

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 JUNE 1989. 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

AMERICAN PAINTINGS FROM THE MANOOGIAN COLLECTION

June 4 - September 4, 1989

West Building, Main Floor

Sixty-three works, covering all aspects of nineteenth-century American painting, are included in 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 is 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 Detroit Institute of Arts and the National Gallery of Art and is coordinated at the Gallery by curator of American art, Nicolai Cikovsky. A fully illustrated color catalogue, including in-depth essays on fifteen key paintings by leading scholars, and shorter entries on the remaining works, has been published by the National Gallery. The exhibition will travel to the M.H. de Young Memorial Museum, San Francisco, September 23 - November 26, 1989, The Metropolitan Museum of Art, December 19, 1989 - February 25, 1990, and the Detroit Institute of Arts, March 27 - May 27, 1990. The exhibition is made possible by United Technologies Corporation.

ADVANCE EXHIBITION SCHEDULE

MARY CASSATT: THE COLOR PRINTS

June 18 - August 27, 1989

West Building, Ground Floor

This is the first comprehensive exhibition devoted to the color prints of Mary Cassatt, which are among her most famous and beloved works of art. Cassatt's prints combine daring compositions with extraordinary draftsmanship and were warmly admired by both her fellow impressionists and the general public. Among the well-known images of women and children to be shown are In the Omnibus, The Bath, The Letter, and The Fitting.

More than 120 works by Cassatt will be on view, borrowed from private and public collections in America and abroad. The exhibition includes all of Cassatt's color prints, showing the development of the compositions and revealing the course of their artistic creation through her refined adjustments in the images and their colors. The individual prints are presented with many of their preparatory drawings, rare and sometimes unique black-and-white or color trial states, and color variations of the final states. Some related pastels and paintings are also included.

The exhibition has been organized by the Williams College Museum of Art, in collaboration with the Museum of Fine Arts, Boston, and in association with the National Gallery of Art, Washington. The organization of the exhibition is underwritten in part by a grant from the National Endowment for the Arts. The curators and authors of the accompanying catalogue are Nancy Mowl Mathews, Prendergast curator, Williams College Museum of Art, and Barbara Stern Shapiro, associate curator of prints, drawings, and photographs, Museum of Fine Arts, Boston. Margaret Morgan Grasselli, assistant curator of prints and drawings at the National Gallery is coordinating the exhibition for the Gallery. The 209-page catalogue with 120 color plates and 115 black and white illustrations has been published by the Williams College Museum of Art and Harry N. Abrams. The exhibition will travel to the Museum of Fine Arts, Boston, September 9 - November 5, 1989, and Williams College Museum of Art, Williamstown, MA, November 24, 1989 - January 21, 1990.

ADVANCE EXHIBITION SCHEDULE

ITALIAN ETCHERS OF THE RENAISSANCE AND BAROQUE

September 24 - November 26, 1989

West Building, Ground Floor

This ground-breaking exhibition explores 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 are 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. There are a total of 150 objects, comprised of 130 prints, ten drawings and ten illustrated books. Three-fourths of the loans come from collections in the United States.

The exhibition was organized by the Museum of Fine Arts, Boston, where it was on view January 24 - April 2, 1989. It will be at The Cleveland Museum of Art April 25 - June 25, 1989 before coming to the National Gallery. The exhibition and catalogue were made possible by Fabriano Paper Mill, Italy. Generous funding has also been provided by the National Endowment for the Arts. The exhibition at the National Gallery of Art is made possible by Mellon Bank. The scholarly catalogue has been 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 coordinated at the National Gallery by H. Diane Russell, curator of old master prints.

ADVANCE EXHIBITION SCHEDULE

FRANS HALS

October 1 - December 31, 1989

West Building, Main Floor Galleries

Frans Hals (Haarlem c.1585-1666), one of the great portrait painters in the history of art, is, along with Rembrandt and Jacob van Ruisdael, 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 of Arts, London, January 13 - April 8, 1990, and at the Frans Halsmuseum, Haarlem, The Netherlands, May 11 - July 22, 1990, will be the first major showing of his work to appear outside The Netherlands.

The exhibition will contain more than sixty paintings and small oil sketches drawn from all phases of his remarkable career, and borrowed from major public and private collections in Europe, the United States, and the Soviet Union. It includes examples of all facets of his work, such as his earliest portrait, Jacobus Zaffius (1611), genre scenes such as The Merry Drinker (c.1628), family portraits, and boldly painted portraits from the end of his life. Among these are two paintings that represent his greatest and final achievement, a pair of group portraits showing the Regents and Regentesses of the Old Men's Home, Frans Halsmuseum. 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 principal curators 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., curator of northern baroque painting at the National Gallery of Art, Washington, is coordinating the exhibition at the National Gallery. A fully illustrated scholarly catalogue, co-edited by Slive and Brown, will accompany the exhibition. The catalogue entries will be written by Slive, the pre-eminent authority on Hals. Essays, written by Pieter Biesboer, Frances Jowell, Karen Groen, Ella Hendricks, and Koos Levy discuss various aspects of Hals' work and the social and historical context of his paintings.

