

NATIONAL GALLERY OF ART

NEWS RELEASE

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

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NATIONAL GALLERY ANNOUNCES NEW ADDITIONS TO TWENTIETH-CENTURY COLLECTION

Washington, D.C., December 13, 1988 -- The National Gallery today announced the recent acquisition of eight works of twentieth-century art. The acquisitions are five paintings by Barnett Newman (American, 1903-1970) from the late 1940s/early 1950s, gifts of Mrs. Annalee Newman; two sculpted granite chairs entitled Rock Settees, 1988, by Scott Burton (American, b. 1939), gift of the National Gallery Collectors Committee, 1988; and the painting Untitled, 1947, by Ad Reinhardt (American, 1913-1967), Ailsa Mellon Bruce Fund and Gift of The Circle of the National Gallery of Art.

"Thanks to the continuing generosity of members of the National Gallery Collectors Committee, The Circle of the National Gallery of Art, and Mrs. Barnett Newman, we have these important additions to the collection of twentieth-century art," said J. Carter Brown, director of the National Gallery. "Building a significant twentieth-century collection has been one of our goals for three decades. The acquisitions we are announcing today represent continued progress toward that goal."

The gifts are part of the new installation of the National Gallery's collection of twentieth-century art, which is made possible by American Express Company.

(more)

Pagan Void, 1946, Dionysius, 1949, Yellow Painting, 1949, The Name II, 1950, and Achilles, 1952, are the five paintings by Barnett Newman given by Mrs. Newman. The gift of these paintings, together with the recent acquisition of the fourteen Newman Stations of the Cross and Be II, 1958-1966, made possible by funds donated by Robert and Jane Meyerhoff, make the National Gallery the foremost repository of the work of Barnett Newman. The paintings represent crucial phases of the master's career at the highest level of quality. The Stations of the Cross, Be II, Pagan Void, and Achilles are currently installed in new galleries constructed for the show Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building. Dionysius, Yellow Painting, and The Name II will be rotated into the installation during the next two years.

The two Scott Burton Rock Settees, 1988, are the first examples of the artist's work to become part of the National Gallery twentieth-century collection. They were produced by Mr. Burton from glacial boulders ranging in age from 100,000 million to one billion years old, unearthed at the Cold Spring Granite Company quarries in Cold Spring, Minnesota. The settees, one of mottled pink granite, one of mottled green granite, relate to a series of rock chairs the artist began in 1979. In these sculptures he creates a seat by carving a precisely calculated and polished notch into an otherwise unaltered, irregular surface. The settees, currently installed outside the entrance of the East Building, function as benches as well as objects of art. A Burton group of two schist chairs and a settee were a popular attraction at the National Gallery in 1987 in the exhibition of the Patsy and Raymond Nasher collection of modern sculpture.

Untitled, 1947, is a particularly fine and unusual example of Ad Reinhardt's work immediately prior to his "color-brick" paintings of the late 1940s. Reinhardt, one of the New York School painters, worked in several styles during his career. In Untitled, 1947, he adapted the vocabulary of the late analytic cubism of Braque and Picasso, employing it as completely abstract form. Reinhardt pioneered "all-over" painting, and Untitled, 1947, represents a major step leading toward this crucial aspect of American postwar art. Untitled, 1947, is included in the current installation of twentieth-century art. It hangs, together with Barnett Newman's Pagan Void, 1946, in a gallery of transitional New York School painting and sculpture of the mid-1940s. The National Gallery owns one other painting by Reinhardt, the classic Black Painting No. 34, 1964, which is also in the current installation.

Twentieth- Century Art

Selections for the Tenth Anniversary of the East Building

December 13, 1988–
December 31, 1990
National Gallery of Art
Washington, DC 20565

CHECKLIST

Please note: Objects with accession numbers are in the collection of the National Gallery of Art.

UPPER LEVEL 1

Pablo Picasso

Pedro Manach, 1901

oil on linen, 41 1/2 x 27 1/2 in. (105.5 x 67 cm.)

Chester Dale Collection 1963.10.53

Pablo Picasso

The Gourmet, 1901

oil on canvas, 36 1/2 x 26 7/8 in. (92.8 x 68.3 cm.)

Chester Dale Collection 1963.10.52

Pablo Picasso

The Tragedy, 1903

oil on wood, 41 1/2 x 27 1/8 in. (105.4 x 69 cm.)

Chester Dale Collection 1963.10.196

Pablo Picasso

Lady with a Fan, 1905

oil on linen, 39 1/2 x 32 in. (100.3 x 81.2 cm.)

Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman, 1972.9.19

Pablo Picasso

Family of Saltimbanques, 1905

oil on canvas, 83 3/4 x 90 3/8 in. (212.8 x 229.6 cm.)

Chester Dale Collection 1963.10.190

Pablo Picasso

Two Youths, 1905

oil on canvas, 59 5/8 x 36 7/8 in. (151.5 x 93.7 cm.)

Chester Dale Collection 1963.10.197

Pablo Picasso

The Lovers, 1923

oil on linen, 51 1/4 x 38 1/4 in. (130.2 x 97.2 cm.)

Chester Dale Collection 1963.10.192

Pablo Picasso

Madame Picasso, 1923

oil on linen, 39 7/8 x 32 1/4 in. (100.3 x 82 cm.)

Chester Dale Collection 1963.10.194

The installation is made possible by a grant from American Express Company

UPPER LEVEL 2

André Derain

Mountains at Collioure, 1905

oil on canvas, 32 x 39 1/2 in. (81.3 x 100.3 cm.)

John Hay Whitney Collection 1982.76.4

André Derain

Charing Cross Bridge, London, 1906

oil on canvas, 31 5/8 x 39 1/2 in. (80.3 x 100.3 cm.)

John Hay Whitney Collection 1982.76.3

André Derain

View of the Thames, 1906

oil on canvas, 28 7/8 x 36 5/16 in. (73.3 x 92.2 cm.)

Collection of Mr. and Mrs. Paul Mellon 1985.64.12

Henri Matisse

The Coiffure, 1901

oil on canvas, 37 1/2 x 31 1/2 in. (95.2 x 80.1 cm.)

Chester Dale Collection 1963.10.165

Henri Matisse

Palm Leaf, Tangier, 1912

oil on canvas, 46 1/4 x 32 1/4 in. (117.5 x 81.9 cm.)

Chester Dale Fund 1978.73.1

Henri Matisse

Lorette with Turban, Yellow Jacket, 1917

oil on wood, 24 1/8 x 19 1/2 in. (61.3 x 49.4 cm.)

Chester Dale Collection 1963.10.39

Henri Matisse

The Plumed Hat, 1919

oil on canvas, 18 3/4 x 15 in. (47.7 x 38.1 cm.)

Chester Dale Collection 1963.10.168

Henri Matisse

Odalisque, Half-Length--The Tatoo, 1923

oil on canvas, 14 x 9 5/8 in. (35.6 x 24.4 cm.)

Chester Dale Collection 1963.10.40

Henri Matisse

Odalisque Seated with Arms Raised, Green Striped Chair, 1923

oil on canvas, 25 5/8 x 19 3/4 in. (65.1 x 50.2 cm.)

Chester Dale Collection 1963.10.167

Henri Matisse

Still Life with Apples on Pink Tablecloth, 1924

oil on canvas, 23 3/4 x 28 3/4 in. (60.4 x 73 cm.)

Chester Dale Collection 1963.10.169

Henri Matisse

Pianist and Checker Players, 1924

oil on canvas, 29 x 36 3/8 in. (73.7 x 92.4 cm.)

Collection of Mr. and Mrs. Paul Mellon 1985.64.25

Henri Matisse

Still Life with Sleeping Woman, 1940

oil on canvas, 32 1/2 x 39 5/8 in. (82.5 x 100.7 cm.)

Collection of Mr. and Mrs. Paul Mellon 1985.64.26

UPPER LEVEL 3

Amedeo Modigliani

Head of a Woman, 1910-11

limestone, 25 3/4 x 7 1/2 x 9 3/4 in. (65.2 x 19 x 24.8 cm.)

Chester Dale Collection 1963.10.241

Amedeo Modigliani

Chaim Soutine, 1917

oil on canvas, 36 1/8 x 23 1/2 in. (91.7 x 59.7 cm.)

Chester Dale Collection 1963.10.47

Amedeo Modigliani

Nude on a Blue Cushion, 1917

oil on linen, 25 3/4 x 39 3/4 in. (65.4 x 100.9 cm.)

Chester Dale Collection 1963.10.46

Amedeo Modigliani

Woman with Red Hair, 1917

oil on canvas, 36 1/4 x 23 7/8 in. (92.1 x 60.7 cm.)

Chester Dale Collection 1963.10.176

Amedeo Modigliani

Léon Bakst, 1917

oil on canvas, 21 3/4 x 13 in. (55.3 x 33 cm.)

Chester Dale Collection 1963.10.173

Amedeo Modigliani

Madame Kisling, c.1917

oil on canvas, 18 1/4 x 13 1/8 in. (46.2 x 33.2 cm.)

Chester Dale Collection 1963.10.175

Amedeo Modigliani

Madame Amédée (Woman with Cigarette), 1918

oil on canvas, 39 1/2 x 25 1/2 in. (100.3 x 64.8 cm.)

Chester Dale Collection 1963.10.172

Amedeo Modigliani

Nude on a Divan, 1918

oil on canvas, 23 5/8 x 36 1/8 in. (60.2 x 91.7 cm.)

Chester Dale Collection 1963.10.77

Amedeo Modigliani

Gypsy Woman with Baby, 1919

oil on canvas, 45 5/8 x 28 3/4 in. (115.9 x 73 cm.)

Chester Dale Collection 1963.10.174

Chaim Soutine

Portrait of a Boy, 1928

oil on canvas, 36 1/4 x 25 5/8 in. (92.1 x 65.1 cm.)

