

NATIONAL GALLERY OF ART

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ADVANCE EXHIBITION SCHEDULE
October 1985 - June 1986

CONTINUING EXHIBITIONS

GERMAN EXPRESSIONIST PRINTS FROM THE COLLECTION OF JACOB AND RUTH KAINEN
September 22, 1985 - February 9, 1986 (East Building)

ANSEL ADAMS: CLASSIC IMAGES
October 6, 1985 - January 12, 1986 (West Building)

NEW EXHIBITIONS

DÜRER TO DELACROIX: GREAT MASTER DRAWINGS FROM STOCKHOLM
October 27, 1985 - January 5, 1986 (West Building)

Among the 118 European drawings from the collection of the Nationalmuseum, Stockholm, are eight works by Rembrandt, five by Watteau, three each by Rubens and Delacroix, and other outstanding individual sheets by many of the greatest artists of the Renaissance, baroque, rococo, neoclassical, and romantic periods. Fewer than ten percent of the works have ever been seen outside Europe. The selection surveys the development of European draftsmanship from the fifteenth to the early nineteenth century. The drawings have been selected by Dr. Diane DeGrazia, Curator of Italian Drawings at the National Gallery of Art, Robert Johnson, Curator, Prints and Drawings, The Fine Arts Museums of San Francisco, and Edmund Pillsbury, Director, Kimbell Art Museum, Fort Worth, in consultation with Dr. Per Bjurström, Director of the Nationalmuseum. These three American institutions are jointly organizing the exhibition with the Nationalmuseum. After its Washington premiere, the exhibition will be on view in Fort Worth from February 1 - April 13, 1986 and in San Francisco from May 10 - July 20, 1986. The exhibition is being supported by Volvo North America Corporation.

THE TREASURE HOUSES OF BRITAIN:
FIVE HUNDRED YEARS OF PRIVATE PATRONAGE AND ART COLLECTING
November 3, 1985 - March 16, 1986 (East Building)

Under the patronage of Their Royal Highnesses The Prince and Princess of Wales, this exhibition, the most complex ever undertaken by the National Gallery of Art, will bring together over 700 works of art from more than 200 houses, including thirty properties of the National Trust (UK) and approximately 150 Historic Houses Association members. The loans, some from houses not open to the public, and most of which have never been on view outside the houses, will include paintings by such masters as Holbein, Rubens, Van Dyck, Velázquez, Canaletto, Hogarth, Gainsborough, Turner, and Sargent; sculpture by Praxiteles, Canova, Flaxman, and Henry Moore; furniture by Boulle, Kent, and Chippendale; Meissen, Sèvres, Chelsea, and Derby, as well as Chinese porcelain; and outstanding examples of tapestries, jewelry, silver, armour, and other

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decorative arts. Gervase Jackson-Stops, architectural advisor for the National Trust (UK), is curator of the exhibition and editor of the fully illustrated exhibition catalogue, which will include a series of essays by leading scholars and experts on different aspects of life and collecting in the British country house. The installation in the Gallery's East Building has been designed to evoke the taste of various chronological periods in "country home" collecting. The exhibition is made possible by a generous grant from Ford Motor Company.

THE NEW PAINTING:

IMPRESSIONISM 1874-1886

January 17, 1986 - April 6, 1986 (West Building)

Between 1874 and 1886, the impressionist painters organized eight exhibitions of their own works. These exhibitions provide a concise history of the impressionist movement and the rise of the modernist aesthetic. To commemorate the one-hundredth anniversary of the final group show, The New Painting will present for the first time a representative cross-section of the eight shows and will reveal new insights into the multifaceted movement that served the needs of a very diverse avant-garde. The works provide a view of individual artistic development as well as the evolution of the impressionist movement. Approximately 150 paintings of exceptional quality by key figures such as Monet, Degas, Renoir, Cézanne, Pissarro, Sisley, Cassatt, Morisot, Redon, Signac, Seurat, Gauguin, Boudin, and Caillebotte have been selected as well as outstanding examples by lesser known artists such as Bracquemond, Cals, Desboutin, Rouart, Piette, and Zandomeneghi. Charles S. Moffett, curator-in-charge of European Paintings, The Fine Arts Museums of San Francisco, and a well-known authority on impressionism and post-impressionism, is selecting the paintings and contributing an introductory essay to the fully illustrated catalogue. Charles Stuckey, Curator, and Florence Coman, Assistant Curator of the Department of Modern Painting at the Gallery, will be coordinating the exhibition's Washington showing. The exhibition will also be on view at The Fine Arts Museums of San Francisco from April 19 to July 6, 1986. The exhibition is made possible by AT&T.

