

NATIONAL GALLERY OF ART

NEWS RELEASE

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

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NOTE TO EDITORS: The following exhibition information is current as of FEBRUARY 1993. Please discard previous schedules. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery Information Office at (202) 842-6353.

Admission to all exhibitions and events at the National Gallery is free of charge. The National Gallery, located at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday, 10:00 a.m. to 5:00 p.m., and Sunday, 11:00 a.m. to 6:00 p.m. The National Gallery's East Building hours will be extended until 7:00 p.m. on Friday, Saturday, and Sunday evenings for the entire run of Great French Paintings from the Barnes Foundation: Impressionist, Post-Impressionist and Early Modern. The telephone number for general information is (202) 737-4215; Telecommunications Device for the Deaf (TDD): (202) 842-6176, Monday through Friday, 9:00 a.m. to 5:30 p.m.

1993 OPENINGS

DRAWINGS FROM THE O'NEAL COLLECTION

March 7 - August 15, 1993

East Building

This exhibition of fifty-eight drawings will celebrate the gift and promised gift to the National Gallery of the old master and modern drawings collection of William B. O'Neal, professor emeritus of architectural history at the University of Virginia, Charlottesville. The entire collection consists of more than 300 European and British drawings and some American sheets dating from the sixteenth to the twentieth centuries.

Architectural and theatrical designs, among O'Neal's strongest collecting interests, will be one of the highlights. Outstanding examples will be presented by Giacomo Quarenghi, Louis Gustave Taraval, Mauro Tesi, and Karl Friedrich Schinkel. Also featured will be fine Victorian and Pre-Raphaelite drawings by Sir Edward Coley Burne-Jones, Simeon Solomon, George Frederick Watts, John Ruskin, and Sir Lawrence Alma-Tadema. Other artists represented will include Leandro Bassano, Francesco Ribalta, Thomas Wyck, Charles-Antoine Coyvel, George Romney, Thomas Rowlandson, and Sir Edwin Landseer.

Co-curators of the exhibition are Margaret Morgan Grasselli, curator of old master drawings, and Judith Brodie, associate curator of drawings, both of the National Gallery of Art. A fully illustrated catalogue will accompany the exhibition.

WILLIAM M. HARNETT

March 14 - June 13, 1993

East Building

In the first comprehensive exhibition since his death one hundred years ago, forty-eight of the most important works of the American still-life painter William Michael Harnett (1848-1892) will be on view. The paintings span Harnett's career, from the early Wooden Basket of Catawba Grapes of 1877 to his last major work, Old Models of 1892. All four versions of his famous After the Hunt will be included, the first time this group has ever been shown together.

Born in Ireland and brought to Philadelphia as a child, Harnett began his career as a silver engraver and went on to become the most important and influential still-life artist in America in the last quarter of the nineteenth century. His often deceptively illusionistic paintings of such everyday objects as books, musical instruments, currency, and bric-a-brac made him the leader of the American school of trompe l'oeil (eye-fooling) painters.

Although Harnett's paintings brought high prices until his death at age forty-four, his reputation languished until his rediscovery in the 1930s. This exhibition will reintroduce his work to American audiences. At the National Gallery it follows a series of still life exhibitions, including one in 1988 of the work of an important predecessor of Harnett's, Raphaele Peale, and one in 1983 of his greatest follower, John Frederick Peto.

This exhibition was organized by The Metropolitan Museum of Art, New York; the Amon Carter Museum, Fort Worth; and The Fine Arts Museums of San Francisco. The National Gallery is the exhibition's last stop following the earlier presentation of the show at these venues. The exhibition is accompanied by a fully illustrated catalogue with twenty scholarly essays.

Coordinating curator at the National Gallery is Nicolai Cikovsky, Jr., curator of American and British paintings. The exhibition is organized by John Wilmerding, visiting curator for American Art at The Metropolitan Museum; Doreen Bolger, curator, Amon Carter Museum; and Marc Simpson, curator, The Fine Arts Museums of San Francisco.

HELEN FRANKENTHALER: PRINTS

April 18 - September 6, 1993
East Building

This survey exhibition will be the National Gallery's first show devoted to the widely acclaimed contemporary American artist, Helen Frankenthaler, who is credited with playing a pivotal role in the transition from abstract expressionism to color-field painting and was one of the vanguard of painters and sculptors who inspired a new enthusiasm for contemporary printmaking, print viewing, and print collecting.

