

National Gallery of Art

NEWS RELEASE

ADVANCE EXHIBITION SCHEDULE

The following exhibition information is current as of **March 5, 1999**. 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

UPCOMING EXHIBITIONS 1999-2000

Photographs from the Collection

April 25 - July 5, 1999

National Gallery Sculpture Garden

Opens May 23, 1999

Portraits by Ingres: Image of an Epoch

May 23 - August 22, 1999

Mary Cassatt

June 6 - September 6, 1999

The Drawings of Annibale Carracci

September 26, 1999 - January 2, 2000

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages

October 3, 1999 - January 9, 2000

Brassaï: The Eye of Paris

October 17, 1999 - January 16, 2000

From Schongauer to Holbein: Master Drawings from Berlin and Basel

October 24, 1999 - January 9, 2000

Martin Johnson Heade

February 13 - May 7, 2000

Carleton Watkins: The Art of Perception

February 20 - May 7, 2000

The Ebsworth Collection
March 5 - June 11, 2000

Gerrit Dou
April 16 - August 6, 2000

The Triumph of the Baroque: Architecture in Europe 1600-1750
May 21 - October 9, 2000

The Impressionists at Argenteuil
May 28 - August 20, 2000

CURRENT EXHIBITIONS

For more details on the following current exhibitions, contact the National Gallery of Art press office at (202) 842-6353 or visit the Gallery's Web site at www.nga.gov.

American Impressionism and Realism:
The Margaret and Raymond Horowitz Collection
January 24 - May 9, 1999

From Botany to Bouquets: Flowers in Northern Art
January 31 - May 31, 1999

John Singer Sargent
February 21 - May 31, 1999

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. Designed by John Russell Pope, the West Building includes European (13th - early 20th century) and American (18th - early 20th century) works. 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 available to visitors in an American art museum.

East Building. Funds for construction of the East Building were given by the late 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. The library is available for use by scholars and art researchers by appointment only; call (202) 842-6511.

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 for loan. 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, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday - Saturday, 10 a.m. - 5 p.m., and Sunday, 11 a.m. - 6 p.m. For information, call (202) 737-4215, or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176. The Gallery's Web site can be reached at 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 1999-2000

PHOTOGRAPHS FROM THE COLLECTION

National Gallery of Art, East Building

April 25 - July 5, 1999

OVERVIEW: The exhibition celebrates many of the Gallery's recent acquisitions of photographs. Included are approximately sixty works by nineteenth-century and twentieth-century American, French, and British photographers, such as William Henry Fox Talbot's Orléans Cathedral (1843); Julia Margaret Cameron's The Mountain Nymph, Sweet Liberty (1866); vintage prints from Charles Sheeler's photographs of his house in Doylestown, Pennsylvania, (1916-1917), which are masterful studies in early American modernism; distinctive works by André Kertész, including the elegant Shadows of the Eiffel Tower (1929); Ilse Bing's joyous photographs of Paris, including The Eiffel Tower (1931); and images by contemporary artists such as Robert Adamson.

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
Seventh Street and Constitution Avenue, NW
On the National Mall

May 23, 1999

OVERVIEW: Designed to offer year-round enjoyment to the public in one of the preeminent locations on the National Mall, the National Gallery Sculpture Garden will have flexible spaces to display some twenty works from the Gallery's growing collection of outdoor sculpture, as well as those on loan for special exhibitions. Works that will be installed 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), as well as new acquisitions of post-World War II sculpture.

Located in the 6.1 acre block adjacent to the West Building, the garden will provide an elegant yet informal setting that includes new plantings of native American species of canopy trees, flowering trees, shrubs, ground covers, and perennials. A fountain, which will serve as an ice rink in winter, and walking and seating areas will offer visitors a chance to rest and reflect on the works on view. The Pavilion will offer year-round café service, along with indoor seating. The Sculpture Garden will be enclosed by a decorative metal fence with marble piers and plinths, designed to reflect the historic character of the West Building. There will be six public entryways to the Sculpture Garden, and it 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.

ARCHITECTS AND CURATORS: Laurie D. Olin, landscape architect, Olin Partnership, Philadelphia, Pennsylvania, in association with National Gallery of Art staff: Mark Leithauser, chief of design; Gordon Anson, chief lighting designer; James N. Grupe, senior architect; Carl Campioli, assistant senior architect; and the former and current curators of twentieth-century art, Mark Rosenthal and Marla Prather.

SPONSOR: The National Gallery Sculpture Garden is given to the nation by The Morris and Gwendolyn Cafritz Foundation.

