

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 SEPTEMBER 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

KAZIMIR MALEVICH, 1878-1935

September 16 - November 4, 1990
East Building, Upper Level and Mezzanine

The work of Kazimir Malevich, a Russian artist considered one of the greatest creative innovators of the twentieth century, has been rarely seen even in the Soviet Union, where most of his work is in various state collections. This exhibition of approximately 170 paintings and drawings will be the largest and most comprehensive retrospective ever held in America of the works of Malevich. It will contain examples from throughout Malevich's career, focusing especially on his suprematist phase, but also upon his neo-primitivist, cubo-futurist, and late figurative work. 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 three other Soviet state museums and important loans from American and French collections. Angelica Rudenstine, the consulting curator for Kazimir Malevich, 1878-1935, has selected the show and constructed a new chronology based on recent scholarship for many of the works. Marla Prather, National Gallery assistant curator of twentieth-century art, is coordinating the exhibition at the NGA. After its premiere at the National Gallery, the show 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, and will then be shown at The Metropolitan Museum of Art in New York, February 7 through March 24, 1991. The exhibition is made possible at the National Gallery by Philip Morris Companies Inc. and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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TITIAN, PRINCE OF PAINTERS

October 28, 1990 - January 27, 1991

West Building, Main Floor Northwest Galleries

This exhibition will celebrate the quincentenary of the birth of Titian. The last major exhibition devoted to the artist was held in Venice in 1935. Titian, Prince of Painters, the first 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's genius, displaying those works that 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 Saint 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. Three ceilings from Venice will show Titian's mastery of this genre. One of them, a reconstruction of the ceiling of the Scuola of San Giovanni Evangelista, will re-unite the central canvas, Saint 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 exhibition has been organized by the Comune di Venezia, Assessorato alla Cultura, the Ministero per i Beni Culturali e Ambientali, Soprintendenza ai Beni Artistici e Storici di Venezia, and the National Gallery of Art, Washington, with Galileo Industrie Ottiche, Venezia. This exhibition is also made possible by Silvio Berlusconi Communications. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Prior to its showing at the National Gallery, Titian is on view at the Ducal Palace in Venice through October 7, 1990.

ANTHONY VAN DYCK

November 11, 1990 - February 24, 1991

West Building, Main Floor Northeast Galleries

The National Gallery of Art will commemorate the 350th anniversary of Anthony van Dyck's death with a major retrospective of his paintings and oil sketches to be seen only in Washington. A Van Dyck exhibition of this magnitude has not been mounted since 1899 in Antwerp and London. The exhibition, featuring 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, ten of the Van Dyck paintings in the National Gallery's collection--many newly cleaned--will be assembled with other of Van Dyck's greatest works from around the world.

From Van Dyck's early activity in Antwerp, the exhibition will include religious paintings that reveal the influence of Peter Paul Rubens, including Moses and the Brazen Serpent from the Prado, Madrid. 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. Additional 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 the portrait of a Genoese Senator from the Gemäldegalerie in Berlin. Religious and mythological paintings created by Van Dyck during his Antwerp period, 1622-1632, are among his greatest works. Among those selected for the exhibition are Saint Augustine in Ecstasy 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 in London during the last years of his life are represented by his magnificent Charles I in Three Positions from the British Royal Collection and the Three Eldest Children of Charles I from the Galleria Sabauda in Turin. 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, senior curator of Western art at the Dallas Museum of Art and former assistant dean of the Center for Advanced Studies in the Visual Arts at the National Gallery 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 has written the catalogue entries on the 14 oil sketches and an essay on their significance in Van Dyck's work. Additional essays have been prepared by a number of Van Dyck scholars, including Christopher Brown, Carol Christensen, Zirka Filipczak, Sir Oliver Millar, Jeffrey Muller, and Douglas Stewart.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

EVA/AVE

WOMAN IN RENAISSANCE AND BAROQUE PRINTS

November 25, 1990 - April 28, 1991

West Building, Ground Floor East Tier

Comprising 154 prints of the fifteenth through the seventeenth centuries, this exhibition 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 Martin Schongauer, Israhel von 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 and Rembrandt's Adam and Eve), gives them a new vibrancy, while it also clearly conveys the widely held Renaissance view that women had two conflicting natures: good and evil, quintessentially expressed by the Virgin and Eve. At the same time, the images present a richer and more complex picture of women, of the 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, drawn virtually in its entirety from the collections of the National Gallery of Art, with only two loans, is being organized and the catalogue written by H. Diane Russell, curator of old master prints at the National Gallery.

