

# National Gallery of Art

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**NOTE TO EDITORS:** The following exhibition information is current as of *JANUARY 1995*. 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.

## 1995 EXHIBITIONS

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

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

September 15 - December 14, 1994  
January 29 - April 23, 1995  
May 25 - July 30, 1995

**OVERVIEW:** During the eighteenth century Venice enjoyed one of its greatest artistic flowerings. The Glory of Venice: Art in the Eighteenth Century is the first major international exhibition in the United States to celebrate Venetian art of this period. A comprehensive selection of works of art in a broad range of media illustrates the extraordinary accomplishments of artists who were born and trained in Venice or the Veneto.

As one of the greatest European cultural centers during the eighteenth century, Venice attracted crowds of intellectuals as well as tourists who were interested in its art, architecture, music, theater, and publishing houses. The artists themselves enjoyed an immense popularity and their works of art were avidly sought by princely and private collectors throughout the European world. The exhibition includes works by Sebastiano Ricci and Luca Carlevaris through Francesco Guardi and Giovanni Domenico Tiepolo. Among more than 200 works of art is a large selection of some of the best known masters, such as Giovanni Battista Piazzetta, G.B. Tiepolo, Canaletto, and G.B. Piranesi.

The range of subjects depicted includes views and landscapes, historical scenes and allegories, architectural fantasies and schemes for decoration. The importance of profoundly serious and grand religious art is explored through altarpieces in addition to more intimate works. Various media such as paintings, pastels, gouaches, drawings and watercolors, prints, and illustrated books convey the breadth of artistic production at the highest levels and the unity of the arts during the eighteenth century in Venice.

**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, contains essays by an international team of scholars assessing the major contributions of eighteenth-century Venetian artists.

**SPONSORS:** The exhibition is made possible by Mobil Corporation.

The exhibition is also supported by the National Gallery's Fund for the International Exchange of Art and an indemnity from the Federal Council on the Arts and the Humanities.

## 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 18 - September 3, 1995  
October 7, 1995 - January 14, 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 of Art and the Solomon R. Guggenheim Museum, New York, the show will include approximately 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 that 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; coordinated in Washington by 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 of Art; Germano Celant; and Dieter Koeplin, head of the department of prints and drawings, Kunstmuseum, Basel.

**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 sixty-four 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, and Nadine Orenstein, assistant curator of prints, The Metropolitan Museum of Art, New York.

**PUBLICATION:** An illustrated brochure will be available, 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 7 - 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 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 formative 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 the early 1940s and a painting from Gorky's famous series, *Garden in Sochi* (1940-1943). Other important works include the Tate Gallery's *Waterfall* (1942) and the National Gallery of Art's, *One Year the Milkweed* (1944), 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; 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, the famous nocturnes and Venetian pastels; and 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 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 and deputy senior curator of 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 Dormant, with contributions by Nicolai Cikovsky, Jr.; Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art; and Geneviève Lacambre, chief curator of paintings, Musée d'Orsay.

**SPONSOR:** The exhibition is made possible by a generous grant from NYNEX Foundation.

## **PIET MONDRIAN: 1872-1944**

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

December 18, 1994 - April 30, 1995  
June 11 - 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 early assimilation and extension of cubism 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 that 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.

**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.

**SPONSORS:** The exhibition is made possible by grants from Heineken and Shell Companies, Inc.

## **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:** The 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, settling in London where he spent the last forty-one years of his life.

The exhibition, organized by the National Gallery of Art and the Museum of Fine Arts, Houston, will bring together Copley's finest English paintings, centered on the Gallery's holdings of four 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), both of which are in the collection of the National Gallery of Art. 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), from the Tate Gallery, London, 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 of Art show. Both exhibitions will appear in Houston in the winter and early spring of 1996.

**CURATORS:** Nicolai Cikovsky, Jr., curator of American and British paintings 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 William Pressly and one focusing on The Death of Major Peirson by Emily Ballew Neff.

**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 100 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 Holbeins, 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.

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

**PUBLICATION:** A fully illustrated exhibition catalogue will be written by an international team of scholars, published by the National Gallery of Art.

