

# NATIONAL GALLERY OF ART

NEWS RELEASE

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NOTE TO EDITORS: The following exhibition information is current as of AUGUST 1993. Please discard previous schedules. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art Press 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 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

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

September 12, 1993 - February 21, 1994

East Building

One of the most important figures in turn-of-the-century German art, Lovis Corinth (1858-1925) was both a painter and accomplished printmaker. Unlike many of his contemporaries, Corinth experimented with a range of styles over the course of his career. While committed to the realist tradition, he continually sought to enlarge the boundaries of its expressive potential. He became a leading exponent of the avant-garde movement, evolving a distinctly personal style that took him far from the academic naturalism of his training.

This exhibition of approximately 75 of Corinth's prints and drawings, including many rare and extremely fine impressions, celebrates the magnificent gift to the National Gallery of 134 works from the Sigbert H. Marcy family. Marcy had been a close friend of the artist's and was able to choose prints of the highest quality.

Spanning the range of Corinth's interests, the show includes nudes, portraits, self-portraits, mythological and religious scenes, interiors, and the late landscapes that remain among the most popular images of his oeuvre. Represented are such varied media as etching, drypoint, lithography and woodcut.

Andrew Robison, Andrew W. Mellon Senior Curator at the National Gallery, and Christopher With, coordinating curator of art information in the Gallery's department of education resources, are joint curators of the exhibition. A fully illustrated catalogue of the exhibition, with an essay by Christopher With, has been published.



## GIAMBOLOGNA'S "CESARINI VENUS"

September 26, 1993 - January 17, 1994

West Building

Giambologna's "Cesarini Venus", which focuses on the development of the female nude in the career of the great European sculptor Giambologna (1529-1608), will feature one of the artist's masterpieces in marble, known after its patron as the Cesarini Venus, as well as other works in bronze by this artist. The Cesarini Venus has, since the beginning of this century, occupied a niche high above a staircase in the Palazzo Margherita, now the United States Embassy, in Rome. Its location precluded public viewing and it has not been included in any recent exhibition of works by Giambologna. It has been cleaned and restored in preparation for this exhibition.

One of the most influential mannerist sculptors, Giambologna was born Jean Boulogne in Douai and trained in his native Flanders under the sculptor Jacques Dubroeuq. He spent most of his working life in Florence in the service of the Medici. His style was widely disseminated through his workshop, to which he invited young sculptors from northern Europe, and his bronze statuettes, which were given as diplomatic presents to other European rulers. Giambologna evolved his style from Michelangelo and his Florentine followers, Niccolò Tribolo and Pierino da Vinci, and instilled new life into Florentine sculpture. Among Giambologna's most famous sculptures are Flying Mercury, Rape of the Sabines, and Samson Slaying a Philistine.

In addition to the U.S. Embassy in Rome, lenders to the show include the Museo Nazionale del Bargello, Florence; the Kunsthistorisches Museum, Vienna; the Museum of Fine Arts, Boston; and The National Trust, Anglesey Abbey, England. A fully illustrated exhibition brochure will be written by guest curator, Anthony Radcliffe of the Victoria and Albert Museum, London. Radcliffe is a leading authority on Giambologna and the 1993-1994 Samuel H. Kress Professor at the National Gallery of Art's Center for Advanced Study in the Visual Arts (CASVA). The Cesarini Venus is now on view in Italy at the Capitoline Museum in Rome. The Cesarini Venus will stay on view for an extended period after the exhibition leaves the National Gallery on January 17.

*The exhibition is made possible by Republic National Bank of New York.*



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

October 3, 1993 - January 2, 1994  
East Building

Although 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. Including 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.

Opening at the National Gallery, the show will travel to eight major American cities. Organized by The New-York Historical Society from its permanent collection, it is the first major traveling exhibition of these newly conserved, life-size images since the Historical Society acquired them from the artist's widow in 1863. A group of early watercolors in the collection of the Houghton Library at Harvard University also will be shown at the National Gallery and the Museum of Fine Arts, Boston.

Works in the show demonstrate the range of Audubon's techniques and his development as an artist, from the early single profiles to dramatic 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 was directed by Holly Hotchner, director of the museum at The New-York Historical Society, and curated by Annette Blaugrund, Andrew W. Mellon senior curator of paintings, drawings, and sculpture at The New-York Historical Society; and Theodore E. Stebbins, Jr., John Moors Cabot curator of American painting at the Museum of Fine Arts, Boston. Nicolai Cikovsky, Jr., curator of American and British paintings, coordinated the exhibition at the National Gallery.