The exhibition has been organized by the Royal Academy of Arts in association with the National Gallery of Art, Washington and the Frans Halsmuseum, Haarlem. The exhibition is supported by a generous grant from Republic National Bank of New York.

ADVANCE EXHIBITION SCHEDULE

FREDERIC EDWIN CHURCH

October 8, 1989 - January 28, 1990

East Building, Upper Level and Mezzanine

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 (Corcoran Gallery), The Heart of the Andes (The Metropolitan Museum of Art), The Icebergs (Dallas Museum of Art), and Cotopaxi (Detroit Institute of Arts), have never -- not even in Church's own lifetime -- been seen together.

The fully illustrated catalogue will contain an essay on Church's art by Franklin Kelly, curator of collections at the Corcoran Gallery of Art in Washington, a specialist on Church, former curator in the department of American art at the National Gallery, and curator of the exhibition; 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. The exhibition is being coordinated at the National Gallery by Nicolai Cikovsky, curator of American art.

The exhibition will not travel.

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 1889 and 1901 on his farm in Greenwich, Connecticut, and other nearby locations. They illustrate an 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.

The exhibition is the third in a series of tightly focused exhibitions developed from research on American impressionist works in the National Gallery's collection. The second in the series, THE FLAG PAINTINGS OF CHILDE HASSAM (1988), was organized by the Los Angeles County Museum of Art. The entire series, including WILLIAM MERRITT CHASE AT SHINNECOCK (1987), is supported by Bell Atlantic. JOHN TWACHTMAN: CONNECTICUT LANDSCAPES will be presented at the Wadsworth Atheneum, Hartford, Connecticut, March 18 - May 20, 1990.

The exhibition will be accompanied by a fully illustrated catalogue with essays by Lisa N. Peters of the Twachtman catalogue raisonné project, Kathleen Pyne of the University of Notre Dame, and Deborah Chotner, assistant curator of American art and coordinator of the exhibition at the National Gallery.

ADVANCE EXHIBITION SCHEDULE

EXPRESSIONISM AND MODERN GERMAN PAINTING
FROM THE COLLECTION OF BARON THYSSEN-BORNEMISZA
November 12, 1989 - January 14, 1990
East Building, Mezzanine

Baron Hans Heinrich Thyssen-Bornemisza has continued to add old master paintings to his distinguished family collection, and has expanded it to include modern art from many schools. His personal interest is especially focused on German expressionist and other German paintings and drawings from the classic modern period. A comprehensive group of these will be shown this summer at the Villa Favorita in Lugano, Switzerland. Thirty-three paintings from Baron Thyssen's collection have been selected by National Gallery senior curator Andrew Robison to feature some of the finest in the Baron's superb collection, and to give a representative picture of expressionist and other modern German painting at its best. A fully illustrated catalogue is being written by Professor Peter Vergo, University of Essex, England.

The selection for the National Gallery includes masterpieces from each of the traditionally distinguished movements of the Brücke, the Blaue Reiter and Bauhaus, and Neue Sachlichkeit. However, Baron Thyssen's collection, and this selection, also gives a more coherent view of German painting in the first decades of the century as it developed from sources such as Van Gogh into the mature styles of the core expressionists and others. The finest artists -- Kirchner, Nolde, and Kandinsky -- are each represented by three or four important works showing phases in their development; seven painters are seen in two works each, also from various periods; and single, major paintings give emblematic representation to nine further artists. Quality, beauty, and impact are the central themes of the show.

This exhibition has been organized by the Thyssen-Bornemisza Foundation in collaboration with the National Gallery of Art and the Kimbell Art Museum, Fort Worth, where it will be shown January 26 - March 25, 1990.

THE 1980s: PRINTS FROM THE COLLECTION OF JOSHUA P. SMITH
December 17, 1989 - April 8, 1990
West Building, Ground Floor

Joshua P. Smith, a Washingtonian, is one of the most active collectors in the United States of prints of the 1980s. A selection of more than 90 prints from his collection will reflect the main artistic interests of this decade, such as the emphasis on expressionism rather than formalism, the revitalization of figurative imagery (often marked by a deliberate primitivism), the production of prints on an increasingly large scale, and the renewed attention to small prints executed in a series. The exhibition will also reveal the recent emphasis on prints as unique objects; examples include monotypes, hand-colored impressions, and works combining printing techniques with direct painting and drawing. Many of the most significant artists working today will be represented, including Jennifer Bartlett, George Baselitz, Francesco Clemente, Eric Fischl, Yvonne Jacquette, Robert Longo, Elizabeth Murray, Mimmo Paladino, Susan Rothenberg, Joel Shapiro, and James Turrell. Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art, is organizing the exhibition and overseeing the fully illustrated catalogue, including an interview with the collector about various aspects of prints in the 1980s. It will be published by the National Gallery of Art.

