

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 AUGUST 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

ITALIAN RENAISSANCE DRAWINGS

September 18 - December 31, 1988
West Building, Ground Floor

Eighty Italian drawings from the fifteenth and sixteenth centuries, including some of the finest and earliest sheets in the National Gallery's permanent collection will make up this exhibition. Well-known masterpieces will be expanded by many recent acquisitions and works not previously exhibited. Among the artists whose drawings will be shown are Mantegna, Leonardo, Perugino, Fra Bartolommeo, Sebastiano del Piombo, Lotto, Tintoretto, Barocci, and the Carracci.

The exhibition has been organized by Diane DeGrazia, curator of Italian drawings, and Andrew Robison, curator of prints and drawings.

MICHELANGELO: DRAFTSMAN/ARCHITECT

October 9 - December 11, 1988

West Building, Paul Mellon Galleries & East Garden Court

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 46 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 showing at the National Gallery, the exhibition will travel to the Musée du Louvre early next year.

The second part of the exhibition, also organized by the National Gallery, the Casa Buonarroti, 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 models will also be on display. The architectural drawings will be exhibited at the Casa Buonarroti in Florence June 28 - August 31, 1988. The catalogue for this section of the exhibition has been written by Henry Millon, dean of the National Gallery's Center for Advanced Study in the Visual Arts, and Craig Hugh Smyth, Samuel H. Kress Professor at the National Gallery during 1987-1988. Both exhibitions at the National Gallery are coordinated by David Alan Brown, curator of Italian Renaissance painting. The exhibition has received an indemnity from the Federal Council on the Arts and the Humanities.

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), the first major still-life artist to emerge in early nineteenth-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 trompe l'oeil. 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 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 co-organized by Nicolai Cikovsky, Jr., noted American art scholar and National Gallery curator of American Art and Linda Bantel, director of the Pennsylvania Academy of the Fine Arts. Accompanying the exhibition will be a fully illustrated color catalogue containing essays by Mr. Cikovsky; John Wilmerding, deputy director of the National Gallery; and Ms. Bantel. The exhibition is made possible by The Pew Charitable Trusts.

JAPAN: THE SHAPING OF DAIMYO CULTURE 1185-1868

October 30, 1988 - January 23, 1989

East Building, Mezzanine and Upper Level

More than 500 works, including some 140 officially designated as National Treasures, Important Cultural Properties, and Important Art Objects, make up this exhibition organized by the National Gallery of Art, The Agency for Cultural Affairs of Japan and The Japan Foundation. The exhibition will include portrait and landscape paintings; portrait and religious sculpture; armor and arms; saddles; calligraphed hand scrolls; hanging scrolls; painted sliding door panels and screens; lacquer; ceramics; No robes and domestic textiles; Nō masks, musical instruments, and other objects for the theater; and tea ceremony utensils.

The term daimyo (literally "great names") refers to the regional feudal lords of the medieval and early modern periods in Japan. The daimyo were both patrons and practitioners of the works of art exhibited, which reflect a balance between warrior traditions and the civilian arts. Among the warrior families represented in the exhibition are the Hosokawa, Kuroda, Ii, Uesugi, Nabeshima, Maeda, Ashikaga, Honda, Tokugawa, Date, Sakakibara, and Mori. This is the first exhibition anywhere, including Japan, to explore the contribution of daimyo to Japanese culture from the beginning of the Kamakura period in 1185 to the end of the Edo period in 1868. Through its presentation of a panoply of works of art, the exhibition will examine the fundamental aesthetic, psychological, and social character of the Japanese nation in its feudal ages.

A catalogue fully illustrated in color, containing an introductory essay on daimyo culture by Martin Collcutt, with entries edited by exhibition curator Yoshiaki Shimizu, will be published by the National Gallery. More than nineteen authors, including many curators at The Agency for Cultural Affairs of Japan, have contributed to the catalogue, which marks the first publication in the English language of many of these important works of art. The exhibition is supported by R.J. Reynolds Tobacco Company, The Yomiuri Shimbun, and The Nomura Securities Co., Ltd., and an indemnity from the Federal Council on the Arts and the Humanities. Japan Air Lines provided transport.

