

National Gallery of Art

NEWS RELEASE

ADVANCE EXHIBITION SCHEDULE

NOTE TO EDITORS: The following exhibition information is current as of **AUGUST 15, 1998**. Please disregard previous schedules. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art press office at (202) 842-6353.

NATIONAL GALLERY OF ART Background	3
UPCOMING EXHIBITIONS 1998-1999	
<u>Augustus Saint-Gaudens' Memorial to Robert Gould Shaw and the Massachusetts Fifty-Fourth Regiment</u> Back on view autumn 1998	4
<u>Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam</u> October 4, 1998 - January 3, 1999 (Passes required daily)	5
<u>Bernini's Rome: Italian Baroque Terracottas from The State Hermitage Museum, St. Petersburg</u> October 11, 1998 - January 18, 1999	6
<u>Gifts to the Nation from Mr. and Mrs. John Hay Whitney</u> October 18, 1998 - January 3, 1999	7
<u>Love and War: A Manual for Life in the Late Middle Ages</u> November 8, 1998 - January 31, 1999	8
<u>Edo: Art in Japan 1615-1868</u> November 15, 1998 - February 15, 1999 (Passes required on weekends, federal holidays, and specially noted days)	9
<u>American Impressionism and Realism: The Margaret and Raymond Horowitz Collection</u> January 24 - May 9, 1999	10

<u>From Botany to Bouquets: Flowers in Northern Art</u> January 31 - May 31, 1999	11
<u>John Singer Sargent</u> February 21 - May 31, 1999	12
<u>Photographs from the Collection</u> April 25 - July 5, 1999	13
<u>National Gallery Sculpture Garden</u> Opens Spring 1999	14
<u>Portraits by Ingres: Image of an Epoch</u> May 23 - August 22, 1999	15
<u>Mary Cassatt</u> June 6 - September 6, 1999	16
<u>Brassaï: The Eye of Paris</u> October 17, 1999 - January 16, 2000	17
 CURRENT EXHIBITIONS	
<u>A Design for the National Gallery of Art: Celebrating the 20th Anniversary of I.M. Pei's East Building</u> March 27 - October 11, 1998	18
<u>Mark Rothko</u> May 3 - August 16, 1998	19
<u>A Collector's Cabinet</u> May 17 - November 1, 1998 (Note: extended closing date)	19
<u>Artists and the Avant-Garde Theater in Paris, 1887-1900</u> June 7 - September 7, 1998	20
<u>Manet, Monet, and the Gare Saint-Lazare</u> June 14 - September 20, 1998	20
 EXHIBITION PASSES	21

NATIONAL GALLERY OF ART, WASHINGTON, D.C.

The National Gallery of Art, one of the world's preeminent museums, was created for the people of the United States of America by a joint resolution of Congress accepting the gift of financier, public servant, and art collector Andrew W. Mellon in 1937, the year of his death. The Gallery's permanent collection of some 100,000 paintings, drawings, prints, photographs, sculpture, and decorative arts traces the development of Western art from the Middle Ages to the present.

West Building. Funds for the construction of the original (West) building, which opened to the public in 1941, were provided by the A. W. Mellon Educational and Charitable Trust. The collection on view in the West Building, designed by John Russell Pope, includes primarily European works from the thirteenth century through the early twentieth century. A comprehensive survey of Italian painting and sculpture, including the only painting by Leonardo da Vinci in the Western Hemisphere, is presented here. Rich in Dutch masters and French impressionists, the collection offers superb surveys of American, British, Flemish, Spanish, and fifteenth- and sixteenth-century German art. A recent addition is the Micro Gallery, the most comprehensive, interactive, multimedia computer system in an American art museum.

East Building. Funds for construction of the East Building were given by Paul Mellon and the late Ailsa Mellon Bruce, the son and daughter of the founder, and by The Andrew W. Mellon Foundation. Designed by I. M. Pei, the East Building opened to the public in 1978. Its galleries and exhibition spaces are especially suited for displaying contemporary art. Major twentieth-century artists such as Alexander Calder, Henri Matisse, Joan Miró, Pablo Picasso, Jackson Pollock, and Mark Rothko are represented in the collection. The East Building also houses the Center for Advanced Study in the Visual Arts, a research library, an extensive photographic archive, and administrative offices.

Special exhibitions and educational programs. Some fifteen to twenty special exhibitions are presented annually. The Gallery also offers a concert series, in addition to numerous lectures, tours, film showings, and a wide range of educational programs and materials. Works on paper by important artists ranging from Albrecht Dürer to Helen Frankenthaler may be seen in special exhibitions or by calling 202/842-6392 to make an appointment to view them in the public study rooms.

General information. The National Gallery represents a partnership of federal and private resources. The Gallery's operations and maintenance are supported through federal appropriations. All the Gallery's acquisitions of works of art as well as numerous special programs are made possible through private donations or funds. **Admission to all exhibitions and events is free of charge.** The Gallery is located on the National Mall at Fourth Street and Constitution Avenue, N.W., and is open Monday through Saturday, 10 a.m. to 5 p.m., and Sunday, 11 a.m. to 6 p.m. For information, call (202) 737-4215, or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176. The National Gallery of Art's Web site can be reached at <http://www.nga.gov>.

