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Pastels of the Eighteenth Century:**Recent Acquisitions**

East Building, Ground Floor

August 6 - September 26, 2004

The manufactured colored chalks known as pastels began to be made in the 16th century, but their full potential for producing full-color, finished drawings was first realized only in the 18th century. In the past decade the National Gallery of Art has acquired outstanding pastels by some of the foremost 18th-century masters of pastel. Seven of these works will be on view on the ground floor of the East Building.

The centerpiece of the exhibition is a masterwork by the Swiss artist, Jean-Étienne Liotard, universally considered one of the greatest pastellists of all time. In his rendering of *An Elegant Young Woman in Maltese Costume* (c. 1745), Liotard combines a monumental formal composition with subtle handling of color, light, and texture. Among the other exceptional works on view will be a sketch by Jean-Baptiste Greuze of his wife, a famous beauty, made in preparation for the central figure in Greuze's painting of *The Well-Loved Mother* (1765). In that same year, the young American John Singleton Copley executed his portrait of *John Temple* (1765), one of the finest and most confident examples of Copley's early skill in pastel. In England, John Russell was known as "the prince of pastellists," and two of his renderings of women, one made in 1783, the other in 1794, represent the classic British taste in pastel portraiture. The exhibition will be rounded out by two contrasting works by French artists: a rendering by Claude Bernet (1767) of an elderly lady wearing an elaborately beribboned silk dress; and a portrait by Adélaïde Labille-Guiard of a young noblewoman in a plumed hat (1787).

These seven works are just a small sampling of the National Gallery of Art's collection of drawings executed in colored chalks and pastels from the 16th century to the present day. Though limited to some of the newest acquisitions of pastels from a single century, the selection bears witness to the newfound depth and breadth of the National Gallery's pastel collection as a whole.

This installation may occasionally be closed to the public without prior notice for Gallery activities.

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Dan Flavin: A Retrospective

October 3, 2004-January 9, 2005

East Building, National Gallery of Art

Modern Art Museum of Fort Worth
February 25-June 5, 2005

Museum of Contemporary Art, Chicago
July 1-October 30, 2005

Dan Flavin's career-long exploration of an art of light, situated outside the traditional mediums of painting and sculpture, established him as a progenitor and chief exponent of minimalism. Though Flavin (1933-1996) is one of the most important and influential artists of the late 20th century, this exhibition will be the first comprehensive retrospective of his work. It is the culmination of a major scholarly research effort, which includes the publication of the catalogue raisonné of Flavin's "complete lights."

The exhibition will feature 44 works representing the artist's use of fluorescent light. These range from the simple to the complex, including six large-scale installations that articulate architectural space. The show will include the artist's early "icons," his celebrated series of "monuments" to V. Tatlin, corner pieces, and works that take the form of corridors and free-standing "barriers." Several galleries will be especially designed for installation pieces, which will demonstrate the expanding scale of Flavin's work. In addition, sketches, drawings, and early collage-constructions will reveal the development of Flavin's ideas and working process. After its appearance in Washington, the exhibition will travel to Fort Worth and Chicago, followed by international destinations.

The exhibition was organized by Dia Art Foundation, New York , in association with the National Gallery of Art ,Washington .

The national tour is sponsored by Altria Group, Inc.

The exhibition in Washington and its accompanying catalogue are made possible in part by a grant from Lannan Foundation.

Research for the exhibition and publication was supported by The Henry Luce Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

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All the Mighty World: The Photographs of Roger Fenton, 1852-1860
October 17, 2004-January 2, 2005
West Building, National Gallery of Art

The J. Paul Getty Museum, Los Angeles
February 1-April 24, 2005

The Metropolitan Museum of Art, New York
May 24-August 21, 2005

Tate Britain
September 25, 2005-January 2, 2006

This major exhibition of one of the most important 19th-century photographers will present approximately 91 photographs surveying all aspects of his short but groundbreaking career. *All the Mighty World*, the exhibition title, is a phrase from Wordsworth's poem about Tintern Abbey, where Fenton frequently photographed, and is suggestive of his great ambition for both his own photographs and the medium itself.

Born in 1819, Fenton studied law and painting before turning to photography, probably in 1851. During the next decade, he produced a body of work that represents some of the greatest accomplishments in the history of the medium. He made ambitious studies of the English countryside, country houses, and cathedrals, as well as portraits of the royal family, a series of still lifes, and studies of figures in Asian costume. Early in his career he helped found the Photographic Society, which later became the Royal Photographic Society. Fenton's photographs documenting the Crimean War, among the first ever to depict war, are compelling studies of the chaos and bleakness of the front.