WINSLOW HOMER WATERCOLORS

March 2, 1986 - May 11, 1986 (East Building)

This exhibition commemorates the 150th anniversary of the birth of Winslow Homer (1836-1910). With a selection of 100 of Homer's finest watercolors, it is the first major exhibition devoted solely to his work in the medium. The exhibition will demonstrate Homer's brilliant use of watercolor and his absolute command of design and color. It will also reveal the full range of his imagery, from the youthful subjects of his early works to the profoundly moving reflection on mortality of his later works. Helen Cooper, the eminent scholar of Homer's watercolors and Curator of American Paintings and Sculpture, Yale University Art Gallery, is organizing the exhibition and writing the fully illustrated, color catalogue. Nicolai Cikovsky, Jr., the National Gallery's Curator of American Art, is coordinating the exhibition here. After its Washington premiere, Winslow Homer Watercolors will be seen at the Amon Carter Museum, Fort Worth, Texas (June 6 - July 27, 1986) and at the Yale University Art Gallery, New Haven, Connecticut (September 11 - November 2, 1986). This exhibition is made possible by a grant from the IBM Corporation.

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DRAWINGS BY JACQUES DE GHEYNMarch 9, 1986 - May 11, 1986 (West Building)

This exhibition of 100 of the most outstanding drawings by Jacques de Gheyn, the finest Netherlandish draftsman between Bruegel and Rembrandt, represents all of the artist's diverse subjects and periods of development. The exhibition is being organized by the Boymans-van Beuningen Museum whose curator, A. W. F. M. Meij along with Andrew Robison, Senior Curator and Curator of the Gallery's Department of Prints and Drawings, has chosen the works from major European and American collections. Mr. Meij is also editing the exhibition catalogue, which will consist of a group of essays by various scholars introducing de Gheyn in terms of his subject matter and his artistry.

SELECTIONS FROM JOHN AND MABLE RINGLING MUSEUMMay 5, 1986 - September 29, 1986 (West Building)

A group of approximately twenty-five extraordinary works representing the finest examples of baroque painting, primarily from Italy but also from the north of Europe, are being loaned by the John and Mable Ringling Museum in Sarasota, Florida, during the modernization of the museum. Among the outstanding offerings that visitors will see adjacent to the National Gallery's baroque collection are such paintings as Emperor Augustus and the Sibyl by Pietro da Cortona, Scholar (Allegory of Study) by Salvator Rosa, Holy Family by Nicolas Poussin, Pieter Olycan by Frans Hals, Ferdinand IV by Peter Paul Rubens, and Saint Andrew by Anthony van Dyck. The exhibition is being coordinated by Professor Sydney J. Freedberg, Chief Curator, National Gallery of Art.

MASTERPIECES OF AMERICAN FURNITUREFROM THE KAUFMAN COLLECTIONJune 1, 1986 - November 30, 1986 (East Building)

Seventy-five objects including outstanding examples of Queen Anne and Chippendale furniture have been chosen from the collection of Linda and George M. Kaufman. It is one of the finest American furniture collections in private hands and focuses on the products of the urban style centers, especially Boston and Newport, from 1690 to 1840. This exhibition marks the first time a single private collection of American furniture has been exhibited in a major institution. The Kaufmans have been collecting American decorative arts for over twenty-five years; there are over 150 pieces of American furniture in the collection. The exhibition catalogue will include full-color illustrations and introductory essays by Morrison Heckscher, Senior Curator, American Decorative Arts, The Metropolitan Museum of Art; Wendy Cooper, Director, DeWitt Wallace Gallery, Colonial Williamsburg; and Gregory Weidman, Furniture Curator, Maryland Historical Society.

THE NORTHERN RENAISSANCE: ART OF THE 15th AND 16th CENTURIES IN THE NETHERLANDS AND GERMANY FROM THE STATE MUSEUMS OF BERLIN (WEST)June 15, 1986 - September 7, 1986 (East Building)

The greatest strength of the museums of West Berlin lies in their collections of art of the fifteenth and earlier sixteenth centuries from Germany and The Netherlands. These collections rank as the finest assemblage of works of these schools in the world. A selection of paintings, sculptures, drawings, and decorative arts from Berlin will go on view during the summer months at the Gallery.

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GEORGE INNESSJune 22, 1986 - September 7, 1986 (West Building)

This exhibition will present approximately forty of the finest paintings by George Inness (1825-1894), one of the most esteemed and widely influential American painters of the late nineteenth century. It is the first full-scale exhibition of Inness works in twenty years. The exhibition will encompass Inness' artistic output from its early assimilation of French Barbizon landscape art in the early 1850s to its development into a fully original and individually expressive artistic language. The exhibition has been organized by Michael Quick, Curator of American Art, Los Angeles County Museum of Art, and Nicolai Cikovsky, Jr., Curator of American Art, National Gallery of Art, who are also writing essays and entries for the fully illustrated exhibition catalogue. Nicolai Cikovsky is coordinating the exhibition at the National Gallery. The exhibition tour includes The Metropolitan Museum of Art, New York (April 1 - June 9, 1985); the Cleveland Museum of Art (August 21 - October 6, 1985); The Minneapolis Institute of Arts (November 10, 1985 - January 12, 1986); and the Los Angeles County Museum of Art (February 20 - May 11, 1987).

