

# National Gallery of Art

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**NOTE TO EDITORS:** The following exhibition information is current as of **AUGUST 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 5:00 p.m.

## 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 chronicles the work of Arshile Gorky's mature years from 1940-1948 in a concise presentation of forty-two paintings and drawings. Organized by the Modern Art Museum of Fort Worth in cooperation with the Albright-Knox Art Gallery, Buffalo, and the National Gallery of Art, the show documents 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 was derived from memories of Khorkom, his childhood village in Armenia.

The exhibition opens 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 surrealist biomorphism into a personal idiom of hybrid forms that he described through rich veils of luminous color. A special highlight of the show is 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 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.

**SPONSORS:** The exhibition and catalogue were supported in part by a grant from The Henry Luce Foundation, with additional funding from the T.J. Brown and C.A. Lupton Foundation, Fort Worth.

## **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 of 171 works provides 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 traces 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--is 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 makes Mondrian's later evolution fully visible for the first time.

**CURATORS:** Angelica Zander Rudenstine, guest curator; 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, two essays, and 186 entries written by exhibition curators; published by Leonardo Arte, Mondadori.

**SPONSORS:** The exhibition is made possible by generous support from Heineken USA Incorporated and Shell Oil Company Foundation. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

## PRINTS BY JAMES MCNEILL WHISTLER AND HIS CONTEMPORARIES

National Gallery of Art, West Building

June 18 - December 31, 1995

**OVERVIEW:** The Gallery is presenting an exhibition of approximately 145 prints illustrating the achievements of Whistler and his European and American contemporaries who worked during the last half of the nineteenth and early twentieth centuries. The show begins with the prints of Charles Méryon, Félix Bracquemond, Maxime Lalanne, and Francis Seymour Haden, who, along with Whistler, were among the artists at the core of the printmaking resurgence in the 1860s. A survey of the graphic contributions of Édouard Manet, Edgar Degas, and the impressionists, including Camille Pissarro, Alphonse Legros, and Vicomte Ludovic Napoléon Lepic, follows. Manet's impressive lithographs helped to stimulate interest in a process that had been dominated by commercial use for much of the century in France.

The middle section of the show focuses on the accomplishments of printmakers working in the 1870s and 1880s. The range of imagery includes views of upper-class life by James Tissot, scenes of the city by Félix Buhot and Auguste Lepère, the claustrophobic narratives of Rodolphe Bresdin, and the powerful symbolist images of Odilon Redon. The fourth part of the exhibition surveys color printmaking in the 1890s, from the color etchings of Mary Cassatt to the Nabi lithographs of Pierre Bonnard and Édouard Vuillard. The works of two other printmakers whom Whistler admired, the German etcher Max Klinger and the Swiss master of woodcut Félix Vallotton, are also included.

The final grouping is devoted to Whistler's impact on printmaking in the early part of the twentieth century. A selection of his Venice prints, along with prints by Joseph Pennell, the artist's friend and biographer; John Marin; Childe Hassam; Ernest Roth; and John Taylor Arms illustrate Whistler's powerful impact on American printmaking. His influence on British printmaking is seen clearly in the work of Theodore Roussel and James McBey, whose Venetian scenes both evoke the presence of the American expatriate and add a new vision to the representation of Venice.

**CURATOR:** Eric Denker, coordinator of tours and lectures, adult programs, National Gallery of Art.

**MARC CHAGALL'S EARLY PRINTS AND DRAWINGS: FROM GERHARD AND MARIANNE PINKUS AND OTHER NATIONAL GALLERY COLLECTIONS**

National Gallery of Art, West Building

July 2 - December 31, 1995

**OVERVIEW:** The Russian-born painter Marc Chagall (1887-1985) made his first prints in Berlin and Paris during the 1920s. Their subject, like that of his paintings and drawings, was largely a mixture of autobiography and an invented fantasy world. This exhibition focuses on Chagall's graphic work from 1910, when the artist first left his Russian homeland for Paris, until 1930. In many respects Chagall was at the peak of his ingenuity in these early decades, a time when his rendering was most incisive and his humor most penetrating. The show features forty-seven mostly black-and-white prints from the 1920s, four drawings and watercolors made between 1910 and 1917, including the striking 1915 portrait, Féla and Odilon, and three illustrated books.