While several of Fenton's photographs are distinguished by their daring formal compositions, others are notable for their evocative depictions of light, atmosphere, and place. For unknown reasons, Fenton announced his retirement from photography in October 1862 and sold his equipment and negatives at an auction the following month. He died in 1869 at the age of 50. The exhibition will be accompanied by a major catalogue with essays by the curators of the exhibition, Sarah Greenough, National Gallery of Art; Gordon Baldwin, The J. Paul Getty Museum; Malcolm Daniel, The Metropolitan Museum of Art; and other leading Fenton scholars.

All the Mighty World: The Photographs of Roger Fenton, 1852-1860, will be the first exhibition in the National Gallery's newly dedicated photography galleries, a suite of five rooms where photographs will be displayed on a rotating basis.

The exhibition was organized by the National Gallery of Art, Washington, the J. Paul Getty Museum, Los Angeles, and The Metropolitan Museum of Art, New York.

The exhibition at the National Gallery of Art is made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

The exhibition is supported by an indemnity from the Federal

Council on the Arts and the Humanities.

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Gerard ter Borch

November 7, 2004-January 30, 2005
West Building, National Gallery of Art

The Detroit Institute of Arts
February 27-May 22, 2005

This is the first monographic exhibition in the United States of works by Gerard ter Borch (1617-1681), one of the finest Dutch genre and portrait painters, and an artist who greatly influenced Johannes Vermeer and Frans van Mieris. Some 50 of his best works, including his celebrated group portrait, *Signing of the Peace of Munster, May 15, 1648* (1648), from the National Gallery in London, and his renowned genre scene, the so-called Paternal Admonition (c. 1654) from the Rijksmuseum, Amsterdam, have been brought together from public and private collections.

The paintings of Ter Borch are remarkably varied, and the selection represents each phase of his career-- the early pictures of the 1630s, the mid-career genre paintings, and the small portraits distinctive for their psychological intensity. Ter Borch was unrivaled in his ability to capture the elegance and grace of wealthy burghers and to express with subtlety the interactions between figures. He is renowned for his refined interior scenes, which typically depict two or three elegantly clad, full-length figures engaged in activities such as writing letters or making music. In addition to capturing the psychology of the sitters, the paintings show Ter Borch's mastery in rendering materials, particularly satins, which are notoriously difficult to paint. Accompanying the exhibition is the first major English-language publication on the artist, a significant contribution to the study of 17th-century Dutch art.

The exhibition is organized by the National Gallery of Art, Washington, and the American Federation of Arts, New York.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Six Centuries of Prints and Drawings: Recent Acquisitions

November 14, 2004-May 30, 2005
West Building, National Gallery of Art

The National Gallery of Art presents 100 of the finest works of art on paper acquired by the museum through gifts and purchases over the past five years. On public exhibition for the first time, they range in time from the earliest German drawing on paper to come to America, *Christ Kneeling in Prayer* (c. 1425), to a Mel Bochner color paper monotype (2001).

Among the major drawings in the exhibition are Renaissance works by Pietro Perugino and Albrecht Altdorfer; Paul Sandby's masterpiece of light and color, *Dawn in Luton Park* (1763/1765); Giuseppe Bennuci's giant *Presentation Drawing for the Ceiling Fresco of the Ognissanti* (c. 1769); a wide range of 18th- and 19th-century French and German landscape watercolors; Toulouse-Lautrec's charming *A Monkey Playing on His Back*; and a series of 20th-century American drawings, including works by Georgia O'Keeffe, Richard Diebenkorn, and Philip Guston.

Among the outstanding prints and illustrated books to be shown is the finest impression of the earliest engraved portrait, *Sanctus Bernhardus* (1450-1475); the first printed travel book with illustrations, including a fold-out woodcut view of Venice more than four-feet long; an Albrecht Dürer woodcut printed on blue paper; dramatic etchings by Rembrandt and Jusepe de Ribera; and one of the two finest impressions of Picasso's early masterpiece, *The Frugal Repast* (1904).

The exhibition is organized by the National Gallery of Art, Washington.

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Rembrandt's Late Religious Portraits

January 30-May 1, 2005

West Building, National Gallery of Art

The J. Paul Getty Museum, Los Angeles

June 7-August 28, 2005

The exhibition offers a unique opportunity to explore one of the most fascinating aspects of Rembrandt van Rijn's artistic career, his brooding and pensive religious portraits painted in the late 1650s and early 1660s. Created during a time of personal turmoil, this group of works by Rembrandt (1606-1669) has never before been shown together. The exhibition will bring together 17 of the powerfully evocative half-length images of religious figures.

Many of these dramatic portraits depict apostles and evangelists, but among these works are also representations of Christ, the Virgin, and unidentified saints and monks. The men and women in these powerful images peer out of the dark recesses of dimly lit interiors, burdened by

the weight of their spiritual and emotional concerns.