After opening at the National Gallery, John James Audubon: The Watercolors for "The Birds of America" will travel to the Museum of Fine Arts, Boston (February 9 - April 10, 1994); the Art Institute of Chicago (May 7 - July 17, 1994); the Detroit Institute of Arts (August 13 - October 23, 1994); the Museum of Fine Arts, Houston (November 17, 1994 - January 29, 1995); Memphis Brooks Museum of Art (February 19 - April 17, 1995); The New-York Historical Society (May 3 - August 6, 1995); Seattle Art Museum (October 12, 1995 - January 7, 1996); and the Fine Arts Museums of San Francisco (February 4 - April 14, 1996).

*The exhibition at the National Gallery is made possible by NationsBank.*



## THE AGE OF THE BAROQUE IN PORTUGAL

November 7, 1993 - February 6, 1994

East Building

The first major art exhibition to be sent by the Portuguese to the United States, The Age of the Baroque in Portugal will survey the opulent art of the eighteenth century, a period of brilliant achievement and patronage in the arts in Portugal. Extraordinary treasures among the approximately 115 objects include a sixty-six foot, blue-and-white hand-painted tile frieze depicting the Lisbon skyline as it appeared around 1700, from the Museu Nacional do Azulejo, twenty-four feet in length and weighing approximately two tons; a monumental carved and gilded wood altarpiece from Evora; and an elaborately decorated coach made for a celebrated embassy to Rome, undertaken on behalf of the Portuguese king in 1716, from the Museu Nacional dos Coches, Lisbon.

The Age of the Baroque in Portugal is organized by the National Gallery of Art and the Portuguese Secretary of State for Culture. Jay Levenson is the curator coordinating the exhibition. The show is based in part on a show of this subject that was presented in Brussels in late 1991 as the centerpiece of the Portuguese Europalia festival. A new version of the show in Brussels is on exhibit at Lisbon's Belém Cultural Center this summer. The National Gallery exhibition includes objects that were in these and other Europalia shows.

Early in the eighteenth century, discoveries of large deposits of gold, diamonds, and emeralds in Brazil, then under Portuguese rule, ushered in a period of great prosperity that lasted throughout the century. These resources enabled the Portuguese crown and nobility to offer major commissions to the finest masters in Europe, as well as to support Portuguese artistic production. Objects in the exhibition range from rarely seen silk vestments from the Treasury of Lisbon Cathedral to unusual and beautiful scientific instruments that were assembled for the University of Coimbra, under royal patronage, as well as table silver, elaborately carved and decorated furniture, faience, and porcelain, and magnificent jewels.

The fully illustrated exhibition catalogue being published by the National Gallery of Art and distributed by Yale University Press will be the first major work to appear in English devoted to Portuguese baroque art. It will contain entries on all of the objects in the exhibition, a chronology, a bibliography, and essays by prominent art historians and historians from Portugal, Italy, England, and the United States. The essays include "Eighteenth-Century Portugal" by Kenneth Maxwell, Columbia University, New York; "Brazil and the World in the Age of Dom João V" by A.J.R. Russell-Wood, The Johns Hopkins University, Baltimore; and "Dom João V and the Artists of Papal Rome" by A. Ayres de Carvalho.

*The exhibition is made possible by generous grants from Pacific Telesis Foundation, Espírito Santo Financial Holding S.A., Banco Comercial Português, Banco Totta & Açores, the Calouste Gulbenkian Foundation, and the Luso-American Development Foundation. Additional support has been provided by the Instituto Camões, the Orient Foundation, and Investimentos e Participações Empresariais, S.A.*



## 1994 OPENINGS

### THE CURRENCY OF FAME: PORTRAIT MEDALS OF THE RENAISSANCE

January 23 - May 1, 1994

West Building

The first major survey in this country of the art of Renaissance portrait medals, this exhibition will encompass about 170 of the most beautiful and significant medals from circa 1400 to 1600. The medals on display originated in the leading 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 archetypical expressions of Renaissance culture, celebrating humanism and the individual. As durable and reproducible objects, they enabled patrons to easily distribute their likenesses. 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, Andrew W. Mellon assistant curator of sculpture, 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 24 - August 22, 1994), and is tentatively scheduled for the National Gallery of Scotland, Edinburgh, and the Germanisches National Museum, Nuremberg. An exhibition catalogue with entries by international scholars and specially commissioned photographs will be published by Harry N. Abrams, Inc.



