National Gallery of Art

NEWS RELEASE

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SPECTACULAR MODELS AND OTHER WORKS DOCUMENT
MASTERPIECES OF BAROQUE ARCHITECTURE IN EUROPE
AT THE NATIONAL GALLERY OF ART, MAY 21 – OCTOBER 9, 2000

Washington, D.C. – The Triumph of the Baroque: Architecture in Europe 1600-1750, a major exhibition covering two centuries of European architectural history and exploring the triumphs of the most famous architects of the baroque era, will dominate two floors of the West Building at the National Gallery of Art, May 21 through October 9, 2000. Following the National Gallery's highly successful Italian Renaissance Architecture of 1994-1995, this awe-inspiring exhibition presents twenty-seven original architectural models and forty related paintings, drawings, prints, and medals.

The National Gallery of Art will be the exhibition's only U.S. venue. Already seen at the Palazzina di Caccia, Stupinigi, Turin, and The Montreal Museum of Fine Arts, The Triumph of the Baroque will travel to the Musée des Beaux-Arts, Marseille (November 17, 2000 through March 4, 200l). The exhibition is organized by the National Gallery of Art, Washington; Palazzo Grassi, Venice; the Montreal Museum of Fine Arts; and the Musée des Beaux-Arts, Marseille.

"Appreciation for the achievements of baroque architecture, disdained for years as excessively exuberant, has grown over the last two centuries," said Earl A. Powell III, director, National Gallery of Art. The Triumph of the Baroque examines the architecture of an era, which witnessed a remarkable unification of the arts of painting, sculpture, decoration, architecture, landscape and urban planning."

SUPPORT

EduCap Inc. is the proud sponsor of the exhibition.

"EduCap Inc. is honored to support such an exciting and prestigious exhibition," said Catherine B. Reynolds, chairman and CEO. "Baroque architecture includes some of the world's most celebrated and admired works, and we believe the unparalleled scale and content of this exhibition will inspire, educate and bring enjoyment to all who view it."

"The sponsorship of EduCap Inc. has made it possible for the Gallery to present this ambitious exhibition to a wide audience," said Powell. "Special thanks also goes to Juliet and Lee Folger and The Folger Fund for their additional support and to the Samuel H. Kress Foundation for its early support for research and educational programs."

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ORGANIZATION OF THE EXHIBITION

Emerging in the early seventeenth century, the baroque inspired European architecture for the next one hundred and fifty years. The movement, drama, and grandeur of the baroque is dramatically illustrated by the architectural models, which played significant roles in the practice of architecture during this period.

The exhibition begins in the central galleries on the ground floor of the West Building with the baroque in Rome. It will continue along the spine of the building, then upstairs to the West Garden Court and along the West Sculpture Hall, featuring in order, churches, public buildings, military architecture, and residential architecture, and culminating with the extraordinary models for the Great Kremlin Palace, Moscow; the Royal Palace, Caserta, Italy; and the Smol'ny Convent in St. Petersburg. Models, paintings, drawings, prints, and medals will present significant examples of baroque architecture in Italy, Germany, Austria, Switzerland, France, the Netherlands, England, and Russia. (See the exhibition map enclosed in the press kit.)

Among the most appealing works are several of Rome's celebrated baroque fountains, famed for their ambitious designs and rushing waters. Gian Lorenzo Bernini's project for the Four Rivers Fountain (c. 1650) in the Piazza Navona is represented by an original architectural model in wood and terracotta as well as a painting of the completed monument. Four water deities symbolize the Danube, Ganges, Nile, and Rio della Plata, while water cascades from their rocky perches. Another painting of Pope Innocent X visiting the fountain and a silver medal struck to commemorate its completion underscore the importance of Bernini's spectacular masterpiece. Of particular interest to many will be Nicola Salvi's 1733 wood and plaster model for the imposing Trevi Fountain in Rome and Giovanni Paolo Pannini's oil sketch, Fountain of Trevi, Rome (1750–1755).

Models, paintings, drawings, prints, and a commemorative medal document the complex process by which Jacob van Campen designed Amsterdam's enormous Town Hall, hailed as the "Eighth Wonder of the World" when completed around 1665. Examples of English baroque architecture include Sir Christopher Wren's models for the Royal Navy Hospital in Greenwich, with its reserved classicism, and James Gibbs' 1721 wooden model for St.-Martin-in-the-Fields, London, whose design greatly influenced churches built in the United States.

Varying ways in which the baroque style was adapted in Russia are reflected in several structures. One of the most dazzling works in the exhibition, reflecting the flamboyant style of Russian baroque master Francesco Bartolomeo Rastrelli, is his model for the Smol'ny Convent in St. Petersburg, replete with innumerable colorful and gilt-laden details on a luxuriant, grandiose complex. A series of models and drawings illuminates plans developed by Vasily Ivanovich Bazhenov in the late 1760s, under the aegis of Catherine the Great, to encircle the massive, relatively plain Kremlin in Moscow. The ambitious proposal was never realized. Italian architect Antonio Rinaldi's model for St. Isaac's Cathedral in St. Petersburg is interesting for its mixture of elements of the Italian baroque, and Russian Orthodox traditions.