In recent years the National Gallery of Art's Chagall holdings have been greatly enriched by gifts from Evelyn Stefansson Nef and Gerhard and Marianne Pinkus. It is the Pinkuses' exceptionally fine collection of Chagall's early graphic works that forms the basis of this exhibition.

**CURATOR:** Judith Brodie, associate curator, old master drawings, National Gallery of Art.

## RECENT ACQUISITIONS OF WORKS OF ART ON PAPER

National Gallery of Art, West Building

July 2 - December 31, 1995

**OVERVIEW:** For the past decade there have been major additions to the National Gallery's collections of works of art on paper. This survey of sixty-three recent acquisitions presents a range of media and reveals themes in the collecting of works on paper not previously explored in past exhibitions, such as mannerist works and architectural drawings, as well as the Gallery's efforts to build the nation's collection in every area with artists' works of high quality spanning six centuries of European and American art.

The exhibition includes the finest surviving impressions of Andrea Mantegna's engravings of The Entombment (1465/1470) and Triumph of Caesar: The Senators (c.1485/1490); Hendrick Goltzius' haunting life-size chalk drawing Head of a Siren (1609); monumental ceiling designs by Andrea Pozzo and Ferdinando Bibiena; Edouard Vuillard's ravishing watercolor Four Ladies with Fancy Hats; two early abstract charcoals by Georgia O'Keeffe; two portrait photographs of O'Keeffe by Alfred Stieglitz; and Frank Stella's twenty-three-foot mixed media print The Fountain. Among the other outstanding works are photographs by Alfred Stieglitz, Frederick Sommer, Paul Strand, Robert Frank, August Sander, and Diane Arbus; drawings by Sir Peter Paul Rubens, Jacob Jordaens, Pierre Joseph Redouté, Arshile Gorky, and Jackson Pollock; and exceptional impressions of prints by Albrecht Dürer, Ferdinand Bol, Giovanni Benedetto Castiglione, and Thomas Frye.

Bound volumes include Avium Vivae Icones (published c. 1580/1600) by Adriaen Collaert; the most extraordinary rococo Bible, published in Augsburg (1731-1735); Poèmes de Charles d'Orleans (published 1950) by Henri Matisse; and The Way We Live Now (published 1991) by Howard Hodgkin and Susan Sontag (author).

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

## UPCOMING EXHIBITIONS

### THE FIRST CENTURY OF PHOTOGRAPHY: NEW ACQUISITIONS

National Gallery of Art, West Building

September 10 - December 31, 1995

**OVERVIEW:** Rare masterpieces will be selected from one of the country's finest collections of photographs, the Mary and David Robinson Collection, which was recently acquired by the National Gallery. Twenty-seven photographs are partial and promised gifts from Mary and David Robinson and the remaining 138 have been purchased by the Gallery with private funds.

The exhibition of approximately 70 works will include an early salted paper print by the inventor of photography, William Henry Fox Talbot; several mammoth plate prints by Carleton E. Watkins; Julia Margaret Cameron's portrait, Mrs. Herbert Duckworth (1867), the mother of author Virginia Woolf; Nadar's portrait of Daumier; Portrait of Xie Kitchen (c. 1870), a favorite model of Lewis Carroll; the only known vintage print of Étang de Corot, Ville-d'Avray (1900/1910) by Eugène Atget; Pablo Picasso (1933), the first photograph by Man Ray to enter the Gallery's collection; and The Breast (The Source) (1921), an early work by Edward Weston, as well as works by such pioneers of photography as Édouard-Denis Baldus, Gustave Le Gray, and Francis Frith, among others.

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

## THE TOUCH OF THE ARTIST: MASTER DRAWINGS FROM THE WOODNER COLLECTIONS

National Gallery of Art, East Building

October 1, 1995 - January 28, 1996

**OVERVIEW:** This exhibition of 114 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 America. 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 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 1900. Outstanding drawings by Leonardo, Raphael, Fra Bartolommeo, Correggio, Vittore Carpaccio, Benvenuto Cellini, Albrecht Dürer, Hans Holbein the Elder, 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, including nine by Filippino Lippi. 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, Jean Cousin, 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, and distributed by Harry N. Abrams.