To receive a free monthly Calendar of Events, call (202) 842-6662. To receive a free quarterly Film Calendar, call (202) 842-6799.

UPCOMING EXHIBITIONS 1998-1999

AUGUSTUS SAINT-GAUDENS' MEMORIAL TO ROBERT GOULD SHAW AND THE MASSACHUSETTS FIFTY-FOURTH REGIMENT

National Gallery of Art, West Building

Back on view autumn 1998

OVERVIEW : One of the greatest works of nineteenth-century American sculpture, depicting Colonel Shaw and the first African American infantry unit from the North to fight for the Union during the Civil War, will go back on view at the National Gallery of Art. The memorial underwent restoration in Boston before it was presented in a new installation at the National Gallery (September 21, 1997 - January 4, 1998). The installation has been closed while the skylights are replaced in the West Building's American galleries. The sculpture is on long-term loan from the National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire, where it had been displayed since 1959 in an outdoor pavilion.

Created by the preeminent sculptor Augustus Saint-Gaudens (1848-1907), the monumental plaster sculpture, which measures nearly fifteen-feet high, eighteen-feet wide, and three-feet deep, will be shown with six portrait heads of African American soldiers and rare, early plaster sketches of the memorial.

The dramatic high relief of the memorial depicts Colonel Shaw astride his horse, upright and serious, a figure for the ages. The troops push forward with intense determination, as an angel floats protectively overhead, bearing poppies symbolizing death, sleep, and remembrance, and olive branches symbolizing peace. The sculpture combines the real and allegorical, and presents a balance of restraint and vitality.

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

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

PUBLICATION : An illustrated brochure, written by Deborah Chotner, assistant curator of American and British paintings, National Gallery of Art, is available in the exhibition free of charge. A comprehensive, illustrated book on the history of the memorial is available in the Gallery Shops.

SPONSOR : The Shaw Memorial Project is made possible by the generous support of The Circle of the National Gallery of Art. Additional support is provided by Shell Oil Company Foundation.

VAN GOGH'S VAN GOGHS:
MASTERPIECES FROM THE VAN GOGH MUSEUM, AMSTERDAM

National Gallery of Art, West Building*
Los Angeles County Museum of Art

October 4, 1998 - January 3, 1999
January 17 - April 4, 1999

OVERVIEW : Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam presents seventy paintings by Vincent van Gogh (1853-1890) and two related works on paper, the largest survey of his career outside The Netherlands in more than a quarter of a century. This unique group of paintings -- part of the artist's treasured oeuvre kept together by his brother Theo and his family -- will form an unprecedented loan from the Van Gogh Museum, home to the single greatest collection of the artist's paintings, drawings, and letters.

All periods of Vincent van Gogh's brief but intensely productive ten-year career are represented: his earliest works in The Netherlands; his response to French impressionism when he went to Paris; the mature images he painted in Arles and in hospitals in Saint-Rémy in southern France; and his last months in Auvers-sur-Oise. The exhibition will include such icons as The Potato Eaters (1885), painted in The Netherlands; Self-Portrait as an Artist (1887-1888), from late in his Paris period; The Harvest (1888) and The Bedroom (1888), both painted in Arles; Almond Blossom (1890), painted in Saint-Rémy in honor of the birth of his nephew; and Wheatfield with Crows (1890), from Auvers, one of Van Gogh's last works.

Today Vincent van Gogh is recognized as one of the most powerful and original artists of the nineteenth century, yet his genius was little understood during his tragically short life. His beloved brother Theo, an art dealer by trade, was a lifetime collector of his art as well as his best friend, confidant, and correspondent. The extraordinary collection of the Van Gogh Museum in Amsterdam is composed chiefly of works acquired directly from the artist by his brother Theo, who died less than a year after Vincent. It passed from Theo's wife to their son, Vincent's nephew, Dr. Vincent Willem van Gogh, who founded the Van Gogh Museum, which opened to the public in 1973.

ORGANIZATION : The exhibition is organized by the National Gallery of Art, Washington, and the Van Gogh Museum, Amsterdam, in collaboration with the Los Angeles County Museum of Art.

CURATOR : Philip Conisbee, senior curator of European paintings, National Gallery of Art

PUBLICATION : A fully illustrated catalogue with essays by Richard Kendall, independent scholar, and John Leighton, director of the Van Gogh Museum, will accompany the exhibition.

SPONSOR : The exhibition is made possible by generous support from Andersen Consulting. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

** Passes required daily. See page 21 for details.*

BERNINI'S ROME: ITALIAN BAROQUE TERRACOTTAS
FROM THE STATE HERMITAGE MUSEUM, ST. PETERSBURG

The Art Institute of Chicago
Philadelphia Museum of Art
National Gallery of Art, West Building

February 28 - May 3, 1998
May 16 - August 30, 1998
October 11, 1998 - January 18, 1999

OVERVIEW : This exhibition of thirty-five remarkable terracotta *bozzetti* from Russia's State Hermitage Museum is the first U.S. showing of these rarely exhibited sculptures. Created by some of the most significant sculptors of the Italian baroque period, these works were purchased by Tsar Paul I of Russia from the collection of the Italian Filippo Farsetti.

