

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 JANUARY 1990. 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

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 119 prints and illustrated books from his collection will reflect the main artistic interests of this decade. The period is characterized by an increasing interest in expressionism as well as 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, Georg Baselitz, Francesco Clemente, Richard Diebenkorn, Yvonne Jacquette, Jasper Johns, Ellsworth Kelly, Elizabeth Murray, Mimmo Paladino, Robert Rauschenberg and Susan Rothenberg. Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art, has organized the exhibition and overseen 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, Main 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 its various changes.

In 1985 the Trustees of the Gallery approved the examination, cleaning, and restoration of the painting. 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 infrared 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 investigation and conservation 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.

A thirty-minute film discussing the conservation of Feast of the Gods will be shown continuously in the exhibition. This film is made possible by The Circle of the National Gallery of Art and Salomon Inc.

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's Etchings" 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," "Maine: Where Land and Water Meet," "New England and New Mexico," "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 catalogue 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

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 five sections. The first and largest section, Farmhouses and Cottages, 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 second section, Imaginary Landscapes, follows this development. The third section, Architecture and Town Views, will include the most important documented landscapes by Rembrandt, his sketches of the Amsterdam Town Hall before and after the fire of 1652. The Amstel and Ij Rivers follows with more expansive views of Holland, 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 Goldweiger'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. Margaret Morgan Grasselli, curator of old master drawings, is coordinator for the exhibition at the National Gallery. The exhibition will not travel.

ADVANCE EXHIBITION SCHEDULE

MATISSE IN MOROCCO, THE PAINTINGS AND DRAWINGS, 1912-1913

March 18 - June 3, 1990
East Building, Mezzanine

This exhibition, jointly organized by the National Gallery of Art, The Museum of Modern Art, the State 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 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 its impressive architecture, which inspired him to flatten and simplify his compositions while employing bold juxtapositions of color.

The exhibition will include 23 paintings, many of them surprisingly large and colorful, plus 45 drawings, many of which were discovered during research for the exhibition and most of which have never been exhibited. The drawings are energetic, personal pen-and-ink sketches. Almost half the paintings in the exhibition, the largest group of Matisse's Moroccan works ever shown together, will come from Soviet museums.

The exhibition is made possible by a generous grant from the Richard King Mellon Foundation. Coordinated by Jack Cowart, National Gallery curator of twentieth-century art, Matisse in Morocco will open at the National Gallery and then travel to The Museum of Modern Art, New York, June 24 - September 4, 1990; the State Pushkin Museum of Fine Arts, Moscow, September 28 - November 20, 1990; and The Hermitage Museum, Leningrad, December 15, 1990 - February 15, 1991. The scholarly catalogue will contain essays by noted Matisse scholars Jack Cowart; art critic and writer, Pierre Schneider; John Elderfield, director of the department of drawings at The Museum of Modern Art; and Albert Kostenevich, curator at The Hermitage.

ADVANCE EXHIBITION SCHEDULE

GARDENS ON PAPER: Garden Themes in Graphic Art, 1200-1900

April 1, 1990 - 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, engravings, etchings, aquatints, watercolors, pastels, a few manuscript leaves, and pen and ink drawings.

Arranged chronologically, the five sections present 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 portray secular gardens and topographical plans and views. The grand style of garden design emerges in the baroque period, followed by a more natural style in the eighteenth century. In the nineteenth century, we begin to see representations of middle class gardens and public parks instead 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 works depict idyllic, nostalgic scenes of the gardens of the previous century.

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

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 assembled by The Honorable Walter H. and Mrs. Leonore Annenberg since the mid-1950s. Due to a restrictive loan policy, most of the collection has not been seen by the public since 1969, when it was shown at London's Tate Gallery during the period of Walter Annenberg's service as the Ambassador to the Court of St. James. In the interim, the collection has changed dramatically and now includes the superb acquisitions 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 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 1890, at the Philadelphia Museum of Art. The exhibition has been made possible by a grant from GTE Corporation. A fully illustrated scholarly catalogue written by Rishel and Bailey will also accompany the exhibition, which began its tour at the Philadelphia Museum of Art, May 21 - September 17, 1989, and will be followed by the National Gallery of Art, May 6 - August 5, 1990, the Los Angeles County Museum of Art, August 16 - November 4, 1990, and the Metropolitan Museum of Art, Summer 1991.