**A GREAT HERITAGE: RENAISSANCE AND BAROQUE DRAWINGS FROM CHATSWORTH**

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

October 8 - December 31, 1995  
January 18 - April 21, 1996

**OVERVIEW:** More than 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 drawings by 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 works rarely have been shown, 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, published by the National Gallery of Art, and distributed by Harry N. Abrams.

**SPONSORS:** The exhibition and catalogue are made possible by generous support from Ford Motor Company. Additional support is provided by The MARPAT Foundation, the Dimick Foundation, Evelyn Stefansson Nef, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully. The exhibition is supported by an indemnity from the Federal Council in the Arts and Humanities.

## JOHN SINGLETON COPLEY IN ENGLAND

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

October 11, 1995 - January 7, 1996  
February 4 - April 28, 1996

d 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 recognized as 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 of 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 paintings and sculpture, Museum of Fine Arts, Houston. William Pressly, eighteenth-century British painting expert and professor, University of Maryland, will serve as advisor.

**PUBLICATION:** A fully illustrated exhibition catalogue to be published by the Museum of Fine Arts, Houston, 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.

**SPONSOR:** The exhibition is made possible by Republic National Bank of New York, Safra Republic Holdings, S.A., and Banco Safra, S.A., Brazil. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

## 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 20 - September 22, 1996

**OVERVIEW:** The first comprehensive Homer retrospective in a quarter of a century will reveal the magnificent scope and scale of the artist's achievements over five decades. Two hundred twenty-nine works, primarily paintings and watercolors, range from his best known to less familiar but significant works. Organized by the National Gallery of Art, Winslow Homer will also include a special installation of drawings, watercolors, and prints that will explore the techniques, working methods, and creative process of this towering figure of American nineteenth-century art.

The life and career of Winslow Homer (1836-1910), who many consider to be America's greatest painter, have undergone extensive analysis since the last comprehensive exhibition of his work in 1973 at the Whitney Museum of Art, New York. National Gallery exhibition curators and catalogue authors have gathered a large body of Homer's art and synthesized past and current research to address every aspect of the prolific artist's career. The exhibition includes Homer's Civil War paintings, which first attracted public attention to the artist; his depictions of national life in the 1870s; his heroic, classically formed paintings of the 1880s; his beautiful, deeply moving Adirondack watercolors and oils; his sensuously colorful tropical watercolors; his monumental Prout's Neck seascapes; and the tragic, almost visionary paintings made during 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.

**PUBLICATIONS:** A fully illustrated catalogue written by Homer scholars Nicolai Cikovsky Jr., and Franklin Kelly; with contributions by Charles Brock, exhibitions assistant, and Judith Walsh, senior conservator, National Gallery of Art; published by the National Gallery of Art and distributed by Yale University Press. An illustrated brochure will also be available.

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

The exhibition catalogue and brochure are supported by a grant from The Henry Luce Foundation.

**PLEASE NOTE:** *Passes will be required on weekends and holidays.*

## JOHANNES VERMEER

National Gallery of Art, West Building  
Mauritshuis, The Hague

November 12, 1995 - February 11, 1996  
March 1 - June 2, 1996

**OVERVIEW:** The first exhibition ever devoted solely to the art of the extraordinary Dutch painter, Johannes Vermeer (1632-1675), will present twenty-one of the existing thirty-five works known to have been painted by this master who lived and worked in Delft in the mid-seventeenth century. A special display, including Dutch atlases and a seventeenth-century map of Delft, will provide visitors with information about the environs in which Johannes Vermeer spent his life.

Vermeer has been admired through the centuries for the quiet intimacy of his paintings, the sensitivity of his painting technique, his superb depiction of light and shadow, and his illusionism. Nine paintings have been restored for the exhibition, including Vermeer's masterpiece, View of Delft (c. 1660-1661), which has never been seen outside of Europe. Other paintings in the exhibition include Christ in the House of Mary and Martha (c.1655), The Little Street (c. 1657-1658), A Lady at the Virginal with a Gentleman (The Music Lesson) (c. 1662-1664), Woman with a Pearl Necklace (c. 1664), Young Woman with a Water Pitcher (c. 1664-1665), Girl with a Pearl Earring (c. 1665-1666), The Geographer (c. 1668-1669), and A Lady Standing at the Virginal with a Gentleman (c. 1672-1673).