THE ART OF PAUL STRAND

December 2, 1990 - February 3, 1991
East Building, Upper Level and Mezzanine

A retrospective of the photographs of Paul Strand, an important twentieth-century American artist, will celebrate the centennial of his birth. The exhibition, the first major retrospective of his work since his death in 1976, will comprise approximately 150 photographs, several of which have never before been exhibited. They range from Strand's 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. Celebrated photographs such as Wall Street, The White Fence, Mr. Bennett, and The Tailor's Apprentice, as well as many abstractions and studies of New York that were discovered after his death, are included in this exhibition. Nature, landscape, portrait, and architectural photographs taken by Strand in such diverse locales as Mexico, Nova Scotia, the Hebrides, Italy, Egypt, and many regions of the United States, will also be presented.

Sarah Greenough, curator of photographs at the National Gallery of Art, selected the works for the show and wrote the exhibition catalogue. The catalogue will include 104 plates, printed by a special technique developed and perfected by Richard Benson, a photographer who worked with Strand, as well as 40 duotones. A special grant from Southwestern Bell Foundation has supported the exhibition and the catalogue, which will be published by the National Gallery of Art in association with the Aperture Foundation, Inc.

After the exhibition closes at the National Gallery, it will travel to The Art Institute of Chicago, May 26 - July 21, 1991; The Saint Louis Art Museum, August 11 - October 6, 1991; The Museum of Fine Arts, Houston, November 10, 1991 - January 12, 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;

Upon completion of the U.S. tour, the core of the exhibition, comprising the Southwestern Bell Corporation Paul Strand Collection and selected photographs from the Aperture Foundation and public and private collections, will be presented at the Victoria and Albert Museum in London, September 16 through November 22, 1992.

THE ART OF GLASS:
MASTERPIECES FROM THE CORNING MUSEUM
December 9, 1990 - March 17, 1991
East Building, Ground Floor

This exhibition features 121 outstanding examples of the art of glass from the most comprehensive collection of the medium in the world, the Corning Museum of Glass in Corning, New York. (The only precedent for the show at the National Gallery is a 1955 exhibition of work by contemporary American glassmakers.) Glass from a variety of cultures, including ancient Egyptian, Roman, Far Eastern, Islamic, and American, is included. From an ancient core-formed Egyptian vessel c. 1375 B.C. to American and European contemporary masterpieces, the survey ranges over thousands of years and illustrates important developments in glassmaking technology and stylistic trends throughout the history of this versatile material.

The earliest glass objects, used for the preservation of precious substances such as perfume, were complicated to manufacture and exceedingly valuable. Their myriad shapes, varied hues, and many decorative treatments (including applied spiral threads of contrasting colors, elaborate casting, and beveled surfaces), attest to a high level of craftsmanship. The discovery of glassblowing in the first century B.C. made the production of glass on a much more massive scale possible, yet also inspired new artistic heights in the medium.

From examples of glass made to emulate hardstones such as rock crystal, onyx, and agate to delicate diamond-engraved transparent glass (a specialty of the Netherlands), the show illustrates that the artistic possibilities of this simple material made from sand, ashes, and lime are seemingly endless. Famous pieces include the "Disch Kantharos," a fourth-century stemmed cup surrounded by an elaborate open cagework of clear glass found in Cologne in 1866; and one of the fourteen extant 11th- or 12th-century Egyptian beakers with carved figural decoration associated with St. Hedwig, the patron saint of Silesia. According to legend, into a glass such as this St. Hedwig poured water that turned into wine before she drank.

