

National Gallery of Art

NEWS RELEASE

ADVANCE EXHIBITION SCHEDULE

NOTE TO EDITORS: The following exhibition information is current as of **MAY 1997**. Please disregard previous schedules. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art Press Office at (202) 842-6353.

UPCOMING EXHIBITIONS 1997-1998

<u>Thirty-Five Years at Crown Point Press</u> June 8 - September 1, 1997	4
<u>Sculpture of Angkor and Ancient Cambodia: Millennium of Glory</u> June 29 - September 28, 1997	5
<u>Thomas Moran</u> September 28, 1997 - January 11, 1998	6
<u>Lorenzo Lotto: Rediscovered Master of the Renaissance</u> November 2, 1997 - March 1, 1998	7
<u>Building the Collection</u> November 16, 1997 - April 26, 1998	8
<u>Alexander Calder 1898-1976</u> March 29 - July 12, 1998	9
<u>Degas at the Races</u> April 12 - July 12, 1998	10
<u>Mark Rothko</u> May 3 - August 16, 1998	11
<u>Artists and the Avant-Garde Theater in Paris</u> June 7 - September 7, 1998	12
<u>Manet and the Impressionists at the Gare Saint-Lazare</u> June 14 - September 20, 1998	13

CURRENT EXHIBITIONS

Alexander Calder: The Collection of Mr. and Mrs. Klaus G. Perls 14
March 9 - extended through July 6, 1997

Picasso: The Early Years, 1892-1906 15
March 30 - July 27, 1997

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 outstanding permanent collection of nearly 100,000 paintings, drawings, prints, photographs, sculpture, and decorative arts traces the development of Western art from the Middle Ages to the present. Its world-renowned conservation department restores and analyzes paintings, sculpture, and works on paper.

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. The collection on view in the West Building, designed by John Russell Pope, includes primarily on European works from the thirteenth century through the early twentieth century. A comprehensive 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 fifteenth- and sixteenth-century German art. A recent addition is the Micro Gallery, the most comprehensive, interactive, multimedia computer system in an American art museum.

Funds for construction of the East Building were given by Paul Mellon and the late 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 twentieth-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.

Some fifteen to twenty special exhibitions are held annually. The Gallery also offers a concert series, in addition to numerous lectures, tours, film showings, and a wide range of educational programs and materials. Works on paper by important artists ranging from Albrecht Dürer to Helen Frankenthaler may be seen in special exhibitions or by calling 202/842-6392 to make an appointment to view them in the public study rooms.

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 or funds. Admission to all exhibitions and events is free of charge. The Gallery is located on Constitution Avenue, N.W., between Third and Seventh Streets, and 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. Telecommunications Device for the Deaf (TDD): (202) 842-6176, Monday through Friday, 9 a.m. to 5 p.m. The National Gallery of Art's Web site can be reached at <http://www.nga.gov>. To receive the Gallery's monthly Calendar of Events free of charge, call 202/842-6360. To receive the quarterly Film Calendar free of charge, call 202/842-6799.

UPCOMING EXHIBITIONS 1997-1998

THIRTY-FIVE YEARS AT CROWN POINT PRESS

National Gallery of Art, East Building

June 8 - September 1, 1997

The Fine Arts Museums of San Francisco

October 4, 1997 - January 4, 1998

OVERVIEW: Crown Point Press, founded in the San Francisco Bay area in 1962 by artist/printer Kathan Brown, became a magnet for artists interested in etching in the 1960s and 1970s: painters and sculptors, as well as conceptual, installation, and performance artists. Between 1982 and 1994, Crown Point Press also sponsored artists' work in Asian woodcut processes, traveling with them to Japan and China to collaborate with master printers in local woodcut traditions.

Works in the exhibition, which were created from 1965 to the present, range from minimal and conceptual pieces to lyrical abstraction and representation. A host of international artists is represented, including Tony Cragg (Great Britain), Shoichi Ida and Katsura Funakoshi (Japan), Per Kirkeby (Denmark), and such noted American figures as John Cage, Chuck Close, Richard Diebenkorn, Helen Frankenthaler, Al Held, Alex Katz, Sol LeWitt, Brice Marden, Pat Steir, and Wayne Thiebaud.

