

National Gallery of Art

NEWS RELEASE

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NOTE TO EDITORS: The following exhibition information is current as of AUGUST 1994. Please discard previous schedules. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art's Press Office at (202) 842-6353.

Admission to all exhibitions and events at the National Gallery of Art is free of charge. The National Gallery of Art, 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. For information, call (202) 737-4215. For assistance with disabilities call (202) 842-6690, Telecommunications Device for the Deaf (TDD): (202) 842-6176, Monday through Friday, 9:00 a.m. to 5:30 p.m.

1994 EXHIBITIONS

MILTON AVERY: WORKS ON PAPER

National Gallery of Art, East Building

September 18, 1994 - January 22, 1995

OVERVIEW: This exhibition celebrates the 1991 gift of the Milton Avery Print Archive, donated in honor of the 50th anniversary of the National Gallery of Art by the Avery family. A selection of the artist's important drypoints, lithographs, woodcuts, sketchbooks, watercolors, and monotypes will be on view. Included will be most of Avery's favorite subjects -- his family and friends, the landscapes he studied carefully during his many summer work sessions, relaxed nudes, and delightful animals. A choice group of proofs and variant impressions will be among the highlights revealing Avery's intuitive and highly personal working methods.

Milton Avery (1885-1965) 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-six prints includes several original drypoint plates and carved woodblocks used for the prints. A group of Avery's sketchbooks illustrating lively studies relating to many of the prints will also be on view. Additional works on paper will include a selection of Avery's watercolors and monotypes.

CURATOR: Carlotta J. Owens, assistant curator of modern prints and drawings, National Gallery of Art

PUBLICATION: Illustrated exhibition catalogue written by Carlotta J. Owens; published by National Gallery of Art

ROBERT FRANK: MOVING OUT

National Gallery of Art, East Building	October 2 - December 31, 1994
Yokohama Museum of Art, Yokohama	February 11 - April 9, 1995
Kunsthaus, Zurich	June 26 - August 20, 1995
Stedelijk Museum, Amsterdam	September 9 - October 29, 1995
Whitney Museum of American Art, New York	November 1, 1995 - February 11, 1996
Lannan Foundation, Los Angeles	March 2 - May 19, 1996

OVERVIEW: The National Gallery's first exhibition devoted to a living photographer, Robert Frank: Moving Out presents an examination of the career of Robert Frank, whose work significantly influenced the course of photography after World War II. Drawn largely from the Robert Frank collection at the National Gallery, the exhibition includes approximately 160 works, among them many of Frank's most well-known images as well as works never before exhibited or reproduced.

The show opens with early photographs by Frank taken in his native Switzerland during the Second World War. It continues with images from his travels between 1947 and 1953 in Peru, France, Spain, England, and the United States. Photographs from his legendary book, *The Americans* (1959), will be displayed, along with portraits of his friends and fellow artists, including Jack Kerouac, Allen Ginsberg, and Willem de Kooning. A selection of Frank's lesser-known and more introspective photographs from the early 1970s to the present will be shown as well as a program of his films and videos.

CURATORS: Sarah Greenough, curator of photographs, National Gallery of Art; Philip Brookman, curator of photography and media arts, Corcoran Gallery of Art

PUBLICATION: The fully illustrated catalogue, published by the National Gallery of Art and Scalo Publishers, will be the first book-length scholarly assessment of Robert Frank's work.

FUNDING: The exhibition is made possible by Lannan Foundation and Polaroid Corporation. Additional support for the exhibition and its catalogue is provided by grants from The Robert Mapplethorpe Foundation, Inc., Pro Helvetia, Arts Council of Switzerland, and The Circle of the National Gallery of Art.

THE PRINTS OF ROY LICHTENSTEIN

National Gallery of Art, East Building
Los Angeles County Museum of Art
Dallas Museum of Art

October 30, 1994 - January 8, 1995
February 16 - April 30, 1995
May 28 - August 6, 1995

OVERVIEW: Roy Lichtenstein became devoted to printmaking earlier than any other major artist of his generation. He has brilliantly combined subject matter rooted in everyday objects and art based on other art with an irony and complexity that are uniquely his. This exhibition is the first comprehensive survey of his prints, a medium which has been central in his career for more than forty years.

Lichtenstein's first pop image in any medium will be among a group of fourteen little-known and rare prints from the 1950s included in this exhibition. It will continue with his pop images of the 1960s when printmaking became a major force in contemporary art, and move on to the present. The show tracks the innovative work of the artist who has challenged the printers and object fabricators at major workshops including Gemini G.E.L. and Graphicstudio, whose archive collections are housed at the National Gallery of Art, as well as Saff Tech Arts, and Tyler Graphics Ltd.

Approximately ninety lithographs, etchings, screenprints, woodcuts, and works that combine several processes and encompass a wide variety of images will be on view. Related edition sculpture made concurrently with the prints will be exhibited as well. Among the many landmark works in the show are: Crying Girl (1963), the Cathedral series (1969) (based on Monet's paintings of Rouen Cathedral), Expressionist Woodcuts (1980), and the recent Water Lilies series (1992), printed on stainless steel.

