

National Gallery of Art

NEWS RELEASE

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NOTE TO EDITORS: The following exhibition information is current as of **JULY 1996**. Please disregard 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. Telecommunications Device for the Deaf (TDD): (202) 842-6176, Monday through Friday, 9:00 a.m. to 5:00 p.m.

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

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

April 15 - July 28, 1996
September 15, 1996 - January 5, 1997
February 7 - May 11, 1997

OVERVIEW: This exhibition comprises more than 120 of the finest paintings, drawings, pastels, and watercolors by Adolph Menzel, the leading artist in Berlin in the second half of the nineteenth century. Most of the works are from the Staatliche Museen zu Berlin, Preussischer Kulturbesitz. Menzel, a prolific draftsman, drew obsessively to observe and record the world around him. He also executed a series of large paintings on the life of Prussian monarch Frederick the Great. In Frederick the Great's Flute Concert at Sanssouci (1850-1852), which shows Frederick playing for his guests at Sanssouci Palace, Menzel brilliantly captures a sense of the historical time and place. Many of his works of the 1840s, with their free execution, anticipated the work of the French impressionists by over a decade. In the 1870s, Menzel turned to contemporary events of national interest in such paintings as King Wilhelm I's Departure to the Army on July 31, 1870 (1871) and the monumental Hall in a Rolling Mill (1872), which is 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, Alte Nationalgalerie, Berlin; and Henri Loyrette, director, Musée d'Orsay, Paris.

PUBLICATION: A catalogue of the exhibition, written by Claude Keisch, Alte Nationalgalerie, Berlin and Marie Ursula Riemann-Reyher, Kupferstichkabinett, Berlin, with other scholars, will be published by Yale University Press in association with Dumont Publishers.

ORGANIZATION: The exhibition is organized by the National Gallery of Art, the Stiftung Preussischer Kulturbesitz, Berlin, and the Réunion des Musées Nationaux, Musée d'Orsay, 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 viewed collecting as a personal adventure. Inspired and guided by their daughter, the noted abstract painter Judith Rothschild, they pursued works of art for which they felt a deep personal affinity. 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 Delauney-Terk, Gino Severini, and Fernand Léger. The Rothschilds also shared their devotion to modern art by bestowing several generous gifts on museums, including the Museum of Modern Art and the National Gallery of Art, which received Piet Mondrian's great *Tableau No. IV* (c. 1921-1925) 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. Also included will be four works by Judith Rothschild, which reflect various phases of her career.

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

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

ORGANIZATION: The exhibition is 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: Georges de la Tour (1593-1652) was one of the most original French painters of his day, and his paintings are among the most compelling masterpieces of the seventeenth century. More than forty major paintings by La Tour and his contemporaries, including Caravaggio, Jacques Bellange, Simon Vouet, Hendrick ter Brugghen, 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.

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: The exhibition is organized by the National Gallery of Art and the Kimbell Art Museum.

SPONSOR: The exhibition is made possible by 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
The 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 the artist -- who was referred to as "divine" even in his own lifetime -- on the imagination, technique, style, and imagery of his contemporaries and successors. Eighteen sheets with twenty-three drawings by Michelangelo and fifty drawings and five engravings by other masters were selected from the superb collection of the British royal family. The exhibition will also illustrate the effect on others 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 to be used for paintings by other artists. They portray his extraordinarily powerful approach to the human figure and his deep commitment to the spiritual intensity of his art.

CURATOR: Andrew C. Robison, Andrew W. Mellon senior curator, National Gallery of Art.

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

ORGANIZATION: The exhibition is 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.

SPLENDORS OF IMPERIAL CHINA: TREASURES FROM THE NATIONAL PALACE MUSEUM, TAIPEI

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| The Metropolitan Museum of Art | March 19 - May 19, 1996 |
| The Art Institute of Chicago | June 29 - August 25, 1996 |
| Asian Art Museum of San Francisco | October 14 - December 8, 1996 |
| National Gallery of Art, East Building | January 26 - April 6, 1997 |

OVERVIEW: Splendors of Imperial China is a comprehensive presentation of Chinese masterworks and decorative arts from throughout the country's imperial history. The exhibition includes paintings and calligraphy, jades, bronzes, ceramics, silk tapestries, and other art objects from the National Palace Museum, Taipei, repository of the world's largest, most important collection of ancient Chinese art. Only three times before have selected treasures from the National Palace Museum been seen in the West: first at London's Royal Academy of Arts for International Exhibition of Chinese Art in 1935-1936 and then in five museums in the United States, including at the National Gallery of Art for Chinese Art Treasures in 1961-1962 and for Circa 1492: Art in the Age of Exploration in 1991-1992.