PORTRAITS BY INGRES: IMAGE OF AN EPOCH

The National Gallery, London	January 27 - April 25, 1999
National Gallery of Art, West Building	May 23 - August 22, 1999
The Metropolitan Museum of Art, New York	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 approximately forty paintings and sixty 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. The exhibition reunites the two portraits of Madame Inès Moitessier from 1851 (National Gallery of Art, Washington) and from 1856 (National Gallery, London). A special section is devoted to the preparatory drawings for the two Moitessier portraits.

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 features essays and entries by the curators of the exhibition.

SPONSOR: The exhibition is made possible by generous support from Airbus Industrie.

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

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. The exhibition in Washington will include approximately forty-five paintings and ten color prints. The first comprehensive survey of Cassatt's work to be shown since the National Gallery's 1970 exhibition, the exhibition illustrates the changes in Cassatt's career from impressionist to post-impressionist. The Washington venue will feature important 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, National Gallery of Art, will coordinate the exhibition in Washington.

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

SPONSOR: The exhibition is made possible through the generous support of Aetna. Support for the exhibition and accompanying catalogue has been provided by The Henry Luce Foundation, Inc.

THE DRAWINGS OF ANNIBALE CARRACCI

National Gallery of Art, West Building

September 26, 1999 – January 2, 2000

OVERVIEW: Widely regarded as one of the greatest draftsmen of all time, Annibale Carracci (1560-1609) is celebrated for his naturalism and ability to convey the human figure in a lifelike manner. Approximately 95 of his best drawings—many never before seen in the United States—will be on view. These will range in subject from individual figure studies, landscapes, and genre scenes sketched from life to grand compositions and quick jottings that sprang from Annibale's imagination. This is the first monographic exhibition of the artist's works, which have previously been shown only with those of his brother Agostino and his cousin Ludovico, with whom he worked closely. The exhibition will include many drawings made by Annibale in preparation for paintings, prints, and *objets d'art*. Some groups of studies will showcase the systematic preparatory process developed by Annibale, which is regarded as one of his most influential contributions to the practice of art. These will include rough compositional pen sketches, monumental chalk studies in which he refined individual poses, and final model drawings and cartoons. The most dramatic example of this process will be seen in a selection of spectacular studies for Annibale's masterpiece, the decoration of the ceiling of the Farnese Gallery in Rome (1597-1600). Featured in this group is the full-scale, ten-foot-square cartoon for the right half of the painting in the center of the ceiling, The Triumph of Bacchus. The cartoon, which has never before been exhibited outside its home museum, the Palazzo Ducale in Urbino, Italy, is being conserved so it can travel to Washington for the exhibition.

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

CURATORS: The exhibition will be selected and catalogued by an international team of five Carracci experts: Catherine Loisel Legrand of the Louvre, Gail Feigenbaum of the New Orleans Museum of Art, Daniele Benati of the University of Parma, Carel van Tuyl of the Teylers Museum, and Kate Ganz, an independent scholar who first conceived the idea. The National Gallery's coordinating curator will be Margaret Morgan Grasselli, curator of old master drawings.

PUBLICATION: The exhibition will be accompanied by a fully-illustrated scholarly catalogue written by the curators of the exhibition that promises to break new ground in the study of Annibale Carracci's drawings.

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

TILMAN RIEMENSCHNEIDER: MASTER SCULPTOR OF THE LATE MIDDLE AGES

National Gallery of Art, West Building October 3, 1999 – January 9, 2000
The Metropolitan Museum of Art, New York February 7 – May 14, 2000

OVERVIEW: Tilman Riemenschneider, active in Würzburg, Germany from 1483 to 1531, will be the focus of this exhibition of more than fifty sculptures. The first major survey of the artist's entire career in almost seventy years, the show will present a substantial number of Riemenschneider's finest works in a variety of media. The range of his artistic production will be illustrated by fragments of altarpieces, cult figures, objects for private devotion, and models he created for assistants. The exhibition will also reunite five of his exquisite yet little-known alabaster sculptures.

Striking a rare balance between formal elegance and expressive strength, Riemenschneider's works are among the most appealing of the late Middle Ages. He was one of the first sculptors to, on selected works, abandon polychrome—the application of color to sculpture—and take a conscious aesthetic stance toward his preferred material, limewood. Examples of polychrome works in the exhibition include a group of four superb figures lent by the Cleveland Museum of Art and the Historisches Museum in Frankfurt am Main. Originally belonging to the same altarpiece, these sculptures will be reunited in the exhibition for the first time. The Staatliche Museen zu Berlin will be lending twelve sculptures, including such masterpieces as the Noli me Tangere (1490) and the Evangelists (Saint Matthew, Saint Mark, Saint Luke, and Saint John) from Riemenschneider's M \ddot{u} nnerstadt altarpiece (1490–1492).