ADVANCE EXHIBITION SCHEDULE

REINSTALLATION OF BELLINI AND TITIAN "FEAST OF THE GODS"

January 14 - April 29, 1990

West Building, Ground Floor

The connoisseurship of painting offers, from time to time, investigations as fascinating and complex as a detective story, and a new chapter is about to be written for the Feast of the Gods, acquired by the National Gallery of Art in 1942. From the beginning, Giovanni Bellini's 1514 portrayal of gods and goddesses as everyday people in a moonlit sylvan setting was an astounding innovation. Later, Titian transformed the background into a landscape which has been judged "the finest that up to that time had ever been painted . . . an epoch in the history of art." Yet many questions remained unanswered about the painting's evolution, in particular the chronology and significance of the various changes it underwent.

In 1985 the Trustees of the Gallery agreed that the painting should be thoroughly examined, cleaned, and restored. With the recent removal of varnish and over-painting, the Feast of the Gods can be seen clearly for the first time in centuries. In addition, technical examination has provided much previously unavailable information on the pigments, structure, and composition.

The Feast of the Gods will be installed in the company of works by Bellini, Giorgione, and other Venetian Renaissance masters, in addition to a didactic exhibition containing color photographs before restoration, and a full-scale radiograph and an infra-red reflectogram of the Feast of the Gods. David Bull, head of painting conservation, National Gallery of Art, is the coordinator of the exhibition. He will write an article on the restoration to be accompanied by a technical study by Joyce Plesters, former senior scientific adviser to the National Gallery, London for Studies in the History of Art. This issue of Studies will serve as the publication for the exhibition. The Gallery's Center for Advanced Studies in the Visual Arts (CASVA) will coordinate a symposium on the Feast of the Gods concurrent with the exhibition.

ADVANCE EXHIBITION SCHEDULE

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. Marin's subjects came from his surroundings -- the landscape, the city, and the sea. The exhibition, including approximately 125 oil paintings, watercolors, drawings, and etchings, organized in seven sections, will illumine Marin's manner and methods of selecting from and transforming nature, showing how discoveries in one medium led to changes in others.

The first section of the show, "Marin as an Etcher" not only provides an overview of the artist's subjects but also reveals Marin as one of the most experimental artists of his time. With unique insight he evolved from a devotee of Whistler's delicate vision into a dynamic abstractionist of great interest to later generations of artists. The etchings will be followed by thematic groupings of oil paintings, watercolors, and drawings: "Europe and the Return to America," "The Urban Landscape," "The Sea," and "Late Calligraphic Works."

In addition to significant loans from public and private collections, many of the works on view -- among them several of Marin's sketchbooks -- were donated to the National Gallery in 1986 by Mr. and Mrs. John Marin, Jr. to form the John Marin Archive. Ruth E. Fine, curator of modern prints and drawings at the Gallery has selected the exhibition and written the accompanying publication to be co-published by the National Gallery and Abbeville Press, Inc. The publication draws information from previously untapped family archives and will include 300 illustrations, 175 in color, showing all of the works in the exhibition.

ADVANCE EXHIBITION SCHEDULE

GARDENS ON PAPER

January 28, 1989 - July 22, 1990

West Building, Ground Floor

Coming primarily from the National Gallery's own collection of graphic arts, this exhibition traces the development of the garden as a theme in western art. The exhibition consists exclusively of works on paper and vellum including woodcuts, etchings, aquatints, watercolors, pastels, a few manuscript leaves, and drawings in a variety of media.

Arranged chronologically, each of the five sections follows the image of the garden as it develops and changes from the Middle Ages through the nineteenth century. For example, early prints illustrate Biblical garden scenes and medieval gardens of love, while Renaissance images stress secular gardens and topographical plans. The grand style of gardening emerges in the baroque period, followed by the Cult of Nature in the eighteenth century and both views of gardens are reflected by graphic artists in works of appropriate context, style, and format. In the nineteenth century we begin to see representations of middle class gardens and public parks in lieu of the great aristocratic estates depicted in earlier works. The exhibition also explores some differences in national attitudes toward gardens, as in the eighteenth century when English illustrations associate a natural style of gardening with ancient republican virtue while French images concentrate on an idyllic, nostalgic landscape.

In addition to the Gallery's collection of gardens on paper, a handful of works are on loan from public and private collections to augment certain areas. Virginia Tuttle Clayton, formerly assistant curator of graphic arts, organized the exhibition and prepared the catalogue to accompany the show.

