

National Gallery of Art

NEWS RELEASE

Deborah Ziska, Information Officer

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COMPREHENSIVE SURVEY OF MARY CASSATT'S WORK

ON VIEW AT NATIONAL GALLERY OF ART, JUNE 6-SEPTEMBER 6, 1999

Washington, D.C. -- The most comprehensive survey in more than twenty-five years of the work of Mary Cassatt (1844-1926), one of the leading painters of the late nineteenth century, will be on view in the Gallery's East Building, June 6 through September 6, 1999. Mary Cassatt brings together fifty-five of the artist's most beautiful and compelling paintings and color prints and illustrates many facets of her long and productive career. The Gallery's exhibition will include important works from the Chester Dale Collection, which by the terms of Dale's bequest, cannot be shown elsewhere.

The exhibition is made possible through the generous support of Aetna. It is the first exhibition that Aetna has sponsored at the National Gallery.

It travels to Washington, its final venue, after showings at The Art Institute of Chicago (October 13, 1998 - January 10, 1999) and the Museum of Fine Arts, Boston (February 14 - May 9, 1999).

"Mary Cassatt represents the first comprehensive survey of the artist's work to be shown since the National Gallery's 1970 exhibition," said Earl A. Powell III, director, National Gallery of Art. "We are proud to draw upon our own rich collection of Cassatt's works to illuminate this celebrated and inspirational American artist. We are thankful to Aetna whose generous support has made this exhibition possible."

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mary cassatt . . . page 2

"As an American and a woman, Mary Cassatt is unique among the impressionists who exhibited their works in Paris in the late nineteenth century," said Aetna Chairman and CEO Richard L. Huber. "It is the enduring appeal of her work and its reflection of women in contemporary life that makes all of us at Aetna very pleased to sponsor this exhibition at the National Gallery. Her focus on mothers and children makes her art especially beloved. Certainly, many visitors to our nation's capital this summer will have their stay in Washington enriched by viewing these works by Mary Cassatt."

THE EXHIBITION

Cassatt, an adventurous modern artist and independent woman, was wholly involved in the French impressionist movement beginning in the late 1870s. A strong-willed businesswoman and influential consultant to art collectors, she was an expatriate who nonetheless always considered herself an American. Mary Cassatt traces the extraordinary career of this artist who was the only American (and one of only three women) to exhibit with the impressionists in Paris. She was recognized as one of America's most important artists in her lifetime.

The exhibition begins with some of Cassatt's early subjects, derived from her travels to France, Italy, and Spain, including such paintings as The Flirtation: A Balcony in Seville (1872) and Offering the Panal to the Bullfighter (1872-1873).

Cassatt settled permanently in Paris in 1874, and began to show her work in the impressionist exhibitions of 1879, 1880, 1881, and 1886. The exhibition includes three works from her 1879 debut with Degas, Pissarro, Monet, and others. Among these is one of several of Cassatt's images depicting the theater and the opera in fin-de-siècle Paris, entitled Woman in a Loge (1878-79). Another, Portrait of a Little Girl (Little Girl in a Blue Armchair) (1878), was innovative both in its attitude to the subject and in its composition.

By the 1880s, Cassatt was concentrating on depictions of women's daily lives—often using members of her own family as subjects—as in Tea (1879/80) and

Autumn (1880). Her tender yet unsentimental approach to the subject of mothers and children can be seen in such paintings as Mother and Child (1889) and Breakfast in Bed (c. 1897). These images often carried over to the artist's prints, influenced by the color effects and bold perspectives achieved by Japanese artists, as seen in The Child's Bath (The Bath) (1890-1891).

The exhibition closes with Cassatt's late paintings that relate to her monumental mural, Modern Woman, which was shown in the 1893 World's Columbian Exposition in Chicago. Although the mural was lost after the fair's closing, it served as the basis for many of Cassatt's most impressive and important works of the 1890s, including Young Women Picking Fruit (1891/1892).