## HANS MEMLING'S "SAINT JOHN THE BAPTIST" AND "SAINT VERONICA"

January 30 - May 15, 1994

West Building

At the time of his death, Hans Memling was respected as the leading painter in Bruges. To commemorate Memling's achievement on the 500th anniversary of his death, the National Gallery will bring together his panel paintings Saint Veronica (c.1470/1475) from the Gallery's collection with Saint John the Baptist (c.1470/1475) from the Alte Pinakothek, Munich. It is believed that Saint Veronica was originally part of a small winged altarpiece, the left half of which was the Saint John the Baptist. Furthermore, it is generally agreed that the two paintings were paired in the collection of the Bembo family in Venice and Padua in the early sixteenth century, and that the landscapes in both panels influenced Italian painting, specifically the landscape in Raphael's Saint George and the Dragon (c.1506), from the National Gallery's permanent collection.

Saint Veronica was a legendary personage whose name and cult are connected with the *vera icon*, or *sudarium*, a cloth imprinted with Christ's features and venerated as a relic in Saint Peter's in Rome from at least the middle of the twelfth century. In the painting Saint Veronica is depicted holding the kerchief, presumably the one she used to wipe the face of Christ as he carried the cross to Calvary, thereby creating the miraculous image. Saint Veronica has on its reverse a representation of the Chalice of Saint John the Evangelist.

The exhibition and its accompanying booklet, which has been made possible by The Circle of the National Gallery of Art, will explore the iconography of the two panels and their relation to private devotion, as well as raise issues about the interchange of Netherlandish and Italian art and patronage. The exhibition curator is John Hand, curator, northern Renaissance paintings, National Gallery of Art.



## EGON SCHIELE

February 6 - April 24, 1994

West Building

The high points, scope, and content of Egon Schiele's career will be represented in this exhibition of approximately twenty-five oil paintings and fifty major watercolors and drawings by the influential Viennese painter, draftsman, and printmaker. This is the first major Schiele exhibition to tour the United States since 1960.

Born in 1890, Schiele lived a brief and turbulent, but extremely productive, life. An admirer of Gustav Klimt, Schiele achieved his expressionist breakthrough at the age of twenty. He emphasized expression over decoration, heightening the emotive power of line with a feverish tension. He concentrated from the beginning on the human figure, and his candid, agitated treatment of erotic themes caused a sensation. His landscapes exhibit the same febrile quality of color and line. In 1909 he helped found the Neukunstgruppe (New Art Group) in Vienna. From 1911 until his death from Spanish influenza in 1918 he exhibited throughout Europe.

The exhibition is organized by Art Services International. Andrew Robison, Andrew W. Mellon Senior Curator at the National Gallery of Art, advised on the selection of works. Harry N. Abrams, Inc., will publish the fully illustrated exhibition catalogue. Jane Kallir, co-director of Galerie St. Etienne, is guest curator and essayist for the catalogue. Dr. Alessandra Comini, professor of art history at Southern Methodist University and noted Schiele authority, will also contribute an essay, based on her extensive interviews in the 1960s with many of Schiele's subjects.



**GROTESQUES, ARABESQUES, AND FANCIFUL FLOURISHES:**  
**ORNAMENTAL GRAPHIC ART AND RELATED OBJECTS, 1300-1800**

March 20 - August 21, 1994

East Building

Prints, drawings, books, and objects from the National Gallery's collections have been chosen to demonstrate the intricate beauty, variety, delightful wit and imagination found in ornament imagery over five hundred years. Works are grouped chronologically according to the kinds of objects they were intended to decorate, including vases, armor, and alphabets. They are also organized according to styles of ornament, such as grotesques, arabesques, and rocaille, a representation of rock- and shellwork.

The exhibition will begin with late Gothic miniatures, and ornamental prints and drawings by artists such as Martin Schongauer, Albrecht Dürer, and Pinturicchio. Charming depictions of equestrian and carriage decoration by Jacques Callot and of fabulous vases and furnishings by Jean Le Pautre will be displayed among seventeenth and eighteenth-century prints. Portrayals of room decoration by Giovanni Battista Piranesi and Giacomo Quarenghi will also be included, along with prints of delicate and comical chinoiserie by Charles-Germain de St.-Aubin.