Surrounding the exhibition opening will be a festival of performances of Nō plays by Japanese master players. A traditional Nō stage with peaked roof is being constructed on the mezzanine level. Nearby galleries will feature historic Nō costumes and masks. The Nō performances and Nō theater are made possible by The Yomiuri Shimbun.

There will also be an educational program devoted to the tea ceremony. It will include a tea house such as the daimyo would have used, in a garden setting, and a display of historic tea utensils, as well as live presentations by Japanese tea masters and students. Members of the public will have an opportunity to participate in the tea ceremony, made possible by The Asahi Shimbun, the Yabunouchi School of Tea, The 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 organized by The Phillips Collection and the National Gallery focusing on the development of the pastoral theme from sixteenth-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 seventeenth and eighteenth 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 Lorrain, Rembrandt, and Watteau.

"The Modern Vision," that portion of the exhibition to be shown at The Phillips Collection, will trace the continuing influence of the Old Masters' pastoral visions and their interpretation in the works of nineteenth- and early twentieth-century European and American artists such as Gainsborough, Constable, Corot, Church, Inness, and Eakins. Works by William Blake and his followers will illustrate the response of nineteenth-century English romantic artists to the subject of landscape and to Giorgione's original vision. The Venetian tradition will be traced to some of the most revolutionary works of post-impressionist and modern artists, including works by Cézanne, Gauguin, Braque, and Matisse.

Works in The Pastoral Landscape have been chosen by Robert C. Cafritz, curator of nineteenth-century art at The Phillips Collection, Beverly Louise Brown, guest curator of southern baroque painting at the National Gallery; Sir Lawrence Gowing, chairman of the curatorial department of The Phillips Collection; and David Rosand, professor at Columbia University and an expert in sixteenth-century Venetian painting. Issued in conjunction with the exhibition will be a volume of essays on the pastoral tradition, Places of Delight: The Pastoral Landscape, co-published by The Phillips Collection and Clarkson Potter. The exhibition is made possible by grants from Ford Motor Company and The Morris and Gwendolyn Cafritz Foundation. Additional assistance was received from the L. J. and Mary C. Skaggs Foundation. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

THE ART OF PAOLO VERONESE: 1528 - 1588
November 13, 1988 - February 20, 1989
West Building, Main Floor

For almost 40 years Paolo Caliari, known as Veronese, produced works of exquisite beauty and undeniable quality, which conveyed the splendor of Venice's "Golden Age." Commemorating the 400th anniversary of his death, this exhibition, which will not travel, assembles a major group of Veronese's work.

Renowned as one of the greatest colorists of all times, Veronese painted works unrivaled in their sheer visual splendor, their incandescent light, and the jewel-like opulence of their silvered brocades. As a draftsman, Veronese stands second only to Titian for the brilliant virtuosity, range, and variety of approach in his graphic work. The 50 paintings and 55 drawings in this exhibition will cover every aspect of Veronese's career and illustrate the evolution of his style. Included will be some recently discovered works, for example, Veronese's study of the Palazzo Canossa frescos entitled Nature Divinities in a Landscape (1545).

The exhibition catalogue, written by Professor W. R. Rearick, with an introductory essay by Professor Terisio Pignatti, will be fully illustrated. The exhibition has been coordinated by Beverly Louise Brown, National Gallery guest curator of southern baroque painting. It is made possible by a grant from Ford Motor Company and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