The fourteen artists represented provide a rare opportunity to see works by many masters of seventeenth- and early eighteenth-century Italian sculpture, including the prominent artists Gian Lorenzo Bernini and Alessandro Algardi. The exhibition coincides with the quadricentennial celebrations of these two sculptors, both born in 1598, and includes major works by other, primarily Roman, sculptors.

For nearly two centuries, the 200-work Farsetti collection of terracotta sculpture lay unseen and little-known in the storerooms of various institutions in St. Petersburg. Most of the works were purchased by the wealthy Venetian prelate Filippo Farsetti (1704-1774) in the mid-eighteenth century, before his collection was acquired by the Tsar of Russia in 1800.

Most of the terracottas, averaging between eight and eighteen inches in height and characterized by warm brownish-orange hues of fired clay, were studies for much larger marble or bronze works. More than two-thirds were created as *bozzetti*, "three-dimensional sketches," made for the majestic monuments erected in Rome and other cities during the century-and-a-quarter Italian baroque period. Others were made as "presentation," or stand-alone pieces. Looked upon at one time as unfinished works of art or preliminary sketches, these terracottas can now be fully appreciated: each sculpture reflects the master artist's personal touch and the freedom of imagination that working in clay permits.

ORGANIZATION : The exhibition was organized by The Art Institute of Chicago and The State Hermitage Museum, St. Petersburg.

CURATOR : Ian B. Wardropper, Eloise W. Martin Curator of European Decorative Arts and Sculpture and Ancient Art, The Art Institute of Chicago

PUBLICATION : The exhibition will be accompanied by a fully illustrated 120-page color catalogue featuring essays by Sergei Androsov, Dean Walker, and Ian B. Wardropper with contributions by Nina Kosareva.

SPONSOR : The exhibition in Washington is made possible by Republic National Bank of New York, Safra Republic Holdings S.A., Luxembourg, and Banco Safra S.A., Brazil.

GIFTS TO THE NATION FROM MR. AND MRS. JOHN HAY WHITNEY

National Gallery of Art, East Building

October 18, 1998 - January 3, 1999

OVERVIEW : Sixteen paintings that once were part of one of the most important privately held collections of nineteenth- and twentieth-century art, the John Hay Whitney and Betsey Cushing Whitney Collection, will be the focus of this exhibition. On view will be eight important works recently bequeathed by philanthropist Betsey Cushing Whitney, including Vincent van Gogh's Self-Portrait (1889), the first canvas he painted after recovering from his initial attack at the asylum of Saint-Rémy; Henri de Toulouse-Lautrec's Marcelle Lender Dancing the Bolero in "Chilpéric" (1895-1896), one of the artist's largest paintings and the most important of his theatrical subjects; and Henri Matisse's Open Window, Collioure (1905), a painting of intense colors and spontaneous brush strokes, which caused a critical furor when it was exhibited at the historic Salon d'Automne of 1905, where the "fauves" -- French for "wild beasts" -- first got their name.

Other important fauve works that were given by Mrs. Whitney are Georges Braque's The Harbor of La Ciotat (1907), exceptional for its size and importance, representing a major development in his evolution as an artist; Raoul Dufy's The Beach at Sainte-Adresse (1906), which was painted at a resort near Le Havre after the artist abandoned his more impressionist approach to nature; Maurice de Vlaminck's Tugboat on the Seine, Chatou (1906), typical of the artist's robust style and simplicity; Albert Marquet's The Beach at Trouville (1906), a work of intense color and bold patterns, which Marquet painted during a summer with Dufy; and Kees van Dongen's Saida (c. 1920), an exotic portrayal of a woman, typical of the artist's exaggerated colors, strong contrasts, and dashing execution.

Paintings by George Bellows, Henri Edmond Cross, André Derain, Thomas Eakins, Edward Hopper, Henri Rousseau, and James McNeill Whistler, which were given to the National Gallery from the John Hay Whitney Collection after his death in 1982, will also be on view. Mr. Whitney -- sportsman, financier, publisher, philanthropist, art collector, and Ambassador to Britain -- served as a member of the board of trustees and vice president of the National Gallery of Art from 1961 to 1979. He was also a member of each of three standing committees of the board from the outset of his service and, from its inception in January 1970, served on the Building Committee, which was responsible for the planning, design, and construction of the East Building. Mr. Whitney made a substantial gift to the Gallery's Patrons' Permanent Fund for future acquisitions in 1982. He also served as trustee and chairman of the board of The Museum of Modern Art and as senior fellow of Yale University.

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

CURATOR : Philip Conisbee, senior curator of European paintings, National Gallery of Art

SPONSOR : The exhibition is made possible by The Circle of the National Gallery of Art.

LOVE AND WAR: A MANUAL FOR LIFE IN THE LATE MIDDLE AGES

National Gallery of Art, East Building

November 8, 1998 - January 31, 1999

OVERVIEW : The Housebook Master was one of the most delightful artists of the waning Middle Ages. His works, which are rare, encompass courtly grace, sensitive humanism, and observant humor. He was active in southern Germany from about 1465 to 1500, during the complex and often strained transition from the medieval to the early modern era.