Curator of the exhibition is Virginia Tuttle Clayton, associate curator of old master prints at the National Gallery, with the assistance of Alison Luchs, associate curator of early European sculpture.



## **WILLEM DE KOONING: PAINTINGS**

May 8 - September 5, 1994

East Building

This exhibition, which celebrates the ninetieth birthday of Willem de Kooning, arguably America's greatest living painter, will present a critical core of approximately seventy-five of the artist's finest paintings from the late 1930s to the mid-1980s. Organized by the National Gallery of Art in association with The Metropolitan Museum of Art, New York, and the Tate Gallery, London, the exhibition will be the first major presentation devoted exclusively to the artist's paintings.

To underscore the importance of the human figure in his work, the exhibition will open with de Kooning's first series of paintings of men and women from the late 1930s to the mid-1940s. These will be followed by a group of approximately fifteen abstract paintings from 1945-1950, culminating in the monumental painting Excavation. Following this section will be the great series of woman paintings from the 1950s, including Woman I from the Museum of Modern Art; a group of abstract urban landscapes from the mid-1950s; and approximately six highway landscapes from the end of the decade. The exhibition will include approximately ten selections from the 1960s after de Kooning moved to East Hampton, including a series of lush paintings of women in landscapes and women painted in a door format that continued until 1972. Following this period will be approximately ten of the finest paintings from 1975-1978, large abstractions inspired by the reflective world of light and water in East Hampton. Finally, a group of luminous calligraphic abstractions from the 1980s constitutes a powerful ending for this show.

De Kooning was born in Rotterdam on April 24, 1904, and emigrated to New York at age twenty-two. In the course of the 1930s he worked on the WPA/Federal Art Project, enjoyed close friendships with Arshile Gorky and John Graham and began to devote himself full-time to a career as an artist. By 1950 the artist had become a key figure in the abstract expressionist movement, or "New York School." His influence on younger artists has been and continues to be immense.

The exhibition, has been selected by Marla Prather, associate curator with the National Gallery's twentieth-century department; David Sylvester, London-based art historian and critic; and Nicholas Serota, director of the Tate Gallery.



## JAN VAN EYCK'S ANNUNCIATION

June 5 - September 5, 1994

West Building

The newly conserved, early Netherlandish masterpiece by Jan van Eyck (c. 1390-1441), The Annunciation (c. 1434/1436) returns to public view with this focus exhibition. One of the jewels of the National Gallery's permanent collection, The Annunciation was among twenty-one paintings acquired by Andrew Mellon from Russia's Imperial Hermitage Museum in 1930.

This magnificently detailed tour de force of Christian symbolism portrays the story of the angel Gabriel announcing to the Virgin Mary that she will be the mother of Jesus, as told in Luke 1:26-38. The significance of this juncture between the Old Testament and the New is magnificently depicted through subtle gradations of light and architectural styles in the church setting. Jan van Eyck was court painter to Philip the Good, Duke of Burgundy. His elegant renderings of religious subjects were also in great demand among the merchants and bankers of Bruges.

The Annunciation will be accompanied by two manuscripts from Books of Hours. One by the Master of the Harvard Hannibal, produced in Paris before van Eyck painted The Annunciation, will demonstrate the influence of French manuscript illumination on his iconography and style. Another, created in the Bruges-Ghent region after van Eyck's painting, shows the continuing impact of the Netherlandish master.

The exhibition curator is John Hand, curator of northern Renaissance paintings at the National Gallery of Art.

*The exhibition and accompanying booklet are made possible by The Circle of the National Gallery of Art.*



## **MILTON AVERY**

September 18, 1994 - February 20, 1995  
East Building

Celebrating the gift of the Milton Avery Print Archive, donated in honor of the Fiftieth Anniversary of the National Gallery by the Avery Family in 1992, a selection of the artist's important drypoints, woodcuts, and lithographs will be on view with other prints by him from the Gallery's permanent collection. Included will be most of Avery's favorite subjects -- his family and friends, the landscapes which he studied carefully during his many summer vacations, relaxed nudes, and delightful animals. Marvelous trial proofs and variant impressions will be among the highlights revealing Avery's intuitive and highly personal working methods. The National Gallery is the sole venue for this show.