## OLD MASTER DRAWINGS FROM CHATSWORTH

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

October 8 - December 31, 1995  
January 21 - April 14, 1996

**OVERVIEW:** Approximately 100 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 Bruegel, 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 of Art 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 Michael Jaffé, and published by the National Gallery of Art.

**SPONSORS:** The exhibition and catalogue are made possible by Ford Motor Company.

Additional support is provided by the Dimick Foundation, the Dorothy Jordan Chadwick Fund, and the late Miss Alice Tully.

## WINSLOW HOMER

National Gallery of Art, East Building

Museum of Fine Arts, Boston

The Metropolitan Museum of Art, New York

October 15, 1995 - January 28, 1996

February 21 - May 26, 1996

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 the decade of the 1870s--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. 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.

**CURATORS:** 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:** A fully illustrated catalogue written by Homer scholar Nicolai Cikovsky, Jr., and Franklin Kelly; with contributions by Charles Brock, exhibitions assistant, and Judith Walsh, senior conservator, National Gallery of Art. An illustrated brochure will also be available.

**SPONSORS:** 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 1 - 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 contain approximately nineteen, 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, and 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 K. Wheelock, Jr. curator of northern baroque paintings, National Gallery of Art, and Ben Broos, curator of the Mauritshuis.

**PUBLICATION:** A fully illustrated exhibition catalogue written by the Arthur K. Wheelock, Jr., Ben Broos, Professor Albert Blankert, from the Netherlands, and other leading Vermeer scholars; published by National Gallery of Art and the Mauritshuis.

## 1996 EXHIBITIONS

### HARRY CALLAHAN

National Gallery of Art, East Building

January 21 - May 19, 1996

**OVERVIEW:** This exhibition will examine Harry Callahan's (b. 1912) remarkable contribution to American photography. Focusing on the numerous experiments he has made throughout his career, it will demonstrate the unity of his art and reveal the rich interchange that exists between his subject matter and his formal experiments.

A teacher at the Institute of Design in Chicago, Callahan was a disciple of Moholy-Nagy and the Bauhaus. Constantly exploring photographic possibilities, he has throughout his career, quietly but consistently examined new ways of looking at and presenting the world in his work. He has investigated 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 pursued its potential. And yet, as this exhibition will demonstrate, Callahan has never undertaken experiments solely for their own sake, but rather each new inquest was prompted by his desire to more fully express "my feelings and visual relationship to the life within and about me."

**CURATOR:** Sarah Greenough, curator of photographs, National Gallery of Art.

**PUBLICATION:** A fully illustrated and comprehensive catalogue will include an interview with the photographer.

## **LOUIS-LEOPOLD BOILLY**

National Gallery of Art, West Building  
Kimbell Art Museum, Dallas

February 4 - April 28, 1996  
November 4, 1995 - January 12, 1996

**OVERVIEW:** This is the first comprehensive exhibition ever devoted to Louis-Léopold Boilly (1761-1845), born a generation after Jacques-Louis David and a generation before Jean-Auguste-Dominique Ingres. He was the leading genre painter and one of the most prolific portraitists in France during the revolutionary and Napoleonic periods. Presented on the occasion of the 150th anniversary of the artist's death, the show will include about fifty of the artist's finest oil paintings from museums and private collections in the United States, Europe, and Australia. The works will trace the artist's development from 1780 to 1845.

Trained in the north of France, Boilly went to Paris in 1785 and quickly gained a reputation as a "charming painter of boudoirs." Working in a style close to Fragonard and Marguerite Gérard, his scenes of domestic intrigue and romance were also indebted to Dutch painters of the seventeenth century. All aspects of Boilly's art will be represented: his early pictures in the Dutch manner, scenes of Parisian leisure and entertainment, revolutionary portraiture and propaganda, the artist in his studio, still life and trompe l'oeil painting, portraiture, caricatures, and studies of physiognomies. The exhibition will illustrate Boilly's prodigious technique and virtuosic handling of paint, and will introduce the unexpected range of Boilly's subject matter to an American audience.