CURATOR: Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art

PUBLICATION: The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1993 by Mary Lee Corlett, research associate, modern prints and drawings, National Gallery of Art, with introduction by Ruth E. Fine; co-published by National Gallery of Art and Hudson Hills Press, New York

FUNDING: Three short films showing Lichtenstein at work and documenting his printmaking process will be shown in conjunction with the exhibition. These films are made possible by The Circle of the National Gallery of Art.

ITALIAN RENAISSANCE ARCHITECTURE: BRUNELLESCHI TO MICHELANGELO

Palazzo Grassi, Venice	April 1 - November 6, 1994
National Gallery of Art, West Building	December 18, 1994 - April 16, 1995
Musée National des Monuments Français, Paris	Summer 1995
Neue Berliner Galerie, Altes Museum, Berlin	Fall 1995
Royal Academy of Arts, London	Winter 1996

OVERVIEW: Three of the most important wooden architectural models surviving from the Italian Renaissance will be on view together with with forty-six related paintings, drawings, prints, and medals. This modified version of the exhibition presented in Venice at the Palazzo Grassi will include the largest, most detailed and elaborate extant Renaissance architectural example--the model of St. Peter's (1539-1546) by Antonio da Sangallo. Built on a scale of one to thirty, this colossal miniature measures 7.6 meters (23.9 feet) long, by 6.02 meters (19.5 feet) wide, by 4.56 meters (14.82 feet) high. Also displayed will be two models by Michelangelo of St. Peter's--one for the dome and supporting drum (1558-1561), and another of the apse vault for the south hemicycle of St. Peter's (1551).

Models were built during the Renaissance as architect's studies, for competitions, and as on-site guides for builders, masons, and craftsmen. The related prints, drawings, and medals have been gathered from museums in Europe and the United States, including repositories in Florence, Stockholm, and New York.

CURATOR: Henry A. Millon, dean, Center for Advanced Study in the Visual Arts, National Gallery of Art

PUBLICATION: A brochure prepared by the National Gallery and a catalogue published by the Palazzo Grassi will be available.

TOULOUSE-LAUTREC: MARCELLE LENDER IN "CHILPÉRIC"

National Gallery of Art, East Building

December 18, 1994 - April 16, 1995

OVERVIEW: This focus exhibition spotlights Henri de Toulouse-Lautrec's grand, theatrical masterpiece Marcelle Lender Dancing the Bolero in "Chilpéric" (1895-1896), Gift (Partial and Promised) of Betsey Cushing Whitney in honor of John Hay Whitney, for the 50th Anniversary of the National Gallery of Art. The spirited painting depicts actress Marcelle Lender's performance during the climactic moment of Hervé's operetta "Chilpéric." Noted critic Fritz Novotny wrote, "Of all Lautrec's works on the theme of the theatre this picture is the greatest in both size and in significance."

Lautrec attended numerous performances of the early 1895 production of the operetta at the popular Théâtre des Variétés in Paris. The Whitney-National Gallery of Art painting is the culmination of that experience. Two related paintings by Lautrec also will be shown: Mlle Marcelle Lender, portraying the singer-dancer; and M. Henri Nocq, depicting a visit to the artist's studio with the painting of "Chilpéric" on an easel in the background. Seventeen of Lautrec's lithographs for "Chilpéric," drawn from the National Gallery's collection, will also be included. This exhibition will examine Lautrec's fascination with the bold and expressive singer and dancer, Marcelle Lender.

CURATOR: Florence E. Coman, assistant curator of French paintings, National Gallery of Art

PUBLICATION: Illustrated brochure

1995 EXHIBITIONS

THE GLORY OF VENICE: ART IN THE EIGHTEENTH CENTURY

Royal Academy of Arts, London
National Gallery of Art, West Building

September 15 - December 14, 1994
January 29 - April 23, 1995

OVERVIEW: The Glory of Venice will be the first major international exhibition in America to present a comprehensive selection of the extraordinary accomplishments of Venetian artists of the eighteenth century. The exhibit will span works by Sebastiano Ricci and Luca Carlevaris through Francesco Guardi and Giovanni Domenico Tiepolo. Among more than 200 works of art will be a large selection of some of the best known masters, such as Giovanni Battista Piazzetta, G.B. Tiepolo, Canaletto, G.B. Piranesi, and Guardi.

The ambitious range of subjects depicted will include views and landscapes, historical scenes and allegories, as well as architectural fantasies and schemes for decoration. The importance of profoundly serious and grand religious art will be explored through altarpieces as well as more intimate works. Paintings, pastels, gouaches, drawings and watercolors, prints, and illustrated books will show the breadth of artistic production at the highest levels.

CURATOR: Andrew Robison, Andrew W. Mellon Senior Curator, National Gallery of Art

PUBLICATION: The fully illustrated catalogue, published in conjunction with the Royal Academy of Arts, London, and Yale University Press, will contain essays by an international team of scholars reassessing the major contributions of eighteenth-century Venetian artists.

FUNDING: The exhibition is made possible by a grant from Mobil Corporation.

