

National Gallery of Art

NEWS RELEASE

ADVANCE EXHIBITION SCHEDULE

FALL 2001 – FALL 2003

The following exhibition information is current as of **August 2001**. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art press office **by calling the exhibition publicist indicated at the end of each exhibition description.**

Visit the Gallery's Web site:

For detailed information about current and upcoming exhibitions, as well as recent Gallery news, visit the Gallery's Web site section dedicated to the press at www.nga.gov/xio/presspg.htm. For comprehensive information on the Gallery's collections, history, special features, and events, visit the home page at www.nga.gov.

Deborah Ziska
Chief Press and Public Information Officer

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UPCOMING EXHIBITIONS

VIRTUE AND BEAUTY: LEONARDO'S *GINEVRA DE' BENCI* AND RENAISSANCE PORTRAITS OF WOMEN

National Gallery of Art, West Building

September 30, 2001 – January 6, 2002



Sandro Botticelli
Young Woman (Simonetta Vespucci?) in Mythological Guise,
c. 1480/1485
tempera on panel
Stadelsches Kunstinstitut, Frankfurt am Main

This exhibition focuses on the extraordinary flowering of female portraiture in Florence from 1440 to 1540, when the genre expanded from the realm of rulers and their consorts to encompass women of the merchant class, who are depicted in scores of paintings, marble sculptures, medals, and drawings from this period. The exhibition includes many of the finest portraits of women by Filippo Lippi, Andrea del Verrocchio, Sandro Botticelli, Domenico Ghirlandaio, Pontorno, and Agnolo Bronzino. Prototypes and parallel works from outside Florence shed further light on the development of female portraiture in the Renaissance. A section of the exhibition highlights Leonardo da Vinci's remarkable double-sided *Ginevra de' Benci* (1474–1476), the only painting by Leonardo in the Western Hemisphere.

The exhibition is made possible by generous support from Airbus.

The exhibition is organized by the National Gallery of Art, Washington. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Publicist: Domenic Morea (202) 842-6358; e-mail: d-morea@nga.gov

AELBERT CUYP

National Gallery of Art, West Building
The National Gallery, London
Rijksmuseum, Amsterdam

October 7, 2001 – January 13, 2002
February 13 – May 12, 2002
June 7 – September 1, 2002



Aelbert Cuyp
Michiel and Cornelis Pompe van Meerdervoort with Their Tutor,
c. 1652–1653
oil on canvas
The Metropolitan Museum of Art, New York,
The Friedsam Collection, Bequest of Michael Friedsam

Aelbert Cuyp (1620–1691) was one of the foremost Dutch painters and draftsmen of the 17th century. His prolific artistic career spanned the years between 1640 and 1665, during the golden age of Dutch painting. Although renowned for his pastoral views of the Dutch countryside, Cuyp also painted portraits, biblical scenes, and majestic views of Dutch harbors. His unique combination of Italianate atmospheric effects and his native Dutch landscape distinguishes his art from that of his contemporaries. This exhibition brings together 45 paintings and an equal number of drawings to examine the artist's chronological development and range of subject matter.

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 exhibition is organized by the National Gallery of Art, Washington, in cooperation with the National Gallery, London, and the Rijksmuseum, Amsterdam. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Publicist: Lisa Knapp (202) 842-6804; e-mail: l-knapp@nga.gov

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HENRY MOORE

The Dallas Museum of Art
The California Palace of the Legion of Honor, San Francisco
National Gallery of Art, East Building

February 25 – May 27, 2001
June 24 – September 16, 2001
October 21, 2001 – January 27, 2002



Henry Moore
Family Group, 1948-1949
bronze
© Tate, London 2001
Reproduced by permission of the Henry Moore Foundation

The first major retrospective of Henry Moore's (1898–1986) work to appear in the United States in the past 20 years, this exhibition offers a rare opportunity to reevaluate his seminal role in the development of modern sculpture. Approximately 165 full-scale bronzes, maquettes, carvings, plasters, and works on paper spanning Moore's entire career emphasize the artist's role as a sculptor and his involvement with surrealism and early abstract art. The exhibition also explores Moore's dialogue with architects and his shift from private to public sculptural expression.