The artist is known primarily from two sources: the drawings in a manuscript of secular recipes and instructions, the Housebook, from which he takes his name, and eighty-nine drypoints, the great majority of which exist in a single collection, that of the Rijksmuseum, Amsterdam.

Legendary among scholars of the period, the Housebook still belongs to a noble family in Germany, that of the Prince of Waldburg Wolfegg, and has rarely been seen in public in this century. The book was recently disbound in order to be photographed for a facsimile reproduction, giving the National Gallery of Art an opportunity to borrow and display separately many of the drawings and pages of the manuscript.

The exhibition at the National Gallery is organized around various secular themes of late medieval life, such as guilds and craftsmen, agriculture and peasant life, war and chivalry, hunting and archery, love and dancing, vagrants and strangers. In addition to the best pages from the Housebook, the exhibition at the National Gallery presents twenty-one of the master's greatest prints from the Rijksmuseum, Amsterdam, rare Gothic prints from the National Gallery's collection, and loans from other American collections, including a number of objects that relate to the themes in the exhibition.

The Housebook and a selection of prints from the Rijksmuseum will be shown at The Frick Collection, New York (May 11 - July 5, 1999).

ORGANIZATION : In Washington, the exhibition is organized by the National Gallery of Art.

CURATORS : Andrew Robison, Mellon Senior Curator, National Gallery of Art, and Virginia Clayton, associate curator of old master prints, National Gallery of Art

PUBLICATION : A fully illustrated catalogue of the Housebook, published by Prestel, Munich, accompanies the exhibition.

EDO: ART IN JAPAN 1615-1868

National Gallery of Art, East Building*

November 15, 1998 - February 15, 1999

OVERVIEW : The first comprehensive survey in the United States of Japanese art of the Edo period (1615-1868), the exhibition will feature nearly 300 works -- painted scrolls and screens, costumes, armor, sculpture, ceramics, lacquer, and woodblock prints -- selected from more than sixty public and private Japanese collections to reveal the vibrant popular culture of Edo. More than forty of these works have been designated National Treasures, Important Cultural Properties, or Important Art Objects by the government of Japan because of their rarity, historical significance, and artistic quality. Many of the works have never before left the country. The National Gallery of Art is the sole venue for the exhibition.

The works will be presented thematically in six sections: "Edo Style," defining the aesthetic of the period; "Samurai," highlighting masterpieces of ceremonial armor as well as the peaceful arts created for the samurai class; "Work," including images of the various urban and rural occupations; "Religion," showing Shinto and Buddhist beliefs as they are reflected in the arts; "Travel and Landscape," focusing on the first appearance of tourism in Japan as people went on religious pilgrimages to distant temples and shrines; and "Entertainment," including depictions of scenes from theater and pleasure quarters where members of all social classes freely intermingled.

The Edo period was one of unprecedented peace and prosperity in Japan. For the first time in centuries the country was unified under the Tokugawa shoguns, who governed from their new capital at Edo (modern Tokyo), the largest city in the world in the eighteenth century. The capital's influence on the country at large was so profound that its name came to denote the culture of all Japan during this time.

A performing arts festival and other special public programs will accompany the exhibition, along with a multimedia computer program called "Exploring Edo," which will be available on interactive computer kiosks adjacent to the exhibition.

ORGANIZATION : The exhibition is organized by the National Gallery of Art, Washington, in collaboration with the Agency for Cultural Affairs (Bunkacho), and The Japan Foundation.

CURATOR : Robert T. Singer, curator of Japanese art, Los Angeles County Museum of Art

PUBLICATION : The fully illustrated catalogue will contain seven thematic essays written by a team of leading scholars in the field led by Robert T. Singer.

SPONSOR : The exhibition is made possible by NTT.

** Passes required on weekends, federal holidays, and specially noted days. See page 21 for details.*

AMERICAN IMPRESSIONISM AND REALISM:
THE MARGARET AND RAYMOND HOROWITZ COLLECTION

National Gallery of Art, East Building

January 24 - May 9, 1999

OVERVIEW: Forty-nine paintings and works on paper from the collection of Margaret and Raymond Horowitz, one of the finest groups of American impressionist and realist works in private hands, will be the focus of this exhibition.

During almost forty years of collecting, Margaret and Raymond Horowitz have acquired a group of oil paintings that rank at or very near the top of any list of the very best works by their creators: William Merritt Chase's radiant Shinnecock landscape, The Fairy Tale; Theodore Robinson's Low Tide, Riverside Yacht Club; J. Alden Weir's U.S. Thread Company Mills, Willimantic, Connecticut; Childe Hassam's exquisite Isle of Shoals painting, Poppies; Frank Benson's Summer Day; and George Bellows' Emma in the Purple Dress. Also included in the Horowitz collection are superb drawings, pastels, and watercolors by John La Farge, William Merritt Chase, John Singer Sargent, Thomas Wilmer Dewing, Childe Hassam, Maurice Prendergast, Everett Shinn, and William Glackens.