Highlights among paintings in the exhibition that help place buildings in the context of their time and place are two canvases by the great Italian topographical artist Canaletto depicting the Arch of Septimius Severus and the Church of Santi Luca e Martina in Rome (c. 1742) and the Royal Navy Hospital in Greenwich (c. 1750-1752), and the two spectacular galleries of painted views of ancient and baroque Rome (1757) by Giovanni Paolo Pannini.

CURATORS AND CATALOGUE

The exhibition is coordinated by Henry A. Millon, dean of the Center for Advanced Study in the Visual Arts at the National Gallery, with the collaboration of Guy Cogeval, director of The Montreal Museum of Fine Arts; Paolo Viti, director of cultural affairs at Palazzo Grassi; and Marie-Paule Vial, director of the Musée des Beaux-Arts, Marseille.

A lavishly illustrated, 621-page catalogue, with fifteen scholarly essays, edited by Millon, is available in softcover in the Gallery Shops and through the Gallery Web site at **www.nga.gov.** To order by phone, call (301) 322-5900 or (800) 697-9350.

GENERAL INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, N.W., are 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 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.

The Triumph of the Baroque: Architecture in Europe, 1600-1750
Checklist
National Gallery of Art
May 21 – October 9, 2000

☐   Black & White Prints available
●   Slides available
■   Color Transparencies available
  * denotes images not in catalogue

1.   Giovanni Paolo Panini
●   Italian, 1691 - 1765
     Modern Rome, 1757
     oil on canvas
     172.1 x 233.1 cm (67 3/4 x 91 3/4)
     The Metropolitan Museum of Art, New York, Gwynne Andrews Fund, 1952

2.   Giovanni Paolo Panini
     Italian, 1691 - 1765
     Ancient Rome, 1757
     oil on canvas
     172.1 x 229.9 cm (67 3/4 x 90 1/2)
     The Metropolitan Museum of Art, New York, Gwynne Andrews Fund, 1952

8.   Giovanni Paolo Panini
☐   Italian, 1691 - 1765
●   *Interior of Saint Peter's, Rome*, c. 1754
■   oil on canvas
     154.5 x 197 cm (60 3/4 x 77 9/16)
     National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1968

48. Canaletto (Giovanni Antonio Canal)
☐   Italian, 1697 - 1768
●   *The Arch of Septimius Severus in Rome*, c. 1742
■   oil on canvas
     52.6 x 71.2 cm (20 11/16 x 28 1/16)
     Cincinnati Art Museum, Moch Bequest Purchase Fund

*48a. Filippo Juvarra
     Italian, 1678 - 1736
     Plan of Santi Luca e Martina, Rome (Pietro da Cortona, architect)
     (verso), 1704-1714
     pen and brown ink with gray wash over black chalk on laid paper
     approximate: 41.5 x 30 cm (16 15/16 x 11 1/16)
     National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1981

65.   Unknown Roman Painter
□   *View of the Cornaro Chapel (Gian Lorenzo Bernini, architect) in S. Maria della Vittoria,*
●   *Rome*, c. 1650
■   oil on canvas
        168.2 x 120 cm (66 1/4 x 47 1/4)
        Staatliches Museum Schwerin

66.   Gian Lorenzo Bernini
□   Italian, 1598 - 1680
●   *Model for the Ecstasy of Saint Teresa*, c. 1644
■   terracotta
        47 x 41 x 21 cm (18 1/2 x 16 1/8 x 8 1/4)
        The State Hermitage Museum, St. Petersburg

67.   Gian Lorenzo Bernini
        Italian, 1598 - 1680
        Second Model for the Four Rivers Fountain, Piazza Navona, Rome, c. 1650
        cherry wood and terracotta
        52 x 100 x 100 cm (20 1/2 x 39 3/8 x 39 3/8)
        Accademia di Belle Arti di Bologna

*67a.   Johannes Lingelbach
        Dutch, 1622-1674
        Market Scene in Piazza Navona, Rome, c. 1655
        oil on canvas
        86 x 140 cm (33 7/8 x 55 1/8)
        Städelsches Kunstinstitut, Frankfurt am Main

75.   Unknown Roman Painter
□   *Pope Innocent X Visiting the Four Rivers Fountain in Piazza Navona, Rome*, c. 1651
●   oil on canvas
■   285 x 187 cm (112 3/16 x 73 5/8)
        Museo di Roma

76.   Gasparo Morone Mola
        Italian, active 1627 - 1669
        Medal Commemorating the Construction of the Four Rivers Fountain, Rome, 1651
        silver over bronze
        diameter: 3.8 cm (1 1/2)
        Michael Hall Esq.

