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NATIONAL GALLERY OF ART 2007-2008 ADVANCE EXHIBITION SCHEDULE

States and Variations: Prints by Jasper Johns

National Gallery of Art—March 11–September 3, 2007

A 1969 portfolio of 13 prints, *1st Etchings, 2nd State*, by renowned artist Jasper Johns (b. 1930) is the focus of this exhibition, which includes 63 works dating from 1960—the year Johns first made prints—through 1982. Many are trial proofs and working proofs with the artist's drawn and painted annotations that highlight his distinctive working process. Johns' reexamination of the six motifs depicted in the portfolio—*Ale Cans, Paint Brushes, Flag, Light Bulb, Flashlight*, and *0 through 9* (a configuration of superimposed numerals)—is represented in lithography, etching, screenprint, monotype, and lead relief. The works on view are from the collection of the National Gallery of Art, with the addition of several important loans from the artist.

The exhibition is organized by the National Gallery of Art, Washington, and sponsored by The Exhibition Circle.

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Eugène Boudin at the National Gallery of Art

National Gallery of Art—March 25–August 5, 2007

Virginia Museum of Fine Arts—November 14, 2007–January 27, 2008

Presented in honor of the centenary of the birth of Gallery benefactor Paul Mellon, this exhibition includes 41 paintings and works on paper

by French impressionist Eugène Boudin (1824–1898). The images are drawn from the Gallery's extensive collection of works by Boudin, one of the largest and most distinguished in this country, acquired primarily through gifts from Mr. and Mrs. Paul Mellon. Small-scale paintings of tourists at fashionable Normandy resorts, a suite of six 1858 graphite drawings of the rural Brittany coastal region, carefully worked studies of terrain devoted to shipping and agrarian pursuits, and images of peasant laborers and port workers from Normandy and Brittany are among the works presented.

The exhibition is made possible by the generous support of Altria Group, Inc.

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

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Private Treasures: Four Centuries of European Master Drawings

The Morgan Library & Museum, New York—January 18–April 8, 2007
National Gallery of Art, Washington—May 6–September 16, 2007

Approximately 100 works from one of the most significant private collections of master drawings in the United States are presented for the first time. These extraordinary drawings are shown chronologically by century and include Italian, French, English, German, and Netherlandish works by masters such as Bernini, Boucher, Bronzino, Correggio, Degas, Delacroix, Fragonard, Friedrich, Gainsborough, Greuze, Guercino, Ingres, Jordaens, and Kollwitz. This exhibition offers a rare opportunity to enjoy works of art that are seldom on public view.

The exhibition is organized by the National Gallery of Art, Washington, and The Morgan Library & Museum, New York.

Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700

National Gallery of Art—May 6–September 16, 2007

Approximately 60 works of art on paper, nearly all from the National Gallery of Art's own collection, will lead viewers along an adventurous route through European perceptions of foreign realms from the 15th to the early 18th century. While most Europeans rarely ventured far from home during this period, others were curious and endured great peril and hardship to reach faraway places. To record their experiences and to satisfy the demand for pictorial information about other countries, artists created delightful printed images. Some of these depict distant locales and their inhabitants with varying degrees of accuracy and others are pure fantasy, based on imaginary travel accounts. Whether within Europe or in more exotic locations—Asia, Africa, and America—artists moved freely from practical accuracy to playful fantasy in depicting landscapes, people, animals, and plants. Works by such artists as Stefano Della Bella, Albrecht Dürer, and Lucas van Leyden also yield insights into Europeans' conceptions about the world beyond their borders.