The exhibition is organized in six galleries with the following themes: Introductory Highlights, The 1970s, Figurative Traditions, Conceptual Art and its Affinities, The 1990s, and A Tribute to Cage and Diebenkorn. In Washington, the exhibition celebrates the Gallery's recent acquisition of more than 200 etchings and woodcuts from Crown Point Press, including numerous "OK to Print" proofs with artists' annotations that act as the standards for the editions.

CURATORS: Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art; Steven A. Nash, associate director and chief curator, The Fine Arts Museums of San Francisco; and Karin Breuer, associate curator, Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco.

PUBLICATION: A comprehensive, fully illustrated catalogue is being published by The Fine Arts Museums of San Francisco in association with The University of California Press with essays by Ruth E. Fine, Steven A. Nash, and Karin Breuer.

ORGANIZATION: The show is organized by The Fine Arts Museums of San Francisco and the National Gallery of Art.

SCULPTURE OF ANGKOR AND ANCIENT CAMBODIA: MILLENNIUM OF GLORY

Grand Palais, Paris
National Gallery of Art, East Building
Tokyo Metropolitan Art Museum
Osaka Municipal Museum of Art

February 2 - May 26, 1997
June 29 - September 28, 1997
October 28 - December 21, 1997
January 15 - March 22, 1998

OVERVIEW: Sculpture of Angkor and Ancient Cambodia: Millennium of Glory is the first major exhibition of Cambodian sculpture to be shown in the United States. While Cambodia's art and architecture, such as the temple of Angkor Wat, rank among the world's most beautiful, its thousand-year legacy remains largely unknown outside Asia and France. Building on the opportunities made possible by recent peace accords, international cooperation, and a democratic assembly, approximately ninety objects revealing the riches of Cambodian art will become accessible to Americans as never before.

Beginning in the sixth century and continuing for more than a thousand years, Cambodian artists created extraordinary works of art reflecting many aspects of their culture and embracing both Buddhist and Hindu traditions. The sculpture in the exhibition ranges from monumental works in sandstone representing gods, guardians, female dancers, and legendary creatures to refined bronzes for rituals and ceremonies. Many of these are from the collections of the National Museum of Phnom Penh and the Musée Guimet in Paris, which together hold much of the world's greatest Khmer art.

CURATOR: Helen Ibbitson Jessup, guest curator, who was also guest curator for Court Arts of Indonesia, which was organized by The Asia Society Galleries, New York, and the Arthur M. Sackler Gallery, Washington, in 1990-1993.

PUBLICATION: Offering a comprehensive account of Cambodian history, religion, and architecture with essays from a wide range of experts, the fully illustrated catalogue will include extensive entries on the objects on display, many of which have never been catalogued before. A hardcover edition of the catalogue will be distributed by Thames and Hudson Publishers, London and New York.

ORGANIZATION: Sculpture of Angkor and Ancient Cambodia: Millennium of Glory is organized by the National Gallery of Art, the Royal Government of Cambodia, and the Réunion des musées nationaux/Musée national des Arts asiatiques-Guimet, Paris.

SPONSORS: The exhibition is made possible by The Henry Luce Foundation, The Marjorie Kovler Fund, and The Rockefeller Foundation. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

THOMAS MORAN

National Gallery of Art, East Building
Gilcrease Museum, Tulsa, Oklahoma
Seattle Art Museum

September 28, 1997 - January 11, 1998
February 8 - May 10, 1998
June 11 - August 30, 1998

OVERVIEW: The first retrospective of paintings by Thomas Moran (1837-1926), long recognized as one of America's foremost landscape artists, will feature approximately 100 of his finest watercolors and oil paintings, which provided Americans with breathtaking views of the American West, including the first images of Yellowstone. Included will be a selection of the Yellowstone paintings, which inspired Congress to create the first national park in the United States. The exhibition coincides with the 125th anniversary celebration of the creation of Yellowstone National Park. Also included will be The Three Tetons, which hangs in the Oval Office of the White House.