152.   Filippo Juvarra (architect)
□   Italian, 1678 - 1736
●   Carlo Maria Ugliengo (model maker)
■   *Model for the Castello di Rivoli*, 1718
        walnut, lime, poplar and pine with metal details and marking with a stylus; drawings in black
        pencil and brown ink and pen
        107 x 427.5 x 192.7 cm (42 1/8 x 168 5/16 x 75 7/8)
        Museo Civico d'Arte Antica e Palazzo Madama, Turin

176.   Luigi Vanvitelli (architect)
        Italian, 1700 - 1773
        Antonio Rosz and studio (model makers)
        Model for the Façades of the Royal Palace of Caserta, 1759-1760
        wood, painted
        150 x 215 x 42 cm (59 1/16 x 84 5/8 x 16 9/16)
        Palazzo Reale, Caserta

177.   Luigi Vanvitelli (architect)
☐   Italian, 1700 - 1773
●   Antonio Rosz and studio (model makers)
■   *Models for the Royal Palace of Caserta, Upper and Lower Vestibules, Stair Hall, and Chapel*, 1756-1759
        wood and plaster, painted and gilded
        124 x 377 x 128 cm (48 13/16 x 148 7/16 x 50 3/8)
        Palazzo Reale, Caserta

189.   Vasily Ivanovich Bazhenov
☐   Russian, 1737-1799
●   *Model for the Central Part of the Façade of the Great Kremlin Palace, Moscow*, 1769-1773
■   wood and plaster, painted
        127 x 546.7 x 158.8 cm (50 x 215 1/4 x 62 1/2)
        A.V. Shchusev State Research Museum of Architecture, Moscow

190.   Vasily Ivanovich Bazhenov
☐   Russian, 1737-1799
●   *Model for the Stair Hall of the Great Kremlin Palace, Moscow*, 1769-1773
■   wood and plaster, painted; metal frieze
        68 x 86.4 x 86.4 cm (26 3/4 x 34 x 34)
        A.V. Shchusev State Research Museum of Architecture, Moscow

191.   Vasily Ivanovich Bazhenov
        Russian, 1737-1799
        Model for the Throne Hall of the Great Kremlin Palace, Moscow, 1769-1773
        wood and plaster, painted
        87 x 57.2 x 163.8 cm (34 1/4 x 22 1/2 x 64 1/2)
        A.V. Shchusev State Research Museum of Architecture, Moscow

192.   Vasily Ivanovich Bazhenov
        Russian, 1737-1799
        Model for a Portion of the Oval Plaza with the Entrance to the Theater, Great Kremlin Palace, Moscow, 1769-1773
        wood, painted
        140.3 x 147.3 x 80 cm (55 1/4 x 58 x 31 1/2)
        A.V. Shchusev State Research Museum of Architecture, Moscow

193.   Vasily Ivanovich Bazhenov
        Russian, 1737-1799
        Overall Plan for the Great Kremlin Palace, Moscow, 1769
        pen and ink, wash
        85 x 73 cm (33 7/16 x 28 3/4)
        A.V. Shchusev State Research Museum of Architecture, Moscow

194.   Studio of Vasily Ivanovich Bazhenov
        Russian, 1737-1799
        Section for the Oval Plaza of the Great Kremlin Palace, Moscow, 1769
        pen and black ink, gray wash
        61 x 254 cm (24 x 100)
        A.V. Shchusev State Research Museum of Architecture, Moscow

197.   Studio of Vasily Ivanovich Bazhenov
        Russian, 1737-1799
        Elevation for the South Façade of the Great Kremlin Palace, Moscow, c. 1769
        pen and black ink, gray wash
        86 x 259 cm (33 7/8 x 101 15/16)
        A.V. Shchusev State Research Museum of Architecture, Moscow

199.   Matvei Fedorovich Kazakov
        Russian, 1738-1812
        View of the Temporary Buildings Erected for the Ceremony of the Laying of the Corner Stone of the Great Kremlin Palace, Moscow, 1773
        pen and gray ink
        50.3 x 58.5 cm (19 13/16 x 23 1/16)
        A.V. Shchusev State Research Museum of Architecture, Moscow

253.   Girolamo Frigimelica (architect)
  ☐   Italian, 1653-1732
  ●   Giovanni Gloria and/or Sante Benato (model makers)
  ■   *Model for the Villa Pisani, Stra,* c. 1716
        wood, painted; iron handles
        91.4 x 213.4 x 193 cm (36 x 84 x 76)
        Musei Civici Veneziani, Museo Correr, Venice

375.   Sébastien Le Prestre de Vauban, (architect)
  ☐   French, 1633 – 1707
  ●   *Model for the Fortress City of Neuf-Brisach*, c. 1703 - 1704
  ■   wood, silk, and paper, painted
        30 x 165 x 225 cm (11 13/16 x 64 15/16 x 88 9/16)
        Musée des plans-reliefs, Direction de l'architecture et du patrimoine, Ministère de la Culture, Paris

376.   Nicola Michetti (architect)
  ☐   Italian, 1675 - 1759
  ●   *Model for the Lighthouse at Kronstadt, Russia*, c. 1723
  ■   wood and plaster, painted
        167 x 102 x 56 cm (65 3/4 x 40 3/16 x 22 1/16)
        Central Naval Museum, St. Petersburg, Russia

389.   Jacob van Campen
  ☐   Dutch, 1596-1657
  ●   *Model for the Town Hall, Amsterdam*, 1648-1650
  ■   oak, boxwood, brass, painted
        140 x 181.5 x 129 cm (55 1/8 x 71 7/16 x 50 13/16)
        Amsterdams Historisch Museum