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 at the Mauritshuis.

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

**SPONSOR:** The exhibition is made possible by United Technologies Corporation. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

**PLEASE NOTE:** *Passes will be required to view the exhibition.*

## UPCOMING INSTALLATIONS 1995

### WORKS BY JEAN DUBUFFET FROM THE STEPHEN HAHN FAMILY COLLECTION

National Gallery of Art, East Building

Opens September 17, 1995

**OVERVIEW:** A selection of works from the Stephen Hahn Family Collection by the preeminent French artist Jean Dubuffet (1901-1985) will be installed in the Gallery's permanent collection of twentieth-century art on view in the upper level galleries of the East Building. The collection of approximately twenty oil paintings, eleven works on paper, and two pieces of sculpture was a recent partial and promised gift to the National Gallery from the Stephen Hahn Family. Dating from 1943 to 1962, the works in the collection are among Dubuffet's most original and celebrated pieces.

Dubuffet's contribution to art during the second half of this century has been profound. In 1944 he developed the principles of *l'art brut*, emphasizing coarse materials and primitive forms. His style was inspired by the art of the mentally disturbed, children's drawings, and primitive art. The nature and implications of his work had an international influence on both the painting and the philosophy of art. Among the works in the installation will be the painting Grande traite solitaire (1943), a major example of Dubuffet's style just prior to the development of *l'art brut*, and Façade d'immeubles, the largest of the three façade pictures that Dubuffet painted in 1946.

**CURATOR:** Mark Rosenthal, curator, twentieth-century art, National Gallery of Art.

## **DUTCH CABINET GALLERIES**

National Gallery of Art, West Building

Opens September 24, 1995

**Adriaen Brouwer: Youth Making a Face**

**Paintings on Copper**

**Vermeer and His Contemporaries**

**Dutch and Flemish Still-Life Paintings**

Through February 11, 1996\*

**OVERVIEW:** Newly constructed spaces adjacent to the existing Dutch galleries on the main floor of the West Building have been designed to create three cabinet galleries. The intimate scale of the new galleries is ideally suited for display of smaller paintings that Dutch and Flemish artists so often executed. Built-in cases in one of the galleries will also accommodate drawings, prints, books, and small sculpture. The galleries will open with four simultaneous installations in which loans from public and private collections will be exhibited with works from the permanent collection of the National Gallery of Art. These installations are as follow:

**Adriaen Brouwer: Youth Making a Face:** This focus exhibition highlights the Gallery's recent acquisition of a delightful, small painting of a youth making a face directly at the viewer by Adriaen Brouwer, an important seventeenth-century Flemish painter from Antwerp (1605/6-1638). Included in the exhibition will be three of Brouwer's genre paintings, lent by the Alte Pinakothek, Munich. The installation will also contain related works by his contemporaries David Teniers the Younger and Adriaen van Ostade that have been lent by private collectors. The iconographic tradition for the peasant's mocking gesture in the Gallery's painting is demonstrated with a late fifteenth-century polychrome sculpture of Christ Carrying the Cross from the Rijksmuseum, Amsterdam, and a manuscript, illuminated by Simon Bening, from the J. Paul Getty Museum.

**Paintings on Copper:** Dutch and Flemish artists often painted meticulous still lifes, landscapes, and church interiors on copper. A number of such works by artists including Hendrick Avercamp, Jan Brueghel the Elder, and Jacob Marrel are on view.

**Vermeer and His Contemporaries:** Paintings by Johannes Vermeer from the National Gallery's collection are exhibited with paintings by Gabriel Metsu and Frans van Mieris the Elder, on loan from the Mauritshuis, The Hague.

**Dutch and Flemish Still-Life Paintings:** This installation focuses on the Gallery's recently acquired still-life painting by the Flemish painter Osias Beert the Elder (active 1596-1623) Banquet Piece with Oysters, Fruit and Wine (c. 1615). It will bring together paintings by a number of seventeenth-century artists, including Isaac Soreau and Jan Davidsz. de Heem, who also painted luxurious displays of fruit, flowers, and food.

**CURATOR:** Arthur K. Wheelock Jr., curator of northern baroque paintings, National Gallery of Art.

\* With some rotations.