With works from the Neolithic period through the eighteenth century, this exhibition is arranged chronologically and organized around four themes--a cyclical view of history, the Confucian discourse on art, the social function of art, and possessing the past.

CURATORS: Wen C. Fong, curatorial chairman; James C.Y. Watt, Brooke Russell Astor senior curator; and Maxwell K. Hearn, curator, department of Asian art, all of The Metropolitan Museum of Art.

PUBLICATIONS: Two publications accompany the exhibition: Possessing the Past: Treasures from the National Palace Museum, Taipei, by Wen. C. Fong, James C.Y. Watt, et al.; and Splendors of Imperial China: Treasures from the National Palace Museum, Taipei by Maxwell K. Hearn.

ORGANIZATION: Splendors of Imperial China is organized by the National Palace Museum, Taipei, and The Metropolitan Museum of Art, New York.

SPONSOR: The exhibition is supported in part by The Henry Luce Foundation, Inc.; The Starr Foundation; the National Endowment for the Humanities; the National Endowment for the Arts; and an indemnity from the Federal Council on the Arts and the Humanities. Transportation assistance has been provided by China Airlines.

SIX CENTURIES/SIX ARTISTS

National Gallery of Art, East Building

February 9 - May 11, 1997

OVERVIEW: Some of the greatest treasures in the National Gallery of Art are in the collection of works of art on paper. This exhibition highlights a few of the major artists in the Gallery's graphic collections from the fifteenth through the twentieth centuries. Each of six rooms will be devoted entirely to the drawings, prints, and illustrated books of one master: the refinement of Martin Schongauer, the brilliant technique of Albrecht Dürer, the exuberance of Giovanni Benedetto Castiglione, the sensuality of François Boucher, the powerful mythology of William Blake, and the modernist transformations of Jacques Villon. In each of these cases the National Gallery has outstanding works on paper by these artists. Six Centuries/Six Artists will also feature many recent acquisitions and promised gifts.

NOTE: The Gallery's collection of 91,000 works of art on paper can be exhibited only on a rotating basis. Those not on exhibit are available for viewing by appointment on weekdays; call (202) 842-6380.

CURATOR: Andrew C. Robison, Andrew W. Mellon senior curator, National Gallery of Art.

ORGANIZATION: The exhibition is organized by the National Gallery of Art.

THE VICTORIANS:
BRITISH PAINTING IN THE REIGN OF QUEEN VICTORIA (1837-1901)

National Gallery of Art, West Building

February 16 - May 11, 1997

OVERVIEW: The Victorians, the first major survey of Victorian art ever to be mounted in the United States, highlights the artistic achievement of British painters during the reign of Queen Victoria (1837-1901). In what will surely be a revelation to American audiences, this exhibition of approximately 70 paintings covers the momentous period when Britain was the world's most technologically advanced and powerful country. British painters of the era bore witness to the extraordinary energies and tensions of Victorian life, depicting the panorama of the social landscape and rivaling, in ambition and achievement, such English novelists as Dickens, Eliot, and Thackeray. The Victorians includes such masterworks as John Everett Millais' Ophelia (1852), Whistler's Symphony in White, No. 1: The White Girl (1862), Sargent's Carnation Lily, Lily Rose (1885-1886), John William Waterhouse's The Lady of Shalott (1888), and Frederic Leighton's Flaming June (1895). It will also include works by J.M.W. Turner, Ford Madox Brown, William Powell Frith, Dante Gabriel Rossetti, Edwin Landseer, Augustus Egg, Edward Burne-Jones, James Tissot, Albert Moore, and William Holman Hunt, among others.

Victorian painting has gained immeasurably in popularity since the 1960s, with marked increases in both scholarly attention and public recognition. A 1984 exhibition of the Pre-Raphaelites at the Tate Gallery, with one of the world's richest collections of Victorian art, ranked as the second most popular exhibit in the Tate's history. Many of the paintings in this exhibition will be lent by the Tate Gallery on the occasion of its 100th anniversary. The National Gallery of Art will be the exhibition's only venue.