CLAES OLDENBURG: AN ANTHOLOGY

National Gallery of Art, East Building
The Museum of Contemporary Art, Los Angeles
Solomon R. Guggenheim Museum, New York
Kunst-und Ausstellungshalle der Bundesrepublik
Deutschland, Bonn
Hayward Gallery, London

February 12 - May 7, 1995
June 25 - September 10, 1995
October 7, 1995 - January 21, 1996
February 15 - May 12, 1996
June 6 - August 19, 1996

OVERVIEW: This exhibition presents a survey of the work of Claes Oldenburg (b.1929), the prolific, highly original artist who came to prominence as a key figure of pop art in the 1960s. Co-organized by the National Gallery and the Solomon R. Guggenheim Museum, New York, the show will include over 200 of Oldenburg's most important drawings, collages, and sculptures from 1958 to the present.

Throughout these years, Oldenburg's diverse body of work has been characterized by his remarkable ability to infuse life, humor, and a multitude of meanings into commonplace objects. The exhibition will open with the objects from Oldenburg's early installations, The Street and The Store, made of cardboard, burlap, and painted plaster. A number of the artist's "hard" and soft" versions of household objects, such as his giant soft sculptures of food, will be included along with models and drawings which document his proposed and constructed monuments, versions of ordinary objects created on a colossal scale. Later performances and large-scale projects, made in collaboration with the artist's wife, Coosje van Bruggen, will be documented through drawings, films, props, and costumes.

CURATORS: Germano Celant, curator of contemporary art, Solomon R. Guggenheim Museum; Marla Prather, associate curator of twentieth-century art, National Gallery of Art

PUBLICATION: The full-color, comprehensive catalogue, published by the Solomon R. Guggenheim Museum, will include essays by Mark Rosenthal, curator of twentieth-century art, National Gallery; Germano Celant, curator of contemporary art, Guggenheim Museum; Dieter Koepplin, curator, Kunstmuseum, Basel; and Coosje van Bruggen, Oldenburg's wife and frequent collaborator.

**IMITATION AND INVENTION:
OLD MASTER PRINTS AND THEIR SOURCES**

National Gallery of Art, East Building

February 19 - August 6, 1995

OVERVIEW: Bringing together well-known prints with the prints that inspired them and others that they in turn inspired, this exhibition of approximately sixty-five works will illuminate the fascinating variety of visual influences in the sixteenth and seventeenth centuries. Focusing on the National Gallery of Art's superb collection, Imitation and Invention: Old Master Prints and Their Sources will display beautiful and important prints by such revered artists as Rembrandt van Rijn, Lucas van Leyden, Albrecht Dürer, Andrea Mantegna, Martin Schongauer, and Jacques Callot.

As prints circulated readily throughout Europe in the Renaissance and baroque periods, printmakers adapted details, themes, compositions, and techniques. The exhibition will begin with an exploration of the many facets of borrowing from early sources and end with a gallery highlighting the work of Rembrandt, one of the most innovative adapters of earlier print sources.

CURATORS: Gregory Jecmen, assistant curator of old master prints, National Gallery of Art; Nadine Orenstein, assistant curator of prints, The Metropolitan Museum of Art, New York

PUBLICATION: Illustrated brochure written by Gregory Jecmen and Nadine Orenstein

ARSHILE GORKY: THE BREAKTHROUGH YEARS

National Gallery of Art, East Building
Albright-Knox Art Gallery, Buffalo
Modern Art Museum of Fort Worth

May 14 - September 17, 1995
October 13 - December 31, 1995
January 13 - March 17, 1996

OVERVIEW: The exhibition will chronicle the work of Arshile Gorky's mature years from 1940-1948 in a concise presentation of approximately forty-five paintings and drawings. Organized by the Modern Art Museum of Fort Worth in cooperation with the Albright-Knox Art Gallery, Buffalo, the show will document the artist's crucial role as a connecting link between European surrealism and American abstract expressionism. Gorky was born in 1904 in Armenia and came to this country in 1920. Much of the subject matter in his paintings derived from memories of Khorkom, his childhood village in Armenia.

The exhibition will open with a series of drawings from 1940 and a number of early paintings from Gorky's famous series, *Garden in Sochi* (1940-1943). Other important works include the Tate Gallery's *Waterfall* (1942) and *One Year the Milkweed* (1944) from the National Gallery of Art, works which demonstrate how Gorky translated surrealistic biomorphism into a personal idiom of hybrid forms that he described through rich veils of luminous color. A special highlight of the show will be *The Liver is the Cock's Comb* (1944), Gorky's large, magisterial painting from the Albright-Knox Art Gallery which is rarely allowed to travel. A number of key drawings will track Gorky's complex working methods throughout the 1940s.

CURATOR: Michael Auping, chief curator, Modern Art Museum of Fort Worth

PUBLICATION: An illustrated exhibition catalogue; with essays by Michael Auping, critic and art historian; Dore Ashton, and Matthew Spender, English author and husband of Gorky's daughter Maro; published by the Modern Art Museum of Fort Worth in cooperation with Rizzoli Universe

JAMES MCNEILL WHISTLER

Tate Gallery, London
Musée d'Orsay, Paris
National Gallery of Art, West Building

October 12, 1994 - January 8, 1995
February 6 - April 30, 1995
May 28 - August 20, 1995

OVERVIEW: The most important gathering of art by this great American expatriate since his memorial exhibitions in Boston, London, and Paris in 1904-1905, James McNeill Whistler will display 200 paintings, watercolors, pastels, and prints from public and private collections on both sides of the Atlantic. It will provide a unique opportunity to examine the astonishing breadth of Whistler's genius.