After the Civil War, the government sponsored survey teams to explore and map the vast resources of the American West. Moran's original watercolors, completed on the first survey expedition to Yellowstone in 1871, are being lent by the National Park Service as part of their anniversary celebration. They will be hung next to the photographs of William Henry Jackson who accompanied Moran.

Moran's watercolors of Yellowstone played a decisive role in the creation of the first national park in the United States just a few months after being seen by the public and U.S. Congress. Moran subsequently rose to national prominence when his first great painting of the American West, The Grand Canyon of the Yellowstone (1872) was purchased by Congress to hang in the U.S. Capitol. The exhibition will also include Moran's three most famous oil paintings hung for the first time as the western triptych he intended: Grand Canyon of the Yellowstone (1872) and Chasm of the Colorado (1873-74) from the Department of the Interior with Mountain of the Holy Cross (1875) from the Gene Autry Western Heritage Museum, Los Angeles. Also included will be Moran's rarely exhibited Italian, English, and Mexican scenes, as well as his little known Pre-Raphaelite landscapes of the eastern United States.

CURATOR: Nancy Anderson, associate curator of American and British paintings, National Gallery of Art.

PUBLICATION: A comprehensive, fully illustrated catalogue with contributions from Nancy Anderson; Anne Morand, Gilcrease Museum; Joni Kinsey, University of Iowa; and Thomas Bruhn, Benton Museum, University of Connecticut, Storrs, is being published by the National Gallery of Art in association with Yale University Press.

ORGANIZATION: The exhibition has been organized by the National Gallery of Art, in association with The Gilcrease Museum, Tulsa.

SPONSOR: The exhibition is made possible by generous support from The Boeing Company.

LORENZO LOTTO: REDISCOVERED MASTER OF THE RENAISSANCE

National Gallery of Art, West Building
Accademia Carrara, Bergamo

November 2, 1997 - March 1, 1998
April 2, 1998 - June 28, 1998

OVERVIEW: Since Bernard Berenson's pioneering book on the Venetian Renaissance master Lorenzo Lotto (c.1480-1556) first appeared in 1895, the delightfully idiosyncratic quality of the artist's work has had special appeal for twentieth-century sensibilities. But the only comprehensive Lotto exhibition took place in Venice in 1953, and there has never been an exhibition devoted to him in the United States.

Though Lotto has frequently been compared with his contemporary Titian, they could hardly be more different. Titian expressed perfectly the Renaissance spirit in his art, while Lotto was more of an eccentric whose formal and iconographic experiments set him apart from the mainstream culture of his time. In particular, Lotto's portraits probe the psychology of his sitters in a thoroughly modern way. The exhibition presents some fifty paintings in most of the genres in which Lotto worked, such as devotional works, altarpieces, and portraits, in chronological order from his beginnings through the brilliant work of his maturity to the end of his career in a religious community on the Adriatic coast. Showing this fascinating artist at his best and most creative are masterpieces, like the St. Jerome in the Wilderness (1506) from the Musée du Louvre and Portrait of Andrea Odoni (1527) from Her Majesty Queen Elizabeth II.

CURATOR: David Alan Brown, curator of Italian Renaissance painting, National Gallery of Art.

PUBLICATION: Published in English and Italian editions, the 200-page fully illustrated catalogue focuses on Lotto's autograph paintings. A hardcover edition of the catalogue will be distributed by Yale University Press, New Haven and London.

ORGANIZATION: The exhibition is organized by the National Gallery of Art and the Accademia Carrara, Bergamo.

BUILDING THE COLLECTION

National Gallery of Art, East Building

November 16, 1997 - April 26, 1998

OVERVIEW: In the past two years the National Gallery of Art has been fortunate to acquire many outstanding and intriguing works of art on paper. This exhibition of approximately one hundred works on paper will highlight many of the finest acquisitions from the Renaissance to the present, including watercolors, drawings, prints, rare illustrated books, and photographs.