THE EAST BUILDING: A TENTH ANNIVERSARY CELEBRATION

December 4, 1988 - December 31, 1990

East Building, Concourse, Upper Level, and Tower

1988 marks the tenth anniversary of the East Building of the National Gallery of Art. To commemorate this anniversary, the National Gallery will mount a greatly expanded reinstallation of its twentieth-century collections, which the building was designed to display, complemented by a number of major loans from private collections. The reinstallation, which has been coordinated by National Gallery curators of twentieth-century art, Jack Cowart and Nan Rosenthal, and developed in conjunction with Gaillard Ravenel and Mark Leithauser and the Gallery's department of installation and design, will occupy three levels and over 30,000 square feet of the East Building. The upper level will feature art from the beginning of the century to World War II, with groupings of works by Picasso, Matisse, Modigliani, Brancusi, Magritte, Miró, and Gorky, among others. Fourteen figurative sculptures by David Smith will be displayed in the dramatic skylit space of the tower gallery. Postwar European and American art will be shown on the 20,000 square foot concourse level, including several spaces for the display of works by contemporary masters: Barnett Newman's Stations of the Cross gallery and galleries devoted to the work of Mark Rothko, Dubuffet, Giacometti, Diebenkorn, Louis, Kelly, Johns, Rauschenberg, Warhol, and Lichtenstein. There is also a gallery devoted to Matisse's enormous and brilliantly colored paper cutouts of the early 1950s, open four hours a day for conservation reasons. A two-volume publication will be produced by the National Gallery in conjunction with the exhibition. One book, made possible by The Charles E. Smith Companies and The Artery Organization, Inc., including an essay by Washington Post critic Benjamin Forgey, will profile the architecture of the East Building and highlights of its ten-year history of exhibitions. The second book, by National Gallery assistant curator of twentieth-century art Jeremy Strick, will document major acquisitions and gifts of modern art to the National Gallery since 1978. This book, as well as the exhibition, is made possible by American Express Company.

CÉZANNE: THE EARLY YEARS 1859-1872

January 29 - April 30, 1989

West Building, Paul Mellon Galleries

This exhibition, coming to the National Gallery from The Royal Academy of Arts in London, and the Musée d'Orsay in Paris, is the first to examine the formative years of Paul Cézanne, a key figure in the impressionist and post-impressionist movements, whose work undisputably contains the origins of modern art. The exhibition presents approximately 65 oil paintings and 35 drawings executed between 1859 and 1873. The show reveals the immense diversity of the artist's creative imagination and the so-called proto-expressionist technique that characterized his work prior to the influence of impressionism and the emergence of his more characteristic "constructive" brushstroke in the mid-1870s. Works included contribute to the resolution of certain critical dating problems and will provide important evidence for a more secure chronology for the artist's stylistic and iconographic development.

Selected from public and private collections in Europe and the United States, the exhibition has been organized by the eminent British art historian Professor Sir Lawrence Gowing (who is also the curatorial chairman of The Phillips Collection, Washington, DC) in collaboration with the distinguished American authority on Cézanne, Professor John Rewald of the City University of New York. The exhibition, which is being coordinated at the National Gallery by Charles Moffett, senior curator and curator of modern paintings, will be accompanied by a scholarly full-color catalogue containing essays by Sir Lawrence Gowing, John Rewald, Mary Tompkins Lewis, Dominique Fourcade, Sylvie Patin, Mary Louise Krumine, and Götz Adriani. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

MASTER DRAWINGS FROM THE NATIONAL GALLERY OF CANADA

March 5 - May 21, 1989

East Building, Ground Floor

To celebrate the opening in Washington of the new Embassy of Canada, the National Gallery of Canada will lend 90 of its finest drawings for an exhibition of old master drawings. The National Gallery collection began in 1911, and has grown considerably since 1936. It represents the best in European and Canadian draftsmanship; however, special emphasis has been placed on drawings from France and England, the two countries that ruled Canadian territories and still enjoy special influences on Canadian cultural life.

The exhibition, arranged chronologically, will begin with an important mid-fifteenth-century Italian drawing in brilliant colors and conclude with landscapes by Cézanne and Van Gogh. Works by Durer, Rubens, Fragonard, West, Goya, and Ingres are particular highlights. The most interesting sheets in the collection -- masterful English landscapes, portraits, and genre drawings of the eighteenth and nineteenth centuries -- will be given prominence. Among these are extraordinary and colorful works by Constable, Palmer, and Martin. The exhibition, organized by the National Gallery of Art, Washington and the National Gallery of Canada, Ottawa, is being coordinated in Washington by Diane De Grazia, curator of Italian drawings. A fully illustrated color catalogue will be produced by the National Gallery for the exhibition, which is made possible by the Belzberg family.