The exhibition will survey every aspect of the career of James McNeill Whistler (1834-1903): his early realist seascapes and genre scenes; innovative experiments with Japanese motifs of the mid-1860s; beautifully restrained and elegant portraits of the early 1870s; decorative designs associated with the rise of the aesthetic movement, famous nocturnes and Venetian pastels; and small intimate sketches of shop fronts, seascapes, and female nudes of the 1880s and 1890s.

Paintings on view will include Symphony in White, No. #1: The White Girl, from the National Gallery of Art; Nocturne in Black and Gold: The Falling Rocket (1875), from the Detroit Institute of Arts; Arrangement in Gray and Black, No. 2: Portrait of Thomas Carlyle (1872-1873), from the Glasgow Art Gallery Museum; and the famous and much beloved Arrangement in Gray and Black: Portrait of the Painter's Mother, perhaps the best known American portrait, from the Musée d'Orsay in Paris.

CURATOR: Nicolai Cikovsky, Jr., curator of American and British paintings, National Gallery of Art

PUBLICATION: A fully illustrated catalogue containing entries on all objects in the exhibition and new Whistler research will be written by Whistler scholar Margaret MacDonald, University of Glasgow, and art historian and critic Richard Dorment, with contributions by Nicolai Cikovsky, Jr., curator of American and British paintings, National Gallery of Art; Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art; and Geneviève Lacambre, chief curator of paintings, Musée d'Orsay

FUNDING: The exhibition is made possible by a generous grant from the NYNEX Foundation.

1994

PIET MONDRIAN: 1872-1944

Haags Gemeentemuseum, The Hague
National Gallery of Art, East Building
The Museum of Modern Art, New York

December 17, 1994 - April 30, 1995
June 4 - September 4, 1995
October 1, 1995 - January 23, 1996

OVERVIEW: As the century comes to a close, this major retrospective exhibition will provide an unprecedented opportunity to assess critically one of its masters, Piet Mondrian (1872-1944). Although Mondrian occupies one of the most influential positions in twentieth-century art, he has not received the scholarly attention and public reappraisal offered by a major exhibition since 1971.

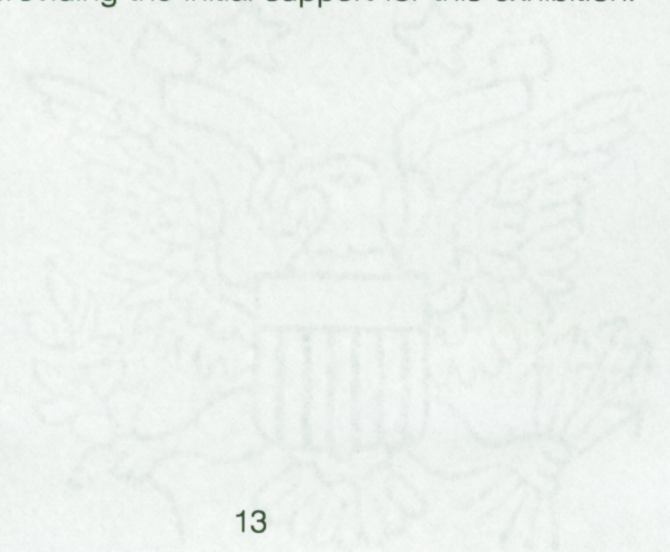
This landmark undertaking will trace the major steps in the artist's evolution: Mondrian's beginnings as a Dutch landscape painter; his assimilation and extension of cubism in the teens culminating in his radical use of regular grids; and his discovery in 1920 of balanced but syncopated compositions based on straight lines and pure color. The primary focus, however--unique in the history of Mondrian exhibitions--will be upon his mastery of the neo-plastic style in the 1920s and the transformations of this style from 1930 through the great paintings which preceded his death in New York in 1944.

Mondrian most often thought and worked in the format of a series. By assembling several series of paintings long scattered in Europe and America, the exhibition will make Mondrian's later evolution fully visible for the first time ever.

CURATORS: Angelica Zander Rudenstine, guest curator and art historian; Joop Joosten, Mondrian scholar; Yve-Alain Bois, Joseph Pulitzer, Jr., professor of modern art at Harvard University; Hans Janssen, curator of the modern collection, Haags Gemeentemuseum; and John Elderfield, curator-at-large, The Museum of Modern Art

PUBLICATION: A fully illustrated exhibition catalogue with an introduction and 186 entries written by exhibition curators; published by Leonardo Arte, Mondadori

FUNDING: Heineken is providing the initial support for this exhibition.



JOHN SINGLETON COPLEY IN ENGLAND

National Gallery of Art, West Building
Museum of Fine Arts, Houston

September 24, 1995 - January 7, 1996
February 4 - April 28, 1996

OVERVIEW: American painter John Singleton Copley's long and brilliant English career is revealed in this exhibition of thirty masterpieces of history painting and portraiture that stand as key monuments of British painting. Copley is well known in America as the creator of the finest portraits of the colonial era, works notable for their incisive realism and powerful characterization. He left America in 1774 to avoid the impending armed struggle between the colonies and England, where he spent the last forty-one years of his life.