Milton Avery (1893-1965) is best recognized for his paintings, but he worked in printmaking sporadically throughout his career and produced a total of sixty images. His drypoints date from 1933 to 1950; the woodcuts were made from 1952 to 1955; and his eight lithographs date mainly from the early 1950s with the exception of Avery's last print, Gray Sea, 1963. The exhibition of approximately fifty-five works includes several original etching plates and carved woodblocks used for the prints in the archive. A group of Avery's sketchbooks illustrating lively studies for prints will also be on view.

Curator of the exhibition, is Carlotta J. Owens, assistant curator of modern prints and drawings, National Gallery of Art.



## **ROBERT FRANK**

September 25 - December 31, 1994

East Building

Robert Frank will present a major overview of the career of this seminal photographer, whose work has significantly influenced the course of post-Second World War photography.

This important exhibition of approximately 150 works, drawn largely from the Robert Frank Collection at the National Gallery, will reveal new information about the ideas that have inspired his art throughout his career. The exhibition will begin with Frank's early photographs taken in his native Switzerland during the Second World War. It will also include images from his travels from 1947 to 1953 in Peru, France, Spain, and England as well as the United States and his legendary book, The Americans (1959); portraits of his friends and fellow artists, including Jack Kerouac, Allen Ginsberg, and Willem de Kooning; and a revelatory selection of his lesser-known and more introspective photographs from the early 1970s to the present. Many of the works have never before been exhibited or reproduced. The National Gallery will also present a complete program of Frank's films and videos.

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 photographed everyday subjects and ordinary people, using a raw and gestural style to reveal a pervasive loneliness, isolation, and angst. The work culminated in publication of his highly influential book, The Americans. Inaugurating Frank's career as a filmmaker was Pull My Daisy (1959) with narration by Kerouac. Since then he has devoted much of his time to the creation of films and videos, while continuing to explore still photography.

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 its premiere at the Gallery, the exhibition will travel to the Yokohama Museum of Art, Yokohama, Japan; the Kunsthau, Zurich; the Stedelijk Museum, Amsterdam; and the Whitney Museum of American Art, New York. The fully illustrated exhibition catalogue will offer the first book-length scholarly assessment of Frank's work and has been supported by the Robert Mapplethorpe Foundation.



## THE PRINTS OF ROY LICHTENSTEIN

October 2 - December 31, 1994

East Building

This exhibition will survey Roy Lichtenstein's prints, which have played an important role in the art of this major twentieth-century artist. The show will open with a group of Lichtenstein's rare prints from the 1950s, continue through his pop images of the 1960s when printmaking became a major force in contemporary art, and move on to the present, tracking the printed innovations the artist has developed while challenging the printers and object fabricators at major workshops including Gemini G.E.L. and Graphicstudio, whose archive collections are housed at the National Gallery, as well as Saff Tech Arts, and Tyler Graphics Ltd.

Approximately one hundred lithographs, etchings, screenprints, woodcuts, and works that combine several processes, including selected preliminary studies (ranging from small colored pencil sketches to full scale, highly finished collages) will be in the exhibition. Related edition sculpture made concurrently with the prints will be included as well. Among the many well-known works in the show are: Crying Girl, the Cathedral Series (based on Monet's paintings of Rouen Cathedral), Expressionist Woodcuts, and the recent Reflections Series.

Lichtenstein has explored the nature of print processes as a means for developing ideas in other media. His coordination of ironic content with the expressive aspects of craft further allow Lichtenstein's prints to provide a fascinating framework for the study of an era in which printmaking has expanded its boundaries beyond all expectations.

The exhibition is being organized by Ruth Fine, the National Gallery's curator of modern prints and drawings, with the assistance of Mary Lee Corlett, research associate, and the full cooperation of the artist. It will be accompanied by a fully illustrated catalogue raisonné of Lichtenstein's prints, compiled by Corlett with an introduction by Fine, to be copublished by the National Gallery and Hudson Hills Press, New York. This exhibition will travel to the Los Angeles County Museum of Art and the Dallas Museum of Art.



## 1995 OPENINGS

### HARRY CALLAHAN

January 9 - April 30, 1995

East Building

This exhibition of approximately 125 photographs will chart the numerous experiments that Harry Callahan, one of America's foremost twentieth-century photographers, has made throughout his career. Because he has repeatedly returned to three subjects in exploration of his world, for many years critics and historians have tended to classify his work thematically; he has been celebrated as a photographer of nature, the city, and women. This division of Callahan's art into subject matter has, at times, obscured the extraordinary unity of his work, and, more importantly, it has negated his remarkable technical experiments. The exhibition will demonstrate the interchange that exists between Callahan's subject matter and his formal experiments, and in this way, will illustrate the critical role that experimentation has played in his vision.