RENAISSANCE MASTER BRONZES FROM THE KUNSTHISTORISCHES MUSEUMAugust 17 - November 30, 1986 (West Building)

Seventy-five bronzes from Italy and northern Europe have been selected from one of the world's greatest collections from the Kunsthistorisches Museum, Vienna. Dating from the fifteenth to the early seventeenth centuries, the exhibition will present outstanding examples by such artists as Filarete, Bertoldo, Riccio, Antico and Giambologna. The major artistic centers to be represented include Florence, Padua, Mantua, Venice, and Nuremberg. The exhibition is being organized in cooperation with the Smithsonian Institution Traveling Exhibition Service. The selection of sculpture was made by Dr. Monfred Leithe-Jasper, Head of the Sculpture and Decorative Arts Department at the Kunsthistorisches Museum, and by Dr. Douglas Lewis, Curator of the Sculpture Department at the National Gallery of Art. Dr. Leithe-Jasper and Dr. Lewis are writing the exhibition catalogue which will be completely illustrated in color. The exhibition will also be seen at the Los Angeles County Museum of Art (December 18, 1986 - February 28, 1987) and at The Art Institute of Chicago (March 15 - June 6, 1987).

THE SCULPTURE OF SIR ALFRED GILBERTAugust 17 - November 30, 1986 (East Building)

This is the first exhibition to examine the full range of work by Sir Alfred Gilbert, leading sculptor in England in the late nineteenth and early twentieth centuries. Organized by the Royal Academy in London, the exhibition includes seventy-five objects, and will celebrate the restoration and reinstallation of Gilbert's *Eros*, the landmark Shaftesbury Memorial in Piccadilly Circus, and the first statue to be cast in aluminum. The works in the exhibition will exemplify Gilbert's prolific activity on royal, public, and private commissions in a variety of materials. The catalogue will be written by Richard Dorment, who recently completed a biography of Gilbert. The catalogue will include scholarly essays by Mark Girouard on Piccadilly Circus and city planning, Charlotte Gere on Gilbert as a goldsmith, and Duncan James on the tradition of bronze casting in nineteenth-century Europe. After its Washington showing, the exhibition will be seen at the Cleveland Museum of Art.

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THE AGE OF BRUEGEL: NETHERLANDISH DRAWINGS OF THE SIXTEENTH CENTURY
November 2, 1986 - January 11, 1987 (East Building)

This exhibition of approximately 100 drawings by such Netherlandish draftsmen as Hieronymus Bosch, Lucas van Leyden, Jan Gossaert, Pieter Bruegel the Elder, Hendrick Goltzius and Jacob de Gheyn, is the first U. S. loan exhibition devoted solely to the drawings of the sixteenth century in the Netherlands. This period represents a fascinating and critical period of history that marks the transition from the late Middle Ages to the modern era. The show will explore the cross-currents of realism and mannerism that run through the century, and also investigate the relationship of graphic technique and expression to the function of drawings. Professor J. Richard Judson, University of North Carolina, Chapel Hill, Martha Wolff and John Hand, Curators, Northern Renaissance Painting at the National Gallery of Art, and William Robinson, Associate Curator of Drawings and Prints, The Pierpoint Morgan Library, New York, are writing the illustrated scholarly catalogue. They have selected the drawings from major American and European museums as well as private collections. After its Washington showing the exhibition will be on view at the Pierpoint Morgan Library (January 29, 1987 - April 5, 1987).

MATISSE: MASTERY OF LIGHT AND PATTERN--
THE EARLY YEARS IN NICE

November 2, 1986 - March 29, 1987 (East Building)

This exhibition of 150 paintings focuses on a significant, but little understood, period of Henri Matisse's career: the years 1916 through 1932. It begins at the time that Matisse leaves Paris to establish residence in Nice, committing himself to new research and an active program of painting interior scenes, figures, and the landscape of the Côte d'Azur. Emphasis will be placed on what distinguishes this period from Matisse's preceding oeuvre and the establishment of an expanded nomenclature for his work of the 1920s. The exhibition will focus on at least five major themes: still lifes; models posed in the Nice apartments; landscape views, especially the famous Mardi Gras fête des fleurs pictures; paintings of family activities; and the large group of odalisques. It concludes at the time of the first and second versions of La Danse. The exhibition and scholarly catalogue are being organized by Jack Cowart, Curator of the Department of Twentieth-Century Art at the National Gallery, and by Dominique Fourcade, noted Matisse scholar, in Paris. The exhibition will be made possible by a grant from GTE Corporation.

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FOR FURTHER INFORMATION or photographs contact Neill Heath, Public Information Officer, Carolyn Amiot or Anne Hartzell, Information Office, National Gallery of Art, Washington, DC. 20565 (202) 842-6353