ADVANCE EXHIBITION SCHEDULE

THE PASSIONATE EYE: IMPRESSIONIST AND OTHER MASTER PAINTINGS FROM THE COLLECTION OF EMIL G. BUHRLE

May 6 - July 15, 1990

East Building, Upper Level and Mezzanine

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 E. G. Bührle Foundation, have planned an exhibition of a selection of his extraordinary collection of paintings. The eighty-four masterpieces selected for exhibition represent the best of Bührle's old master, impressionist, postimpressionist, 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 E. G. Bührle Foundation 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 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 Museum of Art, November 2, 1990 - January 13, 1991; and the Royal Academy of Arts, London, February 1 - April 14, 1991. The exhibition is made possible at the National Gallery by Martin Marietta Corporation. A fully illustrated catalogue, edited in English 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 120 drawings ranging over 35 years of Johns' career will focus on this part of his oeuvre. The great majority of Johns' important drawings are finished works, not sketches. Johns 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, Picasso, or Marcel Duchamp. Often Johns reworks the same subject in a variety of media: graphite, pencil, graphite wash, 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, August 19 - October 28, 1990 and the Hayward Gallery in London November 29, 1990 - February 3, 1991 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 show. The exhibition is made possible by Ford Motor Company.

ADVANCE EXHIBITION SCHEDULE

EDVARD MUNCH: MASTER PRINTS FROM THE EPSTEIN FAMILY COLLECTION

May 27 - September 3, 1990

West Building, Central Gallery

The Epstein Family Collection contains one of the world's largest and finest private collection of prints by Edvard Munch (1863-1944), 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 senior curator and 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 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 it has fostered.

ADVANCE EXHIBITION SCHEDULE

OLD MASTER DRAWINGS FROM THE NATIONAL GALLERY OF SCOTLAND

June 24 - September 23, 1990

East Building, Ground Floor

The collection of old master drawings in the National Gallery of Scotland is one of the most important in Great Britain outside London. Approximately eighty-six drawings have been selected primarily from the Italian and Netherlandish holdings, where the main strength of the Gallery's collection lies. Among the major drawings in the exhibition are Gentile da Fabriano's Christ and Saint Peter, Pisanello's Rear view of a Man with Hands Behind his Back, Raphael's Nude Woman Kneeling, Barocci's The Visitation, and Piranesi's Interior of a Prison, as well as one of the earliest dated Netherlandish landscape drawings, Massys' Landscape with the Temptation of Christ, Van Dyck's Study for the Portrait of Nicolas Lanier, and Rembrandt's Eliezar and Rebecca at the Well. The exhibition also includes outstanding French drawings by artists such as Bellange, Poussin and Fragonard.

The foundation of the National Gallery of Scotland's collection of old master drawings rests on three nineteenth-century bequests. The earliest group of drawings to enter the collection was bequeathed to the Gallery in 1861 by Lady Murray of Henderland, whose husband was a nephew of the Scottish artist Allan Ramsay (1713-1784). The second bequest was that of W.F. Watson in 1881. He was an Edinburgh bookseller whose collection, although having a strong antiquarian bias, nevertheless contained drawings of great aesthetic interest, such as the Gentile da Fabriano, the Jordaens Adoration of the Magi, and fine drawings by Guercino, Testa and Fragonard. The other outstanding collection to come to the Gallery was that of David Laing, a scholar, archivist, and historian of great distinction. Over 1800 of Laing's drawings were transferred to the Gallery in 1910 from the Royal Scottish Academy, to whom he bequeathed them in 1878. His collection included masterpieces by Rembrandt and Saenredam; the Barocci study for the altarpiece of the Chiesa Nuova, in Rome, as well as superb examples ranging from Bertoaia to Castiglione.