ADVANCE EXHIBITION SCHEDULE

REMBRANDT'S LANDSCAPES: DRAWINGS AND PRINTS

March 11 - May 20, 1990

East Building, Ground Floor

This will be the first major exhibition devoted to Rembrandt's drawings and prints of landscape, which he produced in the hundreds from the late 1620s to about 1660. In addition to presenting a breathtaking selection of masterpieces, the exhibition will introduce viewers to Rembrandt's distinctive image of landscape and to his achievements as draftsman and printmaker. Approximately 100 works including over fifty drawings and all twenty-six of the landscape prints, some shown in more than one state, will comprise the exhibition.

To illustrate the integrated nature of their development, the works on paper will be arranged thematically in six sections. The section Early Works, demonstrates the range of subject matter and materials in Rembrandt's first landscapes on paper. The following and largest section, Farmhouses and Country Roads, traces the development of Rembrandt's most frequently depicted theme and spans most of his career as a landscapist. During the 1650s Rembrandt expanded his vision of landscape by placing prosaic subjects in imaginary settings; the third section, Imaginary Landscapes, follows this development. The fourth section, Architecture, will include the most important documented landscapes by Rembrandt, his sketches of the Amsterdam Town Hall before and after the fire of 1652. Along the Canals and Rivers follows with more expansive views of Amsterdam, taken from the water's edge. This group contains some of Rembrandt's greatest drawings, including the views of the Amstel, which range from chalk sketches to finished works in ink and wash. The Panoramas section will conclude the exhibition with some of Rembrandt's most transcendent images of the land. The National Gallery's superb impression of The Goldweaver's Field and the related drawing from the Museum Boymans-van Beuningen in Rotterdam, end the exhibition on a high note. The exhibition is being organized for the National Gallery by Cynthia Schneider, assistant professor of art history at Georgetown University, who is also writing the extensive, fully illustrated catalogue. Diane De Grazia, curator of Italian drawings, is coordinator for the exhibition at the National Gallery.

The exhibition will not travel.

ADVANCE EXHIBITION SCHEDULE

MATISSE IN MOROCCO

March 18 - June 3, 1990

East Building, Mezzanine

This exhibition, jointly organized by the National Gallery of Art, The Museum of Modern Art, the Pushkin Museum of Fine Arts, and The State Hermitage Museum in the Soviet Union, will explore a brief, but crucial period in Henri Matisse's career: the two artistic trips he made to Morocco in early 1912 and the winter of 1912-1913. For Matisse, Morocco represented a kind of earthly paradise. Although each of his visits lasted only several months, he painted an unprecedented number of masterpieces there. Moreover, the motifs he found in that country would inspire and inform his work for the remainder of his career. His subjects were the landscape and gardens of Tangier, still lifes, and the people of Morocco. Matisse was struck by the strong southern light and the decorative patterns of the architecture, which caused him to flatten and simplify his compositions while employing bold juxtapositions of color.

In all, the exhibition will include approximately 24 paintings, many of them surprisingly large and colorful, plus nearly three dozen drawings, most of which have never been exhibited. These drawings are energetic, personal pen-and-ink sketches made by Matisse as he traveled around the country. Almost half of the paintings in the exhibition will come from Soviet museums, and when added to paintings and drawings from private and public European and American collections, this exhibition will be the largest group of Matisse's Moroccan works ever shown together. The exhibition, coordinated by Jack Cowart, National Gallery curator of twentieth-century art, will open at the National Gallery and then travel to The Museum of Modern Art, New York, June 20 - September 4, 1990; the Pushkin Museum of Fine Arts, Moscow, October 1 - December 1, 1990; and The Hermitage Museum, Leningrad, December 15, 1990 - February 15, 1991. The scholarly catalogue will be written by noted Matisse scholars Jack Cowart, Pierre Schneider, John Elderfield, director of drawings at The Museum of Modern Art, Marina Bessanova, curator at the Pushkin Museum, and Albert Kostenevich, curator at The Hermitage.

ADVANCE EXHIBITION SCHEDULE

MASTERPIECES OF IMPRESSIONISM AND POST-IMPRESSIONISM:

THE ANNENBERG COLLECTION

May 6 - August 5, 1990

West Building, Main Floor

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection is an exhibition of the distinguished collection of The Honorable Walter H. and Mrs. Leonore Annenberg. Assembled by the Annenbergs since the mid-1950s, the collection is among the most outstanding private collections of its kind in this country. Due to a restrictive loan policy, most of the collection has not been seen by the public for years. In 1969 the collection was shown at the Tate Gallery in London during the period that Walter Annenberg served as the Ambassador to the Court of St. James's. In the interim, the collection has changed dramatically; numerous important acquisitions have been made, including the superb collection of Annenberg's sister, Enid Haupt.