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

CURATOR: Julien Chapuis, assistant curator, Department of Medieval Art and The Cloisters, The Metropolitan Museum of Art, and a former Samuel H. Kress Fellow at the National Gallery of Art.

PUBLICATION: A fully illustrated catalogue will be published, the first in English to show Riemenschneider's works in color.

BRASSAÏ: THE EYE OF PARIS

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

December 6, 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 125 works by an artist best known for the photographs he made of Paris at night in the late 1920s and early 1930s. These images of Parisian streets and denizens—revealing a remarkable sensitivity to light and atmosphere—show the artist's exceptional ability to select the moment when gesture and expression succinctly summarize a character and place. It is the first exhibition since Brassai's death in 1984 to fully examine his career.

A friend of many of the leading artists and intellectuals of his time, including André Breton, Man Ray, and Pablo Picasso, Brassai was also closely associated with the surrealists and made photographs that appeared in the periodicals Minotaure and Labyrinthe. Photographs from these series will be shown, along with works created when Brassai photographed intermittently during World War II, in the late 1940s and early 1950s, including his striking portraits of friends and colleagues, such as Jean Genet and Alberto Giacometti, as well as haunting studies of children's graffiti.

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, will coordinate the exhibition in Washington.

PUBLICATION: The exhibition catalogue features an extensive essay written by Anne Tucker and illustrates many works in the exhibition.

**FROM SCHONGAUER TO HOLBEIN:
MASTER DRAWINGS FROM BERLIN AND BASEL**

National Gallery of Art, West Building

October 24, 1999 – January 9, 2000

OVERVIEW: This unprecedented exhibition of treasured works on paper by many of the greatest Renaissance artists in Germany and Switzerland is drawn from two of the foremost collections of early German drawings in the world, the Print Room in Berlin and the Art Museum in Basel.

Dating from 1465 to 1545, approximately 190 drawings will focus on major groups by the finest artists, providing numerous mini-surveys of the masters. The rich variety of color, style, and subject matter will begin with a selection of some of the finest late medieval drawings and will proceed with the emergence of larger bodies of works by known artists toward the end of the fifteenth century, such as Martin Schongauer and Hans Holbein the Elder. The towering artistic figure of Albrecht Dürer will be thoroughly represented with three dozen masterworks of every period and type. The intense emotion and imagination of Grünewald, Lucas Cranach, Hans Baldung Grien, and Urs Graf will be fully represented, along with the spirited visions of landscapes of Albrecht Altdorfer and Wolf Huber. The exhibition will conclude with a rich selection of every type of drawing by Hans Holbein the Younger, the first truly international German artist, who was born and trained in Augsburg, worked primarily in Basel and for the highest realms of the court in London, and also worked for periods in France, Denmark, and Flanders.

ORGANIZATION: An earlier version of the exhibition was presented in Berlin in 1997 and in Basel in 1998. The National Gallery of Art will be the only American venue.

CURATOR: Andrew Robison, Andrew W. Mellon Senior Curator, National Gallery of Art, will coordinate the exhibition in Washington.

PUBLICATION: A new English edition that includes revisions of the catalogue created by an international team of German and Swiss scholars will be available. Every work in the exhibition will be illustrated in color.

MARTIN JOHNSON HEADE

Museum of Fine Arts, Boston
National Gallery of Art, West Building
Los Angeles County Museum of Art

September 23, 1999 – January 16, 2000
February 13 – May 7, 2000
May 28 – August 17, 2000

OVERVIEW: Approximately sixty paintings by American painter Martin Johnson Heade (1819–1904), one of the most inventive and creative artists of the nineteenth century, will be presented in this exhibition, the most comprehensive display of his art since 1969. Included are Heade's finest works, divided into six groups of paintings, each devoted to one of the artist's key themes in the areas of landscape, still life, and marine painting.

The first group will focus on his seascapes of the 1860s, such as Approaching Storm, Beach Near Newport (c. 1867). The second group will survey Heade's paintings of salt marshes that he began producing in the 1860s, which reached their zenith in the 1870s and early 1880s in such works as Sudden Shower, Newbury Marshes (c. 1865-75). A wide range of still lifes from the 1860s and 1870s will be presented in the third group and include A Vase of Corn Lilies and Heliotrope (1863). The fourth and fifth groups will consist of Heade's small, exquisitely painted series, Gems of Brazil, created during his first trip to South America in 1863–1864, as well as his next great painting series of hummingbirds with orchids and other tropical flowers, with examples such as Cattleya Orchid and Three Brazilian Hummingbirds (1871). The final group will present the great paintings of giant magnolias, including Giant Magnolias on a Blue Velvet Cloth (c. 1885-1895), painted by the artist after he moved to Florida in 1883.