## MICRO GALLERY

National Gallery of Art, West Building

Opens October 29, 1995  
(Closed November 7th to 9th)

**OVERVIEW:** In development for three years, the Micro Gallery, the most comprehensive interactive, multimedia computer system in an American art museum, will enable visitors with little or no computer experience to discover new ways to view the National Gallery's permanent collection and expand their appreciation of art at the touch of a screen. The abilities to see and touch the screen are the primary skills a visitor will need to use one of the 13 computers installed in the redesigned and renovated Art Information Room near the West Building Mall entrance and rotunda. The room has been returned to its former splendor, as it appeared when the Gallery first opened to the public in 1941.

The Micro Gallery makes it possible for visitors to see in magnified detail nearly every work of art on display in the National Gallery's permanent collection--approximately 1700 objects. The user can touch the screen "buttons" to access an illustrated explanation of the subject, the artist's biography, and pertinent sections of the historical and cultural timeline and atlas. More in-depth information about such topics as the original purpose of the object, its patron, techniques, style, and conservation history is often provided as well. Highlighted text leads the user to related subjects.

Thousands of "pathways" have been constructed throughout the system to allow users to follow their own interests, encompassing subjects, artists, geographic areas, time periods, terminology, a pronunciation guide with sound, and more. For example, a visitor could find all of the objects with depictions of children and print out a personal tour to guide them to those works in the galleries. An orientation to the National Gallery and information about Gallery restaurants, restrooms, and shops are also provided. Works of art in a section called "Features" are given extensive interactive presentations using text, special graphics, and animations, to reveal aspects of current research, conservation treatment, and visual analyses.

The first Micro Gallery has had overwhelming success with visitors since it opened in 1991 at the National Gallery, London. The second Micro Gallery at the National Gallery of Art, Washington, is the first in North America and is modeled after London's version. Cognitive Applications Ltd of Brighton, England, provided the technology and graphic design for the Micro Gallery. The Circle of the National Gallery of Art provided funds for the development of a prototype for the Micro Gallery at the National Gallery of Art.

**CURATOR:** Vicki Porter, curator, Micro Gallery, National Gallery of Art.

**PUBLICATION:** A brochure will be available to the public.

**SPONSOR:** The Micro Gallery is made possible by a major grant from the American

Express Foundation.

## 1996 EXHIBITIONS

### THE ART OF LOUIS-LÉOPOLD BOILLY: MODERN LIFE IN NAPOLEONIC FRANCE

Kimbell Art Museum, Fort Worth  
National Gallery of Art, East Building

November 5, 1995 - January 14, 1996  
February 4 - April 28, 1996

**OVERVIEW:** This is the first comprehensive exhibition in the United States 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 hi Philip Conisbee, curator of French paintings, National Gallery of Art.

**PUBLICATION:** The exhibition will coincide with the publication by Yale University Press of The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France, by Susan L. Siegfried, the leading American specialist on Boilly. This will be the first monograph on Boilly.

## **HARRY CALLAHAN**

National Gallery of Art, East Building  
High Museum of Art, Atlanta

March 3 - May 19, 1996  
February 4 - April 6, 1997

**OVERVIEW:** This exhibition of approximately 125 photographs will examine Harry Callahan's 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 (b. 1912) 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, and extreme contrast; 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 inquiry 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 catalogue with an essay by Sarah Greenough and an annotated chronology will accompany the exhibition.

## **THE ROBERT AND JANE MEYERHOFF COLLECTION: 1945 TO 1995**

National Gallery of Art, East Building

March 31 - July 21, 1996

**OVERVIEW:** The Robert and Jane Meyerhoff Collection is among the finest and most extensive private collections of post-World War II art in the world. The collection will be shown almost in its entirety, with about 190 works installed in the East Building. The greatest strength of the Meyerhoff Collection lies in its concentrations of works by Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, and Frank Stella; with regard to these artists, the collection is virtually unparalleled in breadth and quality. The exhibition will include Johns' Perilous Night (1982) and Spring (1986), Kelly's Dark Gray and White Panels (1977) and Red Curve (1987), Lichtenstein's Cow Triptych (1974) and Bedroom at Arles (1992), Rauschenberg's Bypass (1959) and Corinthian Covet (1980), and Stella's Marquis de Portago (1960) and Mellieha Bay (1983).

