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NATIONAL GALLERY OF ART 2006-2007 ADVANCE EXHIBITION SCHEDULE

Alexandre-Louis-Marie Charpentier (1856–1909)

National Gallery of Art, West Building, August 6, 2006–January 28, 2007

Although Charpentier enjoyed great success at the end of the nineteenth century as a medalist and relief sculptor, his work has only recently been rediscovered by museums and collectors. An overview of his prolific career, this exhibition is the first devoted to him since his death in 1909 and draws from the largest private collection of his art. A versatile and largely self-taught artist, Charpentier experimented with a variety of materials including bronze, silver, pewter, embossed leather and paper, terracotta, plaster, and *pâte de verre* (molded glass). The works include a crumb brush, the artist's self-portrait bust, intimate miniature portraits of children, and medals of public figures, such as the novelist Émile Zola.

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

[Press Release](#)

Selections from the Collection of Edward R. Broida

National Gallery of Art, East Building, September 3–November 12, 2006

In the last 30 years, Los Angeles real estate developer Edward R.

Broida assembled a collection of 20th-century art that is legendary in its scope and scale. In 2005 Broida gave the National Gallery of Art 62 modern and contemporary paintings, sculptures, and works on paper by 23 artists from his collection. The Gallery will showcase 43 of these works, such as in-depth groups by Vija Celmins, including the trompe l'oeil sculpture *Eraser* (1967); major paintings by Philip Guston including *Rug* (1976), and an extraordinary group of seven drawings from Guston's crucial decades 1952–1975; and Carl Andre's *64 Steel Square* (1967), the Gallery's first significant floor piece from the artist's classic early period. Other important additions to the collection on view will be the Gallery's first works by Wolfgang Laib, in addition to key abstract expressionist drawings by Willem de Kooning and Franz Kline. The works encompass significant developments in post-WW II abstraction and representational art.

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

The Streets of New York: American Photographs from the Collection, 1938–1958

National Gallery of Art, West Building, September 17, 2006–January 15, 2007

This exhibition of some 70 photographs covers a very fertile period in American photography between the publication of Walker Evans' *American Photographs* in 1938 and the release of Robert Frank's *The Americans* in 1958. During these two decades several photographers working in New York profoundly changed the course of the medium. They include Evans and Frank, as well as Roy DeCarava, Louis Faurer, Sid Grossman, William Klein, Leon Levinstein, Helen Levitt, Lisette Model, and Weegee. In order to capture the transitory nature of modern life, these photographers used small unobtrusive cameras and available light, and allowed their images, sometimes random in terms of subject matter, to be blurred, out of focus, and even off kilter. Evans began in 1938 with a series of photographs of riders on the New York subways, soon followed by Levitt's equally candid, yet far more fluid studies of children on the streets of New York; DeCarava's poignant studies of African American life described in dense, luxurious shades of black; Model's boldly aggressive

photographs of New York's bars and nightclubs; Klein's and Weegee's profoundly disturbing photographs of New York's latent violence; and Frank's poetic and often provocative views of the city in the early 1950s. The exhibition is drawn from the Gallery's rich holdings of work by Evans and Frank, as well as recent major acquisitions of work by DeCarava, Klein, Levitt, Model, and Weegee.

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

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

Constable's Great Landscapes: The Six-Foot Paintings

Tate Britain, London, June 1–August 29, 2006

National Gallery of Art, East Building, October 1–December 31, 2006

Huntington Library and Art Gallery, San Marino, California, February 3–April 29, 2007

English artist John Constable (1776–1837) regarded the six-foot-long landscapes that he began to paint in 1818–1819 as his most serious and significant achievements. This exhibition assembles for the first time these great paintings and their full-size oil sketches. To create such large-scale works, Constable found he needed an intermediate stage between his small oil studies and the final painting, and chose to work out the diverse elements of the large compositions on a full-size canvas. The oil sketches he made in preparation for the final paintings are remarkable works in their own right. Some of Constable's most famous paintings are among the six-foot canvases, including *The Hay Wain* (1820–1821), *View on the Stour near Dedham* (1822), *The Leaping Horse* (1825), and *Hadleigh Castle* (1829). The catalyst for the exhibition was the recent cleaning of the oil sketch for the first six-foot painting *The White Horse*, which Constable exhibited at the Royal Academy in 1819. The cleaning of this sketch, which is in the Gallery's collection, has revealed nothing less than a lost masterpiece under layers of disfiguring 19th-century repaint. A fully illustrated catalogue, discussing the nature and special character of these paintings, their place in the modern landscape tradition, and the context of Constable's art will

accompany the exhibition.

This exhibition has been organized by the National Gallery of Art, Washington, Tate Britain, London, and the Huntington Library, Art Collections, and Botanical Gardens, California.

The exhibition is made possible by General Dynamics and General Dynamics United Kingdom, Ltd.