Chester Dale Collection 1963.10.216

UPPER LEVEL 4

This gallery will present a changing selection of twentieth-century drawings and prints from the collection of the National Gallery of Art.

UPPER LEVEL 5

Georges Braque

Bottles and Glasses, 1911-12

oil on canvas, 31 1/8 x 23 1/4 in. (79.1 x 59.1 cm.)

Mrs. Robert B. Eichholz

Georges Braque

Aria de Bach, 1913

collage with black paper, imitation wood, charcoal, and white chalk on white paper, 24 1/2 x 18 1/2 in. (62.2 x 47 cm.)

Collection of Mr. and Mrs. Paul Mellon 1982.55.2

note: This work on paper will alternate with Picasso's The Cup of Coffee listed below.

Pablo Picasso

Nude, 1909

oil on canvas, 35 1/4 x 28 in. (89.5 x 71.1 cm.)

Morton G. Neumann Family Collection

Pablo Picasso

Nude Woman, 1910

oil on linen, 73 3/4 x 24 in. (187.3 x 61 cm.)

Ailsa Mellon Bruce Fund 1972.46.1

Pablo Picasso

Young Girl with Left Arm Raised, 1910

oil on canvas, 21 x 17 1/2 in. (53.3 x 44.5 cm.)

Morton G. Neumann Family Collection

Pablo Picasso

The Cup of Coffee, 1912

collage with paper, wallpaper, charcoal and gouache, 23 3/4 x 13 3/4 in. (60.3 x 34.9 cm.)

Collection of Mr. and Mrs. Paul Mellon 1985.64.105

Pablo Picasso

Guitar, 1926

collage with wallpaper, carpet tacks, nail, paper, string and charcoal
on wood, 51 1/4 x 38 1/4 in. (130 x 97 cm.)

Chester Dale Fund, 1982.8.1

Ivan Pougny

Suprematist Construction Montage, 1915-16

painted wood, metal and cardboard, 27 1/2 x 19 1/8 x 2 3/4 in. (69.8 x
48.7 x cm.)

Andrew W. Mellon Fund 1976.70.1

Aleksandr Rodchenko

Untitled, 1919

oil on wood, 15 5/16 x 8 9/32 in. (39 x 21.1 cm.)

Gift of the Collectors Committee 1987.60.1

UPPER LEVEL 6

Robert Delaunay

The Windows, 1912

oil on canvas, 35 7/8 x 33 3/8 in. (91.1 x 84.8 cm.)

Morton G. Neumann Family Collection

Lyonel Feininger

The Bicycle Race, 1912

oil on canvas, 31 5/8 x 39 1/2 in. (80.3 x 100.3 cm.)

Collection of Mr. and Mrs. Paul Mellon 1985.64.17

Marsden Hartley

The Aero, 1914

oil on canvas, 39 1/2 x 32 in. (100.3 x 81.2 cm.)

Andrew W. Mellon Fund 1970.31.1

Wassily Kandinsky

Improvisation 31 (Sea Battle), 1913

oil on linen, 55 3/8 x 47 1/8 in. (145.1 x 119.7 cm.)

Ailsa Mellon Bruce Fund 1978.48.1

Frantisek Kupka

Organization of Graphic Motifs II, 1912-13

oil on canvas, 78 3/4 x 76 3/8 in. (200 x 194 cm.)

Ailsa Mellon Bruce Fund and Gift of Jan and Meda Mladek 1984.51.1

Gino Severini

The Argentine Tango, 1913

oil on canvas, 38 7/8 x 31 in. (98.7 x 78.7 cm.)

Morton G. Neumann Family Collection

Max Weber

Rush Hour, New York, 1915

oil on canvas, 36 1/4 x 30 1/4 in. (92 x 76.9 cm.)

Gift of the Avalon Foundation 1970.6.1

UPPER LEVEL 7

Constantin Brancusi

Maiastira (Bird Before it Flew), cast c.1911

polished bronze, 22 x 7 1/2 x 7 3/8 in. (55.9 x 18.9 x 18.7 cm.)

Gift of Katharine Graham 1980.75.1

Constantin Brancusi

Bird in Space, 1925

marble, stone and wood, 136 1/2 in. h. (344.6 cm. h.)

Gift of Eugene and Agnes E. Meyer 1967.13.3

Constantin Brancusi

Agnes E. Meyer, 1929

marble, 90 5/8 in. h. (230.1 cm. h.)

Gift of Eugene and Agnes E. Meyer 1967.13.4

Georges Braque

Still Life: The Table, 1928

oil on canvas, 32 x 51 1/2 in. (81.3 x 130.8 cm.)

Chester Dale Collection 1963.10.92

Georges Braque

Still Life: Le Jour, 1929

oil on canvas, 45 1/4 x 57 3/4 in. (115 x 146.7 cm.)

Chester Dale Collection 1963.10.91

Juan Gris

Banjo with Glasses, 1912

oil on canvas, 11 1/2 x 22 1/2 in. (29.2 x 57.2 cm.)

Morton G. Neumann Family Collection

Juan Gris

Fantômas, 1915

oil on canvas, 23 1/2 x 28 7/8 in. (59.8 x 73.3 cm.)

Chester Dale Fund 1976.59.1

Fernand Léger

Man with a Dog, 1920

oil on canvas, 36 x 25 3/8 in. (91.4 x 64.5 cm.)

Morton G. Neumann Family Collection

Fernand Léger

Two Women, 1922

oil on canvas, 35 3/4 x 23 in. (90.8 x 58.4 cm.)

Richard S. Zeisler Collection, New York

Fernand Léger

Still Life, 1927

oil on canvas, 51 x 37 3/4 in. (129.5 x 95.9 cm.)

Morton G. Neumann Family Collection

Piet Mondrian

Diamond Painting in Red, Yellow, and Blue, c.1921-25

oil on canvas on hardboard, diamond 56 1/4 x 56 in. (142.8 x 142.3 cm.)

Gift of Herbert and Nannette Rothschild 1971.51.1

Pablo Picasso

Compote, Dish, Glass Bottle and Pipe, 1919

oil on canvas, 18 3/4 x 24 3/4 in. (47.6 x 62.9 cm.)

Morton G. Neumann Family Collection

Theo van Doesburg

Contra-Composition, 1924

oil on canvas, diagonal 25 x 25 1/8 in. (63.5 x 63.8 cm.)

Morton G. Neumann Family Collection

UPPER LEVEL 8 ENTRANCE

Max Beckmann

The Argonauts, 1949-50

oil on canvas, left panel: 72 1/2 x 33 1/2 in. (184.1 x 85.1 cm.),
middle panel: 81 x 48 in. (205.7 x 121.9 cm.), right panel: 73 x 33 1/2
in. (185.4 x 85.1 cm.)

Gift of Mrs. Max Beckmann 1975.96.1a-c

note: This will be installed in late January 1989.

René Magritte

The Blank Signature (Le blanc seing), 1965

oil on canvas, 32 x 25 5/8 in. (81.3 x 65.1 cm.)

Collection of Mr. and Mrs. Paul Mellon 1985.64.24

UPPER LEVEL 8

Jean Arp

Shirt Front and Fork, 1922

painted wood, 23 x 27 1/2 x 2 3/8 in. (58.4 x 70 x 6.1 cm.)

Ailsa Mellon Bruce Fund 1983.3.1

Jean Arp

Mirr, 1936/1960

marble, 6 7/8 x 8 5/8 x 6 in. (17.5 x 22 x 15.2 cm.)

Gift of Mr. and Mrs. Burton Tremaine 1977.75.6

Jean Arp

Hurlou, 1957

marble, 38 1/4 x 15 in. (97.2 x 38.1 cm.)

Boris and Sophie Leavitt

Max Ernst

A Moment of Calm (Un peu de calme), 1939

oil on canvas, 66 7/8 x 128 in. (169.8 x 325 cm.)

Gift of Dorothea Tanning Ernst 1982.34.1

Alberto Giacometti

Observing Head, 1927-28

bronze, 15 1/4 x 14 x 2 1/2 in. (38.7 x 35.6 x 6.4 cm.)

Morton G. Neumann Family Collection

Alberto Giacometti

No More Play (On ne joue plus), 1931-32

marble, wood and bronze, 1 5/8 x 22 7/8 x 17 3/4 in. (4.1 x 58 x 45.2 cm.)

Patsy and Raymond Nasher Collection

Alberto Giacometti

The Invisible Object (Hands Holding the Void), 1935

bronze, blond patina, 60 1/4 x 12 7/8 x 11 3/4 in. (153 x 32.6 x 29.9 cm.)

Ailsa Mellon Bruce Fund, 1973.27.1

René Magritte

Underground Fire (Le feu souterrain), c.1928

oil on canvas, 21 x 28 3/8 in. (53.3 x 72.1 cm.)

Morton G. Neumann Family Collection

René Magritte

The Human Condition (La condition humaine), 1933

oil on canvas, 39 3/8 x 31 7/8 in. (100 x 81 cm.)

Gift of the Collectors Committee 1987.55.1

Joan Miró

The Farm, 1921-22

oil on canvas, 48 3/4 x 55 5/8 in. (123.8 x 141.3 cm.)

Gift of Mary Hemingway 1987.18.1

Joan Miró

Head of a Catalan Peasant, 1924

oil on canvas, 57 1/2 x 45 in. (146 x 114.2 cm.)

Gift of the Collectors Committee 1981.9.1

Joan Miró

Mural Painting for a Temple I, 1962

oil on canvas, 106 1/4 x 139 3/4 in. (269.9 x 355 cm.)

Private Collection

Joan Miró

Mural Painting for a Temple II, 1962

oil on canvas, 106 1/4 x 139 3/4 in. (269.9 x 355 cm.)