The exhibition represents some of the greatest achievements of the Impressionist movement and includes fifty works by such artists as Monet, Degas, Renoir, Cézanne, van Gogh, Gauguin, Seurat, Toulouse-Lautrec, Vuillard, and Picasso. The eight works by Cézanne include an early palette-knife painting, Portrait of Uncle Dominique, as well as the panoramic Mont Sainte-Victoire, painted shortly before his death in 1906. The five paintings by Van Gogh include the finest, and in all probability, the first, of five versions of his celebrated Portrait of Mme. Roulin (The Cradle), done in 1889. Six works by Renoir range from the small Portrait of Eugène Murer to the monumental Children of Catulle Mendès. The exhibition also features four heroic paintings by Gauguin from his Tahitian period, Monet's vigorously painted Camille Monet on a Garden Bench (the Bench), and one of the greatest paintings by Vuillard, The Album.

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection was organized by Joseph Rishel, curator, and Colin Bailey, assistant curator, European painting before 1990, at the Philadelphia Museum of Art. The exhibition will be accompanied by a fully illustrated scholarly catalogue written by Rishel and Bailey. The exhibition tour begins with the Philadelphia Museum of Art, May 21 - September 17, 1989, followed by the National Gallery of Art, May 6 - August 5, 1990, and the Los Angeles County Museum of Art, August 16 - November 4, 1990.

ADVANCE EXHIBITION SCHEDULE

THE PASSIONATE EYE:

Impressionist and Other Master Paintings

from the Collection of Emil G. Bührle

May 6 - July 15, 1990

East Building, Upper Level

To commemorate the one-hundredth anniversary of the birth of Emil G. Bührle, the Swiss industrialist and collector, his children, Mrs. Hortense Anda-Bührle and Dr. Dieter Bührle, in conjunction with the Foundation Emil G. Bührle, have planned an exhibition of his extraordinary collection of paintings. The group of eighty-four masterpieces represents the best of Bührle's old master, impressionist, post-impressionist, and early modern paintings, recognized as one of the greatest private collections assembled during the twentieth century. The exhibition will consist of paintings lent by the Foundation Emil G. Bührle as well as rarely seen paintings still owned by the Bührle family.

The collection is well known for its holdings of works by such major impressionist and post-impressionist artists as Degas, Gauguin, Manet, Monet, Pissarro, Seurat, Sisley, Toulouse-Lautrec, and van Gogh, but also includes seventeenth- and eighteenth-century paintings by Italian, Dutch, French, and Spanish painters such as Canaletto, Tiepolo, Cuyp, van Goyen, Hals, de Hooch, Saenredam, Greuze, and Goya. Many of the paintings in the exhibition have never before been seen in the United States, and few have been lent to exhibitions during the last fifty years. In short, the exhibition affords a rare opportunity to see these paintings outside of Zurich, and a virtually unique opportunity to see the works still owned by the Bührle family.

Organized by the E.G. Bührle Foundation, Switzerland, and the National Gallery of Art, the exhibition will also be presented at The Montreal Museum of Fine Arts, August 3 - October 14, 1990; Yokohama City Museum, November 2, 1990 - January 13, 1991; and the Royal Academy of Arts, London, February 1 - April 14, 1991. The exhibition, coordinated at the National Gallery by Charles S. Moffett, senior curator of painting, is made possible at the National Gallery by Martin Marietta Corporation. A fully illustrated catalogue, edited by the National Gallery, will be published by the E. G. Bührle Foundation in English, French, and German.

ADVANCE EXHIBITION SCHEDULE

THE DRAWINGS OF JASPER JOHNS

May 20 - July 29, 1990

West Building, Ground Floor

Jasper Johns is widely acknowledged to be one of the most important living American artists, both in terms of the quality of his work in several media and in terms of his influence. While his paintings, sculptural objects, and prints have been exhibited widely and regularly, his drawings have received considerably less exposure. This retrospective of more than 110 drawings ranging over 35 years of Johns' career will offer a major focus on this part of his oeuvre. The great majority of Johns' important drawings are finished works, not sketches. Like Picasso, he frequently reworks ideas, subjects, and themes after exploring them in paintings and prints. Some of the diverse subjects of Johns' drawings might be described as landscapes (maps, flags), portraits (self-portraits and figures), and still lifes (light bulbs, ale cans); other drawings take as part of their subject matter the work of artists whom Johns admires, such as Matthias Grünewald or Marcel Duchamp. Often Johns reworks the same subject in a variety of media: graphite, charcoal, pastel, oil crayon, ink, or watercolor.