Born in Detroit in 1912, Callahan was largely self-taught when he was asked to join the faculty of Chicago's Institute of Design, then under the directorship of László Moholy-Nagy. He is, in many ways, a true disciple of Moholy-Nagy and the Bauhaus: constantly experimenting with the medium, he has, throughout his career, quietly but consistently explored new ways of expressing visual relationships to the world within and about him in his photographs. He has explored the effects that can be achieved with multiple exposures, collage, extreme contrast, and, at a time when few others were interested in color photography, he has methodically explored its expressive potential.



## THE GLORY OF VENICE: ART IN THE EIGHTEENTH CENTURY

January 29, - April 23, 1995

West Building

The Glory of Venice will be the first major international exhibition in America to present a comprehensive selection of the extraordinary and much beloved accomplishments of Venetian artists of the eighteenth century. The show will proceed from Sebastiano Ricci and Luca Carlevaris at the beginning of the century through Francesco Guardi and Giovanni Domenico Tiepolo at the end. The foremost masters will be emphasized, especially Giovanni Battista Piazzetta, G.B. Tiepolo, Canaletto, G.B. Piranesi, and Guardi, but many fine and less well known artists will be included through a few of their best works.

Views and landscapes, historical scenes and allegories, architectural fantasies and decorative works will be emphasized. The importance of profoundly serious and grand religious art will also be explored through altarpieces as well as more intimate works. To convey the breadth of artistic production at the highest levels, the media featured in the exhibition will include paintings, pastels, and gouaches, drawings and watercolors, prints, and illustrated books. The selection of works emphasizes quality and distinctiveness and has been carefully made to integrate the exhibition by relating the chosen works to others by the same and different artists. Visitors will have an overall impression of the unity of the arts in this period and especially of the extraordinary high level of quality in all categories of works.

Collections from around the world will lend the more than 200 works of art included in the exhibition, which will open at the Royal Academy of Arts in London. The international steering committee is chaired by Andrew Robison, Andrew W. Mellon Senior Curator at the National Gallery, who is curator for the show. A fully illustrated scholarly catalogue with essays by a team of specialists from Europe and America will accompany the exhibition.



## JAMES MCNEILL WHISTLER

May 28 - August 20, 1995

West Building

James McNeill Whistler is the most important gathering of the art of the great American expatriate since the memorial exhibitions held in Boston, London, and Paris in 1904-1905. Nearly 200 paintings, watercolors, pastels, and prints, brought together from public and private collections on both sides of the Atlantic for the show, will provide a unique opportunity to examine the astonishing breadth of Whistler's genius.

The exhibition will survey every aspect of Whistler's career including the early realist seascapes and genre scenes; the innovative experiments with Japanese motifs of the mid-1860's; the beautifully restrained and elegant portraits of the early 1870s; the great decorative designs associated with the rise of the aesthetic movement; the famous nocturnes and Venetian pastels; and the small intimate sketches of shopfronts, seascapes, and female nudes of the 1880s and 1890s.

Major paintings on view from American collections will include Whistler's first acclaimed work, At the Piano (1858-9), from the Taft Museum, Cincinnati; the painting that created a scandal at the Salon des Refusées of 1863, Symphony in White, No. I: The White Girl, from the National Gallery of Art; and the subject of the Whistler-Ruskin trial, Nocturne in Black and Gold: The Falling Rocket (1875) from the Detroit Institute of Arts. Among contributions from Europe are Arrangement in Gray and Black, No. 2: Portrait of Thomas Carlyle (1872-3) from the Glasgow Art Gallery and Museum, an exquisite set of nocturnes from the Tate Gallery, and the famous and much beloved Arrangement in Gray and Black: Portrait of the Painter's Mother, perhaps the most famous American portrait, from the Musée d'Orsay.

The catalogue, containing entries on every object in the show and a series of essays incorporating new Whistler research, will be written by Margaret McDonald from the University of Glasgow, the premier Whistler scholar, and the distinguished art historian and critic Richard Dorment, with contributions by Nicolai Cikovsky, Jr., curator of American and British paintings at the National Gallery of Art, and Geneviève Lacambre, conservateur en chef des peintures, Musée d'Orsay.