Private Collection

Joan Miró

Mural Painting for a Temple III, 1962

oil on canvas, 106 1/4 x 139 3/4 in. (269.9 x 355 cm.)

Private Collection

Francis Picabia
Amorous Parade, 1917
oil on board, 37 5/8 x 28 5/8 in. (95.6 x 72.7 cm.)
Morton G. Neumann Family Collection

Yves Tanguy
The Look of Amber (Le regard d'ambre), 1929
oil on canvas, 39 3/8 x 31 7/8 in. (100 x 81 cm.)
Chester Dale Fund 1984.75.1

UPPER LEVEL 9

Arshile Gorky
The Artist and His Mother, c.1926-42
oil on canvas, 60 x 50 in. (152.3 x 127 cm.)
Ailsa Mellon Bruce Fund 1979.13.1

Arshile Gorky
Organization, 1933-36
oil on canvas, 49 3/4 x 60 in. (126.4 x 152.4 cm.)
Ailsa Mellon Bruce Fund 1979.13.3

Arshile Gorky
Still Life on Table, c.1936-37
oil on canvas, 54 x 64 in. (137.2 x 162.6 cm.)
Private Collection

Arshile Gorky
N.T. Head, c.1937
oil on canvas, 21 x 21 in. (53.3 x 53.3 cm.)
Private Collection

Arshile Gorky
Portrait of Akho, c.1937
oil on canvas, 19 1/2 x 15 in. (49.5 x 38.1 cm.)
Private Collection

Arshile Gorky
Portrait of Master Bill, c.1937
oil on canvas, 52 1/8 x 40 1/8 in. (132.4 x 101.9 cm.)
Private Collection

Arshile Gorky
Self-Portrait, c.1937
oil on canvas, 55 1/2 x 34 in. (141 x 86.4 cm.)
Private Collection

Arshile Gorky
Composition, c.1937-38
oil on canvas, 29 x 40 in. (73.7 x 101.6 cm.)
Private Collection

Arshile Gorky
Gray Painting, 1938
oil on canvas, 29 1/4 x 40 1/8 in. (74.3 x 101.9 cm.)
Private Collection

Arshile Gorky
Khorkom, c.1938
oil on canvas, 40 x 52 in. (101.6 x 132.1 cm.)
Private Collection

David Smith
Blue Construction, 1938
fabricated steel, enameled blue, black, 36 1/4 x 28 1/2 x 30 in. (92.1 x 72.4 x 76.2 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Personage from Stove City, 1946
painted carbon steel, 34 1/8 x 41 1/8 x 15 1/8 in. (86.7 x 104.5 x 38.4 cm.)
Collection of Candida and Rebecca Smith

TOWER

David Smith
Untitled (December 12), 1953
steel on steel base, 80 3/8 x 9 1/4 x 8 5/8 in. (204.2 x 23.5 x 22 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Portrait of a Painter, 1954
bronze, 96 1/4 x 24 1/2 x 11 7/8 in. (244.5 x 62.2 x 30.2 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Construction with Forged Neck, 1955
rusted steel, 76 1/4 x 13 x 8 5/8 in. (193.7 x 33 x 22 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Personage of August, 1956
steel, 74 7/8 x 15 7/8 x 16 3/8 in. (190.2 x 40.3 x 41.6 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Sentinel I, 1956
steel, 89 5/8 x 16 7/8 x 22 5/8 in. (227.6 x 42.9 x 57.5 cm.)
Gift of the Collectors Committee 1979.51.1

David Smith
The Woman Bandit, 1956-58
steel, cast iron, bronze, 68 1/4 x 12 1/8 x 12 1/2 in. (173.4 x 30.8 x 31.8 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Lunar Arcs on 1 Leg, 1956-60
painted steel, 106 1/8 x 19 x 14 3/8 in. (269.6 x 48.3 x 36.5 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Tanktotem VI, 1957
painted steel, h. 103 7/8 in. (263.8 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Sentinel V, 1959
stainless steel, 147 x 48 x 16 in. (373.4 x 121.9 x 40.6 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Tanktotem IX, 1960
painted steel, 88 1/4 x 48 x 38 in. (224 x 122 x 96.5 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Ninety Father, 1961
painted steel, 90 x 26 x 12 in. (228.6 x 66 x 30.5 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Ninety Son, 1961
painted steel, 74 1/8 x 20 x 13 in. (188.3 x 50.8 x 33 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Sentinel, 1961
stainless steel, 106 x 23 x 16 1/2 in. (269.2 x 58.4 x 41.9 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Voltri XVI, 1962
steel, 44 x 40 x 38 in. (111.8 x 101.6 x 96.5 cm.)
The Collection of Candida and Rebecca Smith

CONCOURSE ENTRANCE

Sam Francis
White Line, 1958-59
oil on canvas, 108 1/2 x 75 3/4 in. (275.6 x 192.4 cm.)
Gift of the Collectors Committee 1985.56.1

Seymour Lipton
Gateway, 1964
nickel silver on Monel metal, 76 x 59 x 35 in. (193 x 149.8 x 88.9 cm.)
Gift of Seymour Lipton 1986.75.43

Morris Louis
Beta Kappa, 1961
acrylic resin on canvas, 103 1/4 x 173 in. (262.3 x 439.4 cm.)
Gift of Marcella Louis Brenner 1970.21.1

Robert Motherwell
Reconciliation Elegy, 1978
acrylic on canvas, 120 x 364 in. (304.8 x 924.2 cm.)
Gift of the Collectors Committee 1978.20.1

Mark Rothko
Red, Black, White on Yellow, 1955
oil on canvas, 105 x 93 in. (266.7 x 236.2 cm.)
Lent by Mr. and Mrs. Paul Mellon

Frank Stella
Chyrow II, 1972
mixed media, 112 x 100 in. (284.5 x 254 cm.)
Gift of the Collectors Committee 1979.29.1

Frank Stella
Sacramento Mall Proposal No. 4, 1978
acrylic on canvas, 103 3/8 x 103 1/4 in. (262.5 x 262.1 cm.)
Gift of the Collectors Committee 1982.53.1

Frank Stella
Jarama II, 1982
mixed media on etched magnesium, 126 x 100 x 24 3/4 in. (319.9 x 253.9 x 62.8 cm.)
Gift of Lila Acheson Wallace 1982.35.1

OUTSIDE CONCOURSE 1

Jean Dubuffet
The Ceremonious One (Le cérémonieux), 1954
oil on canvas, 51 x 34 5/8 in. (129.5 x 88 cm.)
Morton G. Neumann Family Collection

Alberto Giacometti
Walking Man II, 1960
bronze, 74 1/4 x 11 x 43 5/8 in. (188.5 x 27.9 x 110.7 cm.)
Gift of Enid A. Haupt 1977.47.7

Pierre Soulages
Painting, 1957
oil on canvas, 76 3/4 x 51 1/8 in. (194.8 x 129.8 cm.)
Gift of Morton G. Neumann 1979.67.1

CONCOURSE 1

Henri Matisse
Beasts of the Sea, 1950
painted, cut, and pasted paper, 116 3/8 x 60 5/8 in. (295.5 x 154 cm.)
Ailsa Mellon Bruce Fund 1973.18.1

Henri Matisse
La Negresse, 1952
painted, cut, and pasted paper, 178 3/4 x 245 1/2 in. (453.9 x 623.3 cm.)
Ailsa Mellon Bruce Fund 1973.6.1

Henri Matisse
Venus, 1952
painted, cut, and pasted paper, 39 7/8 x 30 1/8 in. (101.2 x 76.5 cm.)
Ailsa Mellon Bruce Fund 1973.18.2

Henri Matisse
Woman with Amphora and Pomegranates, 1953
painted, cut, and pasted paper, 96 x 37 7/8 in. (243.6 x 96.3 cm.)
Ailsa Mellon Bruce Fund 1973.18.3

Henri Matisse
Large Composition with Masks, 1953
painted, cut, and pasted paper, 139 1/4 x 392 1/2 in. (353.6 x 996.4 cm.)
Ailsa Mellon Bruce Fund 1973.17.1

CONCOURSE 2

Willem de Kooning
Woman, c.1949
oil on canvas, 60 1/2 x 47 7/8 in. (153.7 x 121.6 cm.)
Boris and Sophie Leavitt

Richard Diebenkorn
Berkeley No. 52, 1955
oil on canvas, 58 5/8 x 53 7/8 in. (148.9 x 136.8 cm.)
Gift of the Collectors Committee 1986.68.1

Helen Frankenthaler
Mountains and Sea, 1952
oil on canvas, 86 7/8 x 117 1/4 in. (220.7 x 297.8 cm.)
Collection of Helen Frankenthaler

Adolf Gottlieb
Coalescence, 1961
oil on canvas, 90 x 72 in. (228.6 x 182.9 cm.)
Boris and Sophie Leavitt

Philip Guston
Beggar's Joy, 1954-55
oil on canvas, 71 1/8 x 68 in. (180.7 x 172.7 cm.)
Boris and Sophie Leavitt

Franz Kline
Four Square, 1956
oil on canvas, 78 3/8 x 50 3/4 in. (199 x 128.9 cm.)
Gift of Mr. and Mrs. Burton Tremaine 1971.87.12

Franz Kline
C & O, 1958
oil on canvas, 77 x 110 in. (195.6 x 279.4 cm.)
Gift of Mr. and Mrs. Burton Tremaine 1971.87.4

Barnett Newman
Achilles, 1952
oil on canvas, 96 x 79 in. (243.8 x 200.7 cm.)
Gift of Annalee Newman 1988.57.5

Jackson Pollock
No. 1, 1950 (Lavender Mist), 1950
oil, enamel and aluminum on canvas, 87 x 118 in. (221 x 299.7 cm.)
Ailsa Mellon Bruce Fund 1976.37.1

Jackson Pollock
Number 7, 1951, 1951
oil on canvas, 56 1/2 x 66 in. (143.5 x 167.6 cm.)
Gift of the Collectors Committee 1983.77.1

Mark Rothko
Untitled, 1969
acrylic on canvas, 69 5/8 x 62 3/16 in. (176.9 x 157.9 cm.)
Gift of The Mark Rothko Foundation 1986.43.163

CONCOURSE 3

Barnett Newman
The Stations of the Cross -- Lema Sabachthani
Robert and Jane Meyerhoff Collection 1986.65.1-14

First Station, 1958
magna on canvas, 77 7/8 x 60 1/2 in. (197.8 x 153.7 cm.)