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

CURATOR: Theodore E. Stebbins, Jr., curator of American paintings, Museum of Fine Arts. Franklin Kelly, curator of American and British paintings, National Gallery of Art, will coordinate the exhibition in Washington.

PUBLICATION: An illustrated exhibition catalogue will be available. A revised edition of Stebbins' 1975 monograph and catalogue raisonné will be published to coincide with the opening of the exhibition.

SPONSOR: The exhibition and catalogue are made possible by the generous support of The Henry Luce Foundation, Inc.

CARLETON WATKINS: THE ART OF PERCEPTION

San Francisco Museum of Modern Art	May 28 – September 7, 1999
The Metropolitan Museum of Art, New York	October 12, 1999 – January 9, 2000
National Gallery of Art, East Building	February 20 – May 7, 2000

OVERVIEW: Approximately 125 works by the celebrated nineteenth-century American photographer Carleton Watkins (1829–1916) represent the first major showing of his work in almost twenty years, including the artist's magnificent mammoth-plate prints, as well as his panoramic and stereo format photographs.

Watkins' finest photographs combine a sophisticated sense of compositional balance, a crystalline quality of detail and atmosphere, and carefully chosen points of view. The exhibition includes the artist's studies of Yosemite, for which he is best known, such as Piwycac, Vernal Falls (1861), Mount Broderick, Nevada Fall (1861), and Yosemite Valley from "Best General View" (1866). Celebrated works from his other West Coast travels of the late 1800s will also be on view, such as Cape Horn, near Celilo (1867), in which railroad tracks from the Oregon Steam Navigation Company line are depicted as ribbons of light, and Seal Rocks, from the Point (1868–1869), a view of the rocky outcroppings near San Francisco known as Farallon Islands. During the early years of the new medium of photography, Watkins became a master whose vision of order and harmony found an eloquence and inherent beauty in the natural wonders of this country.

ORGANIZATION: The exhibition is organized by The San Francisco Museum of Modern Art.

CURATORS: Douglas Nickel, assistant curator of photographs, San Francisco Museum of Modern Art, will select the exhibition with Maria Morris Hambourg, curator of photographs, The Metropolitan Museum of Art. Sarah Greenough, curator of photographs, National Gallery of Art, will coordinate the exhibition in Washington.

PUBLICATION: A fully illustrated scholarly catalogue will include an essay by Douglas Nickel and an introduction by Maria Morris Hambourg.

THE EBSWORTH COLLECTION

National Gallery of Art, East Building
Seattle Art Museum

March 5 – June 11, 2000
August 10 – November 12, 2000

OVERVIEW: Collector Barney A. Ebsworth has assembled one of the premier groups of American modernist art, comprised primarily of oil paintings, with a small number of exceptional sculptures and works on paper. It is especially notable for including both well-known artists and those whose names are not so familiar. This exhibition of more than seventy works from the collection will include such masterpieces as Patrick Henry Bruce's Peinture/Nature Morte (c. 1924); Alexander Calder's Le Coq [Hen with Red Knife] (c. 1944); Willem De Kooning's Woman as a Landscape (1954-1955); Arthur Dove's Moon (1935); Arshile Gorky's Good Afternoon Mrs. Lincoln (1944); Marsden Hartley's Painting No. 49 [Portrait of a German Officer]; David Hockney's Henry Geldzahler and Christopher Scott (1969); Edward Hopper's Chop Suey (1929); Jasper Johns' Gray Rectangles (1957); Georgia O'Keeffe's Music--Pink and Blue I (1919) and Black, White, and Blue (1930); Jackson Pollock's Composition with Red Strokes (1950); Charles Sheeler's Classic Landscape (1931); Joseph Stella's Tree of My Life (1919); Wayne Thiebaud's Bakery Counter (1962); and Andy Warhol's Campbell Soup Can with Can Opener (1962).

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

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

PUBLICATION: The exhibition catalogue will include an essay by Bruce Robertson, University of California, Santa Barbara, with entries from Cikovsky and Kelly, as well as from other Gallery staff including Marla Prather, curator of twentieth century art; Jeffrey Weiss, associate curator of twentieth-century art; Sarah Greenough, curator of photographs; and Ruth Fine, curator of modern prints and drawings.