NATIONAL GALLERY COLLECTION OF CASSATT'S WORKS

For the National Gallery's opening in 1941, Chester Dale—one of the founding benefactors—lent twenty-two American works, and a few months later, two rooms of French impressionist paintings. Among his extraordinary collection of impressionist and post-impressionist art, which he bequeathed to the Gallery in 1962, were many works by Cassatt. Visitors to the Gallery's 1999 showing of Mary Cassatt will have the opportunity to view several important paintings from this collection: Study (Girl Arranging Her Hair) (1885/1886), Women in a Loge (The Loge) (1881/1882), Portrait of a Lady (Miss Mary Ellison) (1877), The Mirror (Mother and Child) (c. 1905), Revery (Woman with a Red Zinnia) (1891-1892), and The Boating Party (1894). Ten color drypoints and aquatints from the Chester Dale Collection will also be on view in the exhibition.

The National Gallery is one of the richest repositories of Cassatt's oeuvre, with a total of 119 paintings, drawings, and prints. Four of the Gallery's nine original founding benefactors—Chester Dale, Paul Mellon, Ailsa Mellon Bruce, and Lessing J. Rosenwald—were serious collectors of the artist's work and, through their gifts, assured that all periods of Cassatt's work would be represented in the Gallery's collection.

PREVIOUS CASSATT EXHIBITIONS

Some of the previous exhibitions that have explored aspects of Mary Cassatt's works include:

- Mary Cassatt, 1941-1942, Baltimore Museum of Art—more than 150 prints, pastels, and paintings
- Mary Cassatt, 1970, National Gallery of Art—an exhibition of more than 90 paintings and pastels organized to celebrate the publication of Adelyn Breeskin's catalogue raisonné of Cassatt's paintings, drawings, and pastels
- Mary Cassatt at Home, 1978, Museum of Fine Arts, Boston—Cassatt's domestic world was revealed in this exhibition of paintings, pastels, and furnishings
- Mary Cassatt and Philadelphia, 1985, Philadelphia Museum of Art—explored Cassatt's relationship with the art world of her home town
- Mary Cassatt: The Color Prints, 1989-1990, National Gallery of Art, Washington; Museum of Fine Arts, Boston; Williams College Museum of Art—an exhibition of Cassatt's aquatints

ORGANIZATION AND CATALOGUE

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. The Washington exhibition is coordinated by Nicolai Cikovsky, Jr., senior curator of American and British paintings, National Gallery of Art. Support for the exhibition and accompanying catalogue has been provided by The Henry Luce Foundation, Inc.

The exhibition catalogue, Mary Cassatt: Modern Woman, has been edited by Judith A. Barter, with contributions by Erica E. Hirshler, George T.M. Shackelford, Kevin Sharp, Harriet K. Stratis, and Andrew J. Walker. Published by The Art Institute of Chicago, it includes four essays discussing advances in scholarship and interpretation of Cassatt's work. The catalogue is available at the Gallery Shops for \$65.00 (hardcover) and \$29.95 (softcover). To order by mail, call (800) 697-9350 or (301) 322-5900.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the National Gallery of Art's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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National Gallery of Art

Washington, D.C.

Mary Cassatt

National Gallery of Art
June 6 – September 6, 1999
Checklist

- Black & White Prints available
 - Slides available
 - Color Transparencies available
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3. *The Flirtation: A Balcony in Seville*, 1872
Oil on canvas
101 x 82.5 cm (39 3/4 x 32 1/2)
Philadelphia Museum of Art, Wilstach Collection
5. *Offering the Panal to the Bullfighter*, 1872–1873
 Oil on canvas
 100.6 x 85.1 cm (39 5/8 x 33 1/2)
 The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
8. *Portrait of Madame X Dressed for the Matinée*, 1878
Oil on canvas
100 x 81 cm (39 3/8 x 31 7/8)
Philip and Charlotte Hanes
9. *Portrait of a Lady (Miss Mary Ellison)*, 1877
 Oil on canvas
 85.5 x 65.1 cm (33 3/4 x 25 5/8)
 National Gallery of Art, Washington, Chester Dale Collection
10. *Portrait of a Lady*, 1878
 Oil on canvas
 104 x 83.7 cm (41 x 33)
 Private Collection, Washington, D.C.
11. *Portrait of a Little Girl (Little Girl in a Blue Armchair)*, 1878
 Oil on canvas
 89.5 x 129.8 cm (35 1/2 x 51 1/8)
 National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon

12. *Children in a Garden*, 1878
Oil on canvas
73.6 x 92.6 cm (29 x 36 1/2)
Mr. and Mrs. Meredith J. Long
13. *On a Balcony*, 1878/1879
Oil on canvas
90 x 65 cm (35 3/8 x 25 5/8)
The Art Institute of Chicago, gift of Mrs. Albert J. Beveridge in memory of her aunt,
Delia Spencer Field
14. *Woman Reading*, 1878/1879
Oil on canvas
78.6 x 59 cm (31 x 23 1/4)
The Joslyn Art Museum, Omaha, Nebraska, museum purchase
16. *Portrait of Madame J.*, 1879/1880
 Oil on canvas
● 80.6 x 64.6 cm (31 3/4 x 25 3/8)
■ The Peabody Art Collection, Baltimore, Courtesy of the Maryland Commission on
Artistic Property of the Maryland State Archives, on loan to the Baltimore Museum of
Art
17. *At the Français, a Sketch*, 1877/1878
Oil on canvas
81 x 66 cm (31 7/8 x 26)
Museum of Fine Arts, Boston, The Hayden Collection
18. *Woman in a Loge*, 1878/1879
 Oil on canvas
● 80.2 x 58.2 cm (31 5/8 x 22 7/8)
■ Philadelphia Museum of Art, bequest of Charlotte Dorrance Wright
20. *Women in a Loge (The Loge)*, 1881/1882
 Oil on canvas
● 79.8 x 63.8 cm (31 3/8 x 25 1/8)
■ National Gallery of Art, Washington, Chester Dale Collection
27. *Tea*, 1879/1880
Oil on canvas
64.7 x 92.7 cm (25 1/2 x 36 1/2)
Museum of Fine Arts, Boston, M. Theresa B. Hopkins Fund

28. *The Child's Bath*, 1880
Oil on canvas
100 x 65 cm (39 3/8 x 25 5/8)
Los Angeles County Museum of Art, gift of Mrs. Fred Hathaway Bixby Bequest
29. *Autumn*, 1880
Oil on canvas
93 x 65 cm (36 5/8 x 25 5/8)
Musée du Petit Palais, Paris
30. *Lydia Seated in the Garden with a Dog in Her Lap*, c. 1880
Oil on canvas
27.3 x 40.6 cm (10 3/4 x 16)
Private Collection
31. *Lydia Seated on a Terrace Crocheting*, 1881/1882
Oil and tempera on canvas
38.1 x 61.5 cm (15 x 24 1/4)
Collection of Mr. and Mrs. Charles Hermanowski
32. *Portrait of Alexander J. Cassatt*, 1880
Oil on canvas
64.5 x 90.7 cm (25 3/8 x 35 3/4)
Detroit Institute of Arts, Founders Society Purchase, Robert H. Tannahill Foundation Fund
33. *Tea*, 1880/1881
Oil on canvas
92.4 x 65.4 cm (36 3/8 x 25 3/4)
The Metropolitan Museum of Art, New York, from the Collection of James Stillman, gift of Dr. Ernest G. Stillman
34. *Driving*, 1881
 Oil on canvas
● 89.3 x 130.8 cm (35 1/8 x 51 1/2)
■ Philadelphia Museum of Art, Wilstach Collection
35. *The Garden*, 1880
Oil on canvas
66 x 94 cm (26 x 37)
The Metropolitan Museum of Art, New York, gift of Mrs. Gardner Cassatt