This relatively large number of religious portraits has given rise to a variety of interpretations, and their existence as a group has yet to be satisfactorily explained. Their juxtaposition in the exhibition will raise questions about their relationship to one another, and, in a broader sense, to Rembrandt's life and career.

The exhibition will be accompanied by a fully illustrated catalogue with essays by several Rembrandt scholars, including exhibition curator Arthur K. Wheelock Jr., curator of northern baroque painting, National Gallery of Art.

The exhibition was organized by the National Gallery of Art, Washington.

André Kertész

February 6, 2005-May 15, 2005

West Building, National Gallery of Art

Los Angeles County Museum of Art

June 12-September 5, 2005

In a 70-year career, which spanned much of the 20th century, André Kertész (1894-1985) made some of the most deceptively simple yet compelling and poetic photographs that have ever been created. This retrospective of approximately 113 photographs, including some of the most celebrated works in 20th-century photography--such as *Chez Mondrian* and *The Satiric Dancer*, both from 1926--will feature images from all periods of Kertész's exceptionally diverse oeuvre, from his early photographs of his native Budapest made in the 1910s and early 1920s, to his studies of Paris in the 1920s and 1930s, and the final series of photographs he took of New York in the 1970s and 1980s, shortly before his death. The exhibition will focus on several themes Kertész explored throughout his life, including the unexpected and often bizarre juxtapositions that often occur in modern urban life. Demonstrating the intensely autobiographical nature of his work, it will also show the strategies he used throughout his life to interject his image, both literally and metaphorically, into his work.

The exhibition will be accompanied by a fully illustrated catalogue, with essays by exhibition curator Sarah Greenough, curator and head, department of photographs, National Gallery of Art, Washington; Robert Gurbo, curator of the André Kertész Foundation; and Sarah Kennel, curatorial assistant, National Gallery of Art, Washington.

The exhibition has been organized by the National Gallery of Art, Washington.

This exhibition is made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

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Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha

February 13-May 30, 2005

West Building, National Gallery of Art

Enigmatic paintings, drawings, and photographic books of gasoline stations, apartment buildings, palm trees, and vacant lots have made Ed Ruscha (born 1937) one of America's most important and influential contemporary artists. The first museum retrospective of Ruscha's drawings highlights his genius for the wry and deadpan juxtaposition of words and objects. Featuring some 90 drawings from the past four decades, the exhibition includes examples made with manufactured as well as organic materials, such as gunpowder and vegetable stains, applied with equally imaginative tools. The words and phrases that are often the subject of the drawings seem extracted from billboard advertisements or movie dialogues. Ruscha's straightforward depiction of common objects has earned him a reputation as a pop artist, yet his interest in and use of language have aligned him with conceptualism. A major catalogue with essays by Margit Rowell, independent curator, and Cornelia Butler, curator at the Museum of Contemporary Art, Los Angeles, accompanies the exhibition.

The exhibition was organized by the Whitney Museum of American Art, New York. This project is funded by the Institute of Museum and Library Services by an Act of Congress.

The exhibition is made possible by the Broad Art Foundation.

A larger version of this exhibition is on view at the Whitney Museum of American Art, New York, June 24-September 26, 2004, and the Museum of Contemporary Art, Los Angeles, October 17, 2004-January 17, 2005.

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Jan de Bray and the Classical Tradition

The Currier Museum of Art, Manchester, New Hampshire

November 2, 2004-February 21, 2005

East Building, National Gallery of Art

March 13, 2005-August 14, 2005

The Speed Art Museum, Louisville, Kentucky
September 6-December 6, 2005

This focus exhibition spotlights works by one of the most important portrait painters in Haarlem in the later half of the 17th century, Jan de Bray, whose career overlapped that of Frans Hals. De Bray not only painted compelling portraits of his family and friends, but he also depicted Dutch citizens in the guise of antique heroes. This exhibition brings together works of both types and explores the relationship between them. A particularly interesting juxtaposition will be a double portrait of his parents, *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen* (c. 1660) and *The Banquet of Anthony and Cleopatra* (1669), a large banquet scene in which his parents assume the role of Anthony and Cleopatra.

This exhibition was generously supported by Greg and Candy Fazakerley/The Cottura Foundation.

The exhibition has been organized by the National Gallery of Art, Washington, and the Currier Museum of Art, Manchester, New Hampshire.

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Toulouse-Lautrec and Montmartre

March 20-June 12, 2005
East Building, National Gallery of Art

The Art Institute of Chicago
July 16-October 10, 2005

Artists' fascination with the decadent spirit and glamour of bohemian life in the Parisian district of Montmartre at the turn of the 20th century is the focus of this major exhibition of more than 275 works primarily by Henri de Toulouse-Lautrec (1864-1901). Paintings, drawings, posters, prints, sculptures, zinc silhouettes from the Chat Noir shadow play, and printed matter, such as illustrated invitations, song sheets, advertisements, and admission tickets, will be presented alongside depictions of similar subjects by fellow artists, including Toulouse-Lautrec's predecessors Edgar Degas, Édouard Manet, and Pierre Puvis de Chavannes; his contemporaries Pierre Bonnard, Vincent van Gogh, George Seurat, and Pablo Picasso; and poster artist Jules Chéret.