CURATORS: Malcolm Warner, curator of European art, the San Diego Museum of Art, and Nicolai Cikovsky Jr., deputy senior curator and curator of American and British paintings, National Gallery of Art.

PUBLICATION: A fully illustrated catalogue, written by Malcolm Warner, with additional entries by other scholars, including Anne Helmreich of the National Gallery's Center for Advanced Study in the Visual Arts, will be published by the National Gallery of Art.

ORGANIZATION: The exhibition is organized by the National Gallery of Art.

SPONSOR: The exhibition is made possible by a generous grant from United Technologies Corporation.

PICASSO: THE EARLY YEARS, 1892-1906

National Gallery of Art, East Building
Museum of Fine Arts, Boston

March 30 - July 27, 1997
September 10, 1997 - January 4, 1998

OVERVIEW: Nowhere is the early genius of the twentieth century's most prolific and influential artist more clearly realized than in Picasso: The Early Years, 1892-1906. The exhibition reveals the Spaniard's remarkable achievement prior to the advent of cubism. While there have been numerous Picasso exhibitions over the past two decades, none has plumbed the depths of his early work--or explored its complexity--as fully as this exhibition. Picasso: The Early Years, 1892-1906 makes a convincing case that his early career should be addressed not only as a prelude to his later work but also as a period of experimentation and innovation that reaches a natural conclusion in late 1906.

Beginning with Picasso's formative years, this selection of approximately 125 objects traces the artist's close contact with Catalan modernism in turn-of-the-century Barcelona and his subsequent emergence in Paris (where he settled in 1904) as a commanding stylist. With a close examination of Picasso's Blue and Rose periods, the exhibition culminates with his monumental figure pictures of 1906, which were influenced by ancient Iberian sculpture. In addition to important paintings, drawings, and pastels, Picasso: The Early Years, 1892-1906 will also include sculpture, prints, and smaller works such as the artist's caricatures. Along with the National Gallery's impressive early Picasso holdings--among them Woman with a Fan (1905) and the masterpiece Family of Saltimbanques (1905)--the exhibition boasts major loans from The Metropolitan Museum of Art, the Philadelphia Museum of Art, The Art Institute of Chicago, The Detroit Institute of Arts, The Phillips Collection, the Tate Gallery, the Musée Picasso in Paris, the Art Gallery of Ontario, the State Hermitage Museum, and the Kunsthaus Zürich.

CURATORS: Mark Rosenthal, curator, and Jeffrey Weiss, assistant curator, twentieth-century art, National Gallery of Art; George Shackelford, curator and Robert Boardingham, assistant curator of European painting, Museum of Fine Arts, Boston. The advisory committee includes Picasso specialists John Richardson and Jean Sutherland Boggs. Jeffrey Weiss will be the coordinating curator for the National Gallery of Art.

PUBLICATION: A major catalogue, edited by Marilyn McCully with contributions from a number of scholars, will be published by the National Gallery of Art.

ORGANIZATION: The exhibition is organized by the National Gallery of Art and the Museum of Fine Arts, Boston.

SPONSOR: The employees of Bell Atlantic are proud to sponsor this great exhibition of Picasso's early works.

CROWN POINT PRESS

National Gallery of Art, East Building
The Fine Arts Museums of San Francisco

June 8 - September 1, 1997
October 1997 - January 1998

OVERVIEW: While other workshops were focusing on lithography and screenprinting in the 1960s and 1970s, Crown Point Press became the preeminent place for painters and sculptors interested in etching. This exhibition of works produced at Crown Point Press between 1965 and the present features styles ranging from minimalism to realism by a host of international artists and such noted American figures as John Cage, Richard Diebenkorn, Sol LeWitt, Pat Steir, and Wayne Thiebaud.