390.   Hans Peterson the Elder, Adriaan de Jong, and Jochem van Gent
        Dutch
        Model for the Roof Truss for the Burgerzaal in the Amsterdam Town Hall, 1700
        oak and iron
        scale 1:15: 88.5 x 121 x 235 cm (34 13/16 x 47 5/8 x 92 1/2)
        Royal Collection, Royal Palace, Amsterdam

*390a.   Jacob van Vennecool
        Dutch, 1630-1673
        Section of the Amsterdam Town Hall toward the West, 1661
        engraving
        41 x 51 cm (16 1/8 x 20 1/16)
        Royal House Archives, The Hague, The Netherlands

391.   Nicolaas Listingh
        Dutch, 1630-1705
        *Design for the Construction of the Roof Truss for the Burgerzaal in the Amsterdam
        Town Hall*, 1701
        engraving
        46.5 x 32 cm (18 5/16 x 12 5/8)
        Royal House Archives, The Hague, The Netherlands

392a.   Unknown Artist after Jacob van Campen
        Plan for the Ground Floor of the Amsterdam Town Hall, c. 1648
        etching, washed red, inscriptions in pen and ink
        47 x 61 cm (18 1/2 x 24)
        Gemeentearchief Amsterdam

392a.   Unknown Artist after Jacob van Campen
        Plan for the First Floor of the Amsterdam Town Hall, c. 1648
        etching, washed red, inscriptions in pen and ink
        47.5 x 61.4 cm (18 11/16 x 24 3/16)
        Gemeentearchief Amsterdam

397.   Jurriaan Pool
        Dutch, 1618-1669
        Medal Commemorating the Inauguration of the Town Hall, Amsterdam, 1655
        silver
        7 cm (2 3/4)
        Maida and George Abrams Collection, Boston

398.   Artus Quellien
        Dutch, 1609-1657
        *Model for an Allegorical Figure of Amsterdam for the Pediment of the Façade of the Town
        Hall*, 1650-1664
        terracotta
        43.5 x 27 cm (17 1/8 x 10 5/8)
        Amsterdams Historisch Museum

399.   Jacob van Campen
        Dutch, 1596-1657
        Design for the Pediment of the Main Façade, Amsterdam Town Hall, c. 1648
        pen and brown ink over black chalk
        19.4 x 76.4 cm (7 5/8 x 30 1/16)
        Rijksmuseum, Amsterdam

399.   Jacob van Campen
        Dutch, 1596-1657
        Design for the Pediment of the Rear Façade, Amsterdam Town Hall, c. 1648
        pen and brown ink over black chalk
        19.4 x 76.4 cm (7 5/8 x 30 1/16)
        Rijksmuseum, Amsterdam

400.   Johannes Lingelbach
        Dutch, 1622-1674
        The Dam, Amsterdam, with the Town Hall under Construction, c. 1670
        oil on canvas
        81 x 100 cm (31 7/8 x 39 3/8)
        Amsterdams Historisch Museum, on loan from the Rijksmuseum,
        Amsterdam

401.   Gerrit Adriaensz Berckheyde
        Dutch, 1638-1698
        The Town Hall on the Dam, Amsterdam, 1693
        oil on canvas
        52 x 63 cm (20 1/2 x 24 13/16)
        Rijksmuseum, Amsterdam

410.   Sir Christopher Wren (architect)
  ☐   English, 1632 - 1723
  ●   John Smallwell (model maker)
  ■   *Model for the Royal Naval Hospital, Greenwich*, 1699-1707
        oak
        scale 1:144: 16 x 64.1 x 81.9 cm (6 5/16 x 25 1/4 x 32 1/4)
        National Maritime Museum, Greenwich, London

411.   Sir Christopher Wren (architect)
  ☐   English, 1632 - 1723
  ●   John Smallwell (model maker)
  ■   *Model for the Dome of the Painted Hall, Royal Naval Hospital, Greenwich*, 1702
        wood (originally painted as stone)
        91.4 x 61 x 61 cm (36 x 24 x 24)
        National Maritime Museum, Greenwich, London

412.   Nicholas Hawksmoor
        British, 1661 - 1736
        Site Plan of Greenwich Hospital with Proposed Infirmary to the West, 1728
        pen and ink
        52.1 x 72.4 cm (20 1/2 x 28 1/2)
        National Maritime Museum, Greenwich, London

422.   Canaletto (Giovanni Antonio Canal)
  ☐   Italian, 1697 - 1768
  ●   *A View of the Royal Naval Hospital, Greenwich from the River Thames*, c. 1750-1752
  ■   oil on canvas
        59.1 x 94 cm (23 1/4 x 37)
        Private Collection, on loan to Tate Gallery, London

440.   Nicola Salvi (architect)
□   Italian, 1697-1751
●   Carlo Camporese (model maker)
■   *Model for the Trevi Fountain, Rome*, 1733
        wood and plaster, painted
        scale: 1:15: 180 x 340 x 67 cm (70 7/8 x 133 7/8 x 26 3/8)
        Museo di Roma

