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New Exhibition at the National Gallery of Art Introduces Italian Art from the Neoclassicism to Futurism; On View September 1, 2014 through February 1, 2015



Giovanni Fattori, *Woman of the Gabbro* [*Donna al gabbro*], 1886-1887  
 etching on wove paper  
 The Ahmanson Foundation

Washington, DC—A new exhibition at the National Gallery of Art will introduce visitors to a period that is largely neglected by art history, yet produced extraordinarily varied, vital, and often stunningly beautiful art. *From Neoclassicism to Futurism: Italian Prints and Drawings, 1800–1925*—on view from September 1, 2014 to February 1, 2015—features some 70 prints, drawings, and illustrated books by 52 artists ranging from works inspired by the ancient past to magnificent set designs, poetic landscapes, and striking approaches to non-representational art.

"Italian art of 19th and early 20th centuries included certain groups whose names still resonate—like the *Macchiaioli* and the futurists," said Earl A. Powell III, director, National Gallery of Art. "But unlike its European neighbors, especially France, the newly forming country did not have a common style, much less one that developed according to the conventional history of modern art. Italian art had its own varied forms, distinctive life, and development."

Over the past several years, the Gallery has built its holdings of Italian prints and drawings from this period, creating what has already become the largest and finest collection of its kind in the United States. As much as a presentation of Italian art of the period, this exhibition introduces the results of the Gallery's efforts.

Notable are the groups of drawings by distinguished academics Luigi Sabatelli (1772–1850) and Bartolomeo Pinelli (1771–1835); grand topographic views like *Balaklava* (1857) by Carlo Bossoli (1815–1884) etchings from the technique's revival in the second half of the century, especially those by Antonio Fontanesi (1818–1882) and Giovanni Fattori (1825–1908); and books by the Futurists that combine imaginative texts with abstract imagery. Two promised gifts, the watercolor *A Priest in a Church Interior* (1900s) by Giovanni Boldini (1842–1931) and *Study for "Ballerina"* (c.1913-14) by Gino Severini (1883-1966) are critical additions from private collections.

### Organization and Support

The exhibition is organized by the National Gallery of Art and celebrates the occasion of Italy's Presidency of the Council of the European Union from July 1 through December 31, 2014.

### Exhibition Overview

Filling three galleries, *From Neoclassicism to Futurism* spans Italy's turbulent history, from Napoleonic rule to the splintering and reunification of the nation and its subsequent descent into fascism.

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The first gallery features works that reflect the persistence and weight of tradition through the first half of the 19th century in engraved interpretations of old master paintings, drawings inspired by antique models, and theatre designs.

Works in the second gallery reveal a late but passionate embrace of Romanticism and an individualistic approach to art according to the geographic centers where it flourished: Turin, Milan, Rome, and Naples.

The final gallery features works by all the major figures in the Futurist movement, from its founder Filippo Tommaso Marinetti (1876–1944), to Umberto Boccioni (1882–1916) and Carlo Carrà (1881–1966), who all consciously rejected the past and celebrated the dawn of a new age. It also includes works by important precursors of this explicit modernism, such as works by Fattori and Telemaco Signorini (1835–1901), and other responses to the new age, like *Still Life with a Basket of Bread* (1921) by Giorgio Morandi (1890–1964).

### **Prints, Drawings, and Illustrated Books at the National Gallery of Art**

The Gallery's collection of prints, drawings, and illustrated books consists of more than 111,000 European and American works on paper and vellum, dating from the 11th century to the present. Because works on paper are highly susceptible to overexposure to light, they can be exhibited only for short periods. For that reason, the Gallery maintains a schedule of changing exhibitions drawn from its own collection or on loan from other institutions and private individuals. Prints and drawings not on view may be seen by appointment by calling (202) 842-6380.

### **Curator**

This exhibition is curated by Jonathan Bober, curator of old master prints, National Gallery of Art, Washington.

### **General Information**

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and 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. For information call (202) 737-4215 or visit the Gallery's Web site at [www.nga.gov](http://www.nga.gov). Follow the Gallery on Facebook at [www.facebook.com/NationalGalleryofArt](http://www.facebook.com/NationalGalleryofArt), Twitter at [www.twitter.com/ngadc](http://www.twitter.com/ngadc), and Instagram at <http://instagram.com/ngadc>.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

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