TREASURES FROM THE FITZWILLIAM MUSEUM: THE INCREASE OF LEARNING AND OTHER GREAT OBJECTS

March 19 - June 18, 1989

East Building, Upper Level and Mezzanine

The Fitzwilliam Museum in Cambridge, England, founded in 1816 by Richard, Viscount Fitzwilliam of Merrion, with a bequest to Cambridge University of prints, paintings, books, and manuscripts, is one of Europe's pre-eminent small museums. Subsequently added to by the "Friends of the Fitzwilliam," the collections reflect the taste of English connoisseurs of the last two centuries.

A selection of more than 160 objects in diverse media from the Fitzwilliam will make up this show. Highlights include paintings by Titian, Guercino, Rubens, Hals, Van Dyck, Hogarth, Delacroix, Renoir, and Degas, and drawings by Rembrandt, Annibale Carracci, Tiepolo, William Blake, and Puvis de Chavannes. A selection of illuminated manuscripts, porcelains, coins and medals, bronzes, and decorative arts will also be included. The exhibition will be accompanied by a fully illustrated catalogue, prepared by the staff of the Fitzwilliam Museum. The exhibition has been organized by the Fitzwilliam Museum and the National Gallery. Sydney J. Freedberg, chief curator, and Beverly Louise Brown, guest curator of southern baroque painting, have coordinated the exhibition at the National Gallery. This exhibition is made possible by Philip Morris Companies, Inc.

ON THE ART OF FIXING A SHADOW: 150 YEARS OF PHOTOGRAPHY

May 7 - August 13, 1989

West Building, Central Gallery & Ground Floor

On January 31, 1839, William Henry Fox Talbot announced that he had perfected a means of fixing the shadow of nature; on January 7, 1839, Louis Jacques Mande Daguerre had made public his own successful, but completely different process. With these discoveries, photography, one of the most popular and intriguing forms of art, was born. The National Gallery of Art, The Art Institute of Chicago, and the Los Angeles County Museum of Art will celebrate the 150th anniversary of photography with the exhibition, ON THE ART OF FIXING A SHADOW: 150 YEARS OF PHOTOGRAPHY. The exhibition will include approximately 400 images from museums and private collections throughout the world by such photographers as Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, Gustave Le Gray, Julia Margaret Cameron, Timothy O'Sullivan, Alfred Stieglitz, Paul Strand, Eugène Atget, Jacques-Henri Lartigue, Edward Weston, André Kertész, Henri Cartier-Bresson, Bill Brandt, László Moholy-Nagy, Walker Evans, Robert Frank and Garry Winogrand. The exhibition is organized by the National Gallery of Art and The Art Institute of Chicago. Sarah Greenough, research curator at the National Gallery and David Travis, head of the department of photography at The Art Institute of Chicago have selected the show with Joel Snyder, professor of humanities at the University of Chicago; and Colin Westerbeck, assistant curator of photography at The Art Institute. Accompanying the exhibition will be a catalogue with essays by Mr. Travis, Ms. Greenough, Mr. Snyder, and Mr. Westerbeck. ON THE ART OF FIXING A SHADOW is made possible by a generous grant from Eastman Kodak Company.