This is the first exhibition of the Horowitz works since they were shown at The Metropolitan Museum of Art in 1973. In the twenty-five years that have followed, the collection, constantly refined and strengthened, has achieved an almost legendary reputation.

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

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

PUBLICATION: A catalogue published by the National Gallery of Art will accompany the exhibition.

FROM BOTANY TO BOUQUETS: FLOWERS IN NORTHERN ART

National Gallery of Art, West Building

January 31 - May 31, 1999

OVERVIEW: This exhibition of twenty to twenty-five paintings will focus on the National Gallery's excellent group of flower still lifes, including those by Ambrosius Bosschaert the Elder, Jan Brueghel the Elder, Jan Davidsz. de Heem, and Jan van Huysum. Related paintings and drawings by these and other seventeenth-century Dutch and Flemish masters -- from both private and public collections -- will also be on view, along with books and manuscripts from the collections of Mrs. Paul Mellon, Dumbarton Oaks, and the Folger Shakespeare Library. Presented in the Dutch Cabinet Galleries, this overview of seventeenth-century flower paintings addresses both the ideals of illusionism and the underlying philosophical concerns that were fundamental to this genre. The exhibition is the second in a series of three that focus on the Gallery's rich collection of Dutch and Flemish art.

Flower still lifes are among the most beautiful and fascinating of all seventeenth-century Dutch and Flemish paintings. These bouquets were painted to delight the viewer through the accuracy of their delicate leaves and blossoms, the sensuousness of their colors and the sensitivity of their compositions. Despite their naturalistic appearance, these images are often fanciful re-creations of reality. For example, artists frequently juxtaposed flowers that blossomed at different times of the year and often incorporated symbolism in their images.

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

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

PUBLICATION : An illustrated catalogue will accompany the exhibition.

SPONSOR : Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is proud to make possible this presentation to the American people.

JOHN SINGER SARGENT

Tate Gallery, London
National Gallery of Art, Washington
Museum of Fine Arts, Boston

October 15, 1998 - January 17, 1999
February 21 - May 31, 1999
June 23 - September 26, 1999

OVERVIEW : This exhibition of more than 100 paintings and watercolors by John Singer Sargent (1856-1925) represents the artist's most significant and beautiful works. It will be the first time since the retrospective mounted after his death that so many of his works will be exhibited together.

The exhibition will reflect the main phases of Sargent's art: his portrait, landscape, and figure sketches, 1874-1884; exhibited portraits and subject pictures, 1878-1884; impressionism, 1883-1889; commissioned portraits, 1890-1917; landscapes and figure subjects, 1900-1914; watercolors, 1880-1925; and Gassed, Sargent's great war picture, which stands in eloquent contrast to his portraits and landscapes. Some of his most well-known and beloved works, such as Madame X, The Boit Children, and Carnation, Lily, Lily, Rose, will also be shown.

An astute portraitist, Sargent painted many of the leading personalities of the age in works of great elegance and panache. His energy and fluency enabled him to combine a complex composition with the appearance of life itself. Sargent assimilated lessons from the old masters, the realists, impressionists, and symbolists to create his own highly individual style of intensity of expression, brilliant light effects, and highly keyed color.

Although portraiture dominated Sargent's public career, he was a prolific landscape and figure painter, who created more than one thousand works. The impact of impressionism led to the Monet-inspired landscapes of Broadway and the figure subjects of Calcot and Fladbury, which show the experimental side of his art.

ORGANIZATION : Organized by the Tate Gallery, London, in collaboration with the National Gallery of Art, Washington, and the Museum of Fine Arts, Boston.

CURATOR : Nicolai Cikovsky, Jr., senior curator of American and British paintings, National Gallery of Art, will coordinate the exhibition in Washington.

PUBLICATION : An illustrated catalogue, published by the Tate Gallery, will accompany the exhibition, with entries written by Richard Ormond, director of the National Maritime Museum, Greenwich, former curator of the National Portrait Gallery, and great-nephew and leading biographer of John Singer Sargent; and Elaine Kilmurray, co-author of the catalogue raisonné of the artist.

SPONSOR : This exhibition is made possible by Ford Motor Company.

PHOTOGRAPHS FROM THE COLLECTION

National Gallery of Art, East Building

April 25 - July 5, 1999

OVERVIEW : The exhibition will present an overview of the National Gallery's collection of photographs. Consisting of approximately seventy works from both the nineteenth and twentieth centuries, it will include photographs by such celebrated artists as William Henry Fox Talbot, Charles Sheeler, and André Kertész, as well as by contemporary artists such as Robert Adams. Many recent acquisitions never before exhibited at the National Gallery and several promised gifts will be on display.

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

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

SPONSOR : The exhibition is made possible by The Circle of the National Gallery of Art.

NATIONAL GALLERY SCULPTURE GARDEN

National Gallery of Art,
6.1 acre block adjacent to the West Building,
bounded by Madison Drive, Constitution Avenue,
and Seventh and Ninth Streets, N.W.