In addition, the collection features masterworks of the New York school, including paintings by Willem de Kooning, Grace Hartigan, Hans Hofmann, Franz Kline, Jackson Pollock, Ad Reinhardt, Mark Rothko, and Clyfford Still, along with the extraordinary Stations of the Cross (1958-1966) by Barnett Newman. Other high points in the exhibition are major works by Jean Dubuffet, Eric Fischl, Howard Hodgkin, Brice Marden, Agnes Martin, Claes Oldenburg, and David Salle. In summary, the Meyerhoff Collection offers a panorama of art from the second half of the twentieth century.

**CURATOR:** Mark Rosenthal, curator, twentieth-century art, National Gallery of Art.

**PUBLICATION:** The catalogue, to be published by the National Gallery of Art, will include color reproductions and commentary on all of the works shown in the exhibition; catalogue authors are David Anfam, Harry Cooper, Molly Donovan, Ruth E. Fine, Marla Prather, Charles Ritchie, Mark Rosenthal, and Jeffrey Weiss, all of the National Gallery of Art.

## **JAN STEEN: PAINTER AND STORYTELLER**

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 Dutch artists, he is also one of the least understood. He has been primarily identified as an artist of boisterous lowlife genre scenes. Nevertheless, Steen also 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 major exhibition of Steen's work since a retrospective at the Mauritshuis in 1959.

Jan Steen is being organized by the National Gallery of Art in conjunction with the Rijksmuseum, Amsterdam, and will coincide with the National Gallery exhibition Scenes of Daily Life: Northern European Genre Prints from the Housebook Master to Rembrandt van Rijn. Paintings will be drawn from both 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; Perry Chapman, associate professor of the history of art, University of Delaware; and Wouter Kloek, head, department of painting, 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.

**SCENES OF DAILY LIFE: GENRE PRINTS FROM THE HOUSEBOOK MASTER TO REMBRANDT VAN RIJN**

National Gallery of Art, West Building

April 28 - August 18, 1996

**OVERVIEW:** This exhibition will present some forty 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 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. Among the artists represented will be Israel van Meckenem, the Master of the Housebook, Lucas van Leyden, Albrecht Dürer, Hendrick Goltzius, Rembrandt van Rijn, and Adriaen van Ostade.

The exhibition will coincide with the exhibition Jan Steen: Painter and Storyteller (see previous page).

**CURATOR:** Arthur K. Wheelock Jr., curator of northern baroque paintings, National Gallery of Art.

## IN THE LIGHT OF ITALY: COROT AND EARLY PLEIN-AIR PAINTING

National Gallery of Art, West Building  
The Brooklyn Museum of Art  
St. Louis Art Museum

May 26 - September 2, 1996  
October 11, 1996 - January 12, 1997  
February 21 - May 18, 1997

**OVERVIEW:** The achievements of the international group of painters who assembled in Rome and southern Italy at the end of the eighteenth century and the early years of the nineteenth century will be presented through approximately 120 paintings. The exhibition will trace this first school of open-air, or plein-air, landscape painting, and its origins in the work of Pierre-Henri de Valenciennes and Thomas Jones, through its flowering in the culmination in the Italian paintings of French painter Camille Corot. An important feature of the exhibition will be twenty of the finest Italian sketches and small finished view paintings by Corot in the context of plein-air painting in the early nineteenth century.

Frequenting the same sites, these painters anticipated the freshness, immediacy, and sensitivity to changing light and atmosphere of impressionism, as well as the radical compositional innovations of photography. The pioneers of this new outdoor painting, which became the norm for European landscape artists by the turn of the nineteenth century, were, however, deeply committed to the classical tradition and found their inspiration in the monuments of ancient Rome and the light and landscape of the Campagna and southern Italy.

**CURATORS:** Philip Conisbee, curator of French paintings, National Gallery of Art; Sarah Fraunce, chairman of European paintings and sculpture, The Brooklyn Museum; Jeremy Strick, curator of modern art, Saint Louis Art Museum.

**PUBLICATION:** Fully illustrated, scholarly catalogue with entries on each artist and essays treating the cultural, historical, and theoretical background of this school of outdoor painting.