440a.   Luigi Vanvitelli
        Italian, 1700 – 1773
        Proposal for the Trevi Fountain, Rome, 1730/1732
        pen and brown ink with gray wash on laid paper
        14.5 x 24 cm (5 11/16 x 9 7/16)
        National Gallery of Art, Washington, William B. O'Neal Fund, 1999

444.   Giovanni Paolo Panini
●   Italian, 1691 - 1765
        Fountain of Trevi, Rome, 1750 - 1755
        oil on canvas
        50.2 x 64.8 cm (19 3/4 x 25 1/2)
        Museum of Fine Arts, Boston, Gift of William Truman Aldrich

474.   John Smeaton (architect)
□   English, 1724 - 1792
●   Josias Jessop (model maker)
■   *Model for the Eddystone Lighthouse, off Plymouth, England* , 1756 - 1759
        wood, painted
        scale: 1:48: 62.6 x 37.2 x 27 cm (24 5/8 x 14 5/8 x 10 5/8)
        Trustees of the National Museums of Scotland, Edinburgh

475.   John Smeaton (architect)
        English, 1724 - 1792
        Josias Jessop (model maker)
        Model for the Seventh Stone Course for the Eddystone Lighthouse, off Plymouth, England,
        1757
        wood and metal pins
        5.1 x 20 x 20 cm (2 x 7 7/8 x 7 7/8)
        Trustees of the National Museums of Scotland, Edinburgh

476.   John Sturt after a drawing by Bernard Lens
        British, 1658 - 1730
        Elevation and Section of the Eddystone Lighthouse off Plymouth, England, 1708
        engraving
        59 x 42 cm (23 1/4 x 16 9/16)
        Trustees of the National Museums of Scotland, Edinburgh

477.   Unknown Draftsman after John Smeaton (architect)
        *Section and Plan of the Seventh Stone Course of the Eddystone Lighthouse, off Plymouth,
        England*, c. 1756
        pen and ink, color wash
        52.7 x 36 cm (20 3/4 x 14 3/16)
        Trustees of the National Museums of Scotland, Edinburgh

478.   Attributed to John Rudyerd
        British, d. 1713
        Partial Section and Elevation of the Eddystone Lighthouse built by John Rudyerd,
        1706 - 1708, off Plymouth, England, c. 1704
        pen and ink, color wash
        40 x 32.2 cm (15 3/4 x 12 11/16)
        Trustees of the National Museums of Scotland, Edinburgh

479.   Edward Rooker after John Smeaton
        British, 1711 - 1774
        Section of the Eddystone Lighthouse, off Plymouth, England, 1763
        engraving
        50.3 x 35 cm (19 13/16 x 13 3/4)
        Trustees of the National Museums of Scotland, Edinburgh

480.   Unknown Draftsman
        Elevation of the Cordouan Lighthouse (architect, Louis de Foix), France, c. 1645
        pen and ink, wash
        155 x 50 x 140 cm (61 x 19 11/16 x 55 1/8)
        Service Historique de la Marine, Paris

487.   Georg Fink
        German, active 1715 - 1754
        Model for the Market Hall of Saint Moritz, Switzerland, 1754
        wood
        35.5 x 40 x 175 cm (14 x 15 3/4 x 68 7/8)
        Stadt Augsburg, Kunstsammlungen

501.   Andrea Pozzo
        Italian, 1642 - 1709
        Model for the Altar of Blessed Luigi Gonzaga in Sant' Ignazio, Rome, c. 1697
        wood, plaster, canvas and red wax, painted
        195 x 112 x 25 cm (76 3/4 x 44 1/8 x 9 13/16)
        Museo Nazionale di Castel Sant'Angelo, Rome

505.   Andrea Pozzo
        Italian, 1642 - 1709
        Design for the Decoration of the Vault of Sant' Ignazio, Rome, 1685-1690
        pen and gray and brown ink with gray wash on two joined sheets of heavy laid paper
        50.4 x 91.2 cm (19 13/16 x 35 7/8)
        National Gallery of Art, Washington, Gift of Robert M. and Anne T. Bass, 1994

549.   James Gibbs
        English, 1682 - 1754
        Model of St. Mary-le-Strand, London, c. 1717
        pearwood, boxwood
        84 x 42 x 82 cm (33 1/16 x 16 9/16 x 32 5/16)
        RIBA Library: Drawings Collection, London, on loan from the Trustees of Burghley House

551. James Gibbs
☐ English, 1682 - 1754
● *Model for St. Martin-in-the-Fields, London*, 1721
■ wood; painted paper attached to the vaults, iron handles
124.5 x 61 x 113 cm (49 x 24 x 44 1/2)
RIBA Library: Drawings Collection, London, on loan from the Vicar and Church Wardens, St. Martin-in-the-Fields

552. Sutton Nicholls after drawings by James Gibbs
British, active 18th century
Perspective View and Plan of St. Martin-in-the-Fields, London, 1754
engraving
50.5 x 39.2 cm (19 7/8 x 15 7/16)
Private Collection