38. *Lydia Seated at an Embroidery Frame*, 1880/1881
Oil on canvas
65.5 x 92 cm (25 3/4 x 36 1/4)
Flint Institute of Arts, Flint, Michigan, gift of the Whiting Foundation
45. *Young Girl at a Window*, c. 1883
 Oil on canvas
● 100.3 x 64.7 cm (39 1/2 x 25 1/2)
■ The Corcoran Gallery of Art, Washington, D.C., museum purchase, gallery fund
46. *Portrait of Alexander J. Cassatt and His Son Robert Kelso Cassatt*, 1884-1885
 Oil on canvas
● 100 x 81.2 cm (39 3/8 x 32)
■ Philadelphia Museum of Art, purchased with the W.P. Wilstach Fund and funds contributed by Mrs. William Coxe Wright
47. *Children on the Shore (Children Playing on the Beach)*, 1885
 Oil on canvas
● 97.4 x 74.2 cm (38 3/8 x 29 1/4)
■ National Gallery of Art, Washington, Ailsa Mellon Bruce Collection
48. *Study (Girl Arranging Her Hair)*, 1885/1886
 Oil on canvas
● 75.1 x 62.5 cm (29 5/8 x 24 5/8)
■ National Gallery of Art, Washington, Chester Dale Collection
49. *Little Girl in a Big Straw Hat and a Pinafore (Child in a Straw Hat)*, c. 1886
 Oil on canvas
● 65.3 x 49.2 cm (25 3/4 x 19 3/8)
■ National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon
52. *Mother and Child*, 1889
 Oil on canvas
● 90 x 64.5 cm (35 5/8 x 25 3/8)
■ The Wichita Art Museum, Wichita, Kansas, The Roland P. Murdock Collection
54. *Mother Holding a Child in Her Arms*, c. 1890
Oil on canvas
81.5 x 65.5 cm (31 3/4 x 25 1/2)
Museo de Bellas Artes de Bilbao, Spain

55. *Mrs. R. S. Cassatt*, c. 1889
Oil on canvas
96.5 x 68.6 cm (38 x 27)
Fine Arts Museums of San Francisco, museum purchase, William H. Noble Bequest Fund
56. *The Child's Bath (The Bath)*, 1890-1891
 Drypoint and soft-ground etching in yellow, blue, black, and sanguine
● 43.7 x 30.5 cm (17 3/16 x 12)
■ National Gallery of Art, Washington, Chester Dale Collection
57. *The Lamp*, 1890-1891
Drypoint and aquatint on cream laid paper
41.6 x 31.1 cm (16 3/8 x 12 1/4)
National Gallery of Art, Washington, Chester Dale Collection
58. *Interior of a Tramway Passing a Bridge (In the Omnibus)*, 1890-1891
 Drypoint and aquatint on laid paper
● 43 x 29.8 cm (16 15/16 x 11 3/4)
■ National Gallery of Art, Washington, Chester Dale Collection
59. *The Letter*, 1890-1891
 Drypoint and aquatint on cream laid paper
● 43.6 x 30.3 cm (17 3/16 x 11 15/16)
■ National Gallery of Art, Washington, Chester Dale Collection
60. *Young Woman Trying on a Dress (The Fitting)*, 1890-1891
Drypoint and aquatint on cream laid paper
47.8 x 30.8 cm (18 13/16 x 12 1/8)
National Gallery of Art, Washington, Chester Dale Collection
61. *The Bath (Woman Bathing)*, 1890-1891
 Drypoint and aquatint on cream laid paper
● 43.2 x 29.8 cm (17 x 11 3/4)
■ National Gallery of Art, Washington, Chester Dale Collection
62. *The Kiss (Mother's Kiss)*, 1890-1891
Drypoint and aquatint on cream laid paper
43.3 x 30.1 cm (17 1/16 x 11 7/8)
National Gallery of Art, Washington, Chester Dale Collection