Selected by Nan Rosenthal, National Gallery curator of twentieth-century art, and Ruth Fine, National Gallery curator of modern prints and drawings, the exhibition will travel to the Kunstmuseum, Basel and the Hayward Gallery in London after its showing at the National Gallery. The scholarly catalogue for the exhibition will contain essays by Rosenthal and Fine and an interview with the artist, as well as reproductions in color of all of the works in the exhibition.

EDVARD MUNCH: Master Prints from the Epstein Family Collection

May 27 - September 3, 1990

West Building, Central Gallery

The Epstein Family Collection contains the largest and finest private collection of prints by Edvard Munch (1863-1944) in the world, the most important and influential of modern Scandinavian artists. Munch's prints, particularly his woodcuts and lithographs, were revolutionary in the combination of subtlety and power in their expressive technique. His artistic themes were directly personal -- birth and family, lovers' desire and jealousy, loneliness and anguish, death and regeneration. The exhibition will present ninety-four of the very best Munch prints in the Epstein Family Collection, selected by Andrew Robison, National Gallery curator of prints and drawings, to show the finest impressions of the major works, as well as their most interesting variations in different colors or states. The catalogue for the exhibition, which will be published by the National Gallery, will contain large and full-color reproductions, providing the only well-reproduced visual survey of Munch's prints currently in print. Sarah G. Epstein has written an introduction discussing the formation and history of the Epstein Collection, and the exhibitions and research on Munch which it has fostered.

ADVANCE EXHIBITION SCHEDULE

THE SCULPTURE OF INDONESIA

July 1 - November 4, 1990

East Building, Upper Level

Opening the nation-wide "Festival of Indonesia" celebration in 1990, The Sculpture of Indonesia will be the first major exhibition of Indonesian art ever to come to in the United States from sources around the world. This exhibition will include approximately 140 objects on loan from major museums in Indonesia and, significantly, objects of the highest quality from collections in Europe and America.

Buddhist and Hindu related life-size stone sculpture, bronzes, and delicate gold figures ranging in date from the eighth to the fifteenth century are the subject of the show. There will also be a few objects that pre-date the arrival of these religions to Indonesia. Of particular interest will be some objects recently excavated or discovered, including a pair of detailed, diminutive gold figures holding hands found in a jar inside a limestone cave in 1979. Other objects include the largest Indonesian ceremonial bell on record -- a clapperless device rung by striking on the outside -- surmounted by a roaring lion, a symbol in Buddhist iconography for the first message of the Buddha.

Only one large exhibition of Indonesian art has been shown in the United States at the Asia Society in New York in 1971, and it was entirely drawn from four public collections in Indonesia.

The guest curator, Jan Fontein, is the Matsutaro Shoriki curator for research in the Department of Asiatic Art at the Museum of Fine Arts, Boston, where he was formerly director. He has spent a year in Indonesia with several trips to Europe organizing the show which will travel to the Museum of Fine Arts, Houston, December 9, 1990 - March 17, 1991, The Metropolitan Museum of Art, New York, April 21 - August 18, 1991, and San Francisco's Asian Art Museum, September 28, 1991 - January 5, 1992. Mr. Fontein will write the scholarly catalogue which will include essays by two Indonesian scholars, Mr. Suk Soeknono and Ms. Eddi Sedyawati. The exhibition is made possible by a grant from Mobil Oil Company.

ADVANCE EXHIBITION SCHEDULE

GEORGE CALEB BINGHAM

July 15 - September 30, 1990

East Building, Mezzanine

George Caleb Bingham (1811-1879) was one of America's most accomplished genre painters during the 1840s and 1850s. Famous for his series of paintings depicting life on the great rivers of the Midwest and his images of rural political campaigns, Bingham sought to record the social and political characteristics of the nation during one of its most colorful eras. Although largely self-taught, he was a master of his craft, combining superb drawing skill with a sure sense of composition, color, and design. His finest works, such as Fur Traders Descending the Missouri and Raftsmen Playing Cards, are among the icons of American art.

This exhibition, organized by the St. Louis Art Museum in association with the National Gallery, will present a selection of 28 of Bingham's finest genre and landscape paintings. This exhibition will present the artist at his very best by concentrating solely on his greatest achievements.

The exhibition will be accompanied by a fully illustrated publication with a series of essays by leading scholars of American art, American culture, and American literature. Nicolai Cikovsky, Jr., curator of American art at the National Gallery, will coordinate the show at the National Gallery together with Michael Shapiro, chief curator at The Saint Louis Art Museum. The exhibition will be on view at The Saint Louis Art Museum from February 22 - May 13, 1990 before coming to the National Gallery.

ANTHONY VAN DYCK: PAINTINGS IN THE GRAND MANNER

November 11, 1990 - February 24, 1991

West Building, Main Floor

The National Gallery of Art will commemorate the 350th anniversary of Van Dyck's death with a major exhibition of his paintings and oil sketches. The exhibition, featuring some ninety masterpieces from all periods of Van Dyck's career, will demonstrate his brilliance as a portraitist as well as the evocative quality of his religious and mythological paintings. For the first time, many of the Van Dyck paintings in the Gallery's collection will be assembled with other of Van Dyck's greatest creations from around the world.