The selection of more than 75 prints and related drawings date from 1961, the year Frankenthaler first experimented with printmaking, through 1992. Her distinctive body of prints is closely related to her paintings on paper and large-scale canvases, and the exhibition will display the power and visual diversity of her rich abstractions.

Frankenthaler's earliest printed explorations were in lithography, a method that traditionally calls for drawing on limestone. This remained the artist's primary print medium through 1968 when Frankenthaler moved into the aquatint process, creating fields of luminous color by etching copper plates with acid. Her first woodcut dates from 1973, and her work in this medium is credited with inspiring a revival of interest in the woodcut process during the 1970s and 1980s. Along with edition impressions in all of these media, the exhibition will include prints made by *pochoir*, a stencil process, and vivid monotypes, some of which feature densely worked sculptural surfaces. On view, too, will be a selection of Frankenthaler's unique color proofs, as well as related drawings.

Frankenthaler has worked throughout the world with numerous publishing ateliers including Universal Limited Art Editions, Tyler Graphics Ltd., Crown Point Press, Mixografia, and Garner Tullis, in the United States, and abroad at 2RC Edizioni d'arte, Rome, and Ediciones Poligrafa S.A., Barcelona.

The exhibition will be organized by Ruth E. Fine, the National Gallery's curator of modern prints and drawings. A 106-page, fully illustrated catalogue will be co-published by the Gallery and Harry N. Abrams, Inc. The Circle of the National Gallery of Art has provided support for the catalogue. After opening at the National Gallery, Helen Frankenthaler: Prints will travel to the San Diego Museum of Fine Arts (September 25 - November 28, 1993); the Museum of Fine Arts, Boston (January 5 - March 13, 1994); and the Contemporary Arts Center, Cincinnati (April 8 - June 17 1994).

GEORGES DE LA TOUR'S "REPENTANT MAGDALENE"

April 25 - September 6, 1993

West Building

Celebrating the 400th anniversary of the birth of Georges de La Tour, this focus exhibition features the National Gallery's newly restored The Repentant Magdalene (c. 1640), along with another variation by La Tour on the same theme from the Los Angeles County Museum of Art.

Georges de La Tour (1593-1652) often produced similar paintings of a subject, altering the composition to emphasize different themes. The Magdalenes are one of the themes that the artist chose to explore in autograph versions. In these paintings, La Tour portrayed the repentant sinner in the act of renouncing her worldly goods and depicted her spiritual longing for and meditation on death. The exhibition will address issues of chronological sequence and the place of these paintings in La Tour's oeuvre. Georges de La Tour's "Repentant Magdalene" is curated by Philip Conisbee, curator of European painting and sculpture at the Los Angeles County Museum of Art, and primary author of the National Gallery's systematic catalogue French Paintings, 15th through 18th Century.

**GREAT FRENCH PAINTINGS FROM THE BARNES FOUNDATION:
IMPRESSIONIST, POST-IMPRESSIONIST, AND EARLY MODERN**

May 2 - August 15, 1993

East Building

The National Gallery of Art will premiere an exhibition of eighty of the finest French impressionist, post-impressionist, and early modern paintings from one of the world's greatest private art collections, which was assembled by the late Dr. Albert C. Barnes (1872-1951) of Philadelphia. The exhibition will also travel to the Musée d'Orsay in Paris (September 6, 1993 - January 2, 1994); the National Museum of Western Art in Tokyo (January 21 - April 3, 1994); and the Philadelphia Museum of Art (dates to be determined). Paintings in the exhibition have been seen by relatively few people and most have never been illustrated in color because of the Foundation's visitation and publication restrictions.

Paintings in the show include Renoir's Leaving the Conservatory (1877), Cézanne's Cardplayers (1890-1892), Seurat's Models (Poseuses) (1886-1888), Picasso's Acrobat and Young Harlequin (1905), and Matisse's Bonheur de vivre (The Joy of Life) (1905-1906). Another important highlight is Matisse's tri-partite mural The Dance (1932-1933), which was commissioned by Dr. Barnes to fit into the lunettes above the French windows in the main hall of The Barnes Foundation. The show also includes works by Manet, Monet, Van Gogh, Gauguin, Henri Rousseau, Toulouse-Lautrec, Chaim Soutine, Roger de la Fresnaye, Modigliani, and Braque.