Crown Point Press was founded in the San Francisco Bay area in 1962 by artist/printer Kathan Brown. While maintaining its emphasis on etching, between 1982 and 1994 Crown Point Press also sponsored artists' work in Asian woodcut processes, traveling with them in Japan and China to work with master craftsmen in local woodcut traditions. The international flavor of the exhibition reflects the Press' selection of artists from many countries. In addition to the artists listed above, those represented include Tony Cragg (Great Britain), Shoichi Ida and Katsura Funakoshi (Japan), Gunter Brus (Austria), Per Kirkeby (Denmark), and Americans Chuck Close, Helen Frankenthaler, Al Held, Alex Katz, and Brice Marden, among others. The exhibition will be installed in six galleries, grouped into the following sections: introductory highlights; minimalism; figurative traditions; tribute to John Cage and Richard Diebenkorn; conceptual art and its aftermath; and the 1990s.

CURATORS: Ruth Fine, curator of modern prints and drawings, National Gallery of Art, and Karin Breuer, associate curator, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco.

PUBLICATION: A comprehensive, fully illustrated catalogue is being published by The Fine Arts Museums of San Francisco with essays by Karin Breuer, associate curator, Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco; Steven A. Nash, associate director and chief curator, The Fine Arts Museums of San Francisco; and Ruth Fine, curator of modern prints and drawings, National Gallery of Art.

ORGANIZATION: The show is organized by The Fine Arts Museums of San Francisco in association with the National Gallery of Art.

MILLENNIUM OF GLORY: SCULPTURE OF ANGKOR AND ANCIENT CAMBODIA

Musée Guimet (Grand Palais, Paris)
National Gallery of Art, East Building
Tokyo Metropolitan Museum
Osaka Municipal Museum of Art

January 28 - May 26, 1997
June 29 - September 28, 1997
November - December, 1997
January - March, 1998

OVERVIEW: Millennium of Glory: Sculpture of Angkor and Ancient Cambodia is the first major exhibition of Cambodian sculpture to be shown in this country. While Cambodia's art and architecture, such as the temple of Angkor Wat, rank among the world's most beautiful, its thousand-year legacy remains largely unknown outside Asia and France. Building on the opportunities made possible by recent peace accords, international cooperation, and a democratic assembly, ninety objects revealing the riches of Cambodian art will become accessible to Americans as never before.

Beginning in the sixth century and continuing for more than a thousand years, Cambodian artists created extraordinary works of art reflecting many aspects of their culture and embracing both Buddhist and Hindu traditions. The sculpture in the exhibition ranges from monumental works in sandstone representing gods, guardians, female dancers, and legendary creatures, to refined bronzes for rituals and ceremonies. Many of these are from the collections of the National Museum of Phnom Penh and the Musée Guimet in Paris, which together hold much of the world's greatest Khmer art.

CURATOR: Dr. Helen Ibbitson Jessup, guest curator, who was also guest curator for Court Arts of Indonesia, organized by The Asia Society and the Arthur M. Sackler Gallery in 1990.

PUBLICATION: Offering a comprehensive account of Cambodian history, religion, and architecture with essays from a wide range of experts, the fully illustrated catalogue will include extensive entries on the objects on display, many of which have never been catalogued before.

ORGANIZATION: Millennium of Glory: Sculpture of Angkor and Ancient Cambodia is organized by the National Gallery of Art, the Réunion des Musées Nationaux/Musée Guimet, and the Royal Government of Cambodia.

THOMAS MORAN

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| National Gallery of Art, East Building | September 28, 1997 - January 11, 1998 |
| The Thomas Gilcrease Institute of American History and Art, Tulsa, OK | February 8 - May 10, 1998 |
| Seattle Art Museum, Seattle, WA | June 11 - August 30, 1998 |

OVERVIEW: This is the first retrospective of the work of Thomas Moran (1837-1926), long recognized as one of the foremost American landscape painters of the nineteenth century. The exhibition will feature seventy-five of the finest of Moran's oil paintings and watercolors. Widely known as a painter of the American West--especially panoramas of Yellowstone and the Grand Canyon--Moran actually had a far wider range of interests. His lifelong fascination with the British artist J.M.W. Turner (1775-1851), for example, led Moran to retrace Turner's travels through England, Scotland, France, Switzerland, and Italy, and, more importantly, to a group of remarkable, though largely unknown, European landscapes. Moran also executed a number of industrial and urban landscapes and a series of experimental works, which he called "blots" and "metaphoric" drawings--landscapes reconfigured from ink stains and newspaper illustrations.

CURATOR: Nancy Anderson, associate curator of American and British paintings, National Gallery of Art.