From Van Dyck's early activity in Antwerp are religious paintings that reveal the influence of Peter Paul Rubens, including the Crowning of Thorns from the Prado. His early portraits, including Self-Portrait from the Hermitage, Leningrad, and his magnificent portrait of Rubens' wife, Isabella Brant, from the National Gallery, are also in the exhibition. Other portraits from the Gallery's collection painted by Van Dyck in Italy between 1622 and 1627 will be included with other masterpieces from this period, including portraits of a Genoese Senator and a Genoese Lady from the Genaldergalerie in Berlin. Also from this Italian period are a number of religious and mythological paintings that reveal Van Dyck's awareness of Venetian art. Some of his greatest paintings from his second Antwerp period (1627-1632), are represented, including the Vision of St. Augustine from the Koninklijk Museum voor Schone Kunsten, Antwerp, and Rinaldo and Armida from The Baltimore Museum of Art.

Van Dyck's achievements as a court artist for King Charles I during the last years of his life in London are represented by the magnificent Portrait of Charles I Seen in Three Positions from the British Royal Collection and the unusual double portrait of Charles I and Queen Henrietta Maria from Kromeriz, Czechoslovakia. Also included will be a number of imposing portraits of the English aristocracy, such as the double portrait of Thomas Howard, Earl of Arundel, and his Grandson from the Duke of Norfolk.

The works were selected by Arthur Wheelock, curator of northern baroque painting at the National Gallery, and Susan Barnes, chief curator at the Dallas Museum of Art. A fully illustrated catalogue will accompany the exhibition and will include essays and entries on the paintings by Wheelock and Barnes. Julius Held will write the catalogue entries on oil sketches, which will number about fifteen, as well as a short essay on their significance in Van Dyck's work. Additional essays will be prepared by Van Dyck scholars, including Sir Oliver Millar, Hubert von Sonnenburg, Christopher Brown, Zirka Filipczak, Jeffrey Muller, and Douglas Stewart.

The exhibition will not travel.

ADVANCE EXHIBITION SCHEDULE

THE ART OF GLASS:

TWELVE CENTURIES OF EUROPEAN GLASSMAKING FROM THE CORNING MUSEUM

December 2, 1990 - March 17, 1991

East Building, Ground Floor

This exhibition, devoted to glass as a work of art, will contain over 100 objects from the Corning Museum of Glass. The pieces will include objects of various sizes, shapes, colors, and ornament created for both utilitarian and decorative purposes. Not since the exhibition of designs by contemporary American glassmakers from the Corning Museum in 1955 has the National Gallery devoted a show to the history of glass and glass collecting. A fully illustrated catalogue will be written for the show by Professor Dr. Brigette Kless, director of the Museum of Applied Arts, Cologne, the foremost authority on the subject of continental European glass after the Middle Ages. Before opening at the National Gallery, the exhibition will appear at the IBM Gallery in New York December 12, 1989 - February 3, 1990.

CONTINUING EXHIBITIONS

TWENTIETH-CENTURY ART:

SELECTIONS FOR THE TENTH ANNIVERSARY OF THE EAST BUILDING

December 4, 1988 - December 31, 1990

East Building, Concourse, Upper Level, and Tower

1988 marked the tenth anniversary of the East Building of the National Gallery of Art. To commemorate this anniversary, the National Gallery has mounted 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 of the Gallery's department of installation and design, occupies three levels and over 30,000 square feet of the East Building. The upper level features art from the beginning of the century to World War II, with groupings of works by Picasso, Matisse, Modigliani, Brancusi, Magritte, Miro, and Gorky, among others. Fourteen sculptures of the 1950s and 60s by David Smith are displayed in the dramatic skylit space of the tower gallery. Postwar European and American art is 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. A two-volume publication produced by the National Gallery in conjunction with the exhibition, is available. One book, made possible by The Charles E. Smith Companies and The Artery Organization, Inc., including an essay by Washington Post critic Benjamin Forgey, discusses the architecture of the East Building and highlights its ten-year history of exhibitions. The second book, by National Gallery assistant curator of twentieth-century art Jeremy Strick, documents major acquisitions and gifts of modern art to the National Gallery since 1978. The installation of the exhibition has been made possible by American Express Company.