The themes of the exhibition include dance halls, cafés-concerts, and cabarets (featuring a section devoted to the Chat Noir); and performers, such as Aristide Bruant, La Goulue, Jane Avril, Yvette Guilbert, May

Belfort, May Milton, Loïe Fuller, and Marcelle Lender. The exhibition will be dominated by Toulouse-Lautrec's most important paintings and celebrated posters, including *At the Café la Mie* (about 1891), *Ambassadeurs: Aristide Bruant* (1892), *The Laundryman* (c. 1894), *Marcelle Lender Dancing the Bolero in "Chilpéric"* (1895-1896), the *Elles* poster and album of prints (1896), and 15 of the 50 known Loïe Fuller prints from 1893, colored by hand by the artist.

Toulouse-Lautrec's work will be seen in the company of important works by many of his contemporaries, including Van Gogh's *Agostina Segatori at the Café du Tambourin* (1887); Picasso's *Le Divan Japonais* (1901); and Degas' *Café-Concert* (c.1876-1877). In addition to seminal paintings, the exhibition will feature a number of important early posters by Jules Chéret, including his *Bal du Moulin Rouge* (1889) and *Folies-Bergère: La Loïe Fuller*, (1893), and Théophile Alexandre Steinlen's *Tournée du Chat Noir* (1896).

The exhibition concludes with a selection of Toulouse-Lautrec's depictions of circus performers, which he drew to secure his release from involuntary confinement in a sanatorium.

The exhibition is organized by the National Gallery of Art, Washington, and The Art Institute of Chicago.

The exhibition is made possible through the generous support of Time Warner Inc.

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Gilbert Stuart

The Metropolitan Museum of Art, New York
October 18, 2004-January 16, 2005

National Gallery of Art, Washington

March 27-July 31, 2005
West Building

Nearly 100 exceptional works by Gilbert Stuart (1755-1828), the most successful portraitist of early American history, demonstrate his tremendous natural talent and wit in the representation of likeness and character. Stuart painted virtually all of the most famous men and women of his era in America. After mastering the techniques of late 18th-century English "grand manner" portraiture during extended stays in London and Dublin, Stuart returned in 1793 to live the rest of his life in America, where he painted virtually all of the most famous American men and women of his era. Residence in the major cities of the republic--New York, Philadelphia, Washington, and Boston--resulted in a body of work notable for its historical importance and its elegant,

refined beauty. The National Gallery of Art's unequaled collection of 40 Stuart paintings is represented by eight works in the exhibition, including *The Skater (Portrait of William Grant)* (1782), *George Washington (Vaughan Portrait)* (1795), *Catherine Brass Yates (Mrs. Richard Yates)* (1793/1794), *Abigail Smith Adams (Mrs. John Adams)* (1800/1815), and *John Adams* (c. 1800/1815). A fully illustrated catalogue will accompany the exhibition.

The exhibition has been organized by the National Portrait Gallery, Smithsonian Institution, and The Metropolitan Museum of Art.

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Irving Penn: The Platinum Prints

June 19-October 2, 2005

National Gallery of Art, West Building

Since the early 1960s, American photographer Irving Penn (born 1917) has made a limited number of platinum prints of his most celebrated photographs. This exhibition will present some 95 platinum prints given by Penn to the National Gallery of Art in 2002. Featured will be many of Penn's best works, including his portraits of Pablo Picasso, David Smith, Saul Steinberg, and Marcel Duchamp; studies of indigenous peoples in New Guinea and Peru; provocative still lifes; and influential fashion studies.

Penn's gift to the Gallery, and the organization of the exhibition, is based on a series of 17 photographic collages entitled *Platinum Test Materials*. A meticulous craftsman, Penn has experimented extensively to make prints with remarkably subtle, rich tonal ranges and luxurious textures. Each of the *Platinum Test Materials* consists of six to ten randomly arranged test strips that Penn made prior to creating his finished platinum prints. The corresponding finished prints make up the rest of the exhibition. With their odd juxtapositions and rough quality, the *Platinum Test Materials* provide a provocative new way to approach Penn's work.

The exhibition will be accompanied by a catalogue featuring an essay by Sarah Greenough, curator and head of the department of photographs, National Gallery of Art.

The exhibition is organized by the National Gallery of Art, Washington.

The exhibition at the National Gallery of Art is made possible through funding from the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

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