Unlike previous exhibitions of acquisitions, this exhibition will explore for the first time the different reasons such acquisitions are made in terms of the variety of ways the new works relate to those already in the collection.

Featured will be major drawings by Giovanni Bellini, Guercino, Piranesi, and Monet; rare artists' proofs of prints by Tiepolo, Degas, and Picasso; fine vintage photographs by William Henry Fox Talbot and Kertész; and stunning watercolors by Demuth, Hopper, and O'Keefe.

CURATOR: Andrew Robison, Andrew W. Mellon Senior Curator, National Gallery of Art.

ORGANIZATION: The show is organized by the National Gallery of Art.

ALEXANDER CALDER 1898-1976

National Gallery of Art, East Building
San Francisco Museum of Modern Art

March 29 - July 12, 1998
September 5 - December 1, 1998

OVERVIEW: This is the first major retrospective of Alexander Calder's work in the United States since his death in 1976. With approximately 250 works, the exhibition presents the breadth of his prolific and diverse career and illuminates his role as one of the great formal innovators of twentieth century art. The show will concentrate on the best examples of Calder's sculpture -- including mobiles and stabiles ranging from small scale to monumental works -- along with a select group of paintings, drawings, and jewelry.

Since the installation of the large Untitled mobile (1976) in the East Building in 1977, Calder's work has been closely associated with the National Gallery. Other important works have since been added to the collection, including forty early sculptures and drawings recently given by Mr. and Mrs. Klaus G. Perls, Calder's dealers in the United States for over twenty years, as well as a large stabile, Obus, 1972, given by Mr. and Mrs. Paul Mellon.

This exhibition also celebrates the twentieth anniversary of the East Building, which opened its doors in 1978 and for which the great mobile that graces the atrium was commissioned. The exhibition will be installed in the interior galleries of the East Building as well as in the public spaces on each floor. The exhibition will also feature a major outdoor component of large-scale sculptures.

CURATOR: Marla Prather, curator and head of the department of twentieth-century art, National Gallery of Art.

PUBLICATION: A fully illustrated exhibition catalogue will be published by the National Gallery of Art.

ORGANIZATION: The exhibition is organized by the National Gallery of Art.

SPONSOR: The exhibition is made possible by GTE Corporation.

DEGAS AT THE RACES

National Gallery of Art, West Building

April 12 - July 12, 1998

OVERVIEW: Of all the impressionist painters who sought ways to represent and express the modern world, only Edgar Degas was consistently attracted to themes associated with the world of horses. This will be the first museum exhibition of Degas' lifelong fascination with the theme of the horse and racing subjects -- central motifs in his art that inspired many of his most striking and innovative works. While other impressionists, such as his friend Edouard Manet, saw the racetrack as a distinctly modern form of entertainment, for Degas, it was much more: in the same way he was fascinated by the lithe agility of ballet dancers, he was captivated by the movement and grace of the horse and the elegance of the race.

A remarkable ensemble of some 120 works, including 40 paintings and pastels, 60 drawings and prints, and 20 sculptures will be brought together on this occasion, to demonstrate the full range of Degas' works inspired by the equine form. A highlight of the exhibition will be the extraordinary group of 16 wax models of horses from the collection of Mr. Paul Mellon and the Virginia Museum of Fine Arts in Richmond. Believed to have been destroyed shortly after the artist's death, these extremely fragile works were rediscovered in 1955, but have rarely been seen by the public.

Another highlight of the exhibition is Degas' early equestrian masterpiece, The Steeplechase: The Fallen Jockey, also from the collection of Mr. Mellon. First shown in the Paris Salon of 1866, this painting remained in the artist's possession until his death. It has been shown only on a handful of occasions since that time. Recently cleaned and restored, the work will be exhibited at the National Gallery for the first time in over 30 years and for the first time ever with The Fallen Jockey, a dramatic late variation of the subject now in the collection of the Kunstmuseum in Basel. The exhibition will also include an important collection of preparatory drawings.