Second Station, 1958
magna on canvas, 78 1/8 x 60 1/2 in. (198.4 x 153.7 cm.)

Third Station, 1960
oil on canvas, 78 1/8 x 59 7/8 in. (198.4 x 152.1 cm.)

Fourth Station, 1960
oil on canvas, 78 x 60 1/4 in. (198.1 x 153 cm.)

Fifth Station, 1962
oil on canvas, 78 1/4 x 60 1/4 in. (198.7 x 153 cm.)

Sixth Station, 1962
oil on canvas, 78 1/8 x 59 7/8 in. (198.4 x 152.1 cm.)

Seventh Station, 1964

oil on canvas, 78 x 60 in. (198.1 x 152.4 cm.)

Eighth Station, 1964

oil on canvas, 78 1/8 x 60 in. (198.4 x 152.4 cm.)

Ninth Station, 1964

acrylic on canvas, 78 x 60 1/8 in. (198.1 x 152.7 cm.)

Tenth Station, 1965

magna on canvas, 78 x 60 1/16 in. (198.1 x 152.5 cm.)

Eleventh Station, 1965

acrylic on canvas, 78 x 60 in. (198.1 x 152.4 cm.)

Twelfth Station, 1965

acrylic on canvas, 78 x 60 in. (198.1 x 152.4 cm.)

Thirteenth Station, 1965-66

acrylic on canvas, 78 1/16 x 60 1/16 in. (198.2 x 152.5 cm.)

Fourteenth Station, 1965-66

acrylic and duco on canvas, 78 x 59 15/16 in. (198.1 x 152.2 cm.)

Barnett Newman

Be II, 1961-64

acrylic and oil on canvas, 80 1/2 x 72 1/4 in. (204.5 x 183.5 cm.)

Robert and Jane Meyerhoff Collection 1986.65.15

CONCOURSE 4

Alberto Burri

Red Accent, 1954

oil on canvas, 39 x 34 in. (99.1 x 86.4 cm.)

Morton G. Neumann Family Collection

Jean Dubuffet

Leader in a Parade Uniform (Chef en tenue de parade), 1945

oil on canvas, 36 3/8 x 25 7/8 in. (92.4 x 65.7 cm.)

Morton G. Neumann Family Collection

Jean Dubuffet

Lady with Pompons (La dame au pompon), 1946

mixed media and oil on canvas, 31 3/4 x 25 1/2 in. (80.6 x 64.7 cm.)

Chester Dale Fund 1986.11.1

Jean Dubuffet

Antonin Artaud with Tufts (Antonin Artaud aux Houppes), 1947

oil on canvas, 50 3/4 x 37 1/4 in. (128.9 x 94.6 cm.)

Morton G. Neumann Family Collection

Lucio Fontana
Spatial Concepts, Expectations (Concetto Spaziale Attese), c.1957
oil on canvas, 28 x 36 in. (71.1 x 91.4 cm.)
Morton G. Neumann Family Collection

Alberto Giacometti
Standing Woman, c.1947
bronze, 46 1/2 x 8 1/4 x 11 1/8 in. (181.1 x 21 x 28.3 cm.)
Gift of Enid A. Haupt 1977.47.6

Alberto Giacometti
The City Square, 1948-49
bronze, 9 1/2 x 25 1/2 x 17 1/8 in. (24 x 64.7 x 43.4 cm.)
Gift of Enid A. Haupt 1977.47.3

Alberto Giacometti
Seated Woman, 1949
oil on canvas, 34 5/8 x 23 3/8 in. (88 x 59.4 cm.)
Morton G. Neumann Family Collection

Alberto Giacometti
The Chariot, 1950
bronze, wood base, 64 5/8 x 27 x 26 3/8 in. (164.1 x 68.6 x 67 cm.)
Gift of Enid A. Haupt 1977.47.2
note: To be installed in February 1989.

Alberto Giacometti
The Forest: Commposition with Seven Figures and a Head, 1950
painted bronze, 22 x 24 x 19 1/4 in. (55.8 x 61.1 x 48.9 cm.)
Gift of Enid A. Haupt 1977.47.4

Alberto Giacometti
Kneeling Woman, 1956
bronze, 19 3/4 x 6 x 9 1/2 in. (50.1 x 15.2 x 24.3 cm.)
Gift of Enid A. Haupt 1977.47.5

Yves Klein
The Blue Night, 1959
oil on canvas, 35 3/4 x 28 5/8 in. (90.8 x 72.7 cm.)
Morton G. Neumann Family Collection

CONCOURSE 5

Mark Rothko
Untitled, 1949
oil on canvas, 81 3/8 x 66 3/8 in. (206.7 x 168.6 cm.)
Gift of The Mark Rothko Foundation 1986.43.138

Mark Rothko
Blue, Green and Brown, 1951
oil on canvas, 103 x 83 in. (261.6 x 210.8 cm.)
Lent by Mr. and Mrs. Paul Mellon

Mark Rothko
Untitled, 1953
oil on canvas, 76 13/16 x 67 13/16 in. (195.1 x 172.3 cm.)
Gift of The Mark Rothko Foundation 1986.43.135

Mark Rothko
Orange and Tan, 1954
oil on canvas, 81 1/4 x 63 1/4 in. (206.4 x 160.6 cm.)
Gift of Enid A. Haupt 1977.47.13

Mark Rothko
Yellow and Blue, 1954
oil on canvas, 96 x 73 1/2 in. (243.8 x 186.7 cm.)
Lent by Mr. and Mrs. Paul Mellon

Mark Rothko
White and Greens in Blue, 1957
oil on canvas, 102 x 82 in. (259.1 x 208.3 cm.)
Lent by Mr. and Mrs. Paul Mellon

CONCOURSE 6

Arshile Gorky
One Year the Milkweed, 1944
oil on canvas, 37 x 47 in. (94.2 x 119.3 cm.)
Ailsa Mellon Bruce Fund 1979.13.2

Arshile Gorky
The Limit, 1947
oil on paper on canvas, 50 3/4 x 62 1/2 in. (128.9 x 158.8 cm.)
Private Collection
note: To be installed later in 1989.

Barnett Newman
Pagan Void, 1946
oil on canvas, 33 x 38 in. (83.8 x 96.5 cm.)
Gift of Annalee Newman 1988.57.1

Ad Reinhardt
Untitled, 1947
oil on canvas, 40 x 32 in. (101.6 x 81.3 cm.)
Ailsa Mellon Bruce Fund and Gift of The Circle of the National Gallery
of Art 1988.60.1

David Smith
Aggressive Character, 1947
stainless steel, wrought iron, 32 1/2 x 4 x 7 1/2 in. (82.6 x 10.2 x
19.1 cm.)
The Collection of Candida and Rebecca Smith

William Baziotis
Tropical, 1959
oil on canvas, 50 1/4 x 40 in. (127.6 x 101.6 cm.)
Boris and Sophie Leavitt

This gallery will also present a changing selection of Mark Rothko
paintings and works on paper from The Mark Rothko Foundation Gift.

CONCOURSE 7

Richard Diebenkorn

Ocean Park, No. 50, 1972

oil on canvas, 93 x 81 in. (236.2 x 205.7 cm.)

Lent by Mr. and Mrs. Paul Mellon

Richard Diebenkorn

Ocean Park, No. 61, 1973

oil on canvas, 93 x 81 in. (236.2 x 205.7 cm.)

Lent by Mr. and Mrs. Paul Mellon

Richard Diebenkorn

Ocean Park, No. 87, 1975

oil on canvas, 100 x 81 in. (254 x 205.7 cm.)

Lent by Mr. and Mrs. Paul Mellon

Richard Diebenkorn

Ocean Park, No. 89, 1975

oil on canvas, 81 x 81 in. (205.7 x 205.7 cm.)

Lent by Mr. and Mrs. Paul Mellon

CONCOURSE 8

Ellsworth Kelly

Relief with Blue, 1950

oil on wood, 45 x 17 1/2 x 1 1/4 in. (114.3 x 44.5 x 3.2 cm.)

Private Collection

Ellsworth Kelly

White Square, 1953

oil on wood, 43 1/4 x 43 1/4 in. (109.9 x 109.9 cm.)

Private Collection

Ellsworth Kelly

Black Square with Blue, 1970

oil on canvas, two joined panels, 120 x 120 in. (304.8 x 304.8 cm.)

Private Collection

Ellsworth Kelly

White Curve VIII, 1976

oil on canvas, 96 1/16 x 76 15/16 in. (244 x 195.4 cm.)

Gift of Mr. and Mrs. Joseph Helman 1984.105.1

Ellsworth Kelly

Red Curve VI, 1982

oil on canvas, 74 1/4 x 11 ft. 8 1/2 in. (188.6 x 356.9 cm.)

Private Collection

CONCOURSE 9

Jasper Johns

Flag on Orange Field, II, 1958

encaustic on canvas, 54 x 36 1/4 in. (137.2 x 92.1 cm.)

Private Collection, New York

Jasper Johns

Target, 1958

oil and collage on canvas, 36 x 36 in. (91.4 x 91.4 cm.)