The drawings for the exhibition were selected by Andrew Robison, curator of prints and drawings and senior curator at the National Gallery of Art, and Hugh Macandrew, keeper of prints and drawings, National Gallery of Scotland. A fully illustrated exhibition catalogue will be written by Macandrew and published by the National Gallery of Art. The exhibition will be presented at the Kimbell Art Museum, Fort Worth, November 3, 1990 - January 13, 1991.

ADVANCE EXHIBITION SCHEDULE

THE SCULPTURE OF INDONESIA

July 1 - November 4, 1990
East Building, Upper Level

Inaugurating 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 the United States from sources around the world. This exhibition will include approximately 142 objects on loan from major museums in Indonesia and, significantly, objects of the highest quality from collections in Europe, the United States, and Thailand.

Buddhist and Hindu 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 recently discovered objects, 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 ever discovered--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 previously in the United States, at the Asia Society in New York in 1971, and it was drawn entirely from four public collections in Indonesia.

The guest curator for the exhibition, 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 the past 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 the Asian Art Museum, San Francisco, September 28, 1991 - January 5, 1992. Mr. Fontein has written 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 Corporation.

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 draftsmanship with a sure sense of composition, color, and design. His finest works, such as The Jolly Flatboatmen and Fur Traders Descending the Missouri, are now icons of American art.

This exhibition, organized by The Saint Louis Art Museum in association with the National Gallery, will present a selection of 28 of Bingham's finest genre and landscape paintings, 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.

ADVANCE EXHIBITION SCHEDULE

KASIMIR MALEVICH, 1878-1935

September 16 - November 4, 1990

West Building: East, West & Inner Tiers

The work of Kasimir Malevich, a Russian artist considered one of the greatest creative innovators of the twentieth century, has been little seen in the United States. This exhibition of approximately 150 paintings and drawings will be the first major retrospective and the largest and most comprehensive show ever of the works of Malevich in America. It will contain examples from throughout Malevich's career, including works in his neo-primitive and suprematist styles. Based largely on the acclaimed 1988-1989 Malevich exhibition drawn from the collections of the State Russian Museum in Leningrad, the State Tretyakov Gallery in Moscow, and the Stedelijk Museum in Amsterdam, it will include additional works from nine other Soviet state museums and important American loans. After its showing at the National Gallery, the exhibition will be featured as the inaugural exhibition at the Armand Hammer Museum of Art and Cultural Center in Los Angeles, November 25, 1990 through January 13, 1991, then travel to The Metropolitan Museum of Art in New York, February 3 through March 24, 1991. The exhibition is made possible at the National Gallery by the Philip Morris Companies, Inc.

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ADVANCE EXHIBITION SCHEDULE

ANTHONY VAN DYCK

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 Moses and the Brazen Serpent from the Prado. His early portraits, among them his 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 seen with other masterpieces from this period, including portraits of a Genoese Senator and a Genoese Lady from the Gemäldegalerie 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 his stunning Portrait of Charles I Seen in Three Positions from the British Royal Collection. 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 ten, 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

EVA/AVE

WOMAN IN RENAISSANCE AND BAROQUE PRINTS

November 25, 1990 - April 29, 1991

West Building, Ground Floor

Comprising 154 prints from the National Gallery's collection and two loans, this exhibition will focus on the principal guises in which woman was represented in prints of the fifteenth through the seventeenth centuries. It will be divided into several major thematic sections including the Virgin and Saints, the Worthies, Eve, Venus, Fortuna, and Lovers. The prints are by a wide range of master printmakers such as the Master E.S., Martin Schongauer, Israhel van Meckenem, Mantegna, Dürer, and Rembrandt.

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

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

ADVANCE EXHIBITION SCHEDULE

THE ART OF GLASS:
MASTERPIECES FROM THE CORNING MUSEUM
December 9, 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 2, 1990.