CURATOR: Philip Conisbee, curator of French paintings, National Gallery of Art, will coordinate the exhibition in collaboration with Jean Sutherland Boggs, renowned Degas scholar who co-ordinated Degas, the international retrospective exhibition held in 1988-1989. Ms. Boggs is also the editor and co-author of the forthcoming catalogue raisonné of Degas' drawings.

PUBLICATION: A catalogue by Jean Sutherland Boggs will focus on Degas and his depiction of the horse in painting and sculpture. The catalogue will include an essay by Shelley Sturman and Daphne Barbour, object conservators at the National Gallery, on Degas' technique and the making of his wax sculptures.

ORGANIZATION: The exhibition is organized by the National Gallery of Art.

SPONSOR: Pending, as is indemnity.

MARK ROTHKO

National Gallery of Art, East Building
Whitney Museum of American Art
Musée d'Art Moderne de la Ville de Paris

May 3 - August 16, 1998
September 10 - November 29, 1998
Winter 1998/1999

OVERVIEW: This is the first comprehensive American retrospective of Mark Rothko's work in twenty years. Drawing on loans from public and private collections in the United States, Europe, and Japan, it is also the first exhibition of its kind to take full advantage of the National Gallery's unique Rothko holdings, which include a large number of works that were donated by the Mark Rothko Foundation in 1986.

The exhibition reveals the remarkable depth of Rothko's achievement in a body of work that represents the height of American abstraction. It features approximately 100 works on canvas and paper encompassing all phases of Rothko's career, from the late 1920s to 1970, with an emphasis on the so-called surrealist and classic periods. Revealing the broad variety of effects that the artist attained using relatively limited formal means, the selection will also include sequences or sets of pictures in which he creates variations on certain formats and motifs. Alternately radiant and dark, Rothko's art is distinguished by a rare degree of sustained concentration on pure pictorial properties such as color, surface, proportion, and scale, accompanied by the conviction that those elements could disclose the presence of a high philosophical truth.

CURATOR: Jeffrey Weiss, associate curator, twentieth-century art, National Gallery of Art.

PUBLICATION: A fully illustrated catalogue will be published by the National Gallery of Art with contributions by John Gage, Carol Mancusi-Ungaro, Barbara Novak, Brian O'Doherty, Mark Rosenthal, and Jeffrey Weiss. It will also include interviews with contemporary painters about Rothko's artistic legacy.

ORGANIZATION: The exhibition is being organized by the National Gallery of Art.

SPONSOR: The exhibition is made possible by Mobil Corporation.

ARTISTS AND THE AVANT-GARDE THEATER IN PARIS

National Gallery of Art

June 7 - September 7, 1998

OVERVIEW: This exhibition explores the unique relationship between the visual and performing arts that developed in Paris in the late 1880s and 1890s. Smaller theaters like the Théâtre de L'Oeuvre and the Théâtre Libre produced striking new plays by French writers as well as major foreigners including Henrik Ibsen and Oscar Wilde. A natural affinity developed with Parisian avant garde artists interested in the theater, including Toulouse-Lautrec, Bonnard, Vuillard, Signac, and foreigners in Paris such as Munch and Toorop. Patrons and producers of theatrical performances were also friends of the visual artists. The conjunction of this relationship culminated in the commissioning of original prints to decorate the covers and pages of the theater programs.

Artists and the Avant Garde Theater in Paris includes approximately sixty-five prints selected from one of the finest collections of theater programs in the world, formed over three decades by the late Martin Atlas and his wife, Liane W. Atlas. The exhibition celebrates the gift of this outstanding collection to the National Gallery in 1995. Included in the exhibition are examples of multiple impressions of the same image: proofs before letters as well as finished programs; images in different states and color variations; and the same image serving more than one purpose. The exhibition also includes an outstanding watercolor by Bonnard for an unpublished program cover.