Collection the artist

Jasper Johns

No, 1961

encaustic, collage, and sculp-metal on canvas with objects, 68 x 40 in.
(172.7 x 101.6 cm.)

Collection the artist

Jasper Johns

Fool's House, 1962

oil on canvas with objects, 72 x 36 in. (182.9 x 91.4 cm.)

Jean-Christophe Castelli

Jasper Johns

Field Painting, 1963-64

oil on canvas with objects, 72 x 36 3/4 in. (182.9 x 93.4 cm.)

Collection the artist

Jasper Johns

Harlem Light, 1967

oil and collage on canvas, 79 1/8 x 172 1/8 in. (201 x 437.2 cm.)

Collection David Whitney

Jasper Johns

Untitled (A Dream), 1985

oil on canvas, 75 x 50 in. (190.5 x 127 cm.)

Robert and Jane Meyerhoff

Jasper Johns

Untitled (M. T. Portrait), 1986

oil on canvas, 75 x 50 in. (190.5 x 127 cm.)

Robert and Jane Meyerhoff

CONCOURSE 10

Robert Rauschenberg

Female Figure (Blueprint), c.1949

monoprint: blueprint paper, 105 x 36 in. (266.7 x 91.4 cm.)

Private Collection

Robert Rauschenberg

White Painting, 1951

oil on canvas, 7 panels, total dimensions: 72 x 126 in. (182.9 x 320 cm.)

Private Collection

Robert Rauschenberg
Black Painting, 1951-52
oil and newsprint on canvas, 4 panels, total dimensions: 99 x 171 5/8
in. (251.5 x 435.9 cm.)
Private Collection

Robert Rauschenberg
Minutiae, 1954
mixed media, 84 3/4 x 81 x 30 1/2 in. (215.3 x 205.7 x 77.5 cm.)
Private Collection

Robert Rauschenberg
Blue Eagle, 1961
mixed media, 84 x 60 in. (213.4 x 152.4 cm.)
Private Collection

CONCOURSE 11

Roy Lichtenstein
Look Mickey, 1961
oil on canvas, 48 x 69 in. (121.9 x 175.3 cm.)
Private Collection

Roy Lichtenstein
Live Ammo, 1962
oil on canvas, 1. 68 1/2 x 56 5/8, r. 68 1/2 x 36 1/2 in. (1. 174 x
143.8 r. 174 x 92.7 cm.)
Morton G. Neumann Family Collection

Andy Warhol
A Boy for Meg, 1961
oil on canvas, 72 x 52 in. (182.9 x 132.1 cm.)
Gift of Mr. and Mrs. Burton Tremaine 1971.87.11

Andy Warhol
Thirty-Two Soup Cans, 1962
acrylic on canvas, thirty-two panels, each 20 x 16 in. (50.8 x 40.6 cm.)
Mr. Irving Blum

Andy Warhol
Let Us Now Praise Famous Men (Rauschenberg Family), 1963
silkscreen on canvas, 82 x 82 in. (208.2 x 208.2 cm.)
Gift of Mr. and Mrs. William Howard Adams 1982.96.1

CONCOURSE 12

Robert Rauschenberg
Automobile Tire Print, 1951
monoprint: ink on paper mounted on canvas, fully extended, 16 1/2 x 264
1/2 in. (41.9 x 671.2 cm.)
Private Collection

Ad Reinhardt

Black Painting No. 34, 1964

oil on canvas, 60 1/4 x 60 1/8 in. (153 x 152.6 cm.)

Gift of Mr. and Mrs. Burton Tremaine 1970.37.1

Robert Ryman

Register, 1978

oil on linen with metal, 62 1/2 x 60 in. (158.8 x 152.4 cm.)

Morton G. Neumann Family Collection

Cy Twombly

Nike, 1981

flat paint, crayon and graphite on paper, 39 1/2 x 27 1/2 in. (100.3 x 69.9 cm.)

Gift of Lila Acheson Wallace 1986.12.3

Cy Twombly

Sylvae, 1981

paint stick, flat paint, crayon and graphite on paper, 39 1/4 x 27 3/4 in. (100.3 x 69.9 cm.)

Gift of Lila Acheson Wallace 1986.12.1

Cy Twombly

Sylvae, 1981

paint stick, flat paint, crayon and graphite on paper, 39 1/4 x 27 3/4 in. (100.3 x 69.9 cm.)

Gift of Lila Acheson Wallace 1986.12.2

Chuck Close

Fanny/Fingerpainting, 1985

oil on canvas, 102 x 84 in. (259.1 x 213.4 cm.)

Gift of Lila Acheson Wallace 1987.2.1

Nancy Graves

Spinner, 1985

cast bronze with polychrome patina and glass enamel, 53 x 35 x 11 3/4 in. (134.6 x 88.9 x 29.8 cm.)

Gift of Lila Acheson Wallace 1986.19.1

Roy Lichtenstein

Brushstroke Chair, Bronze, 1987

bronze, 72 x 24 x 36 in. (182.9 x 61 x 91.4 cm.)

Boris and Sophie Leavitt

Roy Lichtenstein

Brushstroke Ottoman, Bronze, 1987

bronze, 24 x 24 x 36 in. (61 x 61 x 91.4 cm.)

Boris and Sophie Leavitt

Robert Rauschenberg

Cuban Acre, 1988

acrylic and enamel on galvanized steel, 84 1/2 x 216 5/8 in. (214.6 x 550.2 cm.)

Rauschenberg Overseas Culture Interchange Collection

ELSEWHERE IN AND AROUND THE EAST BUILDING

Harry Bertolia

Tonal Sculpture, 1977

beryllium copper with bronze weights, 228 in. h. (579.1 cm. h.)

Gift of Bernard and Audrey Berman 1984.103.1

Scott Burton

Rock Settees, 1988

pink and green cut granite

pink settee: 39 x 65 x 32 in. (99.1 x 165.1 x 81.3 cm.)

green settee: 36 x 90 x 45 in. (91.4 x 228.6 x 114.3 cm.)

Gift of the Collectors Committee 1988

Alexander Calder

Obus, 1972

painted steel, 142 1/2 x 152 x 89 5/8 in. (361.8 x 385.9 x 227.6 cm.)

Collection of Mr. and Mrs. Paul Mellon 1983.1.49

Alexander Calder

Untitled, 1976

aluminum and steel, 358 1/2 x 912 in. (910.3 x 2315.5 cm.)

Gift of the Collectors Committee 1977.76.1

note: To be installed in January 1989 following the Japan exhibition.

Anthony Caro

National Gallery Ledge Piece, 1978

welded steel, 171 1/8 x 243 1/4 x 106 in. (434.5 x 617.6 x 273.3 cm.)

Gift of the Collectors Committee 1978.21.1

Max Ernst

Capricorn, 1948, cast 1975 (artist's proof, 1/2)

bronze, 95 1/2 x 81 1/2 x 59 1/2 in. (242.5 x 206.9 x 151 cm.)

Gift of the Collectors Committee 1979.30.1

note: To be installed in January 1989 following the Japan exhibition.

After Joan Miró

Woman, 1977

wool, 415 x 238 in. (1053.7 x 604.3 cm)

Gift of the Collectors Committee and George L. Erion 1978.23.1

note: To be installed in January 1989 following the Japan exhibition.

Henry Moore

Knife Edge Mirror Two Piece, 1977, cast 1978

bronze, 210 1/2 x 284 x 143 in. (534.5 x 721.1 x 363.1 cm.)

Gift of The Morris and Gwendolyn Cafritz Foundation 1978.43.1

Isamu Noguchi

Great Rock of Inner Seeking, 1974

basalt, 127 7/8 x 62 3/8 x 35 in. (324.8 x 158.4 x 88.9 cm.)

Gift of Arthur M. Sackler, M.D. and Mortimer D. Sackler, M.D. 1976.58.1

George Segal
The Dancers, 1971, cast 82
bronze with white patina, 70 1/2 x 106 x 71 in. (179 x 269.2 x 180.3
cm.)
Gift of the Collectors Committee 1983.78.1

David Smith
Black White Forward, 1961
painted steel, 88 1/4 x 48 x 38 in. (224 x 122 x 96.5 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Zig V, 1961
painted steel, 111 1/4 x 84 1/4 x 27 1/4 in. (282.6 x 214 x 69.2 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Voltri VII, 1962
iron, 85 x 122 x 43 1/2 in. (215.8 x 311.6 x 110.5 cm.)
Ailsa Mellon Bruce Fund 1977.60.4

David Smith
Circle I, 1962
painted steel, 79 x 107 3/4 x 18 in. (200.6 x 273.6 x 45.7 cm.)
Ailsa Mellon Bruce Fund 1977.60.1

David Smith
Circle II, 1962
painted steel, 105 1/2 x 110 3/4 x 23 5/8 in. (267.9 x 81.2 x 60 cm.)
Ailsa Mellon Bruce Fund 1977.60.2

David Smith
Circle III, 1962
painted steel, 95 1/2 x 72 x 18 in. (242.5 x 182.8 x 45.7 cm.)
Ailsa Mellon Bruce Fund 1977.60.3

David Smith
Untitled (Zig VI?), 1964
painted steel I-beams, 78 3/4 x 44 1/4 x 29 in. (200 x 112.5 x 73.5 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Construction December II, 1964
steel, 82 5/8 x 66 7/8 x 29 1/2 in. (210 x 170 x 75 cm.)
The Collection Candida and Rebecca Smith

David Smith
Gondola II, 1964
painted steel, 70 5/8 x 69 3/8 x 18 in. (179.4 x 176.2 x 45.7 cm.)
The Collection of Candida and Rebecca Smith

David Smith
Wagon II, 1964
steel, 107 1/2 x 111 1/2 x 44 in. (273 x 282.5 x 112 cm.)
The Collection of Candida and Rebecca Smith

David Smith

Cubi XXVI, 1965

stainless steel, 119 1/2 x 151 x 25 7/8 in. (303.4 x 383.4 x 65.6 cm.)