ADVANCE EXHIBITION SCHEDULE

TITIAN, PRINCE OF PAINTERS

October 28, 1990 - January 27, 1991

East Building, Upper Level and Mezzanine

To celebrate the quincentenary of the birth of Titian, the National Gallery of Art and the City of Venice and Venetian Superintendency of Fine Arts are organizing an exhibition of works by the Venetian Renaissance master, with the support of Galileo Industrie Ottiche S.p.A. The last major exhibition devoted to the artist was held in Venice in 1935. Titian, Prince of Painters, the first major special exhibition of his paintings to be held in this country, includes approximately fifty works lent from public and private collections worldwide. It will celebrate Titian in a manner worthy of his genius, displaying those works which represent the highest achievement of his art.

Included in the exhibition will be such world-famous masterpieces as the Concert of c. 1512 from the Palazzo Pitti, Florence; the National Gallery's newly restored Feast of the Gods, which Titian reworked after the death of his teacher, Giovanni Bellini; the St. John the Baptist of 1542 from Venice; and the Man with a Glove, 1523, from the Louvre; the Self-Portrait of the Artist in the Prado, Madrid; and the Portrait of Pope Paul III at the Capodimonte Museum in Naples. Four ceiling paintings from Venice, including the Allegorical Figure of Wisdom and three canvases with Old Testament subjects, will show Titian's mastery of this genre. In addition, a reconstruction of the ceiling of the Scuola of San Giovanni Evangelista will re-unite the central canvas, St. John the Evangelist on Patmos, now in the National Gallery of Art, with the surrounding decorative panels from the ceiling still in Venice, according to the scheme originally intended by the artist.

The curator for the exhibition at the Gallery is David Alan Brown, curator of Italian Renaissance painting. The Gallery's Center for Advanced Studies in the Visual Arts (CASVA) will coordinate a symposium concurrent with the exhibition. Prior to its showing at the National Gallery October 28, 1990, Titian, Prince of Painters will premier at the Ducal Palace in Venice, June 1 through October 7, 1990.

ADVANCE EXHIBITION SCHEDULE

THE ART OF PAUL STRAND

December 2, 1990 - February 3, 1991
West Building, Central Gallery

A retrospective exhibition of the photographs of Paul Strand will celebrate the centennial of the artist's birth. The show will include more than 125 photographs ranging from his earliest studies of New York City made shortly before World War I to his final images of his garden in Orgeval, France, from the early 1970s.

Selecting the works for the exhibition will be Sarah Greenough, curator of photography at the National Gallery who is also a curator for the exhibition currently on tour, On the Art of Fixing a Shadow: 150 Years of Photography. Ms. Greenough will also be writing the exhibition catalogue, co-published by the National Gallery in association with the Aperture Foundation, Inc. The catalogue will include reproductions of Strand's photographs made from his original negatives.

The exhibition and its national tour are made possible by a generous grant from the Southwestern Bell Foundation. After opening at the National Gallery the exhibition will travel to The Art Institute of Chicago, May 26 - July 21, 1991; the St. Louis Art Museum, August 11 - October 6, 1991; the Houston Museum of Fine Arts, December 15, 1991 - February 16, 1992; the Whitney Museum of American Art, March 12 - May 15, 1992; and the Fine Arts Museum of San Francisco, M. H. de Young Memorial Museum, June 14 - August 16, 1992.

ADVANCE EXHIBITION SCHEDULE

RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE

March 3 - June 16, 1991

East Building, Mezzanine and Concourse

This exhibition of recent works by Robert Rauschenberg at the National Gallery of Art is the culmination of an on-going international tour of the artist's paintings, sculptures, and photographs that began in 1985. The Rauschenberg Overseas Culture Interchange, or R.O.C.I., will have made stops in ten countries. Beginning with an original core of 200 works spanning a decade of Rauschenberg's career, at each venue the show has grown with the addition of new works inspired by the culture of the host country. Rauschenberg's objective has been to promote world peace and understanding by sharing his art with many different peoples of the world. R.O.C.I. has traveled since 1985 to Mexico, Chile, Venezuela, China, Japan, Cuba, the Soviet Union, and it is expected to be shown in Malaysia and Africa in 1990 before display here in 1991.