63. *Nude Child (Maternal Caress)*, 1890-1891
Drypoint and aquatint on cream laid paper
43.5 x 30.3 cm (17 1/8 x 11 15/16)
National Gallery of Art, Washington, Chester Dale Collection
64. *The Visit (Afternoon Tea Party)*, 1890-1891
Drypoint and aquatint on cream laid paper
42.5 x 31.1 cm (16 3/4 x 12 1/4)
National Gallery of Art, Washington, Chester Dale Collection
65. *Study (The Coiffure)*, 1890-1891
Drypoint and aquatint on cream laid paper
43.2 x 30.7 cm (17 x 12 1/4)
National Gallery of Art, Washington, Chester Dale Collection
67. *Revery (Woman with a Red Zinnia)*, 1891-1892
 Oil on canvas
● 73.6 x 60.3 cm (29 x 23 3/4)
■ National Gallery of Art, Washington, Chester Dale Collection
68. *Young Women Picking Fruit*, 1891/1892
 Oil on canvas
● 132 x 91.5 cm (52 x 36)
■ Carnegie Museum of Art, Pittsburgh, Patrons Art Fund
70. *Child Picking a Fruit*, 1893
Oil on canvas
100 x 65 cm (39 3/8 x 25 5/8)
Virginia Museum of Fine Arts, Richmond, gift of Ivor and Anne Massey
71. *The Family*, 1893
 Oil on canvas
● 81.2 x 66 cm (31 15/16 x 26)
■ The Chrysler Museum of Art, Norfolk, Virginia, gift of Walter P. Chrysler, Jr.
72. *The Child's Bath*, 1893
Oil on canvas
100.3 x 66 cm (39 1/2 x 26)
The Art Institute of Chicago, The Robert A. Waller Fund

76. *Summertime*, c. 1894
Oil on canvas
100.7 x 81.3 cm (39 5/8 x 32)
Terra Foundation for the Arts, Daniel J. Terra Collection
77. *The Boating Party*, 1894
 Oil on canvas
● 90 x 117.3 cm (35 7/16 x 46 1/8)
■ National Gallery of Art, Washington, Chester Dale Collection
79. *Summertime*, c. 1894
 Oil on canvas
● 73.6 x 96.5 cm (29 x 38)
■ The Armand Hammer Collection. UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles
80. *In the Park*, c. 1894
Oil on canvas
75 x 95.2 cm (29 1/2 x 37 1/2)
The Collection of Mr. Fayez Sarofim
81. *Ellen Mary Cassatt in a White Coat*, c. 1896
Oil on canvas
81.3 x 60.3 cm (32 x 24)
Museum of Fine Arts, Boston
82. *Maternal Caress*, 1896
Oil on canvas
38 x 54 cm (15 x 21 1/4)
Philadelphia Museum of Art, bequest of Aaron E. Carpenter
83. *Breakfast in Bed*, c. 1897
 Oil on canvas
● 65 x 73.6 cm (25 5/8 x 28 7/8)
■ Huntington Library and Art Gallery, San Marino, California, The Virginia Steele Scott Collection
89. *The Mirror (Mother and Child)*, c. 1905
 Oil on canvas
● 92.1 x 73.7 cm (36 1/4 x 29)
■ National Gallery of Art, Washington, Chester Dale Collection

91. Edgar Degas
French, 1834/1917
Mary Cassatt Seated, Holding Cards, c. 1880-1884
Oil on canvas
74 x 60 cm (29 1/8 x 23 5/8)
National Portrait Gallery, Smithsonian Institution, Washington, D.C.

National Gallery of Art

Washington, D.C.

MARY CASSATT (1844-1926)

Mary Stevenson Cassatt was born in Pittsburgh, Pennsylvania on May 22, 1844. The fourth of seven children (and one of three daughters), Cassatt grew up in a household that greatly valued education and saw travel as a means to encourage learning. Before the artist was ten years old, she had seen many of the capitals of Europe, including London, Paris, and Berlin. In 1860, Cassatt enrolled at the Pennsylvania Academy of the Fine Arts, one of the first institutions to accept female students. Despite the concerns of her parents, Cassatt chose career over marriage, and left the United States in 1865 to travel and study painting in Europe.

Cassatt studied art privately with the renowned French painter, Jean-Léon Gérôme, and her work was accepted at the prestigious Paris Salon in 1868, 1870, and annually from 1872 through 1876. Often traveling alone, Cassatt studied in Paris, Rome, Parma, and Seville before returning and settling permanently in Paris in 1874. It was while walking past a Parisian gallery window later that year that Cassatt first saw a bold pastel of ballet dancers by Edgar Degas. That same year, Degas saw Cassatt's painting *Ida* (c. 1874) in the state-sponsored Salon exhibition and was taken with her work. He would soon become her most important artistic colleague. In 1877, when the Paris Salon jury did not accept Cassatt's work, Degas invited her to join the Impressionists. Cassatt agreed eagerly, and became close friends with Degas, Camille Pissarro, and Berthe Morisot. Cassatt was the only American whose work appeared in the company of these artists, and such others as Claude Monet and Pierre Auguste Renoir, in the Impressionist exhibitions of 1879, 1880, 1881, and 1886.