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

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[Press Release](#)

Prayers and Portraits: Unfolding the Netherlandish Diptych

National Gallery of Art, West Building, November 12, 2006–February 4, 2007

Koninklijk Museum voor Schone Kunsten, Antwerp, March 3–May 27, 2007

This exhibition, the first devoted to this unique subject, will bring together 40 Netherlandish diptychs and pairs of paintings comprising eighty-five 15th- and 16th-century paintings from public and private collections in Europe and the United States. The diptych format—two hinged panels that can be opened and closed like a book—allowed for a great variety of subject matter. The exhibition will reunite paintings now owned by different institutions, such as Rogier van der Weyden's portrait of *Philippe de Croÿ* from the Koninklijk Museum voor Schone Kunsten, Antwerp, with his *Madonna and Child* (c. 1460) from the Huntington Art Gallery, San Marino, and Michael Sittow's *Portrait of Diego de Guevara* (?) from the National Gallery of Art with a *Virgin and Child* (c. 1515/1518) from the Staatliche Museen Gemaldegalerie, Berlin. Included is an important example by Hans Memling that influenced Raphael, a diptych that pairs Saint Veronica with Saint John the Baptist (c. 1470/1475). Netherlandish diptychs were often small and used for private devotion. The catalogue will examine diptychs in the context of contemporary texts and religious practices in northern Europe, including the popular movement called the Modern Devotion (*Devotio Moderna*). In

addition, many of the diptychs have been subject to extensive technical examinations that shed light on painting techniques, workshop practice, and the art market in the Netherlands at that time. A fully illustrated catalogue will accompany the exhibition; a Dutch-language version will be produced for the exhibition in Antwerp.

The exhibition is organized by the National Gallery of Art, Washington, and the Koninklijk Museum voor Schone Kunsten, Antwerp, together with the Harvard University Art Museums, Cambridge.

The exhibition is made possible by the Homeland Foundation, Inc.

Additional support is provided by the Flemish government.

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

Strokes of Genius: Rembrandt's Prints and Drawings

National Gallery of Art, West Building, November 19, 2006–March 18, 2007

Beloved for his paintings, Rembrandt van Rijn (1606–1669) is equally regarded for the extraordinary creativity in his etchings and drawings. From his teens until his death at age 63, Rembrandt explored in graphic art the most intimate human observations as well as the most formal representations, including his own self-portraits, scenes of his family and ordinary life around him, fresh visions of landscape in detail and panoramas, portraits of friends and dignitaries, grand biblical histories, and touching reinterpretations of religious stories. The National Gallery of Art contains one of the finest repositories of works by Rembrandt in the United States. In celebration of the 400th anniversary of Rembrandt's birth, the Gallery presents its masterworks, combined with a few outstanding loans from American private collections.

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

The Artist's Vision: Romantic Traditions in Britain

National Gallery of Art, West Building, November 19, 2006–March 18, 2007

This exhibition, drawing from the permanent collection of the National Gallery of Art, highlights many fine British prints and drawings from the late-18th through the early 20th centuries. Trends in British romantic art of the time include a fascination with the individual and the visionary, a revival of interest in medieval art and subject matter, and a revolt against conventional ideas and styles. The romantic artist's passionate identification with nature led to new developments in landscape, an area particularly well represented in the Gallery's collection by artists as varied as David Cox, Cornelius Varley, and John Ruskin. The romantic fascination with extremes of human behavior found artistic expression in the works of Henry Fuseli and his circle and William Blake. Romanticism in its purest form peaked before the middle of the 19th century, but many of its major trends lingered in the work of pre-Raphaelite artists such as Dante Gabriel Rossetti and Edward Burne-Jones, or reappeared in the 20th century with followers of William Blake and Palmer such as F. L. Griggs and the early Graham Sutherland. Rossetti's drawing of *Desdemona's Death-Song* (1875/1880), a major new acquisition for the Gallery, will be exhibited for the first time.

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

The exhibition is part of the 2007 citywide festival Shakespeare in Washington.

Jasper Johns: An Allegory of Painting, 1955–1965

National Gallery of Art, East Building, January 28–April 29, 2007
Kunstmuseum Basel, June 2–September 9, 2007

The early career of Jasper Johns (b. 1930) had an immense impact on the subsequent development of advanced art—pop, minimal, process, conceptual, and performance genres, among others—in the United States and Europe. This exhibition of some 80 objects from

the first decade includes a number of Johns' most important paintings, drawings, and prints, such as *Target with Plaster Casts* (1955) and *Diver* (1962). The exhibition will trace the unfolding relationship of four specific motifs: the target, the mechanical "device," the naming of colors, and the imprint of the body. Through specific sequences of work, it will present Johns' early period as one devoted to examining and reinventing the premises of painting during an era when painting practice was riddled with conceptual upheaval and doubt. Works for this exhibition will be drawn from private and public collections in the United States and Europe.

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

This exhibition is proudly sponsored by Target as part of its commitment to arts and education.