**CURATORS:** Joachim Pissarro, chief curator, with guest curator Susan L. Seigfried, research project manager, Getty Art History Information Program. Coordinated in Washington by Philip Conisbee, curator of French paintings, National Gallery of Art.

**PUBLICATION:** The exhibition will coincide with the publication by Yale University Press of Boilly: The Painter of Modern Life in Post-Revolutionary France, by Susan L. Siegfried. This will be the first monograph on Boilly.

## JAN STEEN

National Gallery of Art, West Building  
Rijksmuseum, Amsterdam

April 28 - August 18, 1996  
September 21, 1996 - January 12, 1997

**OVERVIEW:** This exhibition of approximately forty-five paintings by Jan Steen (1625/26-1679) will examine the exceptional range of subject and style in this Dutch artist's body of work. Although Steen is one of the most admired and accessible of Dutch artists, he is also one of the least understood. He has been primarily identified as an artist of boisterous lowlife genre scenes. Yet he painted sensitive portraits, refined images of upper-class life, religious and mythological scenes, as well as bawdy tavern views and images of disorderly households. His wry and humorous view of the world is seemingly at odds with the stolid image provided by virtually all other Dutch artists, yet no one has fully explored the character of his images. He was also a masterful painter, with a touch that ranged from a very fine to a very coarse technique.

There has been no exhibition of Steen's work since a retrospective at the Mauritshuis in 1959, with the exception of a small exhibition limited to paintings by and after Steen in the collection of the Philadelphia Museum of Art.

Jan Steen will coincide with the exhibition Genre Prints in the Netherlands (see next page).

**CURATORS:** Arthur K. Wheelock, Jr., curator of northern baroque paintings, National Gallery of Art; Perry Chapman, associate professor of the history of art, University of Delaware; and Wouter Kloek, head, paintings department, Rijksmuseum, Amsterdam.

**PUBLICATION:** The National Gallery and the Rijksmuseum will publish a fully illustrated and comprehensive exhibition catalogue including essays by the curators and Dutch scholars familiar with the literary and theatrical movements of the seventeenth century.

## **GENRE PRINTS IN THE NETHERLANDS**

National Gallery of Art, West Building  
Rijksmuseum, Amsterdam

April 28 - August 18, 1996  
September 21, 1996 - January 12, 1997

**OVERVIEW:** This exhibition will present a rich survey of some sixty Netherlandish prints dating from the late fifteenth to the late seventeenth centuries. It will also demonstrate that certain themes and motifs had a long life, although the character of the images was often adapted to fit the demands of changing morals, taste, or fashion. Although religious imagery dominated early printmaking, northern European printmakers also depicted profane subjects from the beginning. These scenes of everyday life include lovers courting, peasants on their way to the market, professions, and illustrations of proverbs. These appealing images were the predecessors of the genre prints that became so popular in the Netherlands in the seventeenth century. In both periods these apparently simple scenes frequently had allegorical meanings.

The selection will include prints in various techniques and illustrated books. The works will be discussed within the context of iconographic and literary traditions in order to penetrate their original meanings. The study of contemporary classifications of genre imagery found in old print collections, inventories, and sale catalogues will serve to add to our understanding of the way the prints were perceived. Among the artists represented will be Israel von Meckenem, the Master of the Housebook, Lucas van Leyden, Albrecht Dürer, Jacques de Gheyn, Hendrick Goltzius, Rembrandt van Rijn, and Adriaen van Ostade.

The exhibition will coincide with the Jan Steen retrospective (see previous page).

**CURATORS:** Arthur K. Wheelock, Jr., curator of northern baroque paintings, National Gallery of Art, and Andrew Robison, Andrew W. Mellon senior curator, National Gallery of Art.

**PUBLICATION:** The fully illustrated and comprehensive exhibition catalogue will be written by Ger Luijten, chief curator of prints at the Rijksprentenkabinet, and E. de Jongh, professor emeritus of Utrecht University.