Great French Paintings from The Barnes Foundation will be accompanied by an exhibition-related book prepared under the supervision of the National Gallery and published by Alfred A. Knopf Incorporated. The 338-page book will include 323 reproductions and illustrations, including 135 in full color, along with essays and entries by twelve eminent American and French art historians and curators.

The exhibition at the National Gallery is supported by a grant from GTE Corporation. The National Gallery of Art and The Barnes Foundation are exhibition co-organizers. Elizabeth P. Streicher, associate research curator in the department of modern painting, National Gallery of Art, is coordinating curator of the exhibition. Advance and same-day passes, available free of charge beginning April 4, 1993, will be required for admission to the exhibition. The National Gallery's East Building hours will be extended until 7:00 p.m. on Friday, Saturday, and Sunday evenings for the entire run of the exhibition. For more information call (202) 842-6713.

THE GREAT AGE OF BRITISH WATERCOLORS 1750-1880

May 9 - July 25, 1993

West Building

This extensive survey of more than 250 superb British watercolors will demonstrate the importance of the English romantic school of art as a crucible of technical and aesthetic innovation, influencing major artistic currents. The revolutionary, liberating developments in British watercolors, anticipating the impressionists by some fifty years, will be traced from the mid-eighteenth century through 1880.

The exhibition represents perhaps the most comprehensive group of watercolors from this period ever assembled in the United States. Watercolors by such renowned artists as Gainsborough, Constable, and Turner will be exhibited alongside those by others who significantly advanced the aesthetics and the technique of this popular medium.

The exhibition will begin with the analytical experiments of the eighteenth century, specifically, Alexander Cozens and his interest in abstraction and a monochromatic palette. The progression continues through the topographical depiction of buildings, towns, and natural prospects by Paul Sandby, Francis Towne, and John Sell Cotman, who greatly increased the emotional, technical, and conceptual range of watercolor. The triumphs of British romantic landscape will be shown to emerge with artists such as Thomas Girtin, whose innovations in watercolor technique had a revolutionary influence on British landscape painting, and to climax with Turner's expression of atmosphere and light. Further developments will include the bold simplifications of Whistler and Samuel Palmer's gloriously rich and personal visions of nature.

The exhibition is organized by the National Gallery and the Royal Academy of Arts, London, where it is on view from through April 11, 1993. Andrew Wilton, keeper of British art at the Tate Gallery, and Anne Lyles, curator of the Tate's British collection, selected the works in the exhibition and wrote the accompanying catalogue. Andrew Robison, Andrew W. Mellon senior curator at the National Gallery, served as an advisor for the show and coordinating curator for the Gallery.

**LOVIS CORINTH: MASTER PRINTS AND DRAWINGS FROM THE MARCY FAMILY
COLLECTION AND THE NATIONAL GALLERY OF ART**

September 19, 1993 - February 21, 1994
East Building

One of the greatest and most fascinating figures in turn-of-the-century German art, Lovis Corinth (1858-1925) was a painter and printmaker. Unlike the work of his contemporaries, Corinth's style underwent several distinct changes throughout the course of his career. Moving away from the academic naturalism of his training, he became one of the leading exponents of German impressionism, only to adopt an expressionist-like manner late in life.

This exhibition of approximately 100 of Corinth's superb prints and drawings--the first in-depth presentation of his art at the National Gallery--is drawn from the magnificent gift of 134 works from the Sigbert H. Marcy family. A friend of Corinth's, Marcy had the opportunity to obtain the best quality works directly from the artist. These exceptionally fine and frequently rare impressions will be augmented by additional pieces still in the Marcy collection as well as prints and drawings from the National Gallery's own holdings prior to the Marcy's gift.

Spanning the range of Corinth's interests, the show will include self-portraits and portraits of family and friends, landscapes, still lifes, studies of children and animals, scenes of everyday life, historical and mythological events, and depictions of biblical stories. Also featured will be portfolios and book illustrations. Multiple working proofs of the same image will allow visitors to follow Corinth in the creation of individual themes.

The graphic arts formed a central part of Corinth's oeuvre. The artist made his first etching in 1891, his first lithograph in 1894, and by the early 1920s was producing more than 100 prints each year. At least 900 etchings and lithographs by Corinth have been documented. Drawings were an equally significant part of his art. An inveterate draftsman, Corinth began drawing seriously in 1876, the year he entered art school. His drawings demonstrate Corinth's dedication to the realist tradition as well as his continual search to enlarge the boundaries of its expressive potential.