The show has been selected from the Corning Museum's collection of more than 24,000 objects by Corning staff members Dwight P. Lanmon, director and curator of European glass; David Whitehouse, curator of ancient and Islamic glass; Jane Shadel Spillman, curator of American glass; and Susanne K. Frantz, curator of twentieth-century glass. In conjunction with the exhibition, a revised and enlarged edition of Robert J. Charleston's Masterpieces of Glass is being published by Harry N. Abrams, Inc., New York. The Art of Glass: Masterpieces from the Corning Museum was featured at the IBM Gallery in New York, December 12, 1989 - February 2, 1990.

FIFTIETH-ANNIVERSARY GIFT EXHIBITION

March 17 - June 16, 1991

East Building, Upper Level North Bridge and Mezzanine

This exhibition is a presentation to the nation of significant gifts of works of art from collectors and other donors throughout America in honor of the fiftieth anniversary of the National Gallery of Art. The Gallery's permanent collection consists entirely of gifts of art and purchases of art made with contributions for acquisitions. That tradition, inaugurated by Andrew W. Mellon, who built the original West Building and donated the core of the permanent collection, was followed by other Founding Benefactors: Samuel H. Kress and Rush Harrison Kress, Joseph E. Widener in memory of Peter A. B. Widener, Chester Dale, Lessing J. Rosenwald, Paul Mellon, and Ailsa Mellon Bruce. The Fiftieth Anniversary exhibition will salute the continuing commitment of donors to the Gallery and the strength of the tradition of private generosity to the nation.

JOHN RUSSELL POPE: ARCHITECT OF THE NATIONAL GALLERY

March 17 - July 7, 1991

West Building, Central Gallery

In celebration of the Gallery's fiftieth anniversary and the West Building's eminent architect, John Russell Pope (1874-1937), an exhibition of approximately 100 original drawings and archival material will focus on the design and construction of the West Building, accompanied by an audiovisual program exploring Pope's distinguished career and his particular relation to the capital city. 61

The original National Gallery building remains an outstanding example of Pope's museum architecture. Specific detail sketches and overall plans for the building, some of which were displayed shortly after the opening of the Gallery in 1941, will be on view. All exhibited original drawings and related material are from the Gallery's own rich archives, selected by Gallery architectural archivist Richard Saito. 12

Before designing the National Gallery, Pope's achievements in museum design included portions of The Frick Collection and the Roosevelt Memorial in the American Museum of Natural History in New York; The Baltimore Museum of Art; the National Archives in Washington; selected galleries of the Tate Gallery and the Elgin Marbles gallery at The British Museum in London. In addition to museum architecture, Pope's varied career included private residences in Washington, Long Island, and Newport; campus plans; monuments; and many other projects for which he acted as designer and advisor. The comprehensive audiovisual program will explore Pope's full career, including some designs never realized, from his student days in Europe through his National Gallery and Jefferson Memorial projects, both in progress at the time of his death. Architectural historian and Pope scholar Steven Bedford will serve as consulting curator for the audiovisual program.

RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE

May 12 - September 2, 1991

East Building, Main Level and Concourse

This exhibition of recent works by Robert Rauschenberg will be the culmination of an innovative international tour 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, the show has grown at each venue 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. Since 1985 R.O.C.I. has traveled to Mexico, Chile, Venezuela, China, Japan, Cuba, the Soviet Union, East Germany, and Malaysia.

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 Washington exhibition. Key objects from new work created in each country are being donated to the National Gallery. Jack Cowart, curator of twentieth-century art, has selected the exhibition and coordinated the comprehensive catalogue.