The exhibition was organized by the Dallas Museum of Art with the collaboration of the Henry Moore Foundation. Initial support for research and organization was provided by The Dallas Foundation.

The exhibition at the National Gallery of Art is made possible by a generous grant from the Catherine B. Reynolds Foundation.

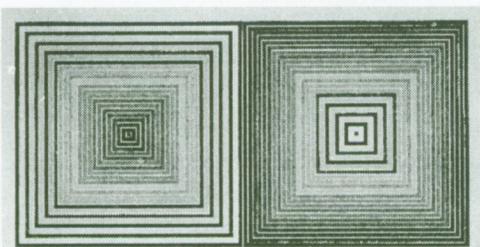
Air transportation was provided by American Airlines. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Publicist: Domenic Morea (202) 842-6358; e-mail: d-morea@nga.gov

BEST IMPRESSIONS: 35 YEARS OF PRINTS AND SCULPTURE FROM GEMINI G.E.L.

National Gallery of Art, East Building

November 4, 2001 – January 21, 2002



Frank Stella
Double Gray Scramble, 1973
screenprint on Arches 88 paper
Published by Gemini G.E.L., Los Angeles, California
National Gallery of Art, Gift of Gemini G.E.L.

Since 1981 the National Gallery has been home to the archive collection of one of America's greatest printmaking workshops, Gemini G.E.L. (Graphic Editions Limited). This exhibition highlights approximately 50 of the finest prints and works of edition sculpture produced by 50 of the foremost contemporary artists who have collaborated with Gemini's master printers and artisans over the last three-and-a-half decades. The show will herald the Gallery's first online catalogue raisonné surveying Gemini's publications from 1966 to 1996. Artists who have published with Gemini G.E.L. since its earliest days, including Robert Rauschenberg, Roy Lichtenstein, Jasper Johns, and Ellsworth Kelly, demonstrate an astonishing range of styles, media, and techniques. Works by artists new to Gemini, such as architect/artist Frank Gehry, poet/artist Allen Ginsberg, Robert Gober, Ann Hamilton, and Brice Marden, are also included.

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

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

A CENTURY OF DRAWING

National Gallery of Art, West Building

November 18, 2001 – April 7, 2002



Pablo Picasso
Self-Portrait, 1901/1902
black chalk with watercolor
National Gallery of Art,
Ailsa Mellon Bruce Collection

This exhibition presents for the first time the most outstanding 20th-century drawings in the National Gallery, including promised gifts from private collections. Examples by great “old masters” who created some of their most powerful work after the turn of the century—Edgar Degas, Auguste Rodin, and Winslow Homer—are shown side by side with works by the “younger” generation of artists, such as Pablo Picasso, Henri Matisse, and Ernst Ludwig Kirchner. European masterworks are installed next to some of the Gallery’s greatest American drawings, including works by Charles Sheeler, Edward Hopper, Jackson Pollock, Willem de Kooning, Barnett Newman, Mark Rothko, and Jasper Johns.

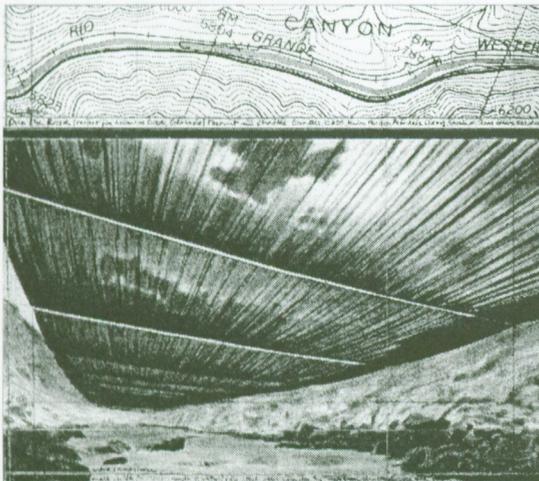
The exhibition is organized by the National Gallery of Art, Washington.