The exhibition, organized by the National Gallery of Art, Washington, and the Museum of Fine Arts, Houston, will bring together Copley's finest English paintings, centered on the Gallery's holdings of six important examples, with a group of related drawings. From the earliest days of his career in London, Copley realized that he would have to do everything possible to stand out in a crowded field of painters and create works that would bring him instant notice. He did this with his first great English picture, The Copley Family (1776-1777), and even more dramatically, with the landmark Watson and the Shark (1778). He also mastered the elements of the fashionable English style of painting, exchanging the tight and linear handling of his colonial period for one more fluid and expressive. By the 1780s Copley was reckoned one of the most important painters working in England and was creating portraits that are among the most assured of the era. With his great masterpiece, The Death of Major Peirson (1784), Copley assumed a place of primacy in the field of history painting. One of the most stirring and grand history paintings created in the eighteenth century, The Death of Major Peirson, will be the centerpiece of the exhibition.

A traveling exhibition of Copley's American portraits will be on view at The Metropolitan Museum of Art, New York, concurrent with the National Gallery show. Both exhibitions will appear in Houston in the winter and early spring of 1996.

CURATORS: Nicolai Cikovsky Jr., curator of American and British and deputy senior curator of paintings, and Franklin Kelly, curator of American and British paintings, National Gallery of Art, with Emily Ballew Neff, assistant curator of American painting and sculpture, Museum of Fine Arts, Houston. William Pressly, eighteenth-century British painting expert and professor, University of Maryland, will serve as advisor.

PUBLICATION: An exhibition catalogue will include an essay on Copley's English career by Pressly and one focusing on Neff's painting The Death of Major Peirson.

OLD MASTER DRAWINGS FROM CHATSWORTH

National Gallery of Art, West Building
The Pierpont Morgan Library, New York

October 1 - December 31, 1995
January 21 - April 14, 1996

OVERVIEW: Approximately one hundred of the finest old master drawings from the extraordinary collection assembled by the Dukes of Devonshire at Chatsworth in Derbyshire, England, will be presented. The show will contain stunning works by Renaissance masters Domenico Ghirlandaio, Leonardo da Vinci, and Mabuse, along with a strong representation of the drawings of Raphael and the members of his school in Rome. Excellent examples by the mannerists Parmigianino, Rosso Fiorentino, and Federico Zuccaro, will also be included, as will superb groups of drawings by Annibale and Agostino Carracci, Guercino, Jacques Callot, Rembrandt, Peter Paul Rubens, and Anthony van Dyck. Also on view will be fine works by Brueghel, Poussin, Claude Lorrain, and Albrecht Dürer. Many of these have been shown rarely and several have never before been exhibited in the United States.

The exhibition is co-organized by the National Gallery and The Pierpont Morgan Library.

CURATORS: Andrew Robison, Andrew W. Mellon Senior Curator, National Gallery of Art, and Professor Michael Jaffé, former director of the Fitzwilliam Museum, University of Cambridge, England

PUBLICATION: A fully illustrated catalogue, containing new research on the drawings will be written by Professor Michael Jaffé, and published by the National Gallery of Art.

FUNDING: The exhibition is made possible by Ford Motor Company. Additional support is provided by the Dimick Foundation, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully.

THE TOUCH OF THE ARTIST: MASTER DRAWINGS FROM THE WOODNER FAMILY COLLECTION

National Gallery of Art, East Building

October 1 - December 31, 1995

OVERVIEW: This exhibition of more than one hundred drawings honors the achievement of the late Ian Woodner, who over the course of thirty-five years, formed one of the foremost private collections of old master and modern drawings in the United States. Works in the exhibition were selected from the core of the collection, which has been preserved at the National Gallery of Art.

Spanning more than five centuries, the Woodner Family collection presents the broad history of modern European drawing from its first flowering in the early Renaissance through most of the major styles, schools, and masters of succeeding centuries, until the early 1900s. Outstanding drawings by Raphael, Fra Bartolommeo, Correggio, Vittore Carpaccio, Benvenuto Cellini, Albrecht Dürer, both the elder and younger Hans Holbein, Hans Baldung Grien, and Hans Hoffmann reflect Woodner's fascination with the origins and early evolution of the art of drawing. The centerpiece of this part of the collection is a giant page from Giorgio Vasari's famous *Libro de' disegni* (Book of Drawings), onto which Vasari mounted ten fifteenth-century drawings by Filippino Lippi and Botticelli. The exhibition will also spotlight several other areas of strength in the collection, with fine works by artists such as Pieter Bruegel, Anthony van Dyck, and Rembrandt from the Netherlandish schools; Giovanni Benedetto Castiglione and Giovanni Battista Piranesi from Italy; Étienne Delaune, François Boucher, Jean-Honoré Fragonard, Jean-Auguste-Dominique Ingres, and Edgar Degas, from France; and Francisco de Goya and the young Pablo Picasso from Spain.