Paris in Transition:

Photographs from the National Gallery of Art

National Gallery of Art, West Building, February 11–May 6, 2007

Drawing upon the significant holdings of the National Gallery of Art in 19th- and early 20th-century photographs of Paris, this exhibition celebrates the visual riches of the city and the tensions of its portrayal as both a modern city and a nostalgic, perhaps even magical place. Beginning with early photographs made in the 1840s and 1850s by William Henry Fox Talbot, Henri Le Secq, Gustave Le Gray, and others, the exhibition highlights the central role Paris played in the emergent French school of photography. Photographs by Marville, Durandelle, and others illuminate the urban transformation of Paris under Napoleon III. The Gallery's outstanding collection of Eugène Atget's photographs, many of which have never before been exhibited, reveals the photographer's uncanny eye for the details of daily Parisian life. The exhibition closes with works by such artists as André Kertész, Germaine Krull, and Brassai, who were energized by the city's dynamic modernist culture in the 1920s.

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

The exhibition is made possible by the generous support of Edward J. Lenkin.

Foto: Modernity in Central Europe, 1918–1945

National Gallery of Art, West Building, June 10–September 3, 2007

Solomon R. Guggenheim Museum, New York, October 5, 2007–January 2, 2008

The Milwaukee Art Museum, February 2–April 27, 2008

The Scottish National Gallery of Modern Art, Edinburgh, June 7–August 31, 2008

This groundbreaking exhibition of some 150 photographs, artists' books, and illustrated magazines examines how photography developed into an immense phenomenon in central Europe during the 1920s and 1930s. It is the first exhibition to pair recognized masters like László Moholy-Nagy or Hannah Höch (active in Germany) with their immediate contemporaries, such as Karel Teige and Jaromír Funke (Czechoslovakia), Kazimierz Podsadcki (Poland), Károly Escher (Hungary), and Trude Fleischmann (Austria), who are less well known today. Organized thematically, the exhibition explores such topics photomontage and war, gender identity, modern living, and the spread of surrealism. This major loan exhibition, which draws on several dozen American and international collections, is unprecedented in its focus and scope. A fully illustrated catalogue will accompany the exhibition.

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

The exhibition is made possible by the generous support of the Trellis Fund and The Robert Mapplethorpe Foundation, Inc. Support for curatorial research has been provided by the Trust for Mutual Understanding and the Marlene Nathan Meyerson Family Foundation.

Edward Hopper

Museum of Fine Arts, Boston, May 6–August 19, 2007

National Gallery of Art, Washington, September 16, 2007–January

21, 2008

The Art Institute of Chicago, February 16–May 11, 2008

This is the first comprehensive survey of Edward Hopper's career to be seen in American museums outside New York in more than 25 years. Focusing on the period of the artist's great achievements—from about 1925 to midcentury—the exhibition will feature such iconic paintings as *Automat* (1927), *Drug Store* (1927), *Early Sunday Morning* (1930), *New York Movie* (1939), and *Nighthawks* (1942).

Edward Hopper's classic works captured the realities of urban and rural American life with a poignancy and beauty that have placed them among the most enduring and popular images of the 20th century. This exhibition of about 50 oil paintings, 25 watercolors, and 12 prints will reveal Hopper (1882–1967) as a creator of compelling images who produced remarkably subtle and painterly effects in both oil and watercolor. It will also examine how his images were seen in his own time.

A fully illustrated catalogue will be published by the Museum of Fine Arts, Boston. The exhibition curator is Carol Troyen, John Moors Cabot Curator of American Paintings, Museum of Fine Arts, Boston. The organizing curator at the National Gallery of Art is Franklin Kelly, senior curator of American and British paintings.

The exhibition at the National Gallery of Art in Washington is made possible by the generous support of [Booz Allen Hamilton](#).

"The National Gallery is pleased to present this new exploration of a very fertile period in Edward Hopper's career when he produced some of the outstanding masterpieces of modern American art," said Earl A. Powell III, director, National Gallery of Art. "We welcome the sponsorship of Booz Allen Hamilton in making it possible to bring this important show to our nation's capital."

"Booz Allen is honored to sponsor this major exhibition at the National Gallery of Art of one of America's greatest artists. Edward Hopper's genius was his ability to make ordinary and familiar scenes into extraordinary and memorable ones. This exhibition will delight and inspire people of all ages in the Washington area, and we are proud to be able to help make possible such a special exhibition

where our firm is headquartered," said Dr. Ralph Shrader, chairman and chief executive officer of the global consulting firm Booz Allen Hamilton.

General Information

The National Gallery of Art and its Sculpture Garden, located on the National Mall between 3rd and 9th Streets at Constitution Ave. NW, 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. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the Fourth Street Entrance of the East or West Building to permit X-ray screening and must be deposited in the checkrooms at those entrances. Any items larger than 17 X 26 inches cannot be accepted by the Gallery or its checkrooms. For the safety of the art work and visitors, 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 at the checkrooms.

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