Publicist: Domenic Morea (202) 842-6358; e-mail: d-morea@nga.gov

CHRISTO AND JEANNE-CLAUDE IN THE VOGEL COLLECTION

National Gallery of Art, East Building

February 3 – June 23, 2002



Christo
Over the River, Project for Arkansas River, Colorado, 2000
graphite, pastel, charcoal, wax crayon, drawn topographic
contour map, and tape on two sheets of paper
National Gallery of Art,
Gift of a Private Collector in honor of Dorothy and Herbert Vogel

For more than 40 years Christo and Jeanne-Claude have wrapped, covered, draped, and folded fabric over, through, and around everyday objects, both natural and constructed forms. Their work has challenged the traditional definition of sculpture and artistic practice while creating a discourse for such issues as the environment and aesthetics. This exhibition of approximately 60 objects spans the artists’ career. It includes such early works as Christo’s Package (1961), and continues with studies for works in progress such as Over the River, Project for Arkansas River, Colorado. Various media are included, ranging from preparatory drawings and collages to scale models related to proposals for large-scale public works in urban and rural sites to photographs of completed projects. The exhibition draws its contents from the collection of Dorothy and Herbert Vogel at the National Gallery.

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

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

GOYA: IMAGES OF WOMEN

Museo Nacional del Prado, Madrid
National Gallery of Art, West Building

October 30, 2001 – February 9, 2002
March 10 – June 2, 2002



Francisco José de Goya y Lucientes
Clothed Maja, 1800
oil on canvas
Museo Nacional del Prado, Madrid



Francisco José de Goya y Lucientes
Naked Maja, 1800
oil on canvas
Museo Nacional del Prado, Madrid

Francisco José de Goya y Lucientes (Spanish, 1746–1828) created images that mirror Spanish society of the late 18th and early 19th centuries. Organized on the occasion of the 20th anniversary of the Fundación Amigos del Museo del Prado, Goya: Images of Women is the first major exhibition dedicated to an examination of the artist's representation of women, including portraits of many of the most powerful women of Madrid. Drawn primarily from the collection of the Museo Nacional del Prado, approximately 115 paintings, drawings, prints, tapestry cartoons, and tapestries—some of which have never traveled to the U.S.—provide insight into the artist's lifelong fascination with this theme.

The exhibition is organized by the Fundación Amigos del Museo del Prado, the Museo Nacional del Prado, Madrid, and the National Gallery of Art, Washington.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

THE FLOWERING OF FLORENCE: BOTANICAL ART FOR THE MEDICI, 1550–1750

National Gallery of Art, East Building

March 3 – May 27, 2002



Girolamo dela Valle
Sunflower, 1664
semi-precious stone mosaics
Museo dell' Opificio delle Pietre Dure di Firenze

This exhibition explores the close ties that linked the arts and the natural sciences in Tuscany through the botanical art created in Florence for the Medici. The pursuit of the natural sciences, particularly botany and horticulture, found ardent supporters in all the Medici grand dukes, from Cosimo I and his sons Francesco I and Ferdinando in the late 1500s and early 1600s to the very last representative of the noble house, Giangastone, who died in 1737. The Medici's interest in the sciences flourished side by side with a passion for the arts characteristic of their court ever since the time of Lorenzo the Magnificent. The exhibition presents more than 60 exquisite examples of botanical art, including Jacopo Ligozzi's plant drawings in tempera on paper, minutely realistic fruit and flower paintings on vellum by Giovanna Garzoni, and Bartolomeo Bimbi's later and much larger still-life "portraits from nature," most of which have never before been seen in the United States. Sections on Florentine *pietre dure* and embroidered textiles are also included.