Andrew Robison, Andrew W. Mellon senior curator at the National Gallery, is curator of the exhibition. The accompanying illustrated catalogue was written by Christopher With, coordinating curator of art information in the Gallery's department of education resources.

JOHN JAMES AUDUBON: WATERCOLORS OF "THE BIRDS OF AMERICA"

October 3, 1993 - January 2, 1994

West Building

While the work of John James Audubon (1785-1851) has achieved widespread popularity and frequent reproduction, the original paintings that served as models for his well-known prints are rarely seen. Highlighting approximately ninety of the original watercolors for Audubon's The Birds of America, this exhibition will present America's leading naturalist as an important and innovative artist.

Drawn from the collection of the New-York Historical Society, John James Audubon is the first major traveling exhibition of these life-size images, newly conserved to further reveal their extraordinary freshness and vitality.

Works in the show demonstrate the range of Audubon's techniques and his development as an artist, from the early single profiles to dramatic multiple portrayals of birds in their natural settings. Examples of Audubon's most familiar works will be shown as well as little known, unpublished images.

The exhibition will be organized by Holly Hotchner, director of the museum at the New-York Historical Society, and co-curated by Theodore E. Stebbins, Jr., John Moors Cabot curator of American painting at the Museum of Fine Arts, Boston, and Annette Blaugrund, Andrew W. Mellon senior curator of paintings, drawings, and sculpture at the New-York Historical Society. Coordinating curator at the National Gallery is Nicolai Cikovsky, Jr., curator of American and British paintings.

After opening at the National Gallery, the exhibition will travel to five museums: the Museum of Fine Arts, Boston (February 9 - April 3, 1994); the Los Angeles County Museum of Art (May 5 - July 17, 1994); Detroit Institute of Arts (August 11 - October 23, 1994); Museum of Fine Arts, Houston (November 17, 1994 - January 29, 1995); and the New-York Historical Society (February 23 - May 20, 1995).

1994 OPENINGS

THE CURRENCY OF FAME: PORTRAIT MEDALS OF THE RENAISSANCE

January 23 - May 8, 1994
East Building

The first broad survey in this country of the art of Renaissance portrait medals, this exhibition will encompass about 165 of the most beautiful and significant medals from circa 1400 to 1600. The medals on display originated in the major European centers of production -- Italy, France, Germany, England, and the Low Countries. Many will be drawn from the National Gallery's own holdings, the premiere collection of Renaissance medals in America.

In the finest examples, Renaissance medals combine portraiture, narrative, text, iconographic puzzles, and historical references in a condensed form. They also represent archetypal expressions of Renaissance culture, celebrating humanism and the individual. As a durable and reproducible object, they enabled patrons to easily distribute their likeness. The patrons employed highly skilled artists, often acclaimed as well for their work in other media.

The exhibition is co-organized by the National Gallery and the Frick Collection under the direction of Stephen K. Scher, guest curator. Donald Myers is coordinating curator at the Gallery. Following its opening at the National Gallery, Portrait Medals of The Renaissance will be on view at the Frick Collection (May 23 - August 22, 1994), then proceed to the National Gallery of Scotland, Edinburgh (Fall 1994) and the Germanisches National Museum, Nuremberg (Winter 1995). An exhibition catalogue with specially commissioned photographs and entries by international scholars will be published by Harry N. Abrams, Inc.

ROBERT FRANK

September 25 - December 31, 1994
East Building

The National Gallery's first exhibition featuring the work of a single living photographer, Robert Frank will present a major overview of the career of this esteemed photographer, whose work influenced the course of post-World War II photography.

This important exhibition of approximately 150 works will begin with Frank's early photographs taken in his native Switzerland during World War II. It will also include images from his legendary book, The Americans (1958); portraits of his friends and fellow artists, including Jack Kerouac, Allen Ginsberg, and Willem de Kooning; along with prints, films, and videos completed in the last few years. Many of the photographs have never before been exhibited or reproduced.

The show will reveal new information about the photographer's working methods and the importance of sequential imagery and autobiographical influences throughout his career. Photographs will be drawn primarily from the Robert Frank Collection at the National Gallery. Containing virtually all of the photographs reproduced in Frank's recent publication The Lines of My Hand, this large holding also includes many other vintage exhibition prints, bound volumes of photographs, as well as a large archive of about 1,000 work prints, 2,300 contact sheets, and 2,000 rolls of film given to the Gallery by Frank in 1990.