AMERICAN PAINTINGS FROM THE MANOOGIAN COLLECTION

June 4 - September 4, 1989

West Building, Mellon Galleries

Approximately 70 works, covering all aspects of nineteenth-century American painting, will comprise this exhibition from the collection of Mr. and Mrs. Richard Manoogian. The Manoogian collection is notable both for its concentration of such key masterpieces as George Caleb Bingham's The Jolly Flatboatmen, Albert Bierstadt's The Shore of the Turquoise Sea, and Martin Johnson Heade's The Gems of Brazil, and for its inclusion of superb, but perhaps less well-known works such as John Haberle's The Changes of Time, Jasper Cropsey's The Backwoods of America, and Frederic Church's View of the Magdalena River. Virtually every major school and tradition in American nineteenth-century painting will be represented in the exhibition, including Hudson River landscapes, trompe l'oeil, still lifes, genre scenes, impressionist landscapes and figure paintings.

The exhibition is being organized by the National Gallery and the Detroit Institute of Arts, and will be coordinated at the Gallery by curators of American Art Nicolai Cikovsky and Franklin Kelly. A fully-illustrated catalogue, including in-depth essays on fifteen key paintings by leading scholars, and shorter entries on the remaining works, will be published by the National Gallery. The exhibition is made possible by United Technologies Corporation.

MARY CASSATT: THE COLOR PRINTS

June 18 - August 27, 1989

West Building, Ground Floor

This exhibition of approximately 115 works will be the first devoted to the major color prints of Mary Cassatt. By including preliminary drawings, rare early states and variant impressions, as well as related paintings and pastels, the exhibition will explore these masterpieces of late nineteenth-century color printing in depth. A complete set of the ten color prints executed and exhibited in 1890-91 will be shown as a group, underscoring Cassatt's intention of creating a unified masterwork of ten related parts. For the general public the exhibition offers insight into the artist's creative process and the pleasure of viewing a group of extraordinarily beautiful and poignant images; for the scholar, it also presents a unique opportunity to study the development of Cassatt's images and her remarkable etching techniques.

The curators of the exhibition are Nancy Mowll Matthews, Prendergast Curator, Williams College Museum of Art; and Barbara Stern Shapiro, associate curator, Department of Prints, Drawings, and Photographs at the Museum of Fine Arts, Boston, both of whom will write the accompanying catalogue. The coordinator for the National Gallery will be Ruth Fine, curator of modern prints and drawings. Following its opening at the National Gallery the exhibition will be shown at the Museum of Fine Arts, Boston and then travel to the Williams College Museum of Art.

ITALIAN ETCHERS OF THE RENAISSANCE AND BAROQUE:PARMIGIANINO TO LUCA GIORDANO

September 24 - November 26, 1989

West Building, Ground Floor

This ground-breaking exhibition will explore the development of the etching medium in Italy from the beginning of the sixteenth to the end of the seventeenth century. Among the artists whose works will be included are: Parmigianino, whose innovative approach to etching was greatly influential; Guido Reni and Federico Barocci; Italian printmakers active at Fontainebleau such as Antonio Fantuzzi; G. B. Castiglione; and Stefano della Bella. There will be a total of 150 objects, comprised of 130 prints, ten drawings and ten illustrated books. Three-fourths of the loans will come from collections in the United States.

The exhibition is being organized by the Museum of Fine Arts, Boston, where it will open in the spring of 1989. It then travels to The Cleveland Museum of Art before coming to the Gallery. The scholarly catalogue is being prepared primarily by Sue Welsh Reed, associate curator, Department of Prints, Drawings, and Photographs, at the Museum of Fine Arts; and Richard Wallace, professor of art, Wellesley College. Both are leading experts on prints of the period. The exhibition is being coordinated at the National Gallery by H. Diane Russell, curator of French prints.

FRANS HALS

October 1 - December 31, 1989

West Building, Ground Floor

Frans Hals (Haarlem c. 1585-1666), one of the great portrait painters in the history of art, is usually grouped with Rembrandt and Jacob van Ruisdael as one of the triumvirate of painters who dominated Dutch art in the seventeenth century. This comprehensive exhibition, which will also appear at the Royal Academy, London, and the Frans Hals Museum, Haarlem, The Netherlands, will be the first major showing of his work ever to appear outside The Netherlands.

