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**STANLEY WILLIAM HAYTER'S SURREALIST AND
ABSTRACT PRINTS ON VIEW AT THE NATIONAL
GALLERY OF ART, WASHINGTON
MAY 31 THROUGH AUGUST 23, 2009**



Stanley William Hayter

Centauress, 1944

engraving and softground etching with stencil inking

Ailsa Mellon Bruce Fund

English artist Stanley William Hayter's innovative prints—from the surrealist works of the 1930s to vividly colored abstractions of his later years—reveal his remarkable talent and range of success in the medium of printmaking. On view at the National Gallery of Art, Washington, from May 31 through August 23, 2009, **Stanley William Hayter: From Surrealism to Abstraction** traces the artist's development as a printmaker through 44 of Hayter's finest prints shown with 10 prints by major artists who worked at Hayter's shop.

"Hayter has been celebrated as one of the most influential printmakers of the 20th century," said Earl A. Powell III, director,

at the outbreak of the Spanish Civil War, in which Hayter uses tangled, whiplash lines to suggest the frenzy of warriors and horses in battle.

Myth of Creation (1940) is an example of Hayter's experimentation with plaster reliefs, which were cast from the same engraved and etched copper plates he used to make prints. After the work was cast, he carved into the plaster to enhance its three-dimensionality.

Centauresse (1944) is Hayter's first multicolor print using a single copper plate, a method he called "simultaneous color printing." Instead of working in the customary method with multiple plates, each inked in a different color, he printed multiple colors using a single plate in one run through the press. This group of five impressions illustrates Hayter's gradual development of the plate and his investigations with color.

Shoal Green (1967) is representative of Hayter's late abstract style in which he rendered elements of the natural world, such as light, water, and motion. He continued to make prints until the end of his life. His line was less vigorous after 1986 but no less elegant or expressive, as seen in his final print, *Downward* (1988).

Select prints by some of the best-known artists to work at Hayter's print shop, either in Paris or in New York—Max Ernst, Alberto Giacometti, André Masson, Joan Miró, and Jackson Pollock—are installed throughout the exhibition. Giacometti's engraving *Hands Holding the Void* (1934) relates to his bronze sculpture *The Invisible Object (Hands Holding the Void)* (1935), on view in the Gallery's collection on the upper level of the East Building. Masson, who worked at Atelier 17 in New York between 1941 and 1945, is represented by *The Genius of the Species* (1942). Pollock made 11 plates at Atelier 17 in New York between 1944 and 1945, two of which are included in the exhibition.

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 the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov.

Visitors will be asked to present all carried items for inspection upon entering the East and West Buildings. 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 x 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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Press Office

Stanley William Hayter: From Surrealism to Abstraction

May 31 through August
30, 2009

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Biography

JUDITH BRODIE

Judith Brodie, curator of modern prints and drawings at the National Gallery of Art, Washington, is curator of *Stanley William Hayter: From Surrealism to Abstraction*.

Brodie was appointed to her present position at the National Gallery in 2002. As a curator in the Gallery's department of prints and drawings since 1986, she has organized and collaborated on various exhibitions, most recently *Prints Abound: Paris in the 1890s* (2000) and *A Century of Drawing: Works on Paper from Degas to LeWitt* (2001), *Drawings of Jim Dine* (2004). She has written about prints and drawings by 18th- and 19th-century British artists, as well as 20th-century graphic works by Alberto Giacometti, Philip Guston, Paul Klee, Käthe Kollwitz, and Jacques Villon, among others.

Prior to coming to the Gallery, Brodie worked at the National Museum of American Art between 1985 and 1986 and the Philadelphia Museum of Art from 1978 through 1985. She was a visiting artist at Birgit Skiöld's Print Workshop in London from 1976 to 1977 and taught printmaking at the Rhode Island School of Design in 1976. She attended the Rhode Island School of Design (M.F.A., 1976), Dartmouth College, and Mount Holyoke College (B.A., 1974).

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