570. Matthias Gerl
Austrian, 1711-1765
Model for the Church of the Piarists (Piaristenkirche Maria-Treu) in the Josephstadt, Vienna, 1751
fir and plaster, painted; tower at right not original
134.5 x 86.5 x 140 cm (52 15/16 x 34 1/16 x 55 1/8)
Piaristenkollegium Maria Treu, Vienna

575. Francesco Bartolomeo Rastrelli (architect)
☐ Italian, 1700 - 1771
● Jacopo Lorenzo Rastrelli (model maker)
■ *Model for the Smol'ny Convent, Saint Petersburg*, 1750-1756
wood, painted and gilded; lead
265 x 518 x 501 cm (104 5/16 x 203 15/16 x 197 1/4)
Research Museum of the Academy of Arts of Russia, St. Petersburg

590. Gabriel Loser
☐ Swiss, 1701-1785
● *Model for the Abbey Church of Saint Gall, Switzerland*, 1751-1752
■ wood and painted plaster
130 x 84 x 194 cm (51 3/16 x 33 1/16 x 76 3/8)
Stiftsbibliothek St. Gallen

600. Franz Alois Mayr (architect)
Austrian, 1723-1771
Franz Josef Soll (model maker)
Model for the Pilgrimage Church of Mariae Himmelfahrt, Marienberg bei Raitenhaslach, 1760
wood and plaster, painted and gilded; mirror
110 x 70 x 70 cm (43 5/16 x 27 9/16 x 27 9/16)
Filialkirchenstiftung Marienberg, on permanent loan to the Stadtmuseum, Burghausen

602. Gaetano Chiaveri
Italian, 1689-1770
Model for the Drum and Dome of St. Peter's, Rome, 1748
wood and lead, painted
68 x 45.7 cm (26 3/4 x 18)
Collection of Vincent J. Buonanno, Chicago

604.   Gaetano Chiaveri
        Italian, 1689-1770
        Design for the Drum and Dome of St. Peter's, Rome, 1744
        engraving
        33 x 21 cm (13 x 8 1/4)
        National Gallery of Art, Library, David K. E. Bruce Fund

608.   Antonio Rinaldi
☐   Italian, 1709?-1794
●   *Model for the Cathedral of Saint Isaac, Saint Petersburg*, 1768
▪   wood, painted and gilded
        208 x 245 x 165 cm (81 7/8 x 96 7/16 x 64 15/16)
        Research Museum of the Academy of Arts of Russia, St. Petersburg

609.   Antonio Rinaldi
        Italian, 1709?-1794
        Plan for the Cathedral of Saint Isaac, Saint Petersburg, c. 1760
        pen and black ink
        60.2 x 47.6 cm (23 11/16 x 18 3/4)
        Research Museum of the Academy of Arts of Russia, St. Petersburg

610.   Antonio Rinaldi
        Italian, 1709?-1794
        Elevation for the Cathedral of Saint Isaac, Saint Petersburg, c. 1760
        graphite, pen and gray ink, wash
        57.5 x 52.3 cm (22 5/8 x 20 9/16)
        Research Museum of the Academy of Arts of Russia, St. Petersburg

611.   Auguste Ricard de Montferrand
        French, 1785-1858
        View of the Cathedral of Saint Isaac, Saint Petersburg, 1845
        lithograph
        48.5 x 63.7 cm (19 1/8 x 25 1/16)
        Research Museum of the Academy of Arts of Russia, St. Petersburg

*659.   Canaletto (Giovanni Antonio Canal)
        Italian, 1697 - 1768
        Entrance to the Grand Canal from the Molo, Venice, 1742 - 1744
        oil on canvas
        114.5 x 153.5 cm (45 1/8 x 60 3/8)
        National Gallery of Art, Washington, Gift of Mrs. Barbara Hutton, 1945

Deborah Ziska, Information Officer
Contact: (202) 842-6359
Sarah Holley, publicist

RELATED ACTIVITIES
FOR
THE TRIUMPH OF THE BAROQUE: ARCHITECTURE IN EUROPE, 1600-1750
National Gallery of Art
May 21 through October 9, 2000

FAMILY PROGRAMS

Baroque Architecture
July 16 and 30, August 20
1:00 to 3:00
Ages 8-12 (Registration required)

Learn about European baroque architecture from 1600 to 1750 – including palaces, homes, and churches – through a tour of architectural models, paintings, prints, drawings, and medals. A hands-on architecture project will follow. Pre-registration required. To register for the above programs, please call (202) 789-3030. All programs are free and are designed for children with an accompanying adult.

PROGRAMS

SUNDAY LECTURE
Architecture in Europe, 1600-1750
June 11, 2:00 p.m.
Henry A. Millon, dean, Center for Advanced Study in the Visual Arts
East Building large auditorium

SPECIAL LECTURE PROGRAM
Sundays 2:00 p.m.
Tuesdays at 12 noon
East Building large auditorium

Three guest lecturers discuss aspects of baroque architecture in Europe and Russia. Each lecture is offered twice.

September 10 and 12: Christian F. Otto, professor of the history of architecture and urbanism, Cornell University, Ithaca, New York, will discuss transactions among drawings, models, and the building process in middle Europe in the eighteenth century.