ADVANCE EXHIBITION SCHEDULE

TREASURES FROM THE FITZWILLIAM MUSEUM:

THE INCREASE OF LEARNING AND OTHER GREAT OBJECTS

March 19 - June 18, 1989

East Building, Upper Level and Mezzanine

More than 160 of the finest works of art in Britain's Fitzwilliam Museum in Cambridge were selected by museum director Michael Jaffé, for this exhibition. The Fitzwilliam was founded in 1816 by Richard, Viscount Fitzwilliam of Merrion, with a bequest to the University of Cambridge of prints, pictures, books, and manuscripts, "for the purpose of promoting the Increase of Learning and other great Objects of that Noble Foundation." The objects in the exhibition, dating from 12,000 B.C. to 1919, include paintings by Titian, Guercino, Rubens, Hals, Van Dyck, Hogarth, Delacroix, Renoir, and Degas, and drawings by Rembrandt, Annibale Carracci, Tiepolo, William Blake, Puvis de Chavannes, and Modigliani. A selection of illuminated manuscripts, ceramics, coins and medals, bronzes, and decorative arts are also shown. During its 173-year history the museum has grown to fulfill Viscount Fitzwilliam's initial vision. Enlarged by other bequests and gifts and by discriminating purchases, the Fitzwilliam reflects, in works of art and archaeology, the humane interests that are pursued in a great university. After leaving the National Gallery of Art, the exhibition will be presented at the Kimbell Art Museum in Fort Worth (July 15 - October 8, 1989), the National Academy of Design in New York (November 5, 1989 - January 28, 1990), The High Museum of Art in Atlanta (February 20 - May 6, 1990), and the Los Angeles County Museum of Art (June 21 - September 9, 1990). The exhibition and the U.S. tour are made possible by Philip Morris Companies Inc.

ADVANCE EXHIBITION SCHEDULE

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

May 7 - July 30, 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 Mandé 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 celebrate the 150th anniversary of photography with the exhibition, ON THE ART OF FIXING A SHADOW. The show includes more than 400 images from museums and private collections throughout the world by such photographers as Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, Gustave Le Gray, Julia Margaret Cameron, Timothy O'Sullivan, Alfred Stieglitz, Edward Steichen, Paul Strand, Eugène Atget, Jacques-Henri Lartigue, Edward Weston, André Kertész, Henri Cartier-Bresson, Bill Brandt, Laszlo Moholy-Nagy, Walker Evans, Robert Frank, Dorothea Lange, Garry Winogrand, Harry Callahan, Andy Warhol and Cindy Sherman. The exhibition is organized by the National Gallery of Art and The Art Institute of Chicago. David Travis, head of the department of photography at The Art Institute of Chicago and Sarah Greenough, research curator at the National Gallery 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. The exhibition will be at The Art Institute September 16 - November 26, 1989 and at the Los Angeles County Museum December 21, 1989 - February 25, 1990. A fully illustrated catalogue with essays by Mr. Travis, Ms. Greenough, Mr. Snyder, and Mr. Westerbeck accompanies the show and is distributed by Bulfinch Press. ON THE ART OF FIXING A SHADOW is made possible by a generous grant from Eastman Kodak Company.

ADVANCE EXHIBITION SCHEDULE

STILL LIVES OF THE GOLDEN AGE:

NORTHERN EUROPEAN PAINTINGS FROM THE HEINZ FAMILY COLLECTION

May 14 - September 4, 1989

East Building, Mezzanine

This exhibition, organized by the National Gallery, includes forty-four paintings from one of the largest private collections of rare Dutch, Flemish, and German still lifes from the late sixteenth to early eighteenth century. Because many of the works have always been privately owned and have never been exhibited, they are little known to the public. Indeed, the collection, which now numbers more than seventy paintings, contains a wide range of still-life specialists for whom few paintings and little documentation have survived.

The exhibition represents the full range of still lifes in the Heinz Family Collection, including realistic banquet and floral pieces, allegorical representations, and vanitas images. Among the important masters included in the exhibition are Balthasar van der Ast, Osias Beert the Elder, Jan Brueghel the Elder, Pieter Claesz., Floris van Dijck, Willem Claesz. Heda, Jan Davidsz. de Heem, Jan van Kessel the Elder, Cerstiaen Luyckx, Abraham Mignon, and Harmen van Steenwyck. While many of the paintings in the exhibition are illusionistic in character, they are intended to convey broader, religious, moral, and theoretical issues of the day than is apparent to the viewer at first glance.

The National Gallery has published a fully illustrated catalogue to accompany the exhibition. The catalogue includes essays by Arthur Wheelock, National Gallery curator of northern baroque painting and exhibition curator, Elisabeth Blair MacDougall, professor of history of landscape architecture emerita, Harvard University, and Lawrence O. Goedde, associate professor of art history at the University of Virginia. Professor Ingvar Bergström of Göteborg University in Sweden, who is one of the foremost authorities in the field of northern European still lifes, wrote the entries on the individual paintings. The exhibition will also be shown at the Museum of Fine Arts, Boston, October 18 to December 31, 1989.