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

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

AN AMERICAN VISION: HENRY FRANCIS DU PONT'S WINTERTHUR MUSEUM

National Gallery of Art, West Building

May 5 – July 28, 2002



Benjamin West's unfinished painting *American Commissioners of the Preliminary Peace Negotiations with Great Britain* (1783-84) above a New York sideboard (1790-1800) with six matching Paul Revere tankards (1772) and pair of mahogany urn-shaped knife cases. Courtesy, Winterthur Museum

In celebration of Winterthur's 50th anniversary, a selection of the rarest and most renowned objects from its collection of American decorative arts will be on view in the first exhibition of its kind in the museum's history. Winterthur, an American country estate known for its museum, garden, and library and located in Delaware's picturesque Brandywine Valley, opened to the public in 1951 to display Henry Francis du Pont's (1880–1969) magnificent collection of American antiques. This installation will feature some 300 masterpieces from Winterthur's collection of 85,000 objects, including furniture, textiles, paintings, prints, ceramics, glass, needlework, and metalwork, all made or used in America between 1640 and 1860. The exhibition will also include photomurals of the museum's famed period rooms.

The exhibition is organized by the Winterthur Museum and the National Gallery of Art, Washington.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

THE UNKNOWN STIEGLITZ

National Gallery of Art, West Building

June 2– September 2, 2002



Alfred Stieglitz
Georgia O'Keeffe – Hands and Grapes, 1921
gelatin silver print
National Gallery of Art,
Alfred Stieglitz Collection

The National Gallery of Art owns the single largest collection of photographs by the celebrated American artist Alfred Stieglitz. Consisting of 1,600 works, the collection spans the artist's entire career. In June 2002 the National Gallery will publish a scholarly catalogue of the Alfred Stieglitz Collection, including reproductions of all 1,600 photographs, accompanied by entries. Organized chronologically, the catalogue will include significant new research and will present, for the first time, an accurate record of the development of Stieglitz's art. This exhibition will celebrate the publication of the catalogue with an installation of approximately 100 of Stieglitz's photographs, providing important new insights into the similarities of style and meaning among all his photographs of any given point in his career.

The exhibition is made possible by a generous grant from Eastman Kodak Company.

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

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

ANNE VALLAYER-COSTER: STILL-LIFE PAINTING IN THE AGE OF MARIE ANTOINETTE

National Gallery of Art, West Building
Dallas Museum of Art
The Frick Collection, New York
Musée des Beaux-Arts, Nancy

June 30 – September 25, 2002
October 13, 2002 – January 5, 2003
January 21 – March 23, 2003
April 20 – July 13, 2003



Anne Vallayer-Coster
Still Life with Seashells and Coral, 1769
oil on canvas
Musée du Louvre, Paris

This exhibition is the first retrospective on the 18th-century French still-life painter Anne Vallayer-Coster (1744–1818). Through a selection of approximately 40 of her paintings—and additional works by contemporaries such as Jean Siméon Chardin, Elisabeth Vigée-Lebrun, and Adélaïde Labille-Guiard—the exhibition demonstrates Vallayer-Coster's artistic development as one of the foremost still-life painters of her generation. It will provide a comprehensive overview of her artistic production and locates her activity in the artistic traditions that mark the evolution of her unique vision. A section of the show focuses on the patronage of Vallayer-Coster's protector, Queen Marie Antoinette of France.

The exhibition is organized by the Dallas Museum of Art.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

THE ART OF ILLUSION: FIVE CENTURIES OF TROMPE L'OEIL PAINTING IN EUROPE AND AMERICA

National Gallery of Art, East Building

October 13, 2002 – March 2, 2003



Joseph Decker
Grapes, c. 1890/1895
oil on canvas
National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

This exhibition will illustrate the playful and intellectual nature of trompe l'oeil—the artistic ability to depict an object so exactly as to make it appear real. The installation will constitute the most comprehensive treatment to date of this phenomenon, which has fascinated artists and viewers since antiquity. Approximately 115 paintings by masters of the genre, including Samuel van Hoogstraten, Cornelis Gijsbrechts, and Louis-Léopold Boilly in Europe, as well as Charles Willson Peale, William Harnett, and John Frederick Peto in America, will explore the art of trompe l'oeil from its origins in classical antiquity to its impact on 20th-century artists.