Cassatt displayed a dramatic new painting style at the 1879 exhibition—the fourth Impressionist exhibition and Cassatt's first with her new colleagues. She displayed 11 works that showed her attraction to such fashionable settings as the theater. The artist also engaged her viewers by bringing them into her home, painting members of her family—who had moved in with Cassatt in 1877—and allowing her furniture, silver, and china to set the stage. Cassatt's domestic interiors are distinctly modern in style, while revealing her traditional sense of responsibility for her family.

The eighth and final Impressionist exhibition took place in 1886, and Cassatt began to look for other options to exhibit her work. It was during this time that she started to work with Paul Durand-Ruel, a well-known art dealer, who exhibited other Impressionists' work. For an exhibition at Durand-Ruel's gallery in 1891, Cassatt created a suite of ten landmark color prints in "imitation of the Japanese print." Already an innovative and original printmaker in black and white, Cassatt's 1890 visit to a large and highly influential Japanese print exhibition in Paris spurred her to focus intently on making her own color prints later that year.

Cassatt's superb color prints served to expand her audience. They also inspired members of the women's committee of the 1893 Chicago World's Columbian Exposition to commission Cassatt to create a mural for the Woman's Building. Only months later, Cassatt was laboring in relative isolation to bring the 58-foot work—entitled *Modern Woman*—to completion. Although *Modern Woman* was lost after the close of the Fair (in all likelihood destroyed), it served as the basis for many of Cassatt's most impressive and important works of the 1890s.

Also in 1893, Durand-Ruel gave Cassatt her first retrospective exhibition in Paris. The 98 works in the show included paintings, pastels, black-and-white prints, and her ten color prints. This exhibition was extremely successful, and resulted in Cassatt's first, large, one-person show at Durand-Ruel's New York galleries in 1895. Later that year, Cassatt's mother died, and the artist's younger brother, Gardner, came for an extended European visit with his family. The maternal theme in her work became even more significant at this time, as Cassatt continued to use her home environment as the setting for her later paintings, pastels, and prints.

In the early twentieth century, Cassatt continued to paint and use pastels frequently, but her health was beginning to fail. In 1911, she was diagnosed with diabetes, rheumatism, neuralgia, and cataracts. Her illnesses did not slow her down; she took up the cause of women's suffrage, and in 1915, she showed eighteen works in an exhibition supporting the movement. She also expanded her commitment to bringing the finest examples of European art to the United States, working tirelessly as an advisor to American collectors, including the Havemeyers in New York and Sarah Sears in Boston. The last of her siblings, without her immediate family for support and inspiration, Cassatt abandoned her art in 1915. Her health continued to deteriorate throughout World War I, and on June 14, 1926, Mary Cassatt died at her country home in the Oise valley at the age of 83.

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National Gallery of Art

Washington, D.C.

SPECIAL PROGRAMS AND ACTIVITIES

MARY CASSATT
NATIONAL GALLERY OF ART
June 6 - September 6, 1999

SPECIAL LECTURES

East Building auditorium
June 6
2:00 - 4:00 p.m.

Mary Cassatt and the Fashionable Spectacle

Judith Barter, Field-McCormick curator of American arts, The Art Institute of Chicago

Cassatt and the Woman Artist in Nineteenth-Century Culture

Norma Broude, professor, department of art history, American University

TOURS OF THE EXHIBITION

Tours meet at the East Building, ground level, art information desk.

General Overview

June 8, 13, 16, 18, 22, 27, 30 and July 2 at 12:00 noon
June 14, 19, 21, 22 at 1:00 p.m.

Mary Cassatt: The Color Prints

June 15, 20, 23, 25 at 12:00 noon

Tours by Special Appointment: for adult groups of twenty or more, call (202) 842-6247;
for school groups, call (202) 842-6249.