September 17 and 19: Dimitri Shvidkovsky, professor, Moscow Architecture Institute, will focus on Russian architecture in the eighteenth century. (see next page)

-more-

September 24 and 26: Sarah McPhee, assistant professor of art history, Emory University, Atlanta, Georgia, will lecture on seventeenth- and eighteenth-century Italian architecture.

GALLERY TALKS

The Triumph of the Baroque: Architecture in Europe, 1600-1750 (60 min.)
July 3, 5, and 14 at noon
J. Russell Sale, staff lecturer
All gallery talks begin in the Rotunda of the West Building.

TOURS OF THE EXHIBITION

For dates and times of tours, please consult the calendar of events at the art information desks, the Gallery's Web site at www.nga.gov, or call (202)842-6706. No reservations are required.

Tours by special appointment may be arranged for adult groups of twenty or more by calling (202) 842-6247 and for school groups by calling (202) 842-6249.

AUDIO TOURS

The Triumph of the Baroque: Architecture in Europe, 1600-1750

Audio tours offer commentary and music using high-fidelity audio technology in a random access format. Visitors choose the order in which they look at objects in the exhibition and the length of time they spend with each. Audio tours for special exhibitions may be rented at or near exhibition entrances for $5.00 for adults and $4.00 for senior citizens, students, and groups of ten or more. Amplified head sets and scripts are avaisible to visitors with hearing impairments.   Narrated by Henry A. Millon, dean, Center for Advanced Study in the Visual Arts and curator of the exhibition.

BROCHURES AND CATALOGUE
An illustrated brochure and large-print version accompany the show, and are available at the entrance to the exhibition.

The Triumph of the Baroque: Architecture in Europe, 1600–1750
$55.00 (softbound)
Catalogues and other items related to the exhibition can be purchased in the Gallery Shops by calling 1-800-697-9350 or on the Gallery's Web site at www.nga.gov.

GENERAL INFORMATION
The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, N.W., are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. Admission to the Gallery and all its programs is always free, except as noted. For general information call (202) 737-4215; for the Telecommunications Device for the Deaf (TDD) call (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.

Catherine B. Reynolds
Chairman and
Chief Executive Officer

EduCap Inc.

Capital
for
Knowledge

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Suite 501
McLean VA 22102

703 442 3065   TEL.
703 442 3071   FAX. .

EduCap Inc. is pleased to sponsor the first exhibition of baroque architecture in the United States, *The Triumph of the Baroque: Architecture in Europe 1600-1750*, at the National Gallery of Art in Washington, D.C. This exhibition is an exceptional and fascinating compilation of architectural models, drawings, sculpture and paintings that represent outstanding baroque architecture from Italy, Russia and The Netherlands. Marked by a dramatic digression from classical rules, baroque is a style that clearly expresses power. Thus, the finest examples of baroque are found in religious edifices, public buildings and gardens, as well as in the opulent homes of the nobility.

EduCap is proud to support such an exciting and prestigious exhibition. Baroque architecture includes some of the world's most celebrated and admired works, and we believe the unparalleled scale and content of this exhibition will inspire, educate and bring enjoyment to all who view it.

A pioneer and leader in the private student loan industry since 1986, the mission of EduCap is to create and provide initiatives and programs that promote an educated citizenry. EduCap fulfills this mission through a wide range of education programs, services and collaborative endeavors with corporations, academic institutions and community organizations to facilitate the study and appreciation of all disciplines.

It is in this spirit that EduCap is honored to sponsor the magnificent *Triumph of the Baroque* exhibition at the National Gallery of Art for the cultural enrichment and education of residents and visitors in our nation's capital.
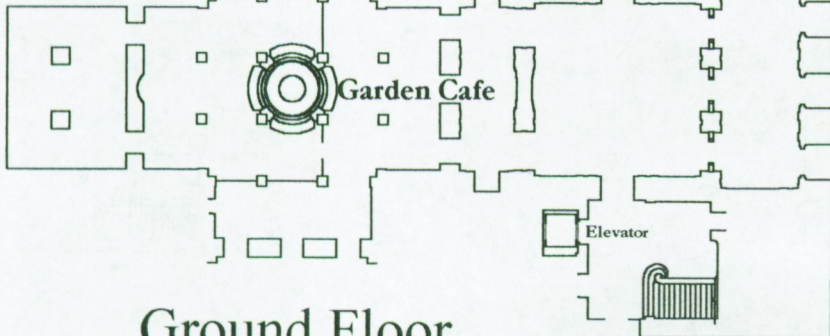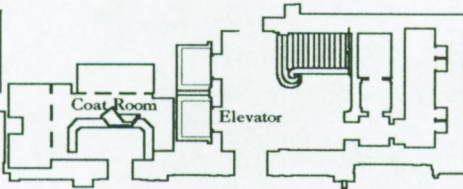
Catherine B. Reynolds