PUBLICATION: A fully illustrated, comprehensive catalogue examining the long reach of Thomas Moran's career is being published by the National Gallery of Art with essays by Nancy Anderson and other Moran scholars.

ORGANIZATION: The exhibition is organized by the National Gallery of Art, in association with the Thomas Gilcrease Institute of American History and Art, Tulsa.

JAN STEEN: PAINTER AND STORYTELLER

National Gallery of Art, West Building
Rijksmuseum, Amsterdam

through August 18, 1996
September 21, 1996 - January 12, 1997

OVERVIEW: This exhibition of forty-eight paintings by the Dutch artist Jan Steen (1626-1679) examines the exceptional range of subject and style in his body of work. Although Steen is one of the most admired and accessible Dutch artists, he is also one of the least understood. Primarily identified as an artist of boisterous low-life genre scenes, 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 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 are 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 coincides 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 painting, 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, have published 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 is distributed by Yale University Press.

ORGANIZATION: The exhibition is 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

through August 18, 1996

OVERVIEW: This exhibition presents some thirty-six Netherlandish genre prints, six illustrated books, and one copper plate dating from the late fifteenth to the late seventeenth centuries from the National Gallery of Art's collection. It demonstrates 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, including lovers courting, leisure activities, professions, and illustrations of proverbs 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. Among the artists represented are Israhel van Meckenem, the Master of the Housebook, Lucas van Leyden, Albrecht Dürer, Rembrandt van Rijn, and Adriaen van Ostade.

This exhibition coincides with Jan Steen: Painter and Storyteller (see previous page).

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

ORGANIZATION: The exhibition is organized by the 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

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

OVERVIEW: The first major exhibition to explore the work of two generations of European artists who broke new ground in landscape painting between 1780 and 1840 includes 130 paintings and oil sketches by 48 artists. An important feature is twenty of the finest such works by Jean-Baptiste-Camille Corot, one of the greatest landscape painters of the nineteenth century. Other artists include Carl Blechen, Johan Christian Dahl, Simon Denis, Christoffer Wilhelm Eckersberg, François-Marius Granet, Thomas Jones, and Pierre-Henri de Valenciennes.

Artists were drawn to Italy by the rich historical, literary, and artistic traditions embodied in the Italian landscape. Their aim was to respond as immediately as possible to the scene before them and to avoid conventional ways of seeing. These painters anticipated the freshness, immediacy, and sensitivity to changing light and atmosphere of impressionism, as well as the radical compositional innovations of photography. These works were made for private study and exhibit different degrees of finish; most remained virtually unknown and were not publicly exhibited until their "discovery" in the twentieth century.

In the Light of Italy coincides with the bicentennial Corot exhibition organized by the Louvre, The Metropolitan Museum of Art, and the National Gallery of Canada.

CURATORS: Philip Conisbee, curator of French paintings, National Gallery of Art; Sarah Faunce, curator 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, The Museum of Modern Art, New York.

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

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

SPONSOR: The exhibition 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.

MASTERPIECES FROM THE PALAZZO DORIA PAMPHILJ, ROME

National Gallery, London
National Gallery of Art, West Building

February 22 - May 19, 1996
through September 2, 1996

OVERVIEW: The National Gallery of Art is the only U.S. venue for a group of twelve works from the Doria Pamphilj Gallery in Rome, one of the most celebrated private collections of master paintings and sculpture in the world. The exhibition contains ten paintings and two sculptures, including Velázquez' exquisite Portrait of Pope Innocent X (1650); Titian's Salomé with the Head of John the Baptist (c. 1515); Raphael's Double Portrait of Andrea Navagero and Agostino Beazzano (c. 1516); Carracci's Landscape with the Flight into Egypt (c. 1603-1604); Caravaggio's Rest on the Flight into Egypt (c. 1595-1597); and works by Guercino, Lorenzo Lotto, Carlo Saraceni, and Claude Lorrain. Very few of these works have been seen outside of Italy; they have been made available at this time during the restoration of the palazzo.

Giovanni Battista Pamphilj, the severe and "sullen" cardinal who became Pope Innocent X in 1644, brought the collection into existence in 1651 with his papal commissions. Further commissions, other family members, and alliances by marriage significantly broadened the holdings. In addition to the Velázquez painting there are two other portraits of the pope on display -- a marble bust by Gian Lorenzo Bernini and a portrait in bronze and porphyry by Alessandro Algardi.