The National Gallery show will include a selection of works from the original core exhibition, works inspired by each of the venues on the R.O.C.I. tour, and new works created especially for the summary exhibition. Jack Cowart, curator of twentieth-century art, is coordinator of the exhibition.

ADVANCE EXHIBITION SCHEDULE

CIRCA 1492: ART IN THE AGE OF EXPLORATION

October 12, 1991 - January 26, 1992

East Building, Mezzanine and Upper Level

The National Gallery is organizing this exhibition to celebrate the 500th anniversary of Christopher Columbus' first voyage to America. Not since The Treasure Houses of Britain will the Gallery have presented such an extensive and comprehensive exhibition. Including more than three hundred objects, Circa 1492 will present an image of the world as it existed in Columbus' lifetime.

Through a selection of works of art, maps, scientific instruments, and books, this exhibition will survey the world at the dawn of the modern age, when the revolution in communications and world view set in motion by Columbus' voyage was about to change the face of civilization. The exhibition will be divided into three sections: the state of Europe and the Mediterranean world during the time of the Renaissance; the voyage that Columbus expected to make toward "Cathay," exploring the civilizations of Japan, Korea, China, India, and Persia; and the world that Columbus found instead, presenting the principal native cultures of the Americas before their first contacts with Spain.

An international group of distinguished scholars is working on the exhibition, including Dr. Daniel J. Boorstin, Librarian of Congress Emeritus, Professor John H. Elliott of the Institute for Advanced Study, Princeton, New Jersey, and Dr. Sherman E. Lee, former director of the Cleveland Museum of Art and a leading authority on the art of the Far East. Dr. Jay Levenson is the managing curator of the exhibition.

The exhibition will be presented only at the National Gallery of Art.

ADVANCE EXHIBITION SCHEDULE

ALBERT BIERSTADT

November 3, 1991 - February 17, 1992
West Building, Main Floor

Albert Bierstadt (1830-1902), one of the most prominent American landscape painters of the mid-nineteenth century, is best known for his panoramic views of the American West. Justly celebrated as the pre-eminent painter of the Rocky Mountains, the Sierra Nevada, and Yosemite, Bierstadt applied his superb technical skills to a broad range of subjects producing a body of work that includes European and tropical views as well as the mythic western pictures.

This highly selective retrospective of approximately 70 Bierstadt paintings will assemble the best works from all stages of the artist's career. Complemented by prime examples from Bierstadt's early and late periods, the core of the exhibition will focus on the western pictures which brought the artist his greatest success: The Rocky Mountains, Storm in the Rocky Mountains, Among the Sierra Nevada Mountains, California, and Looking Down Yosemite Valley.

Linda Ferber, chief curator, The Brooklyn Museum, and Nancy Anderson, assistant curator of American art, National Gallery of Art, will organize the exhibition. A comprehensive and fully illustrated catalogue, incorporating much new information on Bierstadt's life and work, will accompany the exhibition. The exhibition is made possible by Philip Morris Companies, Inc. Before coming to the National Gallery, the exhibition will premiere at the Brooklyn Museum, February 8-May 6, 1991, and travel to the The Fine Arts Museums of San Francisco, June 8-September 2, 1991.

ADVANCE EXHIBITION SCHEDULE

CONTINUING EXHIBITIONS

FREDERIC EDWIN CHURCH

October 8, 1989 - March 18, 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 is the first major exhibition devoted to the full range of his art in over twenty years. The show includes nearly fifty of Church's finest and most important easel paintings. The core of the exhibition comprises 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). These paintings have never--not even in Church's own lifetime--been seen together.

The fully illustrated catalogue contains 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, Jr., curator of American art.

The exhibition will not travel, but by popular demand, it has been extended an additional six weeks, through March 18.

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ADVANCE EXHIBITION SCHEDULE

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, includes 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., includes an essay by Washington Post critic Benjamin Forgey and 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.