Opens Spring 1999

OVERVIEW : Designed to offer year-round enjoyment to the public in one of the preeminent spaces on the National Mall, the National Gallery Sculpture Garden will have flexible spaces to display a variety of works from the Gallery's growing collection of outdoor sculpture, as well as works on loan for special exhibitions. Sculpture that may be installed will include Alexander Archipenko's Woman Combing Her Hair (1915), Joan Miró's Personnage Gothique, Oiseau-Eclair (1974, cast 1977), and Isamu Noguchi's Great Rock of Inner Seeking (1974).

Rich, textural settings for sculpture and summertime shade will be provided with the addition of a variety of native American species of canopy trees, flowering trees, shrubs, ground covers, and perennials, which will complement the lindens, American elms, and other canopy trees on the site. The existing reflecting pool within the circle of linden trees will function both as a fountain during warm weather and as a public ice skating rink during the winter. The existing pavilion will be renovated to provide café service, with seating inside and on outdoor terraces.

The major walks in the garden will be supplemented by minor paths, and wood benches will be placed throughout the Sculpture Garden to offer visitors a chance to rest and reflect upon the works. Stone benches will surround the central plaza around the circular pool. Six points of public access will include a ceremonial entryway directly across from the West Building's Seventh Street entrance, an entryway from the Mall at the center of Madison Drive on the Eighth Street axis, and additional gateway entrances at the four corners. A decorative metal fence will be installed for both security and spatial definition. Gateway plinths, in keeping with the historic character of the West Building, will be constructed to mark and articulate entrances to the garden. The Sculpture Garden will be accessible to visitors with disabilities.

The Sculpture Garden is made possible by a 1991 agreement, signed by the National Park Service and the National Gallery of Art and approved by the National Capital Planning Commission, that transferred jurisdiction of the sculpture garden site from the Park Service to the National Gallery.

SPONSOR : The National Gallery Sculpture Garden is a gift to the nation from The Morris and Gwendolyn Cafritz Foundation.

PORTRAITS BY INGRES: IMAGE OF AN EPOCH

The National Gallery, London
National Gallery of Art, West Building
The Metropolitan Museum of Art

January 27 - April 25, 1999
May 23 - August 22, 1999
September 27, 1999 - January 2, 2000

OVERVIEW: Jean-Auguste-Dominique Ingres (1780-1867) brilliantly depicted his contemporaries and captured the changing fashions of six decades during a career that spanned the closing years of the Revolutionary era, the first empire of Napoleon Bonaparte, the Bourbon Restoration, and the second empire in France. This exhibition presents about forty paintings and 120 drawings by Ingres, one of the greatest portrait painters of the nineteenth century. It will be the first American showing of the master's portraits and their most comprehensive display since 1967.

Included are such masterpieces as Napoleon as First Consul of 1804 (Musée des Beaux-Arts, Liège), his portraits of artist friends in Rome such as François-Marius Granet of 1809 (Musée Granet, Aix-en-Provence), the "Buddha of the bourgeoisie" Monsieur Bertin of 1832 (Louvre, Paris), and La Princesse de Broglie of 1853 (The Lehmann Collection, The Metropolitan Museum of Art, New York).

The exhibition will reunite the portraits of Madame Inès Moitessier from 1851 (National Gallery of Art, Washington) and 1856 (National Gallery, London). A special section will be devoted to the varied preparatory drawings for the two Moitessier portraits and for others that explore Ingres' working methods. In addition to the artist's greatest portrait paintings, there will be a rich selection of his portrait drawings, chosen from public and private collections around the world. Of the some 120 drawings in the exhibition catalogue, a rotating selection of approximately 60 drawings will be presented at each of the three venues during the year-long tour.

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

CURATORS: Philip Conisbee, National Gallery of Art, Washington; Gary Tinterow, The Metropolitan Museum of Art; and Christopher Riopelle, The National Gallery, London, assisted by Dr. Andrew Shelton, an independent Ingres specialist.

CATALOGUE: A fully illustrated catalogue featuring essays by curators of the exhibition will accompany the exhibition.

MARY CASSATT

The Art Institute of Chicago
Museum of Fine Arts, Boston
National Gallery of Art, East Building

October 13, 1998 - January 10, 1999
February 14 - May 9, 1999
June 6 - September 6, 1999

OVERVIEW: This exhibition presents the most comprehensive survey in more than twenty-five years of the work of Mary Cassatt (1844-1926), one of the most important women painters of the nineteenth century. Born into a prominent Philadelphia family, Cassatt eventually settled in Paris and became a kindred spirit of the leading French modernists, particularly Edouard Manet and Edgar Degas. She worked in several media, notably as a printmaker, focusing on Parisian life (especially the theater), the streets of Paris, and the daily lives of women. The exhibition in Washington will include approximately forty-five paintings and ten color prints.

The last major Cassatt showing was the 1989 color print exhibition at the National Gallery of Art, Washington, the Museum of Fine Arts, Boston, and the Sterling and Francine Clark Art Institute, Williamstown; however, a comprehensive survey of Cassatt's work has not been mounted since the National Gallery's 1970 exhibition. Since that time, interest in Cassatt's work has grown tremendously and scholarship has kept pace with an increasingly enlarged and refined knowledge of her achievement. The exhibition will demonstrate the changes in Cassatt's career from impressionist to post-impressionist. The Washington venue will be particularly important, featuring paintings from the Chester Dale collection, which by the terms of the Chester Dale gift, cannot be shown elsewhere.