7th Street
Entrance
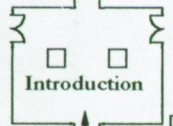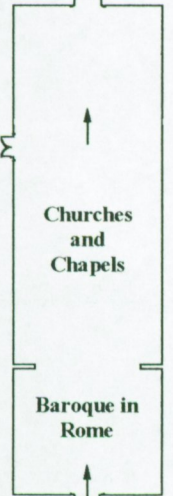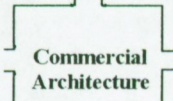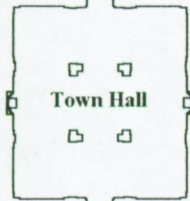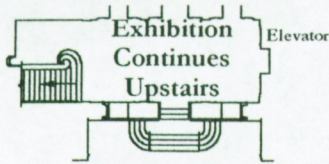
Exhibition
Continues
Upstairs
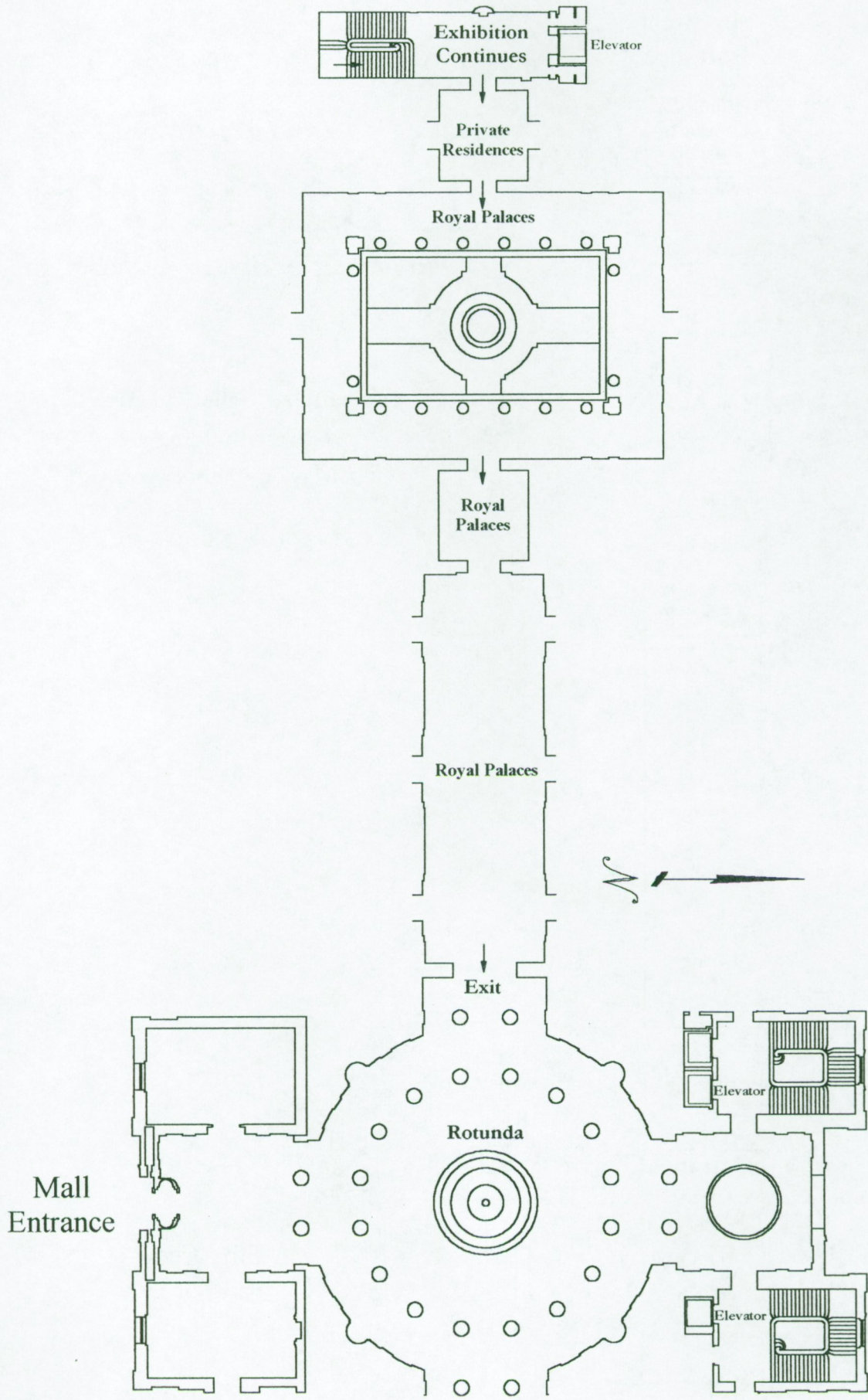
Elevator

Military
Architecture

The Triumph of the
Baroque
Architecture in Europe 1600–1750

Town Hall

National Gallery of Art
West Building
21 May – 9 October 2000

EXHIBITION FLOOR PLAN

Commercial
Architecture

Churches
and
Chapels

Baroque in
Rome

Introduction

Entrance

Coat Room

Elevator

Garden Cafe

6th Street
Entrance

Elevator

Ground Floor

Exhibition
Continues

Elevator

Private
Residences

Royal Palaces

Royal
Palaces

Royal Palaces

Exit

Rotunda

Elevator

Mall
Entrance

Elevator

Main Floor