CURATOR: David Alan Brown, curator of Italian Renaissance painting, is coordinating curator at the National Gallery of Art.

PUBLICATION: A booklet of some of the finest paintings in the collection, Galleria Doria Pamphilj Masterpieces: Paintings, by Eduard A. Safarik (translated by Christopher Evans), published in 1993 by Scala, is available from the National Gallery shops.

ORGANIZATION: The exhibition is organized by the National Gallery, London, and the National Gallery of Art, Washington.

THOMAS EAKINS: THE ROWING PICTURES

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

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

OVERVIEW: For the first time, all of the known rowing pictures by the American realist painter Thomas Eakins (1814-1916) are on view together. The nine paintings, one watercolor, and thirteen drawings of rowers practicing and racing on the Schuylkill River in Philadelphia 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.

This landmark series, completed between 1870 and 1874, reveals Eakins' lifelong interest in subjects of contemporary life and in the human figure. In these pictures, precisely executed in the studio, Eakins depicted rowers at practice or in contests, in the near distance or far, in bright light or in shadow, set against the open river or enclosed by the pier of a bridge. In their intense analytical discipline, his studies for the series are unique in American art: he investigated how to depict the complex physical motions of rowing and how to construct accurate and convincing perspectives uniting closely observed foreground figures and deep space.

CURATORS: Nicolai Cikovsky Jr., curator of American and British painting and deputy senior curator of paintings, National Gallery of Art, and Helen Cooper, curator of American paintings and sculpture, Yale University Art Gallery.

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

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

SPONSOR: The exhibition is made possible by a generous grant from Henry Luce Foundation, Inc., with additional support from The National Endowment for the Arts, a Federal agency.

OLMEC ART OF ANCIENT MEXICO

National Gallery of Art, East Building

through October 20, 1996

OVERVIEW: The first comprehensive exhibition of Olmec art ever presented provides a panoramic view of the artistic achievements of Mexico's earliest and least-known civilization. The 120 objects in the show were created in Mexico and Central America three thousand years ago, long before the great civilizations of the Maya, Teotihuacan, and Aztec. Among the works of art are a colossal head from San Lorenzo, weighing approximately 10 tons, which has left Mexico for the first time. A wide range of objects includes fourteen additional monumental sculptures from Mexico's museums and archaeological parks, along with an extraordinary group of beautiful small-scale objects from public and private collections around the world. These include a unique offering of stone figurines excavated at La Venta, a jade jaguar mask, and serpentine shaman transformation figures.

CURATORS: 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. Rebecca B. González Lauck, archaeologist, Instituto Nacional de Antropología (INAH), Tabasco; Dr. David Grove, professor of anthropology, University of Illinois, Urbana-Champaign; 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, published by the National Gallery of Art and distributed by Harry N. Abrams, reflects the diversity of approaches that scholars have historically used to understand Olmec art.

ORGANIZATION: The exhibition is organized by the National Gallery of Art in collaboration with Mexico's National Council for Culture and the Arts through its National Institute of Anthropology and History.

SPONSORS: The exhibition is made possible by The Fund for the International Exchange of Art and generous support from Goldman, Sachs & Co., Grupo Financiero Banamex-Accival, Pulsar Internacional, and Ford Motor Company, as well as other corporations. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

RECENT INSTALLATION

MICRO GALLERY

Permanent

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

OVERVIEW: In development for three years, the Micro Gallery is the most comprehensive interactive, multimedia computer system in an American art museum. Visitors can use the Micro Gallery to discover new ways to view the National Gallery of Art's permanent collection and expand their appreciation of art by simply touching the screen. Thirteen touchtone computers are 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 1500 objects. The user can touch the screen 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 available as well. Highlighted text guides the user to related subjects.

Thousands of pathways throughout the system 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 map to guide them to those works in the galleries. Features provide extensive interactive presentations on works of art using text, special graphics, and animated sequences, to reveal aspects of current research, conservation treatment, and visual analyses. An orientation on the history and buildings of the National Gallery of Art is also provided.

The first Micro Gallery has been an 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 free brochure is available to the public.

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

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