Born in Zurich in 1924, Frank emigrated to the United States in 1947. In 1955, he became the first European photographer to receive a Guggenheim fellowship. Traveling across the country, he developed a raw and gestural style of photographing everyday subjects and ordinary people to suggest a pervasive loneliness, isolation, and angst. The work culminated in publication of his seminal book, The Americans, which significantly affected the course of American and European photography. Pull My Daisy (1959) with narration by Kerouac inaugurated Frank's career as a filmmaker. Since then he has devoted much of his time to the creation of films and videos, while continuing to explore still photography. Using a variety of materials, including color and black-and-white Polaroids, his photographs since the 1970s are explicitly autobiographical and investigate the expressive potential of combining words and images. He lives in New York and Nova Scotia.

The exhibition will be curated by Sarah Greenough, curator of photographs at the National Gallery, and Philip Brookman, curator of photography and media arts at the Corcoran Gallery of Art. After premiering at the Gallery, the exhibition will travel to the Kunsthhaus, Zurich; the Whitney Museum of American Art, New York; and a Japanese venue. The exhibition catalogue will offer the first scholarly assessment of Frank's work.

CURRENT AND CONTINUING EXHIBITIONS

JOHN SINGLETON COPLEY'S "WATSON AND THE SHARK"

Through - April 11, 1993

West Building

John Singleton Copley's vivid painting of a real-life adventure, Watson and the Shark, is among the artist's most compelling and complex works. America's leading colonial artist, Copley (1738-1815) created the large canvas in 1778. It was his first large-scale history painting after settling permanently in London on the eve of the American Revolution.

Commissioned by Brook Watson, a wealthy merchant and at one time Lord Mayor of London, the painting dramatically portrays the moment in Watson's youth when he was attacked by a shark while swimming in Havana harbor, an incident that resulted in the loss of part of his right leg.

Among the most popular works of art in the Gallery's American collection and especially appealing to children, the painting is joined for the first time in the focus exhibition by two other important versions of the subject by Copley -- one in a similar grand horizontal format from the Museum of Fine Arts, Boston, the other a smaller, vertical composition from the Detroit Institute of Arts. Additional works include five preparatory drawings and an oil study, Head of a Negro, as well as other possible sources of inspiration.

Shown at the 1778 Royal Academy exhibition, the painting is a critical work in American art historical studies as well as the focus of recent intriguing interpretations. The existence of two closely similar paintings, both measuring six by seven-and-a-half feet; the presence in the composition of a single black man; the suggestion of several allegorical interpretations of the imagery, including possible allusions to the War of Independence and slavery, have lent an aura of unresolved mystery to the meaning and purpose of Watson and the Shark.

The exhibition is organized by the National Gallery of Art in association with the Detroit Institute of Arts. Nicolai Cikovsky, Jr., is coordinating curator for the Gallery. Guest curator is Ellen Miles, curator of painting and sculpture at the National Portrait Gallery. The show was on view at the Detroit Institute of Arts from October 3, 1992 through January 3, 1993. It will travel to the Museum of Fine Arts, Boston from May 13 to August 1, 1993.

SERIES AND SEQUENCES: CONTEMPORARY DRAWINGS AND PRINTS

Through March 14, 1993

West Building, Central Gallery

Celebrating recent gifts to the National Gallery, this show presents a provocative array of works on paper by twelve distinguished American and European artists. The exhibition offers the rare opportunity to view these series of related drawings and prints as complete sets.

The 123 works date from 1970 through 1989 and represent a wide range of subjects, styles, and media. Among the highlights are Nancy Graves' Lunar Orbiter Series, paintings on paper based on diagrams and photographs of the moon's surface, and a group of twenty-one self portrait lithographs and etchings by Sam Francis.

Featured series also include twenty colorful etchings by David Hockney, The Blue Guitar, that pay tribute to a poem by Wallace Stevens, in turn inspired by one of Picasso's paintings; and works of abstract minimalism--Josef Albers' twelve "homage to the square" screenprints, Gray Instrumentation II; twelve etchings by Robert Mangold, Pages; and Sol Lewitt's Five Silk Screen Prints.

Other artists represented are Americans Jasper Johns, Alex Katz, and Edda Renouf; British artist Tony Cragg; Jürgen Partenheimer of Germany; and Mimmo Paladino of Italy.

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