Ailsa Mellon Bruce Fund 1978.14.1

Tony Smith

Wandering Rocks, 1967

stainless steel, five elements

Gift of the Collectors Committee 1981.53.1

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Twentieth-Century Art

Selections
for the
Tenth Anniversary
of the
East Building

December 13, 1988–
December 31, 1990
National Gallery of Art
Washington, DC 20565

Twentieth-Century Art:
Selections for the Tenth Anniversary of the East Building
December 13, 1988 - December 31, 1990

EDUCATIONAL BROCHURE TEXT

To celebrate the tenth anniversary of the opening of the East Building of the National Gallery of Art, which was designed by the architect I.M. Pei for twentieth-century art as well as for temporary exhibitions of art of all periods, more than 200 twentieth-century works have been installed in twenty-five newly constructed galleries on three levels of the building: the upper level, the tower, and the concourse. The installation will remain on view through 31 December 1990. It draws from the National Gallery's own collections of twentieth-century painting and sculpture and also includes a selection of loans of twentieth-century art from private collections and from artists and their families. The installation is essentially chronological. European and American painting and sculpture dating prior to 1945 are located on the west bridge of the upper level; the tower contains sculpture by David Smith; art since World War II occupies the entire concourse. A number of galleries focus on the work of single masters; others show works closely related in style. Additional objects of twentieth-century art may be found on the ground level and on the mezzanine. Please consult the map for directions to specific galleries.

PICASSO

The exhibition opens with a group of paintings by the Spaniard Pablo Picasso from his blue and rose periods. Picasso painted these in Barcelona and Paris in the years 1901-1905, when he was in his very early twenties. Pedro Manach, 1901, was the first of a series of portraits Picasso would make of his art dealers. This bold characterization, with its flat, linear patterns and strong blacks, shows the young artist absorbing some of the lessons of nineteenth-century painters such as Edouard Manet and Henri de Toulouse-Lautrec. With late symbolist blue-period works such as The Tragedy, 1903, Picasso followed another trend of late nineteenth-century painting, toward a nearly monochromatic palette. He adopted as well the attenuated anatomy depicted by the mannerist painter El Greco, showing a family group on an unknown shore, each figure introspective and seemingly isolated from the others.

Themes of poverty, sadness, physical debilitation, and alienation permeate Picasso's art in these years and to a degree continue during the rose or circus period, when Picasso worked and reworked his saltimbanques, images of itinerant acrobats and jugglers. Such figures, like vanguard artists at the turn of the century, were often poor and outside the mainstream of society. The great Family of Saltimbanques, 1905, with its

diamond-garbed Harlequin and corpulent red jester, is the culmination of Picasso's circus period. The players, modeled, it is believed, on a group of Picasso's friends, are knit into a carefully worked composition, yet each gazes contemplatively in isolation, and none confronts the viewer directly.

MATISSE AND DRAIN

Henri Matisse was the effective leader of a number of Parisian artists experimenting with bright, intentionally contrasting colors. By applying paint in broad, visible brushstrokes, and breaking down forms to make intense, scintillating patterns, these artists shocked visitors to the 1905 Salon d'Automne. The critics reacted to such displays of artistic freedom, calling Matisse and his associates fauves (wild beasts).

Andr! Derain's Mountains at Collioure, 1905 painted in the south of France during an intense period of artistic collaboration with Matisse, exemplifies many fauve attitudes. Like the other fauves, Derain worked from nature and in this painting created a vivid, chromatic staccato pattern of large brushstrokes spreading across the surface.

Matisse continued to produce masterpieces in every decade up to his death in 1954. Palm Leaf, Tangier painted during his winter trip to Morocco in 1912/1913, captures the artist's enthusiastic response to the North African light, local color, and luxurious foliage. His Nice studio paintings from 1917 to 1940 display a characteristic accumulation of patterns, fabrics, near-Eastern motifs and subjects, and provocative models, all bathed in the special silvery light of the C#te d'Azur.

Although Matisse depicted, on one level, a timeless world at ease, marked by a calm, indulgent luxury, it is known that he worked anxiously, even compulsively.

MODIGLIANI

The paintings of the Italian Amedeo Modigliani reflect yet another aspect of the Parisian avant-garde of the late teens. Deeply interested in tribal and antique or archaic Cycladic art, he aspired to become a sculptor. But he had to eke out a meager existence painting quick, stylized portraits of bohemian actors, musicians, artists, his patrons, and mistresses. This gallery presents a selection from the twelve paintings and one sculpture originally acquired by the New York collector Chester Dale and bequeathed to the Gallery in 1963. Each portrait, painted with glowing, scumbled, and briskly applied oils, has a dark poignance.

WORKS ON PAPER

This gallery presents a selection of the National Gallery's holdings of twentieth-century prints and drawings, with installations changing regularly to protect these delicate objects from the prolonged effects of light.

CUBISM AND CONSTRUCTIVISM

By the time of his midteens the precocious Picasso had mastered academic realism. He remained a brilliant draftsman throughout his career, even when he elected in his mid-twenties to abandon the naturalistic depiction of human figures and still-life subjects in order to invent a radical new method of representing three-dimensional objects on a two-dimensional surface. The style he developed, with his French colleague Georges Braque, came to be called cubism. They abandoned the conventions of a compositional system derived from Renaissance perspective, fixing objects in an imaginary deep space. In cubism's first phase, termed analytical, Picasso and Braque developed a system of signs, including words, to hint at their subject matter. It became a task for the minds and memories as well as the eyes of their viewers to decode these signs.

Ironically, one traditional method used to suggest the three-dimensionality of objects, very apparent in Picasso's Nude Woman, 1910, was tonal modeling - shading from light to dark. However, by separating the outlines of the nude woman from the very modeling that provides the illusion of her roundness, Picasso has rendered that modeling into a conceptual tool that signals to the viewer only the idea of roundness, not an image of a contained body. Picasso and Braque tended to organize these disembodied, floating, interpenetrating shards of modeling into a kind of grid system that reflected the vertical and horizontal perimeters of their pictures. This in turn emphasized that the pictures were just that, painted objects, rather than imaginary ones behind the canvas surface. This led them soon to incorporate materials, such as sand and sawdust, into their paint to draw attention to the surface of their pictures and from there to invent collage (from the French word coller, to glue). Collage involved cutting out shapes and pasting paper and other materials onto the surface of the picture, as in Picasso's Guitar, 1926. The invention of collage in 1911-1912, with its flat areas of pasted paper, led to the second phase of cubism, called synthetic. The technique of collage also led Picasso and others to construct wall-hung reliefs, like the Russian artist Ivan Pougny's Suprematist Construction Montage, 1915-1916.

FUTURISM AND EARLY ABSTRACTION

Braque and Picasso muted the colors in their cubist palettes as they depicted subtly shifting, overlapping planes in a shallow space. Such Italian futurist painters as Gino Severini, in his Argentine Tango, 1913, however, merged a bright, aggressive fauve palette with fragmented cubist forms, seeking to create a more vivid pictorial equivalent for the dynamism of contemporary urban life. In Rush Hour, New York, 1915, Max Weber, an American painter who lived in Paris from 1905 to 1909, similarly adapted the cubist vocabulary of form to convey the rush of movement on a crowded New York street.

Deeply influenced by the late nineteenth-century mystical philosophy of Madame Blavatsky and Rudolph Steiner, among others, Frantisek Kupka, a Czech painter who emigrated to Paris, linked theories of color relationships to abstract spiritual and physical forces. In Organization of Graphic Motifs II, 1912-1913, Kupka's subject is movement and dynamism itself. Overlapping planes of color swirl in a vortex of deep space at the center of the painting.

Wassily Kandinsky, a Russian painter who worked in Munich and later, Paris, was also interested in mystic philosophy. Color, he held, expressed a universal, symbolic language. The loose, brightly colored brushwork of Improvisation No. 31 (Sea Battle), 1913, partially obscures images of wave-tossed battleships, firing cannons, and towers. For Kandinsky, this apocalyptic imagery symbolized "... a terrible struggle ... going on in the spiritual atmosphere."

MODERNISM IN THE 1920S

During the 1920s the School of Paris, a diverse, international group of artists, flourished in the French capital. While Picasso worked in a number of manners, such as the neoclassical style of the portrait of his wife, Madame Picasso, 1923, on view in the first gallery of the upper level, he and Braque continued to develop synthetic cubism, transferring the flat silhouettes of pasted paper typical of collage into entirely painted compositions of flattened, unmodeled forms that appeared to be cut and pasted to the canvas. Picasso's Compote, Dish, Glass Bottle, and Pipe, 1919, and Braque's The Table, 1928, and Le Jour, 1929, are characteristic of synthetic cubism and show Picasso and Braque's continuing attraction to still-life subjects.

At the same time, the loose grids of horizontal and vertical brushstrokes that had organized earlier cubism were developed by the Dutch artist Piet Mondrian and his countryman Theo van Doesburg into pure, geometric paintings that were completely abstract. Works such as Mondrian's Diamond Painting in Red, Yellow, and Blue, 1921-1925, instead of representing aspects of the actual world, were limited to black and white and the primary colors. They may be understood in part as designs for a pure, harmonious environment to be built in the future.

Like Picasso and Braque, during the 1920s the French painter Fernand Liger was attracted to the visual clarity that he discovered in mechanical forms and manufactured objects. Indeed, the smooth-edged physiognomy of his figures, in Man with a Dog, 1920, and Two Women, 1922, resemble the precision of machine parts and reflect Liger's belief that the human figure has no more importance as a subject for painting than other objects.