GRAPHICSTUDIO WORKSHOP

September 15, 1991 - January 5, 1992

West Building, Ground Floor Outer Tiers

The survey exhibition will feature some 120 prints and edition sculpture produced at Graphicstudio since it was founded at the University of South Florida, Tampa, in 1968. Many of the pieces were produced in the 1980s and have rarely been exhibited. The show will feature a diverse mix of subjects, styles, and media, including clay wall reliefs, mixed media sculpture, and prints by Robert Rauschenberg; a multi-paneled figure composition by Jim Dine using several processes--including heliorelief woodcut--developed at Graphicstudio, as well as other major prints and sculpture by Dine; early moonscape lithographs and complex aquatints by James Rosenquist; and wood sculpture and prints of abstract heads by Roy Lichtenstein that incorporate the experimental waxtype process also developed at the workshop. Important pieces by Vito Acconci, Arakawa, Sandro Chia, Chuck Close, Lee Friedlander, Alfred Leslie, Robert Mapplethorpe, Philip Pearlstein, Edward Ruscha, Miriam Schapiro, and Joel-Peter Witkin are also included. Preliminary drawings, working proofs, and photographs of work in progress will be displayed to document the working procedures of the artists as well as the development of new techniques.

Graphicstudio, one of the foremost workshops in the United States for the creation of fine prints and edition sculpture under the direction of artist Donald Saff, has worked with some of the most important contemporary artists. Primarily a lithography shop when it started, Graphicstudio has since evolved into an atelier dedicated to artistic discovery through technological research in virtually all areas of printmaking and experimental edition sculpture.

The exhibition, drawn primarily from the Graphicstudio Archive established at the National Gallery in 1986, is being organized by Ruth E. Fine, the Gallery's curator of modern prints and drawings. A fully illustrated catalogue will accompany the show and will include an introductory essay tracing Graphicstudio's development and contributions to contemporary art, full entries for each of the works exhibited, and biographical sketches of each of the artists.

CIRCA 1492: ART IN THE AGE OF EXPLORATION

October 12, 1991 - January 12, 1992

East Building, Mezzanine, Terrace and Upper Level

The National Gallery is organizing this exhibition to celebrate the 500th anniversary of Christopher Columbus' first voyage to America. 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: 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 collaborating on the exhibition catalogues and includes Daniel J. Boorstin, Librarian of Congress Emeritus; John H. Elliott of the Institute for Advanced Study, Princeton, New Jersey; and Sherman E. Lee, former director of the Cleveland Museum of Art and a leading authority on the art of the Far East. Jay Levenson is the exhibition's managing curator.

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

WALKER EVANS

October 27, 1991 - January 5, 1992
East Building, Ground Floor

Walker Evans will feature selections drawn from the National Gallery of Art's recent acquisitions of photographs that span the career of one of the most important photographers in the United States. Evans' fascination with the details of modern life and his ability to present these mundane items and everyday events as telling reflections of American culture has profoundly influenced such diverse artists as Robert Frank, Sherri Levine, and Robert Rauschenberg. A significant portion of the photographs will come from Kent and Marcia Minichiello's gift of photographs from Evans' Subway series. Between 1939 and 1941, Evans made a series of photographs on the New York subways. Using a small camera concealed under his overcoat, Evans photographed passengers without their knowledge. The subway photographs, extremely moving and compelling, are hailed as pivotal images in Evans' career and in the history of American photography. Among the other works in the exhibition will be photographs recently acquired by the Gallery, as well as a gift from Harry Lunn. These include rare vintage prints of some of Evans' earliest portraits of Hart Crane and Berenice Abbott and precisionist-inspired architectural studies, as well as excellent examples of Evans' classic work made during the Depression, and prints of his work for Fortune magazine from the 1940s and 1950s.

Sarah Greenough, curator of photographs, National Gallery of Art, selected the works for the exhibition and will write the fully illustrated catalogue to be published by the National Gallery.

CONTINUING EXHIBITIONS

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, icons of American art such as The Jolly Flatboatmen and Fur Traders Descending the Missouri, are included in the show.

This exhibition, organized by The Saint Louis Art Museum in association with the National Gallery of Art, presents a selection of 29 of Bingham's finest genre and landscape paintings, concentrating solely on his greatest achievements.