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

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

June 23 - September 29, 1996  
October 11, 1996 - January 14, 1997  
February 15 - May 15, 1997

**OVERVIEW:** The rowing pictures of the major American realist painter 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 Art Gallery. Essays and entries will explore both stylistic and thematic issues concerning the rowing pictures.

## OLMEC ART: THE DAWN OF CIVILIZATION IN ANCIENT MEXICO

National Gallery of Art, East Building

June 30 - October 20, 1996

**OVERVIEW:** The first comprehensive exhibition of the art of the Olmec civilization is being organized by the National Gallery of Art in collaboration with Mexico's Consejo Nacional para la Cultura y las Artes and the Instituto Nacional de Antropología e Historia. The show will provide a panoramic overview of the artistic achievements of Mexico's oldest civilization and explore their possible significance for their culture.

The 128 works on display will include seventeen Olmec monumental sculptures from Mexico's museums and archaeological parks, such as the spectacular twelve-ton Colossal Head from San Lorenzo and the dynamic Wrestler from the Museo Nacional de Antropología, along with an extraordinary group of beautiful Olmec objects in small scale from public and private collections around the world. These include a unique cache of stone figurines excavated at La Venta and now in the Museo Nacional de Antropología, a jade jaguar mask with a ferocious expression from Dumbarton Oaks, Washington, and a serpentine shaman transformation figure from the Los Angeles County Museum of Art. The government of Mexico's unprecedented commitment to lend many of its finest objects, including a large number of impressive monumental sculptures, guarantees that this exhibition will be one of the most exciting pre-Columbian shows ever presented.

A distinguished international team of Olmec specialists representing a wide range of experience and interpretative approaches to this fascinating subject has organized the exhibition. By celebrating the diverse perspectives of Olmec archaeologists and art historians, the scholarly committee hopes to broaden the way experts and the public alike view Mexico's most ancient civilization.

**ORGANIZING COMMITTEE:** The Olmec Organizing Committee includes Elizabeth P. Benson, research associate, Institute of Andean Studies, Berkeley, California; Marcia Castro Leal, curator, Museo Nacional de Antropología, Mexico City; Dr. Richard Diehl, professor of anthropology, University of Alabama, Tuscaloosa; Dra. Beatriz de la Fuente, professor, Instituto de Investigaciones Estéticas, UNAM, Mexico City; Dra. Rebeca B. González Lauck, archaeologist, Instituto Nacional de Antropología (INAH), Tabasco; Dr. David Grove, professor of anthropology, University of Illinois, Champaign-Urbana; Peter David Joralemon, Pre-Columbian Art Research Associates, New York; Christine Niederberger, archaeologist, Instituto Nacional de Antropología, Mexico City; Dra. Mari Carmen Serra Puche, director, Museo Nacional de Antropología, Mexico City.

**PUBLICATION:** A fully illustrated catalogue will include extensive essays, object analysis, and an annotated bibliography. The catalogue will reflect the diversity of approaches which scholars have used historically to understand Olmec art and capture the intellectual discourse which makes this a particularly stimulating period in Olmec studies.

## GEORGES DE LA TOUR AND HIS WORLD: MASTERPIECES IN FOCUS

National Gallery of Art, West Building  
Kimbell Art Museum, Fort Worth

October 6, 1996 - January 5, 1997  
February 1 - May 10, 1997

**OVERVIEW:** Forty major paintings by Georges de La Tour (1593-1692), one of the greatest and most original French painters of the seventeenth century, and works by his contemporaries Caravaggio, Jacques Bellange, Simon Vouet, Hendrick Terbruggen, and others will be brought together from public and private collections in Europe and the United States. The works have been selected and will be installed to illustrate their iconography and the meaning of La Tour's art in the context of early seventeenth-century culture. La Tour's paintings are among the most compelling masterpieces of the seventeenth century. This exhibition is organized by the National Gallery of Art and the Kimbell Art Museum.

**CURATOR:** Philip Conisbee, curator of French paintings, National Gallery of Art.

**PUBLICATION:** Fully illustrated catalogue with entries by Philip Conisbee and Colin Bailey, senior curator, Kimbell Art Museum, and essays by Philip Conisbee and several other leading scholars of La Tour and seventeenth-century painting.

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