The Romanian sculptor Constantin Brancusi, who also lived in Paris, did not share his friend Liger's idealization of the machine. Yet the smooth contours and precise clarity of a carved and meticulously hand-polished work such as the Bird in Space, 1925 (one of several versions of this theme), appear to derive not only from the forms in nature on which Brancusi actually based his sculpture but also from such recently invented forms as the airplane propeller. A meticulous craftsman, Brancusi also had great wit, as his columnar portrait of Agnes E. Meyer, 1929 (mother of the publisher of the Washington Post) suggests.

DADA AND SURREALISM

The ordered harmonies of Brancusi, Braque, Liger, and Mondrian expressed a profound optimism. That optimism was not shared by a number of European artists living in Zurich, New York, Paris, and Berlin during World War I. Moved by the mass carnage and random destruction of that conflict, artists like Francis Picabia and Jean Arp initiated a movement

they called "dada" -- a nonsense world -- that focused on strange and often chance juxtapositions of form and meaning. In Amorous Parade, 1917, Picabia employs machine forms as surrogate male and female figures engaged in a metaphoric ritual of union. Arp's Shirt Front and Fork, 1922, presents an innocent still life that reads alternatively as a bizarrely juxtaposed head and arm.

Surrealism, a direct successor to dada in Paris in the early 1920s, explored the irrational worlds of dreams and the unconscious. Surrealist painters eventually divided into two camps: those interested in automatism, a procedure -- linked to Freudian theories -- wherein by drawing or painting freely and without meditation, artists triggered images understood to be revelatory of the unconscious; and those who painted seemingly realistic images of dreams and fantasies. For much of his career, Joan Miró, a Spanish artist who worked mostly in Paris in the 1920s and 1930s, belonged to the first camp. Miró's early work, a personal and intense version of cubism, is summed up by The Farm, 1921-1922. In the fully surrealist Head of a Catalan Peasant, 1924, Miró placed a stick figure defined by three crossing lines, eyes, beard, and a Catalan knitted cap against an "automatic," loosely brushed yellow ground suggestive of sky or landscape.

The French painter Yves Tanguy, for works such as The Look of Amber, 1929, used automatic drawing to develop forms known as biomorphs -- images suggestive of cellular life. Unlike Miró, however, Tanguy employed concrete and illusionistic expression to create fantastic imagery.

Ren! Magritte, a Belgian surrealist, employed a realistic style to challenge the logic and assumptions of illusionist representation. In one of his key paintings, The Human Condition, 1933, Magritte carefully depicted a middle-class interior looking out through a window onto a landscape. The window is covered partially by a painting of a landscape set upon an easel. The viewer tends first to assume that the painting on the easel depicts that portion of the exterior landscape that it covers. On reflection, we realize that neither the painting nor the painting-within-the-painting is demonstrably real; that we are unable to distinguish representation from reality.

GORKY

Gorky emigrated to the United States from his native Armenia in 1920. Largely self-taught, he immersed himself in the study of the art of Ingres, C!zanne, Picasso, and other modern masters. In this gallery are groups of roughly contemporary works in contrasting figurative and abstract styles dating from the late 1920s to the early 1940s. The Artist and His Mother, c. 1926-1942, was a subject that preoccupied the painter for much of his life. Its composition originated in a photograph taken in Armenia before his mother's death from starvation. The painting is more an interpretation of the past as recalled by the artist rather than a literal record.

Organization, 1933-1936, is indebted to Picasso's linear abstractions of the 1920s, which Gorky saw first as reproductions and later in exhibitions. Yet Gorky's approach to color and surface was distinctly original. The thick overpaint bears witness to numerous changes, as Gorky refined and simplified his composition. Such mysterious imagery as the enigmatic, bicycle-like shapes that fill the painting, led the surrealist Andr! Breton and others to embrace Gorky's art during the 1940s. His paintings served as an important bridge between European surrealism and American post-World War II abstract art.

DAVID SMITH

The American artist David Smith began making sculpture in the early 1930s. He had first been introduced to the technique of welding in 1925, during a summer job at an automobile factory. Several years later, inspired by the example of Picasso and the Spanish constructivist sculptor Julio Gonzalez, he decided to master the use of the acetylene torch. Although best known for his welded sculpture, Smith also worked in cast and forged metals, produced polychromed sculpture, and was a brilliant draftsman and painter.

In addition to his interest in the art of Picasso and Gonzalez, Smith was particularly influenced by Alberto Giacometti's surrealist sculpture of the 1930s. Smith's work combined the spatial explorations of cubism and constructivism with the psychological investigations of surrealism. Much of his sculpture deals either directly or obliquely with the human figure, but he also addressed the themes of landscape, still life, and abstraction. Smith frequently incorporated "found objects" -- usually pieces of scrap metal -- into his sculpture. In Portrait of a Painter, 1954, Smith used a painter's palette to indicate a head, while in his Tanktotem VI, 1957, and Tanktotem IX, 1960, he included sections of oil drums to represent, respectively, a head and a torso.

The tower gallery exhibition concentrates on Smith's figurative sculpture of the 1950s and early 1960s. Most of these objects were constructed at Terminal Iron Works, Smith's home and studio outside Bolton Landing, in the Adirondack mountains of New York State. Beginning in the mid-1950s, Smith placed his large-scale sculpture outdoors in the fields around his house. He was fascinated by the multiple relationships of his forms to one another and to the surrounding landscape of mountains and forest. He frequently changed the placement of his works, establishing new juxtapositions and relationships. The tower gallery exhibition echoes both the sloping fields around Smith's home, as well as the terraces of one of Smith's most famous installations, the 1962 exhibition of twenty-six Smith works in the Roman amphitheater of Spoleto, Italy.

CONCOURSE ENTRANCE

American artists have sought since the end of the World War II to adapt their work to the vast scale of modern architecture and contemporary urban life. Robert Motherwell's Reconciliation Elegy, 1978, responds specifically to the architecture and scale of the East Building, for which it was commissioned. Frank Stella's Sacramento Mall Proposal No. 4, 1978, similarly forms part of a series originally commissioned for a public space. Stella's wall relief paintings Chyrow II, 1972, and Jarama II, 1982, represent that artist's effort to expand the vocabulary of abstract painting by aggressively extending into the viewer's space. And in White Line, 1958-1959, Sam Francis energizes his vast, colorful canvas with a paradoxically empty white center -- a center that seems to expand and contract, activating both the forms within the painting and the space around it.

MATISSE -- PAPER CUTOUTS

During the last fifteen years of his life Matisse developed his final artistic triumph by "cutting into color." First, his studio assistants would brush opaque and semi-transparent watercolor pigments onto small sheets of white paper. The artist would then cut the sheets freehand in bold shapes that would be pinned to the white studio walls, adjusted, recut, combined and recombined with other elements. Later, the elements were glued flat to large white paper backgrounds for shipping or display.

The Matisse cutouts transcend the boundaries of conventional painting, employing the cut element as well as the paper that had been cut away. Positive and negative shapes often play against each other, resulting in cleverly related, familial dialogues of form. Matisse explained, "I arrived at the cutouts in order to link drawing and color in a single movement." This technique in fact synthesized and extended his long career as a draftsman and painter and also as a sculptor.

The drama, scale, and invention of Matisse's rare and fragile paper cutouts were unprecedented. The only other concentrated collections of Matisse cutouts, in addition to those in the National Gallery, are found in New York, Paris, and Nice.

All of these cutouts share light-sensitive pigments and delicate papers that absorb airborne particles. Conservation measures taken to protect these fragile works include a low lighting level and limited viewing hours: Mondays through Saturdays, 10:00 am to 2:00 pm; Sundays, noon to 4:00 pm.

ABSTRACT EXPRESSIONISM

Throughout the early 1940s, a number of New York artists were exploring and adapting the style and ideas of European modernism, cubism and surrealism in particular. In the political and intellectual climate following the end of World War II and the inception of the cold war, these artists determined to make intensely personal statements that were not constrained by the rules of earlier artistic traditions.

Of the New York School painters, Jackson Pollock has received special renown for his great "drip" paintings such as No. 1, 1950 (Lavender Mist). Pollock dipped sticks or brush-ends into pots of paint, often commercial aluminums and enamels, and then dripped or tossed the paint onto canvases laid out upon the floor. Pollock worked from all sides of the canvas, and the interlacing skeins of paint that energetically curve and weave across the picture surface reflect the direct, physical engagement of his body in the creation of the painting. In Lavender Mist, Pollock has also created a picture of extraordinary delicacy and shimmering evanescence.

Many of Willem de Kooning's paintings are abstract, but he also frequently addressed the traditional subject of the female nude, as in Woman, 1949, a painting of formal power and psychological depth. The brushwork seems to slash across the canvas, distorting and flattening the figures against the picture plane.

Franz Kline's paintings, like Pollock's, involved gestures of the entire body. In C & O, 1958, Kline carries bold, aggressive brush-strokes to the edges of his canvas, making the entire picture surface a field for the painter's spontaneous action, and the painting a record of that action.

NEWMAN -- THE STATIONS OF THE CROSS

The Stations of the Cross -- Lema Sabachtani, one of the monuments of American postwar art, had their genesis in 1958, when Barnett Newman began two paintings on unprimed canvases of identical dimensions. The two works had not been conceived as a series, but two years later Newman returned to them, and decided to make a group of four. Only when these were completed did he determine that the four paintings would serve as the beginning of a series. Each of the fourteen paintings in the series was painted on unprimed canvas, and Newman used only black and white paints.

The fourteen Stations of the Cross became codified as a Catholic devotional theme in the eighteenth century. Traditionally, images of each station, from Christ condemned to death to the Entombment, were placed at intervals around the nave of a church so that the devout could retrace the stages of the Passion. Newman's series concentrates not on the acts of God and men but upon the traces of the artist's act -- marks of black and white left upon canvas. Instead of the specific incidents of the Passion, his theme here is the universal suffering that the Passion symbolizes.