ORGANIZATION: The exhibition is organized by The Art Institute of Chicago in collaboration with the Museum of Fine Arts, Boston, and the National Gallery of Art, Washington.

CURATOR: Nicolai Cikovsky, Jr., senior curator of American and British paintings, will coordinate the exhibition in Washington.

PUBLICATION: The exhibition catalogue will include four essays discussing advances in scholarship and interpretation in Cassatt's work, several introductory short texts, and catalogue entries.

SPONSOR: Aetna is proud to sponsor this exhibition.

BRASSAÏ: THE EYE OF PARIS

Museum of Fine Arts, Houston
J. Paul Getty Museum
National Gallery of Art, West Building

December 16, 1998 - February 28, 1999
April 13 - July 4, 1999
October 17, 1999 - January 16, 2000

OVERVIEW : This retrospective exhibition celebrates the centenary of the birth of Brassai (born Gyula Halász on September 9, 1899, in Brasso, Transylvania) with approximately 150 works by an artist best known for the photographs he made of Paris at night in the late 1920s and early 1930s. Described by Henry Miller as "the eye of Paris," Brassai was entranced by the nocturnal life of the French capital. His many photographs of Parisian streets and denizens reveal a remarkable sensitivity to both light and atmosphere, as well as an exceptional ability to select the moment when gesture and expression succinctly summarize a character and place.

Brassai began his career as an artist, studying first in Berlin in the early 1920s and later in Paris where he emigrated in 1924. He supported himself by writing articles for Hungarian, German, and French newspapers and literary periodicals, and in 1929 he learned photography from his fellow expatriate, André Kertész, in order to illustrate his publications. Brassai's first book, Paris de nuit, 1932, which included photographs of bars and brothels, empty streets, and crowded nightclubs, was an immediate success and widely praised throughout Europe, the United States, and Japan. A friend of many of the leading artists and intellectuals of his time, including André Breton, Man Ray, and Picasso, Brassai was also closely associated with the surrealists and made photographs on the themes of sleep, dreaming, and death that appeared in Minotaure and Labyrinthe. Although he photographed only intermittently during World War II, in the late 1940s, and early 1950s, he made a series of striking portraits of friends and colleagues, including Jean Genet, Lucien Freud, and Giacometti, as well as haunting studies of children's graffiti.

In addition to his many books, Brassai had several exhibitions during his lifetime. However, since his death in 1984 his work has been exhibited only infrequently and to date there has been no thorough examination of his art in either an exhibition or book.

ORGANIZATION : The exhibition is organized by the Museum of Fine Arts, Houston.

CURATORS : Anne Tucker, Brassai scholar and the Gus and Lyndall Wortham Curator of Photography at the Museum of Fine Arts, Houston; Sarah Greenough, curator of photographs, National Gallery of Art, is the curatorial coordinator for the exhibition in Washington

PUBLICATION : The exhibition will be accompanied by a catalogue illustrating many works in the exhibition.

CURRENT EXHIBITIONS

For more details on current exhibitions, contact the National Gallery of Art press office at (202) 842-6353.

A DESIGN FOR THE NATIONAL GALLERY OF ART: CELEBRATING THE 20TH ANNIVERSARY OF I.M. PEI'S EAST BUILDING

National Gallery of Art,
East Building Auditorium

March 27 - October 11, 1998

OVERVIEW : Rare conceptual sketches by I.M. Pei, architect of the National Gallery's East Building, are among some twenty works in this exhibition that sheds light on the early creative process of the pioneering architecture. Drawn entirely from the Gallery's archival holdings, the exhibition also includes working studies by I.M. Pei's design team, small sketches from a diary notebook, drawings by architectural draftsman Paul Stevenson Oles, and a scale model of the East and West Buildings. These works show the innovative solutions Pei and his team found as they explored, eliminated, and re-explored creative possibilities for the building's overall plan, exterior profile, and roofing for the atrium.

On July 9, 1968, the trustees of the National Gallery of Art selected I.M. Pei to design a new building for the museum to provide much needed additional space for exhibitions and other museum activities and a home for a new art history research center. The building was to be constructed on an irregularly shaped plot of land directly to the east of the Gallery's original West Building, which had been reserved for the museum since it was established in 1937. It was important that the new building not only conform to the unusual plot, but be appropriate to the monumental scale of the Mall and remain in harmony with the design of John Russell Pope's classicizing West Building, which had opened to the public in 1941.

In a moment of insight, I.M. Pei realized that the difficult trapezoidal plot of land could be divided into two triangles, one an isosceles triangle whose base was bisected by the strong east-west axis of the West Building and the other a smaller right triangle. Pei's design team then searched for an ideal geometry, reflected in quick working studies that taken together provide insight into the gradual evolution of the building plan. The exhibition presents a select group of these imaginative studies, taken from more than 130 surviving sheets, which record various possibilities for the building's façade and roof treatment.