Although he produced a few genre scenes, Hals painted splendid portraits -- single portraits, double portraits, family portraits, and group portraits executed with a forceful technique of short, strong brushstrokes. Examples of all facets of his work will be included in the exhibition as well as two paintings representing his greatest and final achievement, a pair of group portraits showing the Regents and Regentesses of the Old Men's Home in Haarlem. The compositions of these paintings are simple, the palette is monochromatic, but Hals' ability to convey vividly contrasting personalities with a deliberate economy of means is unequalled.

The exhibition will contain about 80 paintings and small oil sketches illustrating the entire sequence of Hals' work from his earliest portrait Jacobus Zaffius (1611), to genre scenes such as The Merry Drinker (c. 1628), to the boldly painted portraits of the 1660s. The principal organizers of the exhibition are Seymour Slive, Gleason Professor of Fine Arts at Harvard University; and Christopher Brown, deputy keeper at the National Gallery in London. Arthur K. Wheelock, Jr., National Gallery curator of northern baroque painting is coordinating the exhibition at the National Gallery. A fully illustrated scholarly catalogue, co-edited by Mr. Slive and Mr. Brown, will accompany the exhibition. It will also contain essays by Pieter Biesboer, Frances Jowell, Karen Groen, Ella Hendricks, and Koos Levy that discuss various aspects of Hals' work and the social and historical context of his paintings.

FREDERIC EDWIN CHURCH

October 8, 1989 - January 28, 1990

West Building, Mellon Galleries

Frederic Edwin Church (1826-1900), generally considered the pre-eminent landscape painter of mid-nineteenth century America, created some of the greatest masterpieces of our national art. Church studied with Thomas Cole, America's first important master of landscape, and by the 1850s he had attained critical and popular acclaim in America and abroad for spectacular landscapes that enthralled the thousands who came to see them. Despite the considerable attention Church's work has received in the past decade, this will be the first major exhibition devoted to the full range of his art in over twenty years. The show will include approximately fifty of Church's finest and most important easel paintings. The core of the exhibition, a sequence of large-scale masterpieces from the late 1850s and the 1860s including Niagara, The Heart of the Andes, The Icebergs, and Cotopaxi, have never -- not even in Church's own lifetime -- been seen together.

The exhibition is being coordinated by Franklin Kelly, National Gallery curator of American art, who is a specialist on the artist. The fully-illustrated catalogue will include essays on Church's art by Kelly, on Church and nineteenth-century science by Professor Stephen Jay Gould of Harvard University, and on Olana, Church's great home on the Hudson, by James Ryan, site manager of Olana State Historic Site.

JOHN TWACHTMAN: CONNECTICUT LANDSCAPES

October 15, 1989 - January 28, 1990

East Building, Ground Floor

John Henry Twachtman, one of the most admired of all American impressionist painters, is best known for the subtle and poetic qualities of his landscapes. The approximately 25 paintings in this exhibition were created by the artist between 1887 and 1901 on his farm in Greenwich, Connecticut, and other locations nearby. Together they illustrate one singularly important passage in Twachtman's career and one of the major episodes in American impressionism. These works are distinguished by adventurous, experimental method and delicate evocations of mood.

This exhibition is the third in a series of tightly focused shows developed from research on American impressionist works in the National Gallery's collection. The entire series, WILLIAM MERRITT CHASE AT SHINNECOCK (1987); THE FLAG PAINTINGS OF CHILDE HASSAM (1988), organized by the Los Angeles County Museum of Art; and JOHN TWACHTMAN: CONNECTICUT LANDSCAPES is supported by Bell Atlantic.

WOMEN IN RENAISSANCE PRINTS

November 12, 1989 - May 13, 1990

West Building, Ground Floor

Drawing on approximately 100 prints from the National Gallery's collection and select loans, this exhibition will focus on the principal guises in which women were represented in prints of the fifteenth through the seventeenth centuries. It will be divided into several major thematic sections including the Virgin and Saints, the Worthies, Eve, Venus, Fortuna, and Lovers. The prints are by a wide range of master printmakers such as the Master E.S., Martin Schongauer, Israhel van Meckenem, Mantegna, Dürer, and Rembrandt.