To supplement the programs, the Atlases acquired several scrapbooks about the Théâtre Libre compiled by poet and secretary of the theater, Rodolphe Darzens, that contain unpublished manuscripts and letters, and samples of tickets and other ephemera. These are included in the exhibition as well.

CURATOR: Ruth Fine, curator of modern prints and drawings, National Gallery of Art, in collaboration with Patricia Eckert Boyer, consultant and preeminent scholar of late-nineteenth-century French art.

PUBLICATION: The exhibition catalogue will contain an essay by Patricia Eckert Boyer, about the history of the theaters themselves, focusing on the relationship between the artists and the theaters. New information will be included that is based on recent research in private and public collections, libraries, and archives in Europe and the United States.

ORGANIZATION: The exhibition is organized by the National Gallery of Art.

MANET AND THE IMPRESSIONISTS AT THE GARE SAINT-LAZARE

Musée d'Orsay
National Gallery of Art, East Building

February 2 - May 17, 1998
June 14 - September 20, 1998

OVERVIEW: One of the National Gallery of Art's most admired yet enigmatic paintings is Edouard Manet's Gare Saint-Lazare, 1873 (Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer, 1956.) Exhibited at the Paris Salon in 1874 (the year of the first independent "impressionist" exhibition), this painting has not ceased to intrigue critics, art historians, and lovers of great painting. A symbol of all that was energetic and positive in modern life, the Gare Saint-Lazare, with its heroic iron bridges and its roaring steam engines, also became a focus of interest for other artists such as Claude Monet and Gustave Caillebotte. This exhibition places the Gallery's painting in the context of this lively artistic activity and examines its style and meaning, along with related works by Manet and his peers, as the very epitome of modernity in its time. In addition to major paintings by Manet and others, a group of related drawings, prints, and photographs is included to give a full sense of Manet's masterpiece in its time and place.

Gare Saint-Lazare was one of the first works completed by Manet after his return to Paris following the Franco-Prussian War (1870) and the Paris Commune slaughter (1871). The painting is a seemingly straightforward depiction of a girl and her nanny, with Manet's own studio visible in the background and the railway station that can only just be glimpsed. However, the Gare Saint-Lazare can be shown to be a moral and esthetic manifesto that reveals Manet's commitment to modernity in art. Manet and other artists painted a variety of images of the immediate neighborhood, which had been redesigned recently by Baron Haussmann as part of his modernization of Paris, and of the Pont de l'Europe, the iron bridge over the tracks leading out of the Gare Saint-Lazare.

CURATORS: Guest curator, Juliet Bateau, and Philip Conisbee, curator of French painting at the National Gallery of Art.

PUBLICATION: A fully illustrated catalogue is being written by Juliet Bateau.

ORGANIZATION: The exhibition is organized by the National Gallery of Art, Washington, and The Réunion des Musées Nationaux/Musée d'Orsay, Paris.

SPONSOR: This exhibition is made possible by a grant from The Florence Gould Foundation.

CURRENT EXHIBITIONS

ALEXANDER CALDER: THE COLLECTION OF MR. AND MRS. KLAUS G. PERLS

National Gallery of Art, East Building

March 9 - extended through
July 6, 1997

OVERVIEW: In celebration of the recent gift of Mr. and Mrs. Klaus G. Perls, the National Gallery presents their collection of works by Alexander Calder (1898-1976). The exhibition consists of thirty-five objects by the modern master who is perhaps best known as the inventor of the mobile. While Calder's late work is well known to the National Gallery's audience -- with such works as his large mobile (1976), the East Building's signature piece, and Obus (1972), his large stabile given by Mr. and Mrs. Paul Mellon -- the Perls Collection installation highlights his early works with seminal examples as Untitled (The McCausland Mobile) (1937), Vertical Constellation with Bomb (1943), and Tower with Pinwheel (1951).

Trained as an engineer with an appetite for inventing new forms, Calder constantly sought to find new solutions to abstract sculpture. These innovations can be seen in Ruby-Eyed (1936), an early example of his "stables" that Calder later developed on a monumental scale; Little Spider (c. 1940), a delicate indoor standing mobile; and Four White Petals (1960).