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

CURATOR : Maygene F. Daniels, Chief of Gallery Archives, National Gallery of Art

MARK ROTHKO

National Gallery of Art, East Building
Whitney Museum of American Art
Musée d'Art Moderne de la Ville de Paris

May 3 - August 16, 1998
September 17 - November 29, 1998
January 8 - April 18, 1999

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

CURATOR : Jeffrey Weiss, associate curator, twentieth-century art, National Gallery of Art; Consultants for the exhibition are Mark Rosenthal, curator of twentieth-century art at the Guggenheim Museum, and David Anfam, author of the forthcoming Rothko catalogue raisonné

PUBLICATION : A fully illustrated catalogue has been published by the National Gallery of Art and distributed in hard cover by Yale University Press. It includes contributions by John Gage, Carol Mancusi-Ungaro, Barbara Novak, Brian O'Doherty, Mark Rosenthal, Jessica Stewart, and Jeffrey Weiss, as well as interviews with contemporary artists.

SPONSOR : Sponsored by Mobil

A COLLECTOR'S CABINET

National Gallery of Art, West Building,
Dutch Cabinet Galleries

May 17 - November 1, 1998
(Note: extended closing date)

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

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

PUBLICATION : An illustrated catalogue written by Arthur K. Wheelock, Jr., accompanies the exhibition. It examines the history of collectors' cabinets and includes discussions of many objects in the exhibition.

SPONSOR : Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is proud to make possible this presentation to the American people.

ARTISTS AND THE AVANT-GARDE THEATER IN PARIS, 1887-1900

National Gallery of Art, East Building
National Academy Museum, New York

June 7 - September 7, 1998
October 1, 1998 - January 3, 1999

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

CURATORS : Guest curator Patricia Eckert Boyer, consultant and well-known scholar of late nineteenth-century French art, in collaboration with Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art

PUBLICATION : The exhibition catalogue has been written by Patricia Eckert Boyer and deals with the history of the theaters themselves and the relationship between the artists and the theaters.

MANET, MONET, AND THE GARE SAINT-LAZARE

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

February 12 - May 17, 1998
June 14 - September 20, 1998

ORGANIZATION : The exhibition is organized by the National Gallery of Art, Washington, and the Réunion des Musées Nationaux/Musée d'Orsay, Paris.

CURATORS : Guest curator and noted Manet scholar, Juliet Wilson-Bareau; Philip Conisbee, senior curator of European paintings, National Gallery of Art; and Florence E. Coman, assistant curator of French paintings, National Gallery of Art

PUBLICATION : A fully illustrated catalogue written by Juliet Wilson-Bareau is published by Yale University Press in hardcover.

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

EXHIBITION PASSES

The Gallery will institute a pass system for two major exhibitions this fall.

Van Gogh's Van Goghs:
Masterpieces from the Van Gogh Museum, Amsterdam
West Building
October 4, 1998 - January 3, 1999

Passes will be required daily. **Same-day passes** will be available every day the exhibition is open. Beginning October 4, they may be picked up at the West Building pass desk, located in the Rotunda on the main floor. There is a limit of six passes per person.

Edo: Art in Japan 1615-1868
East Building
November 15, 1998 - February 15, 1999

Passes will be required on weekends, federal holidays, and specially noted days (Saturdays and Sundays, as well as November 26, 27, December 28, 29, 30, 31, January 18, and February 15). **Same-day passes** will be available on those days. Beginning November 15, they may be picked up at the East Building pass desk located on the main floor. There is a limit of six passes per person.

ADVANCE PASSES FOR BOTH EXHIBITIONS

Advance passes for both exhibitions will be available free of charge in the East Building at the pass desk, beginning August 30. Advance passes may also be obtained for both exhibitions beginning August 30 at all Washington area TicketMaster locations and Hecht's stores for a \$2.00 service charge per pass and through TicketMaster PhoneCharge for a \$2.75 service fee per pass and a \$1.25 handling fee per order by calling one of the numbers listed below. There is a limit of six passes per person.

Washington, DC	(202) 432-SEAT
Baltimore, MD	(410) 481-SEAT
Northern Virginia	(703) 573-SEAT
Nationwide toll-free	(800) 551-SEAT (outside the areas listed above)

- more -

GROUP VISITS FOR EDO

Beginning July 15, 1998, group visits to Edo: Art in Japan 1615-1868 may be arranged by calling (202) 842-6247, Monday-Friday, 8-4. For information on school tours of Edo: Art in Japan 1615-1868, call (202) 842-6249, Monday-Friday, 10-4.

GENERAL INFORMATION

For pass information on Van Gogh's Van Goghs, call (202) 737-4215; for Edo: Art in Japan 1615-1868, call (202) 789-4999. For information on both exhibitions, visit the Gallery's Web site at <http://www.nga.gov>. For the Telecommunications for the Deaf (TDD), call (202) 842-6176, Monday-Friday, 9-5. The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday-Saturday, 10-5, and Sunday, 11-6. The National Gallery is closed on December 25 and January 1. Admission is free.

#