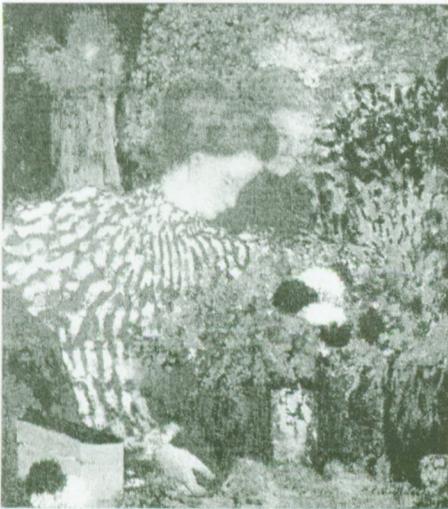
The exhibition is organized by the National Gallery of Art, Washington.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

EDOUARD VUILLARD

National Gallery of Art, West Building
Museum of Fine Arts, Montreal
Galeries Nationales du Grand Palais, Paris
Royal Academy of Arts, London

January 19 – April 20, 2003
May 15 – August 24, 2003
September 23, 2003 – January 4, 2004
January 27 – April 27, 2004



Edouard Vuillard
Woman in a Striped Dress, 1895
oil on canvas
National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

Edouard Vuillard's (1868–1940) long career spanned the *fin-de-siècle* and the first four decades of the 20th century. Comprising some 200 works, this exhibition represents the full range of his subject matter, revealing both the public and private sides of this quintessentially Parisian artist. Beginning with his earliest academic studies, the exhibition continues through the innovative and experimental Nabis paintings of the 1890s for which the artist is best known; his provocative, complex interiors; and his work associated with the avant-garde theatre. It also includes Vuillard's splendid but lesser known large-scale decorations, his luminous landscapes, and the elegant portraits from the last decades of his career, as well as a substantial selection of drawings, graphics, and photographs.

The exhibition is organized by the National Gallery of Art, Washington; the Museum of Fine Arts, Montreal; the Réunion des musées nationaux/Musée d'Orsay, Paris; and the Royal Academy of Arts, London.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

THOMAS GAINSBOROUGH

Tate, Britain
National Gallery of Art, West Building
Museum of Fine Arts, Boston

October 17, 2002 – January 12, 2003
February 9 – May 11, 2003
June 15 – September 14, 2003



Thomas Gainsborough
Mrs. Richard Brinsley Sheridan, 1785-1787
oil on canvas
National Gallery of Art,
Andrew W. Mellon Collection

Thomas Gainsborough (1727–1788), an English painter and draftsman, is considered to be one of the great masters of 18th-century portraiture and landscape painting. Consisting of approximately 75 paintings and 30 works on paper, this exhibition will be the first comprehensive presentation of his art in more than 20 years and the first Gainsborough exhibition of its kind in America. This major gathering of the artist's finest works will illustrate the full range and exceptional richness of Gainsborough's achievement, including his portraits characterized by the noble and refined grace of the figures, his distinctively poetic landscape paintings, and his "fancy pictures" of scenes of the rural poor.