AUDIO TOUR

An audio tour using a new, high-fidelity audio technology system in a random access format, with selections including both commentary and music, is available at the entrance to the exhibition for \$5.00 (\$4.00 for senior citizens, students, and groups of ten or more). Amplified headsets and scripts are available to visitors with hearing impairments. To reserve audio tours for groups, call (202) 842-6592.

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FILM

East Building auditorium

Mary Cassatt: Impressionist from Philadelphia (Perry Miller Adato, 1978, 30 minutes)

June 9 - 11 and 23 - 25; August 18 - 21 at 12:30 p.m.

June 13 at noon

FAMILY PROGRAMS

The Art of Mary Cassatt, for children accompanied by an adult, is two hours long and includes a tour of the exhibition and a studio activity. Advance registration is required. Call (202) 789-3030.

Ages 4 and 5 Wednesdays, June 30, July 14 and 21 (10:30 a.m. - noon)

Ages 6 to 9 Sundays, June 20 and August 8 (1:00 - 3:00 p.m.)

Ages 10 to 13 Sundays, June 27 and August 15 (1:00 - 3:00 p.m.)

CATALOGUE

Mary Cassatt: Modern Woman, edited by Judith A. Barter, with contributions by Erica E. Harsher, George T.M. Shackelford, Kevin Sharp, Harriet K. Stratis, and Andrew J. Walker, published by The Art Institute of Chicago, 376 pages, 130 color and 177 black and white illustrations. Available at the Gallery Shops: \$65.00 (hardcover), \$29.95 (softcover). To order by mail, call (800) 697-9350 or (301) 322-5900.

EXHIBITION BROCHURE

An exhibition brochure is available at the entrance to the exhibition. A large-print version of the brochure is available on request from the audio tour desk at the exhibition entrance or from the West Building main floor art information desk.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday, 10:00 a.m. to 5:00 p.m. and Sunday, 11:00 a.m. to 6:00 p.m. For general information about accessibility to galleries and public areas, assistive listening devices, sign language interpretation, and other services, please inquire at the art information desks or call (202) 842-6690; TDD line (202) 842-6176. The National Gallery's Web site can be accessed at www.nga.gov. **Admission to the National Gallery of Art and its programs is free of charge.**

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ORGANIZATION/SPONSOR

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.

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.

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151 Farmington Avenue
Hartford, CT 06156

Richard L. Huber
Chairman, President and CEO

Mary Cassatt was well aware of the power of art to transcend and transform, and she spent many years of her life devoted to convincing others of the joy to be had in viewing and collecting art. Fortunately for us, many individuals and museums agreed with her and today, Cassatt's own work is prized by museums around the world. It has been nearly thirty years since the last major retrospective of Cassatt's career, making this exhibition a momentous occasion for all of us who treasure her work. *Mary Cassatt* is cause for celebration and Aetna is truly proud to sponsor this exhibition.

Our fondness for the art of Mary Cassatt results from our own, very personal response to the subjects of her paintings. Cassatt's focus on mothers and children makes her art especially beloved and her reflections of women in contemporary life give her works an enduring appeal.

Women are very much the focus of our efforts at Aetna to help people manage their most important concerns – their health and financial well being. We are developing programs exclusively for women throughout our company. In Aetna U.S. Healthcare, we have made a major commitment to women's health issues. We are supporting a national campaign with the American Heart Association to increase women's awareness of the dangers of cardiovascular diseases and we are providing special programs that address a wide range of women's health needs. In Aetna Retirement Services, we are targeting women and women business owners with specific messages and services that help them achieve their financial goals and plan for a secure retirement.

Our charitable efforts reflect our corporate philosophy of improving health and financial well being. Last year, Aetna and the Aetna Foundation contributed nearly \$17 million in support of programs and projects related to health care, medical research, financial education and the arts. Going forward, we remain committed to being a national leader in our industry and to being a leader in philanthropy.

Our sponsorship of *Mary Cassatt* is an extraordinary opportunity for Aetna to sponsor an event that reflects our company's support for women and our support for the arts.

A handwritten signature in black ink, appearing to read "Dick Huber".