GERRIT DOU

National Gallery of Art, West Building
Dulwich Picture Gallery, London

April 16 – August 6, 2000
September 6 – November 19, 2000

OVERVIEW: This exhibition will bring together nearly forty of the finest paintings representing the full career of Gerrit Dou (1613-1675), one of the most highly esteemed Dutch painters of the seventeenth century. Rembrandt's first pupil, and founder of the Leiden School of "*fijnschilders*," or "fine painters," Dou was celebrated for the extraordinarily sensitive images he created with his fine and delicate technique. He had an international clientele and was lauded by the theorist Philips Angel in his 1642 treatise *Lof der Schilderkonst* (*In Praise of Painting*) as an artist worthy of the honor accorded the ancients. The exhibition will present a wide range of subjects he painted, including portraiture, still life, and religious images, as well as scenes of daily life, such as images of mothers with their children, painters in their studios, scholars, shopkeepers, schoolmasters, musicians, and astronomers. Many of these works incorporate symbolic elements that Dou used to reflect the complexity of life's moral and ethical dilemmas.

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

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

PUBLICATION: A fully illustrated exhibition catalogue by Dr. Ronni Baer will include contributions by other Dutch scholars.

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.

THE TRIUMPH OF THE BAROQUE: ARCHITECTURE IN EUROPE 1600-1750

Palazzina di Caccia, Stupinigi, Turin
The Montreal Museum of Fine Arts
National Gallery of Art, West Building

July 3 – November 7, 1999
December 9, 1999 – April 9, 2000
May 21 – October 9, 2000

OVERVIEW: A panorama of architecture in Europe from 1600 to 1750 will be presented in more than twenty-five architectural models and fifty-one related paintings, drawings, prints, and medals. The exhibition will explore the unparalleled unification of the arts of painting, sculpture, architecture, landscape, and urban planning that was achieved during the baroque era, beginning with the new approach to architecture in the early 1600s in Rome. This interrelationship between the arts was realized throughout Europe by the early 1700s and can be seen in these original models and representations of palaces, private residences, public buildings, and churches.

Architectural models from the seventeenth and eighteenth centuries, which played a significant role in an architect's practice during this period, will be the foundation of the exhibition, complemented by a number of related objects. Included will be displays of royal palaces from England, Italy, and Russia; landscape and garden pavilions from Sweden, Italy, France, and Germany; private residences and villas from The Netherlands, England, Sweden, and Germany; civic institutions and military architecture; and models for altars and chapels.

ORGANIZATION: The exhibition is organized by the National Gallery of Art, Washington, the Palazzo Grassi, Venice, The Montreal Museum of Fine Arts, and the Musée des Monuments Français, Paris.

CURATORS: The exhibition will be coordinated by Henry A. Millon, dean of the Center for Advanced Study in the Visual Arts, National Gallery of Art, with the collaboration of M. Guy Cogeval, director of The Montreal Museum of Fine Arts, and Mr. Paolo Viti, director of cultural affairs, the Palazzo Grassi.

PUBLICATION: An illustrated exhibition catalogue will be available.

THE IMPRESSIONISTS AT ARGENTEUIL

National Gallery of Art, West Building
Wadsworth Atheneum, Hartford, Connecticut

May 28 – August 20, 2000
September 6 – December 3, 2000

OVERVIEW: More than fifty impressionist paintings by six influential artists—Eugène Boudin, Gustave Caillebotte, Edouard Manet, Claude Monet, Auguste Renoir, and Alfred Sisley—explore the fascination with Argenteuil, France, which became the inspiration for, and the subject of, many of the most lyrical, dazzling, and progressive paintings of the day. The exhibition will show the richness of the individual responses of the artists to the site, as well as the complex dialogue that developed among them as they studied similar motifs and subjects.

Over the course of the 1870s, Argenteuil became an important locus for a number of avant-garde painters who were drawn to the site by its beauty, its proximity to Paris, and its associations with suburban recreation. The mid-1870s marked the height of the friendship between these artists and many of them, most notably Manet and Renoir, came to visit Monet at Argenteuil and worked with him side by side. It was at this time that the fascination with atmospheric effects, the depiction of modern life, and the lively artistic exchange that had been building throughout the 1860s finally coalesced to become true impressionism.

ORGANIZATION: The exhibition is organized by the National Gallery of Art, Washington, and the Wadsworth Atheneum, Hartford, Connecticut.

CURATOR: Paul Hayes Tucker, the Monet scholar responsible for the highly successful and critically acclaimed exhibition Monet in the '90s: The Series Paintings and the author of Monet at Argenteuil, the definitive study of this subject, will be the guest curator. Philip Conisbee, senior curator of European paintings, National Gallery of Art, will coordinate the exhibition in Washington.

PUBLICATION: A fully illustrated catalogue written by Tucker will accompany the exhibition.

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

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