On the simplest level, the juxtaposition of these prints, some of them well-known images (for example, Dürer's Nemesis, Rembrandt's Adam and Eve), gives them a new vibrancy while it also clearly conveys the widely held Renaissance view that women had two conflicting natures: good and evil, quintessentially expressed by the Virgin and Eve. At the same time, the images present a richer and more complex picture of women, of the primarily male artists who represented them in this repeatable medium, and of the audience to whom they were available.

The fully illustrated catalogue seeks to illuminate the images by explaining how they are a part of the given thematic categories and by focusing attention on the visual properties of selected works as they affect and effect the theme. The exhibition is being organized and the catalogue written by H. Dianne Russell, curator of French prints at the National Gallery.

SELECTIONS AND TRANSFORMATIONS: THE ART OF JOHN MARIN

January 28 - April 15, 1990

West Building, Central Gallery

This is the first comprehensive exhibition in twenty 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 illumine Marin's manner and methods of selecting from and transforming nature, showing how discoveries in one medium led to changes in another. The group of approximately 100 etchings, watercolors, oil paintings, and sketchbooks will include loans from public and private collections as well as many works donated in October 1986 by Mr. and Mrs. John Marin, Jr. to the National Gallery to form the John Marin Archive. The curator of the exhibition is Ruth E. Fine, curator of modern prints and drawings at the National Gallery. Ms. Fine is author of the fully illustrated catalogue accompanying the exhibition.

CONTINUING EXHIBITIONSSWEDEN: 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 features more than 100 works of art relating to the reigns of four Swedish monarchs in the sixteenth and seventeenth 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, 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 are installed in a setting evocative of a royal treasury. The exhibition is 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 Boeing Company, the Federation of Swedish Industries, and the Swedish government and is supported by an indemnity from the Federal Council on the Arts and the Humanities. After its Washington showing, 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.

PAINTINGS BY FITZ HUGH LANE

May 15 - September 8, 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 includes a selection of 61 paintings dating from 1844-1864. Sequential groups of subjects or themes are featured: 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 has been 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, is accompanied by a fully illustrated catalogue with essays by Wilmerding, Franklin 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: SIXTEENTH- TO EIGHTEENTH-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 sixteenth through the eighteenth centuries are on loan from the Alte Pinakothek in Munich, one of the finest public collections in Europe. Included in the selection is 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, Bruegel, Van Dyck, Ruisdael, Elsheimer, Murillo, Velázquez, Poussin, and Boucher. A fully illustrated catalogue by Beverly Louise Brown, guest curator of southern baroque painting, and Arthur K. Wheelock, Jr., curator of northern baroque painting at the National Gallery of Art, has been issued in conjunction with the exhibition, which has been organized by the Cincinnati Art Museum and the National Gallery of Art. The show 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. The official carrier of the exhibition is Lufthansa German Airlines.

DRAWINGS ON STONE: EARLY EUROPEAN LITHOGRAPHY

June 12 - September 4, 1988
West Building, Ground Floor

This exhibition explores early phases of the lithographic technique, invented between the years 1796 and 1798 by the Bavarian writer and printer Aloys Senefelder. Beginning with a selection of lithographs from the early British publication Specimens of Polyautography and examples illustrating the development of the medium in Germany and Russia, the show concludes with the full expression of the art in France in the 1820s and 1830s. The exhibition is made possible by a grant from Maxwell Communication Corporation.

GRAPHICS SURVEY

June 26 - December 31, 1988
West Building, Ground Floor

This survey comes from the National Gallery's own graphics collection, exemplifying the various printmaking media-woodcut, engraving, etching, mezzotint, aquatint, lithography, and screenprint. Ranging from the Renaissance to the present, over 90 prints are on view, including works by Dürer, Rembrandt, Whistler, Cassatt, Johns, and Rosenquist. This exhibition, which highlights both media and subject matter, is part of an ongoing display of the Gallery's permanent graphic arts collection.