The exhibition is organized by Tate, Britain.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

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ERNST LUDWIG KIRCHNER IN DRESDEN AND BERLIN

National Gallery of Art, East Building
Royal Academy of Arts, London

March 2 – June 1, 2003
June 20 – September 21, 2003



Ernst Ludwig Kirchner
Fränzi in front of a carved chair, c. 1910
oil on canvas
Museo Thyssen-Bornemisza, Madrid
© Ingeborg & Dr. Wolfgang Henze-Ketterer, Wichtrach/Bern

One of the most prolific and creative of the German Expressionist artists, Ernst Ludwig Kirchner (1880–1938) was the leader of Die Brücke (The Bridge)—a group of young architecture students turned painters who were drawn together by their opposition to the academic art that surrounded them. This will be the first major exhibition of Kirchner's work to be seen in the United States in 30 years and the first ever to be held in England. This selection of more than 100 of Kirchner's finest paintings, sculpture, and works on paper focuses on the period from 1908 to 1919, arguably Kirchner's most important period of work, and illustrates his stylistic breakthroughs with major masterpieces from these years. To demonstrate the artist's creative process and the fertile dialogue between media in his art, paintings, watercolors, drawings, prints, and sculpture will be shown together throughout the exhibition.

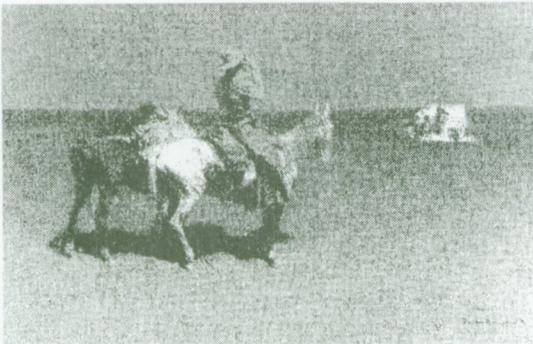
The exhibition is organized by the Royal Academy of Arts, London, in association with the National Gallery of Art, Washington.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

FREDERIC REMINGTON: THE COLOR OF NIGHT

National Gallery of Art, East Building
Gilcrease Museum, Tulsa
Denver Art Museum

April 6 – July 6, 2003
August 10 – November 9, 2003
December 13, 2003 – March 14, 2004



Frederic Remington
The Stranger, 1908
oil on canvas
Thomas A. Petrie

From 1901 until his death in 1909, Frederic Remington produced a series of approximately 60 paintings that took as their subject the "color of night." These paintings, in which the artist explored the technical and aesthetic difficulties of painting darkness, drew immediate approval from critics and were the paintings that allowed him to break decisively from his career as an illustrator. This exhibition is the first devoted entirely to Remington's nocturnes and includes some 20 to 25 paintings filled, surprisingly, with color and light—moonlight, firelight, and candlelight. The works reveal the spare modernism of Remington's color, composition, and tone. Several works have not been seen publicly in nearly 100 years.

The exhibition is organized by the National Gallery of Art, Washington, in association with the Gilcrease Museum, Tulsa.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

JEAN-ANTOINE HOUDON (1741–1828): SCULPTOR OF THE ENLIGHTENMENT

National Gallery of Art, West Building
J. Paul Getty Museum, Los Angeles
Musée du château de Versailles

May 4 – September 7, 2003
November 4, 2003 – January 25, 2004
March 1 – May 30, 2004



Jean-Antoine Houdon
Diana, 1778, marbl
National Gallery of Art,
Gift of Syma Busiel

Houdon is universally recognized as the greatest European portrait sculptor of the last half of the 18th century. Despite his fame, however, Houdon has never been the subject of a major monographic exhibition. This exhibition focuses on Houdon's greatest fully documented sculptures, in some instances showing terracotta, plaster, and marble versions of the same portrait. Vivid portrayals of the great intellectual, military, and political figures of the Enlightenment, as well as portraits of children and works depicting historical and mythological subjects will be on view. More than 70 works illustrate the remarkable degree of physical accuracy and extraordinary psychological insight Houdon incorporated into his sculpture.