The exhibition is accompanied by a fully illustrated publication with a series of essays by leading scholars of American art, culture, and literature, including Barbara Groseclose, Elizabeth Johns, Paul C. Nagel, Michael Edward Shapiro, and John Wilmerding. Nicolai Cikovsky, Jr., deputy senior curator of paintings at the National Gallery, coordinated the show at the National Gallery. The exhibition is made possible in Washington by Hecht's, a division of The May Department Stores Company, and by Monsanto Company. The exhibition is supported in part by a grant from the National Endowment for the Arts and the Humanities. Research for the exhibition and catalogue was funded by The Henry Luce Foundation, Inc.

THE SCULPTURE OF INDONESIA

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

The first exhibition in the nationwide "Festival of Indonesia" celebration in 1990, The Sculpture of Indonesia is the first major American display of Indonesian art from sources around the world. This exhibition includes over 110 objects on loan from major museums in Indonesia and from collections in Europe and the United States.

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 are also a few objects that predate the arrival of these religions to Indonesia. Of particular interest are some recently discovered works, 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 the outside--surmounted by a roaring lion, a Buddhist symbol of 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 several years in Indonesia 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 27 - August 18, 1991 [new dates], and the Asian Art Museum, San Francisco, September 28, 1991 - January 5, 1992. The scholarly catalogue contains essays by Fontein and two Indonesian scholars, R. Soekmono and Edi Sedyawati. The exhibition is made possible by a grant from Mobil Corporation and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

OLD MASTER DRAWINGS FROM THE NATIONAL GALLERY OF SCOTLAND

June 24 - September 23, 1990

East Building, Ground Floor

The exhibition features a selection of 86 old master drawings from the National Gallery of Scotland, one of the most important collections in Great Britain. The National Gallery of Scotland in Edinburgh was opened to the public in 1859. Many of the works in the exhibition were drawn from the Italian and Netherlandish holdings, which are the main strengths of the Scottish Gallery's old master drawing collection. Among the major drawings in the exhibition are Gentile da Fabriano's Christ and Saint Peter, Raphael's Nude Woman Kneeling, Barocci's Visitation, Piranesi's An Imaginary Prison, Massys' Landscape with the Temptation of Christ, Van Dyck's Study for the Portrait of Nicolas Lanier, and Rembrandt's Eliezer and Rebecca at the Well. The exhibition also includes outstanding drawings by French artists such as Bellange, Poussin, and Fragonard.

The drawings for the exhibition were selected by Andrew Robison, senior curator and curator of prints and drawings at the National Gallery of Art, Washington, and Hugh Macandrew, keeper of prints and drawings, National Gallery of Scotland. The fully illustrated exhibition catalogue by Macandrew is published by the National Gallery of Art, Washington. The exhibition will also be presented at the Kimbell Art Museum, Fort Worth, November 3, 1990 - January 13, 1991. The exhibition at the National Gallery of Art is supported by an indemnity from the Federal Council on the Arts and the Humanities.

EDVARD MUNCH: MASTER PRINTS FROM THE EPSTEIN FAMILY COLLECTION

May 27 - September 3, 1990

West Building, Central Gallery

The Epstein Family Collection is one of the world's largest and finest private collections 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 presents 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, published by the National Gallery, contains full-color reproductions, providing the best visual survey of Munch's prints currently in print. Sarah G. Epstein wrote the introduction discussing the formation and history of the Epstein Collection, and the exhibitions and research on Munch it has fostered. The exhibition is made possible by Statoil.

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

The year 1988 marked the tenth anniversary of the opening of 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, 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, Miró, and Gorky, among others. Fourteen sculptures of the 1950s and 1960s 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, which includes several spaces for the display of works by contemporary masters: Barnett Newman's Stations of the Cross gallery and galleries of the work of 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.

Two publications produced by the National Gallery in conjunction with the exhibition are 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 discussing the architecture of the East Building and its ten-year history of exhibitions. The second book, by National Gallery associate 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.

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