

National Gallery of Art

NEWS RELEASE

ADVANCE EXHIBITION SCHEDULE

CURRENT/UPCOMING EXHIBITIONS 1996

<u>The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France</u>	2
February 4 - April 28, 1996	
<u>Harry Callahan</u>	3
March 3 - May 19, 1996	
<u>The Robert and Jane Meyerhoff Collection: 1945 to 1995</u>	4
March 31 - July 21, 1996	
<u>Jan Steen: Painter and Storyteller</u>	5
April 28 - August 18, 1996	
<u>Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt van Rijn</u>	6
April 28 - August 18, 1996	
<u>In the Light of Italy: Corot and Early Open-Air Painting</u>	7
May 26 - September 2, 1996	
<u>Thomas Eakins: The Rowing Pictures</u>	8
June 23 - September 29, 1996	
<u>Olmec Art of Ancient Mexico</u>	9
June 30 - October 20, 1996	
<u>Adolph Menzel (1815-1905): Between Romanticism and Impressionism</u>	10
September 29, 1996 - January 5, 1997	
<u>Encounters with Modern Art: Works from the Rothschild Family Collections</u>	11
September 22, 1996 - January 26, 1997	
<u>Georges de La Tour and His World</u>	12
October 6, 1996 - January 5, 1997	
<u>Michelangelo and His Influence: Drawings from Windsor Castle</u>	13
October 27, 1996 - January 5, 1997	

RECENT INSTALLATION

<u>Micro Gallery</u>	14
----------------------	----

NOTE TO EDITORS: The following exhibition information is current as of **MARCH 1996**. 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 on Constitution Avenue, N.W., between Third and Seventh Streets, 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.

CURRENT/UPCOMING 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 includes forty-five of the artist's finest oil paintings from museums and private collections in the United States, Europe, and Australia. The works 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 for his scenes of domestic intrigue and romance, which were indebted to Dutch painters of the seventeenth century. During the French Revolution his art became more serious and reflected daily life in Paris during the revolutionary and Napoleonic period. All aspects of Boilly's art are 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 illustrates Boilly's prodigious technique and virtuosic handling of paint, and introduces the unexpected range of Boilly's subject matter to an American audience.

CURATORS: Guest curator Susan L. Siegfried, professor of the history of art, University of Leeds. Coordinated in Washington by Philip Conisbee, curator of French paintings, National Gallery of Art, and in Fort Worth by Joachim Pissarro, chief curator, Kimbell Art Museum.

PUBLICATION: The exhibition coincides 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 is the first monograph on Boilly.

ORGANIZATION: The exhibition was organized by the Kimbell Art Museum of Fort Worth and the National Gallery of Art, Washington.

SPONSOR: The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

HARRY CALLAHAN

National Gallery of Art, East Building
Philadelphia Museum of Art
High Museum of Art, Atlanta
The Detroit Institute of Arts
Museum of Contemporary Art, Chicago

March 3 - May 19, 1996
September 14 - November 24, 1996
February 11 - April 6, 1997
April 26 - July 6, 1997
August 2 - September 28, 1997

OVERVIEW: This exhibition of 118 photographs examines Harry Callahan's remarkable contribution to American photography. Focusing on the numerous experiments he has made throughout his career, it demonstrates the unity of his art and reveals 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 Ansel Adams. 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 demonstrates, Callahan has never undertaken experiments solely for their own sake, but rather, each new inquiry was prompted by his desire to express more fully "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 published by the National Gallery of Art accompanies the exhibition; a hardcover edition is being distributed by Bulfinch Press/Little, Brown and Company. The catalogue includes an essay by Sarah Greenough and an annotated chronology.

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 Cove (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, Howard Hodgkin, Brice Marden, Agnes Martin, and Claes Oldenburg. 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 forty-eight paintings by Jan Steen (1626-1679) 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 Royal Cabinet of Paintings, Mauritshuis, The Hague, in 1959. Paintings will be drawn from both the National Gallery of Art and the Rijksmuseum, as well as from other major public and private collections in the United States and Europe. The exhibition in Washington will coincide with the National Gallery exhibition Scenes of Daily Life: Northern European Genre Prints from the Housebook Master to Rembrandt van Rijn.

CURATORS: Arthur K. Wheelock, Jr., curator of northern baroque paintings, National Gallery of Art, and Wouter Th. Kloek, head, department of painting, Rijksmuseum. Guest curator for the exhibition at the National Gallery of Art is H. Perry Chapman, associate professor of the history of art, University of Delaware.

PUBLICATION: The National Gallery of Art and the Rijksmuseum, Amsterdam 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; a hardcover edition will be distributed by Yale University Press.