The exhibition is organized by the National Gallery of Art, Washington, the Réunion des musées nationaux/Musée du château de Versailles, France, and the J. Paul Getty Museum, Los Angeles.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

THE ART OF ROMARE BEARDEN, 1911–1988

National Gallery of Art, East Building
San Francisco Museum of Modern Art
Dallas Art Museum
Whitney Museum of American Art, New York

September 14, 2003 – January 4, 2004
February 8 – May 2, 2004
June – September 2004
October 7, 2004 – January 2, 2005



Romare Bearden is among the preeminent artists of his generation. His powerful works represent the places where he lived and worked: the rural South; northern cities, principally Pittsburgh and New York's Harlem; and the Caribbean island of St. Martin. Religious subjects and ritual practices, jazz clubs and brothels, and history and literature are overlapping themes in his work. Throughout his career Bearden also made forays into abstraction, usually with musical associations. This exhibition, the first comprehensive retrospective of his work in more than a decade, explores the complexity and scope of Bearden's art. It includes not only the collages and photomontages for which he is best known but also a selection of watercolors, gouaches, and oils, many of which have rarely been exhibited.

The exhibition is made possible with generous support from AT&T.

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

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

Romare Bearden
Palm Sunday Procession, 1967-1968
collage of paper and synthetic polymer paint on composition board
Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, gift of
Jane and Raphael Bernstein
©Romare Bearden Foundation/Licensed by VAGA, New York

CURRENT EXHIBITIONS

THE UNFINISHED PRINT

National Gallery of Art, West Building

June 3 – October 7, 2001



Anthony van Dyck
Self-Portrait, c. 1629/1630, etching proof
National Gallery of Art, Rosenwald Collection

This exhibition examines the question of aesthetic resolution in European printmaking from the 15th to the early 20th century and explores the changing taste for prints that openly reveal the procedures by which they were envisioned and brought to completion. Landmark works by Hendrik Goltzius, Anthony van Dyck, and Rembrandt van Rijn illustrate an early regard for prints that were left obviously unfinished. Later works by Auguste Rodin, Edgar Degas, Paul Gauguin, and Edvard Munch unveil the importance of the unfinished print in the development of European modernism.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

JASPER JOHNS: PRINTS FROM FOUR DECADES

National Gallery of Art, West Building

Terra Museum, Chicago

Musée d'Art Americain, Giverny

June 3 – October 7, 2001

February 16 – April 28, 2002

July 7 – September 15, 2002



Jasper Johns
Untitled, 2000, linoleum cut
National Gallery of Art,
Gift of Dr. Cyrus and Myrtle Katzen
© Jasper Johns/Licensed by
VAGA, New York, NY

Jasper Johns is among the world's most highly respected contemporary artists. This installation focuses on his printmaking from 1960 through 2000. Virtually all of the print processes Johns has explored are represented: lithography, intaglio, screenprint, relief, and monoprint, alongside related embossings and lead reliefs. Included are a selection of two iconic motifs Johns has used throughout his career, numerals and alphabets, as well as such well-known Johnsian images as targets, maps, flags, and ale cans. Numerous recent acquisitions, both special proofs of early prints and several of Johns' most recent works, are featured.

HSBC Bank USA is the proud sponsor of the exhibition.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

SPIRIT OF AN AGE: NINETEENTH-CENTURY PAINTINGS FROM THE NATIONALGALERIE, BERLIN

The National Gallery, London

National Gallery of Art, East Building

March 7 – May 13, 2001

June 10 – September 3, 2001



Caspar David Friedrich
Oak Tree in the Snow, 1829, oil on canvas
Alte Nationalgalerie, Staatliche Museen zu Berlin

This exhibition presents 77 of the finest paintings from the collection of the Nationalgalerie, Berlin. Providing an overview of 19th-century German art and a history of Germany itself, the show offers visitors the opportunity to study the works of important German painters rarely represented in North American collections, including Caspar David Friedrich, Eduard Gaertner, and Adolph Menzel. While the emphasis is on German painting of the period, several French impressionist and postimpressionist works acquired by the museum at the start of the 20th century are also included.

The exhibition is made possible by the Anna-Maria and Stephen Kellen Foundation.