A fifteenth painting, Be II, is painted white, with an orange stripe at the side, on primed canvas. Be II functions as a kind of coda to the series.

DUBUFFET AND GIACOMETTI

Much European art contemporary with art produced in the 1940s and 1950s by the New York School shared, in various ways, a tendency of the Americans: to make conspicuous the very processes by which the art was made. However, European art of these years also tended to reflect the artists' reactions to the horrors of World War II. This is the case in the art of the Swiss sculptor and painter Alberto Giacometti and the French painter Jean Dubuffet, both of whom worked in Paris in the postwar years.

In the course of the war Giacometti changed the style of his sculpture from a surrealists's focus on private, dream-inspired narratives, erotic symbolism, and the use of found objects to a new concern with representing the isolated human image. Giacometti modeled his figures in plaster on armatures and then had them cast in bronze, in a style that made the pressures of his hand on the modeling clay vividly present in the final cast results. In some cases, for example, The Forest, 1950, Giacometti painted the surface of the bronze as well.

In a sophisticated, ironic, and hilarious fashion Dubuffet's paintings of this period exploit a seemingly awkward and deliberately childlike manner to create depictions of the figure that propose that the human condition is not so much tragic, as the lone figures of Giacometti suggest, but rather, absurd. Like modernists before him Dubuffet shuns illusion of deep space and emphasizes the surface of his pictures -- and thus their material presence in the actual space of the viewer -- by mixing into his paint such foreign matter as cement, plaster, asphalt, tar, and bits of found objects, such as the straw eyebrows and the green glass eyes of the nude Lady with Pompon, 1946.

The following generation of artists, born, like the Frenchman Yves Klein, in the 1920s, extended Dubuffet's concern to emphasize the surface of the picture. Some did this with pure monochrome abstractions, such as Klein's The Blue Night, 1959. For his many ultramarine monochrome panels

Klein created his own paint, which he jokingly termed "International Klein Blue"; this paint had a special binder so that dry specks of pure pigment would be manifest to the viewer, who still is encouraged to create his or her own interpretation of the blank expanse of blue.

ROTHKO

Rothko spent a lifetime changing the nature, imagery, and effect of painting and color. He began as a figurative artist, then adopted surrealist techniques and subjects. By the late 1940s he achieved his first mature breakthrough, with abstract, emotionally potent, glowing zones of color on canvas and works on paper. Human in scale, his radiant paintings of the 1950s convey a spirit of transcendence. Rothko wrote (with Adolph Gottlieb, in collaboration with Barnett Newman): "We favor the simple expression of the complex thought..." His distinct style formed one of the various branches of the diverse movement known as New York abstract expressionism.

The Mark Rothko Foundation recently donated more than three hundred paintings, watercolors, and works on paper plus more than six hundred drawing and study sheets to the National Gallery. The Gallery has embarked upon focused programs of research, publishing, loans to other institutions, and preliminary conservation studies in recognition of the special mandate given it by the foundation, to foster and share the understanding and appreciation of the life of Mark Rothko.

NEW YORK SCHOOL

The gallery adjoining the Mark Rothko installation will contain changing exhibitions of painting, sculpture, and works on paper by New York School artists of Rothko's generation. It will include not only selections from The Rothko Foundation donation but also works drawn from other parts of the collections, and loans.

DIEBENKORN

Diebenkorn is a West Coast artist who has studied issues of color, space, and light as well as the relationship of the figure to architecture and abstraction. The Ocean Park series reveals Diebenkorn's reaction to the varied landscape elements in this community just south of Santa Monica, California. The series now numbers more than two hundred paintings and countless drawings. The paintings are concerned with the physical confines of the canvas, the role of lines, margins, and edges, and the effects of transparent color.

The series evolved from his earlier landscape abstractions of the 1950s, painted in Urbana, Albuquerque, and Berkeley. Later in the 1960s, he produced densely painted figural compositions often with elements in front of windows, balconies, or ledges overlooking the flat coastal rooftops. The Ocean Park works reflect such architectural outlines, mixed with the luminous effects and zones of sea and sky placed into evocative, pure abstract paintings. The paintings are balanced, intelligent, poetic, and light-filled. Each one has its own gravity, its own particular atmosphere or "climate."

KELLY

After his studies at the School of the Museum of Fine Arts, Boston, Kelly spent the next six years, from 1948 to 1954, in Europe. He returned to the United States with an orientation toward abstraction quite distinct from that of most American painters of his generation.

Every painting or sculpture by Kelly is both a pure abstract object as well as record of a complex, personal relationship between the artist and nature. His observations take the form of photographs, collages and drawings. He progressively isolates and sections the shape of the painting or sculpture to make it more beautiful and less narrative or illustrative -- an intuitive process of purification. The artist constantly adjusts the exact paint hues, the surfaces, the contours, the joinings of panels, with the desire to energize the viewer's interpretive senses. His installations are intended to relate the work of art to the surrounding architecture or natural space.

The effects of color are central to Kelly, as they were to one of his touchstones, Matisse. But black and white are colors too, ones with great power to make positive and negative shapes. White Curve VIII, 1976 exploits that power, suggesting a horizon with an infinite void beyond. The density of the black and white pigment and their common central edge have been minutely adjusted to keep everything in perfect stasis, with neither color advancing or receding. The dimensions and orientation are other important elements. The white at the bottom bleeds out onto the surrounding white gallery wall and the black shape remains a sculptural, three-dimensional unit above it.

The artist himself participated in the selections and installation of the "artist's room."

JOHNS

Among American artists of the second postwar generation, Jasper Johns and Robert Rauschenberg were leaders in recognizing the ambitious scale and vivid touch of abstract expressionist painting while at the same time establishing alternatives to the emotive qualities of that style. Johns did this at first by incorporating everyday, recognizable imagery, such as American flags or targets, into his paintings in a manner so seemingly deadpan as to appear detached and cerebral. He continued this cool, thoughtful approach in the early 1960s with a group of gray paintings that meditate on the nature of representation. For example, in No, 1961, the negative word is shown in three ways: as a cutout dangling in front of the surface in the viewer's real space; as an imprint made on the surface by the cutout; and as a shadow cast by the cutout onto the surface. In Fool's House, 1962, Johns makes ironic references to methods of painting, including his own sensuous paint-handling, by having a broom stand in for an artist's brush.

A brilliant draftsman with a sure touch, Johns often uses the medium of encaustic, in which hot wax rather than oil binds the pigment. In his more recent work, such as Untitled (A Dream), 1985, and Untitled (Mr. T Portrait), 1986, Johns has turned from common imagery to incorporating images by earlier artists in a partly obscured fashion. In this pair he uses a face from a 1936 Picasso oil and a reclining figure from Mathis Gr̄newald's sixteenth century Isenheim altarpiece, shown upside down, the Picasso face becoming in one instance the background and a painting that hangs on the Isenheim altarpiece ground in the other.

RAUSCHENBERG

An immensely inventive artist who works in many media, Rauschenberg has said "There is no reason not to consider the world as a gigantic painting." Frequently his paintings, such as Minutiae, 1954, which began life as a stage set for a dance choreographed by Merce Cunningham, appear to be segments sliced from the "gigantic painting" he calls the world. Like Picasso before him, Rauschenberg uses the medium of collage. But he has reinvented its terms and changed collage from its cubist role, as a technique in which everyday found materials are cut and pasted in order to create an illusion of say, bottles, a glass, and a pipe on a table, into something very different. Rauschenberg's process instead undermines illusion and the idea that a work of art must have one meaning.

Like many artists of his generation and like their common ancestor, the French dadaist Marcel Duchamp, Rauschenberg wants the viewer to participate actively in establishing the meanings of his work. In a series of totally white monochrome paintings with an impersonal finish that he made first in 1951, toward the beginning of his career, Rauschenberg encourages this by means of the very blankness of the pictures. A work such as White Painting, 1951, might stand, as the artist once proposed, for silence and purity -- or might be a great joke -- or might mirror the ever-changing environment, functioning as a surface on which the shadows of passing viewers are cast.

LICHTENSTEIN AND WARHOL

Other painters of the postwar second generation, such as Roy Lichtenstein and Andy Warhol, came to be known in the early 1960s as "pop" artists. Reacting against the gestural brushwork that characterized abstract expressionism, they were fascinated instead by the hard-edged, seemingly impersonal look of American mass media imagery, and they were attracted by the graphic design of this imagery as well. They chose to challenge the sanctity of the unique original or autographic work of art by making paintings based on magazine advertising, comics, and photographs published in newspapers and other popular sources.

In the course of the late 1950s and very early 1960s Lichtenstein and Warhol both began independently making large-scale paintings based on cartoon characters. Look Mickey, 1961, is the most distinguished of these large, early works by Lichtenstein. It succinctly questions conventions about high art, the art market, and the assumptions of art critics while mimicking the graphic techniques of its source, a bubble gum wrapper.

Warhol shifted rapidly from comics to photographic imagery drawn from tabloid front pages and movie studio stills of famous screen stars, and he used as well the commercial logos of mass-produced products such as Cambell's soup. He applied such imagery to the canvas surface in repeating, serial form by the technique of silkscreen printing. Warhol's Let Us Now Praise Famous Men (Rauschenberg Family), 1963, is an early example of his use of silkscreen printing on a canvas. For it Warhol borrowed a snapshot of Rauschenberg's family taken in 1926, when the artist was an infant, and repeated this image in a grid composition. To denote the medium that uses silver nitrate -- photography -- he used a silver ground, and to suggest times gone by, he used sepia color.

ART AFTER 1950

The remaining galleries, between the Rauschenberg artist's room and the exit back to the main foyer, have changing selections of more recent American or European art as well as occasional new acquisitions.

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