## **THOMAS EAKINS: THE ROWING PICTURES**

National Gallery of Art, East Building  
Yale University Art Gallery, New Haven  
Cleveland Museum of Art

June 30 - September 29, 1996  
October 11, 1996 - January 14, 1997  
February 15 - May 15, 1997

**OVERVIEW:** The rowing pictures of major American realist Thomas Eakins (1814-1916), universally regarded among the masterpieces of American art, are the focus of this exhibition. All of Eakins' known works depicting rowing subjects, nine oils and fourteen works on paper, will be brought together for the first time.

During the years 1870 to 1874 Eakins planned and executed several major paintings of professional rowers practicing and racing sculls and shells on the Schuylkill River in Philadelphia. These include the Cleveland Museum of Art's The Biglin Brothers Turning the Stake, The Metropolitan Museum of Art's The Champion Single Sculls (Max Schmidt in a Single Scull), and the National Gallery of Art's Biglin Brothers Racing. In these he investigated various pictorial problems, particularly how to depict the complex physical motions of rowing and how to construct rigorously accurate and convincing perspectives uniting closely observed foreground figures and deep space. Perhaps no other group of Eakins' works so clearly shows how successful he was in mastering such challenges.

The preparatory works, ranging from meticulous perspective drawings to highly finished watercolors, are appealing not only as evidence of his artistic methods but also as fully independent works of art.

**CURATORS:** Nicolai Cikovsky, Jr., curator of American and British paintings and deputy senior curator of paintings, National Gallery of Art; Helen Cooper, curator of American paintings and sculpture, Yale University Art Gallery; and Martin A. Berger, graduate student, Yale University.

**PUBLICATION:** A fully illustrated and comprehensive catalogue will be published by Yale University Press. Essays and entries will explore both stylistic and thematic issues concerning the rowing pictures.

## CURRENT EXHIBITIONS

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

National Gallery of Art, West Building

March 6, 1994 - April 16, 1995

**OVERVIEW:** Two American paintings that have not been displayed together in public since 1857 are united in this exhibition. The Spirit of War (1851), from the National Gallery of Art, and its companion, The Spirit of Peace (1851), from the Woodmere Art Museum, Philadelphia, were considered by contemporaries to be among Jasper Francis Cropsey's most important works. He is 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 (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 turbulent landscape with a medieval castle, knights preparing for battle, and a burning village, in comparison to The Spirit of Peace, a peaceful semi-tropical coastal scene with classical architecture and a bustling harbor town, seem worlds away from the Hudson River Valley and the Catskill Mountains that dominated Cropsey's oeuvre.

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

**PUBLICATION:** An illustrated brochure written by Franklin Kelly.

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

## **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. American modernist Milton Avery (1885-1965) worked in printmaking throughout his career. Avery's favorite subjects--his family and friends, the landscapes he studied during his many summer work sessions, relaxed nudes, and delightful animals--fill the galleries of this exhibition. On view are seventy-two works, including important drypoints, lithographs, woodcuts, sketchbooks, watercolors, and a recently acquired monotype. A choice group of proofs and variant impressions are among the highlights of the show, revealing the artist's intuitive and personal working methods.

In addition, original drypoint plates and carved woodblocks used for a number of the prints have also been selected from the National Gallery of Art's collection, which is an important resource for the study of Avery's graphic work. The show affirms the creative role of printmaking in the development of Avery's aesthetic vision.

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

**PUBLICATION:** An illustrated exhibition catalogue written by Carlotta J. Owens and published by 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  
Parrish Art Museum

October 30, 1994 - January 8, 1995  
February 16 - April 30, 1995  
May 28 - August 6, 1995  
September 15 - November, 1995

**OVERVIEW:** Landmark prints by Roy Lichtenstein, ranging from a group of little-known works of the 1950s including his first pop image in any medium, Ten Dollar Bill (1956), through recently completed works from a series of nudes in interiors, are included in the first comprehensive survey of the artist's prints in more than two decades. Lichtenstein has long held a preeminent place among vanguard American artists and is widely recognized as one of the most important printmakers of our time, becoming 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.

