

NATIONAL GALLERY OF ART

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FOR IMMEDIATE RELEASE

CHICAGO ART INSTITUTE DRAWINGS

GO ON VIEW AT NATIONAL GALLERY

WASHINGTON, D. C. November 13, 1979. A selection of 151 drawings from The Art Institute of Chicago representing most of the major schools of Italian art from the 15th through the 18th centuries will go on view at the National Gallery of Art December 9 in the print and drawing galleries in the West Building.

The Art Institute's drawings collection is considered one of the finest in the United States. The exhibition, on view through March 2, 1980, coincides with the publication of the first of several projected volumes devoted to the Art Institute's collection.

This first volume, fully illustrated and with entries on all the drawings, includes a preface on the formation of the collection by Harold Joachim, the renowned curator of prints and drawings at the Art Institute, and an introductory essay by Suzanne Folds McCullagh, assistant curator of prints and drawings.

Artists covering the entire span of birth dates from 1400

(more)

to 1750 will include Pisanello, Tiepolo, Veronese and Canaletto. In a wide variety of types and techniques there will be rough sketches (Taddeo Zuccaro, Pietro da Cortona, among others), studies of single figures or groups for paintings (including Veronese and Carpaccio), a rare cartoon by Barocci, finished drawings as independent works of art dating predominantly from the 18th century (such as Tiepolo and Piranesi), portraits by Piazzetta, and architectural drawings (Vasari and Filippo Juvarra, among others).

Two important 15th-century drawings on view will be the double-sided drawing by Pisanello and the anonymous North Italian silverpoint, Bust of a Young Priest in Profile.

Among the 16th-century works will be Veronese's Head of a Woman, Carpaccio's two draped figure studies, Fra Bartolommeo's Monastery on the Slope of a Rocky Hill and Watermill with Figures on an Arched Bridge, Parmigianino's Painter's Apprentice, and Taddeo Zuccaro's Sheet of Studies for the Blinding of Elymas, Sacrifice at Lystra, and a Holy Family.

The 17th century will be represented with four drawings by the Carracci family, four drawings each by Guercino and Castiglione, representing his use of different media, including oil, in his drawings, and Pietro da Cortona's The Holy Family with Saint Michael Conquering the Dragon.

The great artistic genius of the 18th century in Venice was Giovanni Battista Tiepolo and the eight drawings selected for

the exhibition represent the various aspects of his productive career. Among the other 18th-century artists will be Canaletto (Capriccio: A Street Crossed by Arches), Francesco Guardi, Giovanni Domenico Tiepolo, and Piazzetta, with nine important portraits originally in the collection of Count Johann Matthias von der Schulenburg.

From the beginning of the Renaissance through the 18th century, drawing, or disegno, formed the foundation of Italian artistic theory and practice. At the start of the 15th century, the study of drawing was first advocated as the basis of all artistic training and as an intellectual discipline. Leonardo da Vinci, in his writings and drawings, demonstrated the importance of drawing as a means of scientific discovery. The famous controversy between disegno and colore of the Central Italian and Venetian schools began in the mid-16th century when Vasari first formulated the theory that drawing was a direct expression of the intellect of the artistic genius. Drawing was elevated to an even higher status by the end of the 16th century when Frederico Zuccaro declared drawing to be man's direct link to divine power. From the late 16th century on, the importance of drawing was firmly established in the schools of Rome, Bologna and Florence, and their offshoots.

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FOR FURTHER INFORMATION or photographs contact Katherine Warwick Assistant to the Director (Information Officer) or Pamela J. Driscoll, Information Office, National Gallery of Art, Washington, D. C. 20565, area code 202, 737-4215, ext. 511.