Prior to his death in 1990, Ian Woodner had made several individual donations to the Gallery, including drawings by Gabriel-Jacques de Saint-Aubin and Pierre-Antoine Baudouin, both of which will be included in the exhibition. When Woodner died, stewardship of the remaining collection passed to his daughters, Dian and Andrea. In early 1991, they gave an important drawing by the Italian Renaissance painter, Luca Signorelli, in honor of the Gallery's 50th anniversary. Later that year they decided to preserve the core of the Woodner Family Collection at the Gallery, and to that end placed 143 drawings here on deposit. Thirty-two of those drawings have since been donated to the Gallery, while the two drawings that Woodner called the crown jewels of his collection, the incomparable Vasari page and Cellini's riveting study of a satyr, were purchased by the Gallery through the Patrons' Permanent Fund.

CURATOR: Margaret Morgan Grasselli, curator of old master drawings, National Gallery of Art

PUBLICATION: Fully illustrated exhibition catalogue written by an international team of scholars, published by the National Gallery of Art

WINSLOW HOMER

National Gallery of Art, East Building	October 15, 1995 - January 28, 1996
Museum of Fine Arts, Boston	February 21 - May 26, 1996
The Metropolitan Museum of Art, New York	June 17 - September 22, 1996

OVERVIEW: While several exhibitions in recent years have explored specific areas of Winslow Homer's remarkable achievement---his Prout's Neck seascapes, Gloucester subjects, Civil War paintings, and 1870s work--this exhibition, which will include approximately 230 paintings, and works on paper, will be the first of this magnitude in three decades.

Organized by the National Gallery of Art, Winslow Homer will include approximately seventy-five paintings and ninety-five watercolors, ranging from his best known to less familiar but significant works organized in thematic and geographic groupings. A separate installation of ten paintings, and fifty drawings, watercolors, and prints will explore the artist's techniques, working methods, and creative process.

The exhibition will address every aspect of Homer's career, beginning with the Civil War paintings that first revealed Homer's artistic promise; depictions of national life in the 1870s; his heroic paintings of the 1880s; the beautiful, deeply moving Adirondack watercolors and oils; sensuously colorful tropical watercolors; monumental Prout's Neck seascapes; and the tragic, almost visionary paintings of his final years.

CURATOR: Nicolai Cikovsky, Jr., curator of American and British paintings and deputy senior curator of paintings, National Gallery of Art and Franklin Kelly, curator of American and British paintings, National Gallery of Art

PUBLICATION: Fully illustrated catalogue written by Homer scholar Nicolai Cikovsky, Jr., curator of American and British paintings and deputy senior curator of paintings, National Gallery of Art; and Franklin Kelly, curator of American and British paintings, National Gallery of Art. An illustrated brochure will also be available.

FUNDING: The exhibition catalogue and brochure have been made possible by a generous grant from The Henry Luce Foundation, Inc.

JOHANNES VERMEER

National Gallery of Art, West Building
Mauritshuis, The Hague

November 12, 1995 - February 11, 1996
March 5 - June 2, 1996

OVERVIEW: Johannes Vermeer will be the first monographic exhibition of this extraordinary seventeenth-century Dutch master, even though his paintings are familiar icons. His ability to evoke a poetic atmosphere in the images of everyday life remains unsurpassed. Only thirty-five works painted by Vermeer (1632-1675) are known. The exhibition will comprise approximately nineteen works, more than half his known oeuvre.

The exhibition will include a number of Vermeer's early religious and mythological paintings which are lesser known aspects of his oeuvre, and will place them in the context of his more familiar landscapes and genre images. Highlights will include the Mauritshuis' View of Delft, which has never before been out of Europe, and the National Gallery of Ireland's Lady Writing a Letter with Her Maid, which was recently recovered after having been stolen a number of years ago. In preparation for the exhibition, many of Vermeer's paintings are being restored, among them the View of Delft, along with the National Gallery of Art's Woman Holding a Balance and A Lady Writing a Letter.

Johannes Vermeer is being organized by the National Gallery of Art in conjunction with the Mauritshuis in The Hague. Paintings will be drawn from both of these collections, as well as from other major public and private collections in the United States and Europe.

CURATORS: Arthur Wheelock, curator of northern baroque painting, National Gallery of Art, and Ben Broos, curator of the Mauritshuis

PUBLICATION: A fully illustrated exhibition catalogue written by the exhibition curators, Vermeer specialist Albert Blankert, and other leading Vermeer scholars; published by National Gallery of Art and the Mauritshuis

CURRENT EXHIBITIONS

JASPER FRANCIS CROPSEY'S "THE SPIRIT OF WAR" AND "THE SPIRIT OF PEACE"

National Gallery of Art, West Building

Through April 16, 1995

OVERVIEW: For the first time in more than a century, two of nineteenth-century American painter Jasper Francis Cropsey's most important works appear together in public. The Spirit of War (1851), acquired by the National Gallery of Art in 1978 through the Avalon Fund, is joined by The Spirit of Peace (1851) from the Woodmere Art Gallery, Philadelphia. Cropsey (1823-1900) painted the two scenes as pendants exploring a complex series of ideas and employing a carefully constructed system of contrasting elements.