Likewise, Calder applied his skillful hands to household objects and jewelry and was an accomplished draftsman. In addition to fifteen sculptures, the objects on view include seventeen works on paper and three pieces of jewelry, and span six decades of the artist's career. The drawings, including pen and ink, watercolor, graphite, and gouache on paper, illustrate the remarkable scope of Calder's graphic oeuvre with examples of both his abstract "Space" drawings and his figurative line drawings made simultaneously in the early 1930s.

Many of the works seen in this exhibition will be included in the Calder retrospective scheduled to open at the National Gallery in March 1998.

Mr. and Mrs. Perls represented Alexander Calder in the United States from 1955 until the artist's death in 1976. Over the years, the Perlses represented many distinguished artists including Pablo Picasso, Amedeo Modigliani, and Maurice de Vlaminck.

CURATOR: Marla Prather, curator and head of the department of twentieth-century art, National Gallery of Art.

PUBLICATION: A brochure including an interview with Mr. and Mrs. Klaus G. Perls and color illustrations of the works.

ORGANIZATION: The exhibition is organized by the National Gallery of Art.

PICASSO: THE EARLY YEARS, 1892-1906

National Gallery of Art, East Building
Museum of Fine Arts, Boston

March 30 - July 27, 1997
September 10, 1997 - January 4, 1998

OVERVIEW: Nowhere is the early genius of the twentieth century's most prolific and influential artist more clearly realized than in Picasso: The Early Years, 1892-1906. The exhibition reveals the Spaniard's remarkable achievement prior to the advent of cubism. While there have been numerous Picasso exhibitions over the past two decades, none has plumbed the depths of his early work--or explored its complexity--as fully as this exhibition. Picasso: The Early Years, 1892-1906 makes a convincing case that his early career should be addressed not only as a prelude to his later work, but also as a period of experimentation and innovation that reaches a natural conclusion in late 1906.

Beginning with Picasso's formative years, this selection of approximately 155 objects traces the artist's close contact with Catalan modernism in turn-of-the-century Barcelona and his subsequent emergence in Paris (where he settled in 1904) as a commanding stylist. With a close examination of Picasso's Blue and Rose periods, the exhibition culminates with his monumental figure pictures of 1906, which were influenced by ancient Iberian sculpture. In addition to important paintings, drawings, and pastels, Picasso: The Early Years, 1892-1906 includes sculpture, prints, and smaller works such as the artist's caricatures. Along with the National Gallery's impressive early Picasso holdings--among them Woman with a Fan (1905) and the masterpiece Family of Saltimbanques (1905)--the exhibition boasts major loans from The Metropolitan Museum of Art, the Philadelphia Museum of Art, The Art Institute of Chicago, The Detroit Institute of Arts, The Phillips Collection, the Tate Gallery, the Musée Picasso in Paris, the Museu Picasso in Barcelona, the Art Gallery of Ontario, the State Hermitage Museum in St. Petersburg, and the Öffentliche Kunstsammlung Basel, Kunstmuseum.

CURATORS: Mark Rosenthal, former curator, and Jeffrey Weiss, associate curator, twentieth-century art, National Gallery of Art; George Shackelford, curator, and Robert Boardingham, assistant curator of European painting, Museum of Fine Arts, Boston. The advisory committee includes Picasso specialists John Richardson and Jean Sutherland Boggs.

PUBLICATION: A major catalogue, edited by Marilyn McCully, with contributions from a number of scholars, has been published by the National Gallery of Art. A hardcover edition is distributed by Yale University Press, New Haven and London.

ORGANIZATION: The exhibition is organized by the National Gallery of Art and the Museum of Fine Arts, Boston.

SPONSOR: The exhibition in Washington is made possible by generous support from Bell Atlantic. It is supported by an indemnity from the Federal Council on the Arts and the Humanities. United Airlines is the official carrier for this exhibition.