The exhibition was organized by the Nationalgalerie, Berlin, in collaboration with the National Gallery of Art, Washington, and The National Gallery, London, and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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INSTALLATIONS FROM THE COLLECTION

ITALIAN CABINET GALLERIES

National Gallery of Art, West Building

Open indefinitely



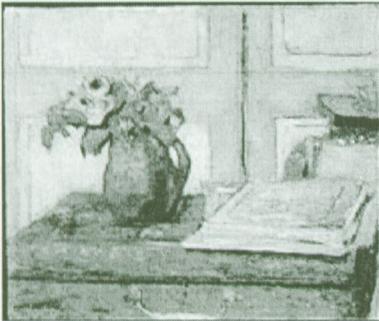
French 16th Century, probably
Saint-Porchaire (Deux-Sevres), or Paris region
Cup on high foot with the royal arms of France crowned
c. 1540/1560, lead-glazed fine earthenware
Widener Collection

Three intimately scaled galleries present the types of works that were kept and enjoyed in the private chambers of Italian princes, humanists, and well-to-do merchants. In these rooms, known as cabinets or *studioli* (studies), Renaissance collectors expressed their individual tastes and interests through the rare and beautiful objects they chose to display. Paintings, bronze statuettes and plaquettes, rock crystal vessels, and brightly decorated ceramics reveal the Renaissance fascination with classical Greece and Rome, as collectors sought out antiquities and commissioned works incorporating heroes and motifs from the ancient world.

SMALL FRENCH PAINTINGS

National Gallery of Art, East Building

Open indefinitely



Edouard Vuillard
The Artist's Paint Box and Moss Roses, 1898
oil on cardboard
Ailsa Mellon Bruce Collection

In 1969 Ailsa Mellon Bruce bequeathed to the National Gallery her extensive collection of small French Impressionist and Post-Impressionist paintings, which once hung in her Manhattan apartment. This installation features works by such masters as Pierre Bonnard, Paul Cézanne, Edgar Degas, Henri Matisse, and Camille Pissarro. Since the original Bruce gift, Mr. and Mrs. Paul Mellon and other donors have added to the collection many French paintings of modest scale but high quality, a selection of which are on view in these galleries designed specifically for their display.

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 collection of some 102,000 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. An extensive 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 15th- and 16th-century German art. Visitors are also invited to explore 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 Paul Mellon and 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 20th-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 researchers (18 years and older) by appointment only; call (202) 842-6511.

Sculpture Garden. Given to the nation by The Morris and Gwendolyn Cafritz Foundation, the 6.1-acre National Gallery of Art Sculpture Garden opened to the public in 1999. The dynamic and richly landscaped setting includes 17 major works, including important acquisitions of post-World War II sculpture by such internationally renowned artists as Louise Bourgeois, Mark di Suvero, Roy Lichtenstein, Claes Oldenburg and Coosje van Bruggen, and Tony Smith. Visitors are able to enjoy live jazz on Friday evenings by the reflecting pool and fountain in summer and an ice-skating rink in winter, as well as ample seating and walking areas with native American canopy trees, flowering trees, shrubs, groundcovers, and perennials. The Pavilion Café offers refreshments year-round. The Sculpture Garden, located on the Mall at 7th Street and Constitution Avenue, NW, is open during regular Gallery hours.

Special exhibitions and educational programs. Special exhibitions are presented throughout the year. The Gallery also offers a free concert series, lectures, tours, film screenings, 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 appointment in the print study room; call (202) 842-6392.

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 of the Gallery's acquisitions of works of art, as well as numerous special programs, are made possible through private donations and funds.

Admission to all exhibitions and events is free of charge. The National Gallery of Art, located on the National Mall between 3rd and 9th Streets along Constitution Avenue, NW, is open Monday through Saturday, 10 a.m. to 5 p.m., and Sunday, 11 a.m. to 6 p.m. For information, call (202) 737-4215, or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176. The Gallery's Web site address is 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.