The Spirit of War, a rocky, stormy mountain landscape with a heavily fortified castle, knights on horseback, and a burning village, and The Spirit of Peace, a sunny, semi-tropical coastal scene with classical architecture, a bustling harbor town, and men and women walking, dancing, and conversing peacefully, seem worlds away from the Hudson River Valley and the Catskill Mountains that dominated Cropsey's oeuvre. He was best known as the creator of landscapes celebrating the glories of American autumnal scenery, such as his masterpiece Autumn--On the Hudson River (1860), a gift of the Avalon Foundation to the National Gallery of Art in 1963.

Cropsey was one of Thomas Cole's ablest followers and these two imaginary pictures reveal the impact of Cole's powerful allegorical style. The exhibition is displayed in the same gallery where Cole's four-part series The Voyage of Life, which is currently on loan, normally hangs.

CURATOR: Franklin Kelly, curator of American and British paintings, National Gallery of Art

PUBLICATION: Illustrated brochure by Franklin Kelly

FUNDING: The exhibition brochure is made possible through the generosity of Mrs. John C. Newington.

**FANCIFUL FLOURISHES: ORNAMENT IN EUROPEAN GRAPHIC ART
AND RELATED OBJECTS, 1300-1800**

National Gallery of Art, East Building

Through August 21, 1994

OVERVIEW: Ninety prints, drawings, books, and decorative objects from the National Gallery of Art's collections present a delightful survey of five centuries of ornament, demonstrating the beauty and variety, as well as the imagination and wit of the designers.

The exhibition is organized by types of ornament--grotesques, arabesques, calligraphy, and rocaille. It is also grouped by the variety of objects decorated, such as vases and armor. Prints and drawings by Albrecht Dürer, Pinturicchio, Antoine Watteau, Giovanni Battista Piranesi are presented; along with three-dimensional objects by Giovanni Paolo Negrolì and Charles Cressent; and an etching by Jean Lepautre of a fountain made for the garden of Versailles that is now installed in the National Gallery's West Garden Court.

CURATORS: Virginia Tuttle Clayton, associate curator of old master prints National Gallery of Art, and Alison Luchs, associate curator of early European sculpture, National Gallery of Art

PUBLICATION: Illustrated brochure written by Virginia Tuttle Clayton

WILLEM DE KOONING: PAINTINGS

National Gallery of Art, East Building
The Metropolitan Museum of Art, New York
Tate Gallery, London

Through September 5, 1994
October 11, 1994 - January 8, 1995
February 16 - May 7, 1995

OVERVIEW: Honoring the ninetieth birthday of Willem de Kooning, one of America's most important and influential artists, this landmark exhibition is the first devoted exclusively to his paintings. Seventy-six of his finest works from the late 1930s to the mid-1980s have been gathered from institutions and private collections in the United States and Europe. The exhibition is organized by the National Gallery of Art in association with the Tate Gallery, London, and The Metropolitan Museum of Art, New York.

The exhibition begins with de Kooning's first series of paintings of men and women, establishing the importance of the human figure in his work. These are followed by a selection of the artist's acclaimed black-and-white and color abstractions from 1946-1950. The show continues with several of de Kooning's provocative paintings of women, including the notorious Woman I (1950-1952). Also from the 1950s are selections of his highly abstract urban and highway landscapes.

Another great series of women as well as lush paintings of figures in landscapes represent the artist's production throughout the 1960s and early 1970s, followed by his dense, richly colored abstractions begun in 1975. De Kooning's luminous, late works constitute a powerful ending to the show.

CURATORS: Marla Prather, associate curator twentieth-century art, National Gallery of Art; David Sylvester, London-based art historian and critic, and Nicholas Serota, director, Tate Gallery

PUBLICATION: A fully illustrated catalogue, published by the National Gallery of Art and distributed by Yale University Press, includes essays by Prather, Sylvester, Richard Shiff, the Effie Marie Cain Regents Chair in Art, University of Texas, Austin

FUNDING: The exhibition and video presentation are made possible by J.P. Morgan & Co. Incorporated. An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities

JAN VAN EYCK'S "ANNUNCIATION"

National Gallery of Art, West Building

Through September 5, 1994

OVERVIEW: Following a meticulous two-year restoration, the early Netherlandish masterpiece by Jan van Eyck, The Annunciation (c. 1434/1436) has returned to public view with this focus exhibition. The magnificently detailed tour-de-force of Christian symbolism is accompanied by two illuminations--one from the Walters Art Gallery; the other from the J. Paul Getty Museum--that illustrate the influence of French manuscript illumination on Van Eyck's style as well as his enduring impact on Netherlandish art of the fifteenth century.

One of the jewels of the National Gallery of Art's permanent collection, the Annunciation was among twenty-one paintings acquired by Andrew W. Mellon in 1930 from Russia's Imperial Hermitage Museum. It was included in the core group of paintings given to the nation at the founding of the National Gallery over fifty years ago.

CURATOR: John Hand, curator of northern Renaissance paintings, National Gallery of Art

PUBLICATION: Illustrated brochure written by John Hand

FUNDING: The exhibition and accompanying booklet have been made possible by The Circle of the National Gallery of Art.

**FROM MINIMAL TO CONCEPTUAL ART:
WORKS FROM THE DOROTHY AND HERBERT VOGEL COLLECTION**

National Gallery of Art, East Building

Through November 27, 1994

OVERVIEW: Dorothy and Herbert Vogel, New York City art collectors, have assembled one of the most extensive collections of contemporary art in the world. The National Gallery of Art's exhibition focuses on that part of the collection for which the Vogels' connoisseurship is best known: the minimal, post-minimal, and conceptual works. This occasion marks the first major showing of the Vogel collection at the National Gallery of Art since it was transferred here in 1991.