The ninety-one works on view include lithographs, etchings, screenprints, woodcuts, works that combine several processes, and related edition sculpture made concurrently with the prints. Together they encompass the wide range of Lichtenstein's "high" and "low" art interests, based on such disparate sources as works by Picasso and comic strip images. Included are The King (c. 1950), Crying Girl (1963), prints from the Cathedral series (1969), the bronze relief Peace Through Chemistry Bronze (1970), prints from the Expressionist Woodcut series (1980), and The Oval Office (1992).

**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. The video Roy Lichtenstein: The Art of the Graphic Image, a National Gallery of Art presentation, directed by Frank Cantor and produced by Tyler Graphics Ltd., shows Lichtenstein at work, documenting his printmaking process from the early 1970s to 1994. The twenty-minute program is shown regularly in connection with the exhibition.

**SPONSOR:** The video is made possible in part by The Circle of the National Gallery of Art.

## **TOULOUSE-LAUTREC: MARCELLE LENDER IN "CHILPÉRIC"**

National Gallery of Art, East Building

December 18, 1994 - April 2, 1995

**OVERVIEW:** Henri de Toulouse-Lautrec's grand, theatrical masterpiece, Marcelle Lender Dancing the Bolero in "Chilpéric" (1895-1896), is the culminating work of art based on his attendance at numerous presentations of the 1895 production of Hervé's operetta Chilpéric at the popular Théâtre des Variétés in Paris. The spirited painting depicts actress Marcelle Lender during the climactic moment of the operetta. "Of all Lautrec's works on the theme of the theater," wrote noted critic Fritz Novotny, "this picture is the greatest in both size and in significance." The painting is a gift (partial and promised) of Betsey Cushing Whitney in honor of John Hay Whitney, for the 50th anniversary of the National Gallery of Art.

This focus exhibition will examine Lautrec's fascination with the bold and expressive singer and dancer Marcelle Lender. A selection of the artist's Chilpéric lithographs from the National Gallery of Art's collection and other depictions of Marcelle Lender will also be included in the exhibition.

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

**PUBLICATION:** An illustrated brochure written by Florence E. Coman.

**ITALIAN RENAISSANCE ARCHITECTURE: BRUNELLESCHI, SANGALLO, MICHELANGELO, -- THE CATHEDRALS OF FLORENCE AND PAVIA, AND ST. PETER'S, ROME**

Palazzo Grassi, Venice	April 1 - November 6, 1994
National Gallery of Art, West Building	December 18, 1994 - March 19, 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:** Fourteen of the most important original wooden architectural models surviving from the Italian Renaissance will be exhibited together with more than seventy related paintings, drawings, prints, and medals. The exhibition will focus on St. Peter's in Rome and the cathedrals of Florence and Pavia, including works by Filippo Brunelleschi, Antonio da Sangallo, and Michelangelo.

The largest extant model from the Renaissance--Sangallo's model for St. Peter's Basilica--will be the centerpiece of the exhibition. This monumental paradigm is nearly 15 feet high, 24 feet long, and 10 feet wide and weighs over 6 tons. The section on St. Peter's also includes another two models built under Michelangelo's direction: the large drum and dome model, and a study for the vault of the south transept apse.

Also on display is the second largest wooden model from the Renaissance, an elaborate design for the cathedral of Pavia. This model is noted for its exceptional craftsmanship and sculptural detail. Brunelleschi's models for the drum and dome of the cathedral of Florence, four models for the ballatoi (junction between the drum and dome), and four models for the façade of the cathedral, are accompanied by a number of related drawings and a relief.

Renaissance architects were not the first to make architectural models but used them more often than before to study the concept and design of a building. Models were presented to patrons for approval, entered in competitions for secular and religious structures, and used as on-site guides for builders, masons, and sculptors.

**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 of Art and a catalogue published by the Palazzo Grassi.

**SPONSORS:** The exhibition at the National Gallery of Art was organized in collaboration with the Palazzo Grassi and FIAT. The presentation in Washington has been made possible by the National Gallery's Fund for the International Exchange of Art. Alitalia Cargo System is the official carrier for the exhibition.