ORGANIZATION: The exhibition is being organized by the National Gallery of Art and the Rijksmuseum, Amsterdam.

SPONSOR: On behalf of its employees, Shell Oil Company is proud to make possible the presentation of the celebrated works of Jan Steen to the American people. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

**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 thirty-six Netherlandish genre prints, and five books from the National Gallery of Art's collection, dating from the late fifteenth to the late seventeenth centuries. It will 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, leisure activities, 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 Israhel van Meckenem, the Master of the Housebook, Lucas van Leyden, Albrecht Dürer, Rembrandt van Rijn, and Adriaen van Ostade.

This exhibition will coincide with 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 OPEN-AIR PAINTING

National Gallery of Art, West Building
The Brooklyn Museum
Saint 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 130 paintings. The exhibition will trace this first school of open-air, landscape painting, and its origins in the work of Pierre-Henri de Valenciennes and Thomas Jones, through its flowering 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 open-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 Faunce, chairman of European paintings and sculpture, The Brooklyn Museum; Jeremy Strick, curator of modern art, Saint Louis Art Museum; and guest curator Peter Galassi, chief curator of photographs, Museum of Modern Art, New York.

PUBLICATION: A fully illustrated, scholarly catalogue with entries on each artist and essays treating the cultural, historical, and theoretical background of this school of outdoor painting will be published by the National Gallery of Art. A hardcover edition will be distributed by Yale University Press.

ORGANIZATION: The exhibition was organized by the National Gallery of Art, Washington, and The Brooklyn Museum in association with the Saint Louis Art Museum.

SPONSOR: The exhibition in Washington and in Brooklyn is made possible by a generous grant from The Florence Gould Foundation. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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 works by Eakins 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.

ORGANIZATION: The exhibition was organized by the Yale University Art Gallery.

SPONSOR: The exhibition has been made possible by a generous grant from The Henry Luce Foundation, Inc., with additional support from The National Endowment for the Arts, a Federal agency, and Jan and Frederick Mayer.

OLMEC ART OF 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.

Approximately 125 works on display will include seventeen 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 small-scale objects 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 group 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 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.

PUBLICATION: A fully illustrated catalogue published by the National Gallery of Art and distributed by Harry N. Abrams will include extensive essays, object analysis, and an annotated bibliography. The catalogue will reflect the diversity of approaches that scholars have used historically to understand Olmec art.

ORGANIZATION: 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. Marì Carmen Serra Puche, director, Museo Nacional de Antropología, Mexico City.

ADOLPH MENZEL (1815-1905): BETWEEN ROMANTICISM AND IMPRESSIONISM

Musée d'Orsay, Paris
National Gallery of Art, East Building
Nationalgalerie, Berlin

April 15 - August 1, 1996
September 29, 1996 - January 5, 1997
February 7 - May 11, 1997

OVERVIEW: Menzel, the leading artist in Berlin in the second half of the nineteenth century, was also one of the greatest and most prolific draftsmen. The exhibition in Washington will comprise more than 120 of his finest paintings, drawings, pastels, and watercolors. Menzel drew obsessively, taking every possible opportunity to observe and record the world around him. He executed a series of large paintings on the life of Prussian monarch Frederick the Great, the greatest of which is The Flute Concert (Nationalgalerie, Berlin) which shows Frederick playing the flute to his guests at Sanssouci Palace and brilliantly captures a sense of the historical time and place. The exhibition will also include a selection of Menzel's splendid small oil sketches for historical scenes. In the 1840s and 1850s he made many small, informal paintings and drawings of members of his middle-class family and their circle, their homes in Berlin, and the landscape of the city and its suburbs. Menzel did not exhibit or sell these works in his lifetime; for him they were exercises in painting and kept for his own interest. In their modest scale and free execution, they anticipated the work of the French impressionists by over a decade. In the 1870s Menzel was inspired to revive his feeling for history and his powers of observation of contemporary events of national interest. The greatest examples are The Departure of Kaiser Wilhelm I to Join the Army and the monumental The Iron Mill (Nationalgalerie, Berlin), a masterful depiction of industrial life in the nineteenth century.

CURATORS: Philip Conisbee, curator of French paintings, National Gallery of Art; Peter-Klaus Schuster, director, and Claude Keisch, curator, Nationalgalerie, Berlin; and Henri Loyrette, director, Musée d'Orsay.

PUBLICATION: A catalogue of the complete exhibition, written by Claude Keisch and Ursula Riemann of the Nationalgalerie, Berlin with other scholars, will be published in German and French by Dumont Publishers.