This exhibition allows the National Gallery of Art to display many of the finest works in the Vogel collection, ranging in media from prints, drawings, and photographs to paintings and sculpture. Among the forty-nine leading artists featured in the exhibition are Carl Andre, Richard Artschwager, Robert Barry, Lynda Benglis, Joseph Beuys, Jonathan Borofsky, John Cage, Christo, Eva Hesse, Donald Judd, Sol LeWitt, Robert Mangold, Sylvia Plimack Mangold, Brice Marden, Joel Shapiro, Robert Smithson, Richard Tuttle, and Lawrence Weiner. In many cases, the Vogels worked with these artists from the beginning of their careers and have remained loyal patrons.

CURATORS: Ruth E. Fine, curator of modern prints and drawings, and Mark Rosenthal, curator of twentieth-century art, assisted by Molly Donovan, research assistant, National Gallery of Art

PUBLICATION: Illustrated exhibition catalogue, with an essay by John T. Paoletti, professor of art history, Wesleyan University, Middletown, Connecticut, and an interview with the Vogels conducted by Ruth E. Fine; published by the National Gallery of Art

FUNDING: The exhibition is made possible in part by The Circle of the National Gallery of Art.

GEMINI G.E.L.: RECENT PRINTS AND SCULPTURE

National Gallery of Art, West Building

Through October 2, 1994

OVERVIEW: Presenting fresh currents in contemporary art, Gemini G.E.L.: Recent Prints and Sculpture includes seventy-three prints and edition sculpture produced over the last decade at the acclaimed Gemini G.E.L. workshop in Los Angeles. Created by some of the foremost artists working today--including Jonathan Borofsky, Sam Francis, David Hockney, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Malcolm Morley, Susan Rothenberg, and Saul Steinberg--the selection reveals the continuing range of power of Gemini's production, from Claes Oldenburg's humorously ironic figurative works in printed and three-dimensional versions, to a group of Richard Serra's austere abstractions.

Founded in 1966, Gemini G.E.L. is one of the leading print and sculpture workshops in the world engaged in the collaborative efforts of artists, printers, and technical experts. The eloquent, innovative highlights of recent editions by twenty-four artists have been selected from the Gemini G.E.L. Archive, established at the National Gallery in 1981, promised gifts, and loans.

CURATORS: Charles Ritchie, assistant curator, department of modern prints and drawings, National Gallery of Art; Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art

PUBLICATION: Fully illustrated catalogue, published by the National Gallery of Art, includes an essay by Charles Ritchie and introduction by Ruth E. Fine

THE WAKING DREAM: PHOTOGRAPHY'S FIRST CENTURY.
SELECTIONS FROM THE GILMAN PAPER COMPANY COLLECTION

National Gallery of Art, West Building

Through September 11, 1994

OVERVIEW: A grand array of master images by such renowned photographers as Julia Margaret Cameron and Mathew Brady as well as little-known practitioners whose work spanned photography's first one hundred years (1839-1939) are on view. Approximately 250 works, many of them rare or unique and all of exceptional quality, were culled from the more than 5,000 pieces that comprise one of the world's finest collections of photography.

The exhibition was organized by The Metropolitan Museum of Art, New York, where it was on view in 1993. It was also presented under the auspices of the Edinburgh International Festival in Scotland. The National Gallery exhibition in Washington includes six images not seen in earlier presentations, including three new acquisitions to the Gilman Paper Company Collection.

The Waking Dream is divided into six sections that concentrate on Britain, France, tours of the Mediterranean and Asia, America, the turn of the century, and the early modern period. The birth of photography is traced in a suite of seminal images by the inventor William Henry Fox Talbot, and includes one of the earliest (cameraless) photograms of 1835. Other photographers represented include: Lewis Carroll, Roger Fenton, Robert Howlett, Henri Le Secq, Henri Regnault, Nadar (Gaspard-Félix Tournachon), Gustave Le Gray, Édouard Baldus, Timothy O'Sullivan, and Carleton Watkins. The final section charts the stunning formal innovations of the period between the World Wars in bold energetic images by such artists as Bragaglia, Man Ray, El Lissitzky, and Moholy-Nagy, and in the timeless visions of Alfred Stieglitz, Eugène Atget, Edward Weston, and Walker Evans.

CO-CURATORS: Maria Morris Hambourg, head of the department of photographs, The Metropolitan Museum of Art, New York; Pierre Apraxine, consultant to the Metropolitan, and curator of the Gilman Paper Company Collection; Sarah Greenough, curator of photographs, National Gallery of Art, coordinator at the National Gallery of Art

PUBLICATION: The Waking Dream, written by Maria Morris Hambourg and Pierre Apraxine, with Malcolm Daniel, Jeff L. Rosenheim, and Virginia Heckert, members of the Metropolitan's curatorial staff; published by The Metropolitan Museum of Art and distributed by Harry N. Abrams, Inc., New York

An exhibition brochure is available free of charge and an audio tour is available for a small fee.

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