Appropriately, the exhibition will be seen in the three countries most profoundly touched by Whistler's art. It opens at the Tate Gallery, London (October 12, 1994 - January 8, 1995), continues at the Musée d'Orsay, Paris (February 6 - April 30, 1995), and concludes at the National Gallery of Art (May 28 - August 20, 1995).



## CURRENT EXHIBITIONS

### The "Dance" Murals of Henri Matisse

Through September 26, 1993

East Building

The newly discovered and restored Unfinished Dance Mural by the renowned French artist Henri Matisse (1869-1954), along with the artist's monumental Merion Dance Mural, will remain on exhibit through September 26, 1993 in the East Building of the National Gallery of Art. The murals were initially shown in conjunction with Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern, May 2 through August 15, 1993. The Unfinished Dance Mural, on loan from the Estate of Pierre Matisse and the Musée d'art moderne de la Ville de Paris, is being exhibited for the first time.

The set of three canvases that make up the Unfinished Dance Mural (with overall dimensions of approximately 44 feet in length by 11 feet in height) was found by Pierre Matisse's heirs in the spring of 1992, rolled up in a crate in which it had been forgotten in the artist's studio near Nice, France. Matisse initially intended to use these canvases for the mural commissioned by Dr. Albert C. Barnes in 1930. But after realizing that a mistake had been made in the dimensions, the artist began anew on another set of canvases, now known as the Merion Dance Mural (1932-1933), which was installed at The Barnes Foundation. He then returned to the first set of canvases to rework the cut-paper composition he had started on it. Eventually, he transferred this composition to a third set of canvases, now in the Musée d'art moderne de la ville de Paris and called the Paris Dance Mural (1931-1932; finished 1933).

The discovery of the Unfinished Dance Mural has inspired new scholarship on the creation of the different versions of Matisse's Dance murals. This information is presented in Matisse: The Dance, a new book by noted Matisse scholar Jack Flam, and in the exhibition catalogue Great French Paintings from the Barnes Foundation. Matisse: The Dance, a richly illustrated 87-page book, is published by the National Gallery of Art.

The exhibition of the Unfinished Dance Mural is made possible, in part, by a gift made in memory of the artist's son Pierre Matisse, who was a noted art dealer. Both murals are currently scheduled to be on display at the Musée d'art moderne de la Ville de Paris with the Paris Dance Mural from mid-November 1993 through February 1994. The exhibition Great French Paintings from the Barnes Foundation is supported by a grant from GTE Corporation. The Barnes show will travel to the Musée d'Orsay in Paris, from September 6, 1993 through January 2, 1994, and the National Museum of Western Art, Tokyo, January 21 through April 3, 1994.



## HELEN FRANKENTHALER: PRINTS

Through September 6, 1993  
East Building

This survey exhibition is 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 is organized by Ruth E. Fine, the National Gallery's curator of modern prints and drawings. A 106-page, fully illustrated catalogue was 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 (October 2 - December 5, 1993); the Museum of Fine Arts, Boston (January 5 - March 13, 1994); and the Contemporary Arts Center, Cincinnati (April 8 - June 17, 1994). The exhibition will also travel to Japan.



**GEORGES DE LA TOUR'S "REPENTANT MAGDALENE"**

Through October 3, 1993

West Building

Celebrating the 400th anniversary of the birth of Georges de La Tour, this focus exhibition brings together one of the masterpieces of French seventeenth-century painting at the National Gallery, the newly conserved Repentant Magdalene (1640), and a similar painting by La Tour from the Los Angeles County Museum of Art. Representing two versions of Mary Magdalene in contemplation, illuminated by a single flame, the paintings are powerful depictions of psychological and spiritual intensity.

Georges de La Tour (1593-1652) spent most of his life in Lunéville in the duchy of Lorraine, which was absorbed by France in 1639. He visited Paris in 1638 and received the honorary title Peintre ordinaire du roi (Painter in Ordinary to the King). Only about forty of his paintings are known to exist. From the time of his death in 1652, the artist was virtually forgotten until his rediscovery in the twentieth century. He is now appreciated as one of the greatest and most original seventeenth-century French painters, whose work is distinguished by an exquisite mastery of the effects of chiaroscuro and artificial illumination.

The exhibition is curated by Philip Conisbee, newly appointed curator of French paintings at the National Gallery.

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