ORGANIZATION: The exhibition was organized by the Stiftung Preussischer Kulturbesitz, Berlin, the National Gallery of Art, Washington, and the Réunion de Musées Nationaux, Paris.

ENCOUNTERS WITH MODERN ART: WORKS FROM THE ROTHSCHILD FAMILY COLLECTIONS

National Gallery of Art, East Building
Philadelphia Museum of Art

September 22, 1996 - January 26, 1997
March 2 - May 11, 1997

OVERVIEW: Herbert and Nannette Rothschild's interest in modern art was motivated by their instinctive enthusiasm for the work. Many of the objects were acquired in Paris, where the Rothschilds became acquainted with eminent members of the French art community, including Georges Braque, Jean Arp, Constantin Brancusi, Sonia Delaunay-Terk, Gino Severini, and Fernand Léger. Herbert and Nannette Rothschild viewed collecting as a personal adventure, pursuing pictures for which they felt a deep affinity. They also shared their great devotion to the art by bestowing several generous gifts to museums, including The Museum of Modern Art and the National Gallery of Art, which received Piet Mondrian's great Lozenge Composition from the Rothschilds in 1971.

The scope of their holdings embraces many major schools of modern European art, including futurism, cubism, constructivism, and de Stijl. Juan Gris and Mondrian will be shown in some depth, while Brancusi, Francis Picabia, and Natalia Goncharova will be represented by individual works of particular significance.

CURATORS: Mark Rosenthal, curator, and Jeffrey Weiss, assistant curator, twentieth-century art, National Gallery of Art.

PUBLICATION: The exhibition catalogue will contain Nannette Rothschild's memoirs as an art collector and will be accompanied by brief biographies of the artists. It will be published by the Philadelphia Museum of Art.

ORGANIZATION: The exhibition was organized by the National Gallery of Art and the Philadelphia Museum of Art.

GEORGES DE LA TOUR AND HIS WORLD

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

October 6, 1996 - January 5, 1997
February 2 - May 10, 1997

OVERVIEW: Over forty major paintings by Georges de La Tour (1593-1652) and by his contemporaries Caravaggio, Jacques Bellange, Simon Vouet, Hendrick Terbrugghen, and others will be brought together from public and private collections in Europe, the United States, and Japan. The works have been selected and will be installed to illustrate the place and meaning of La Tour's art in the context of early seventeenth-century culture. La Tour was one of the greatest and most original French painters of the seventeenth century, and his paintings are among the most compelling masterpieces of that century.

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

PUBLICATION: Fully illustrated catalogue with entries and essays by Philip Conisbee and several other leading scholars of La Tour and seventeenth-century painting. The catalogue will be published by the National Gallery of Art and distributed by Yale University Press.

ORGANIZATION: This exhibition was organized by the National Gallery of Art and the Kimbell Art Museum.

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

MICHELANGELO AND HIS INFLUENCE: DRAWINGS FROM WINDSOR CASTLE

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

October 27, 1996 - January 5, 1997
January 19 - March 30, 1997
April 12 - June 22, 1997

OVERVIEW: This exhibition will examine supreme examples of Michelangelo's draftsmanship and will demonstrate the impact of this artist--referred to as "divine" even in his own lifetime--on the imagination, technique, style, and imagery of his contemporaries and successors. Eighteen drawings by Michelangelo and fifty-five engravings were selected for the exhibition which aims to illustrate the effect of Michelangelo's work in drawing, painting, and sculpture. Many of Michelangelo's drawings were made by the master as gifts for friends or studies for his own paintings, or occasionally as designs for other artists' projects. The works were highly valued and were sought out by younger artists to be engraved, copied, and recopied.

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

PUBLICATION: The fully illustrated catalogue will be written by Paul Joannides, lecturer in history of art, Cambridge University, and published by the National Gallery of Art.

ORGANIZATION: The exhibition was organized by the Royal Library, Windsor Castle, in association with the National Gallery of Art, Washington, the Kimbell Art Museum, Fort Worth, and The Art Institute of Chicago.

RECENT INSTALLATION

MICRO GALLERY

National Gallery of Art, West Building, near Mall entrance and Rotunda

OVERVIEW: In development for three years, the Micro Gallery, the most comprehensive interactive, multimedia computer system in an American art museum, enables 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 needs to use one of the thirteen 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 is also provided. Works of art in a section called "Features" are given extensive interactive presentations using text, special graphics, and animated sequences, 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.

PUBLICATION: A brochure is available to the public, free of charge.

SPONSOR: The Micro Gallery was made possible by a major grant from the American Express Foundation.

#