November 13, 1988 - January 15, 1989), The Art Institute of Chicago (February 18 - May 7, 1989), and the Museum of Fine Arts, Boston (June 7 - September 3, 1989). The exhibition is supported in part by The Paradina Inc. Trust and Joannou & Paraskevaides (Overseas) Ltd., and by an indemnity from the Federal Council on the Arts and the Humanities. The official airline carrier for the exhibition is Olympic Airways.