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

**Claude Lorrain—The Painter as Draftsman:
Drawings from the British Museum**

Legion of Honor, Fine Arts Museums of San Francisco—October 14, 2006–January 14, 2007

Sterling and Francine Clark Art Institute, Williamstown, MA—
February 4–April 29, 2007

National Gallery of Art, Washington—May 27–August 12, 2007

The first exhibition in the United States devoted to Claude Lorrain (1604–1682) since the National Gallery of Art's retrospective in 1982 offers a rare opportunity to see the important roles played by drawing in his work, both as an exercise in itself and in relation to the development of his paintings. Selected from the incomparable holdings of the British Museum, this exhibition includes more than 100 works—80 drawings and a selection of etchings and paintings—by Claude, one of the greatest landscape artists and draftsmen of the 17th century. Born in Lorraine (now part of France), Claude spent most of his career in Italy, where he absorbed the beauty of the

landscape and the splendor of classical ruins. Including many of his greatest drawings, the exhibition examines the integral role drawing played throughout Claude's career, representing all aspects of his style and subject matter, from informal outdoor sketches of trees, rivers, and ruins, to formal presentation drawings, to compositional designs for paintings and for drawings from his *Liber Veritatis* (Book of Truth), a remarkable record of his painted landscapes.

This exhibition was organized by the Sterling and Francine Clark Art Institute in association with the British Museum.

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

Foto: Modernity in Central Europe, 1918–1945

National Gallery of Art—June 10–September 3, 2007

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

Milwaukee Art Museum—February 9–May 4, 2008

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

The story of photography's phenomenal success in Germany, Hungary, Czechoslovakia, Poland, and Austria during a time of tremendous social and political upheaval is presented in the first survey ever done on this subject. Drawn from several dozen American and international collections, the exhibition is unprecedented in its scope with approximately 150 photographs, books, and illustrated magazines that explore such topics as photomontage and war, gender identity, life and leisure in the modern metropolis, and the spread of surrealism. Recognized masters such as László Moholy-Nagy and Hannah Höch are paired with around 100 lesser-known but historically important contemporaries, including Karel Teige, Kazimierz Podsiadecki, Károly Escher, and Trude Fleischmann.

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

Sponsored by the Central Bank of Hungary.

The exhibition is made possible by the generous support of the Trellis Fund.

Additional support has been provided by the Trust for Mutual Understanding, the Marlene Nathan Meyerson Family Foundation, and The Robert Mapplethorpe Foundation, Inc.

Desiderio da Settignano: Sculptor of Renaissance Florence

Musée du Louvre, Paris—October 27, 2006–January 22, 2007

Museo Nazionale del Bargello, Florence—February 22–June 3, 2007

National Gallery of Art, Washington—July 1–October 8, 2007

The work of Desiderio da Settignano (c. 1429–1464), who is regarded as one of the greatest sculptors of the Italian Renaissance, inspired contemporaries to declare that he brought cold marble to life. Trained in Florence in the mid-15th century, Desiderio is believed to have studied under Donatello. Due to Desiderio's premature death, very few works by the artist exist. This exhibition features 25 works from around the world, including the artist's tender busts of children, his extraordinary low reliefs, his groups of the Virgin and Child, and his delicate portraits of women. The exhibition catalogue is the first book on Desiderio since 1962 and the first ever published in English. It includes illustrated essays on two masterpieces that cannot leave the Florentine churches for which they were made: the tomb of the Florentine chancellor Carlo Marsuppini in Santa Croce (c. 1453–1459) and the sacrament tabernacle in the Medici church of San Lorenzo (completed 1461).

The exhibition was organized by the Musée du Louvre, Paris, the Museo Nazionale del Bargello, Florence, and the National Gallery of Art, Washington.

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

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

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

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 reveals Hopper (1882–1967) as a creator of compelling images who produced remarkably subtle and painterly effects in both oil and watercolor.

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

The exhibition is made possible by a generous grant from the global consulting firm Booz Allen Hamilton Inc.

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J.M.W. Turner

National Gallery of Art—October 1, 2007–January 6, 2008

Dallas Museum of Art—February 10–May 18, 2008

The Metropolitan Museum of Art—June 24–September 21, 2008

The largest and most comprehensive retrospective of Turner's work ever presented in the United States includes approximately 70 oil paintings and 70 works on paper. One of the greatest landscape painters in the history of art, Joseph Mallord William Turner (1775–1851) assayed a wide range of subjects in his art, including seascapes, topographical views, historical events, mythology, modern life, and views from his imagination in paintings and watercolors that are among the best known and most admired works of the 19th century. Turner's works helped define the artistic

movement known as romanticism, and his renderings of subtle effects of light and atmosphere in vast limitless spaces epitomized contemporary notions of the sublime. Celebrated for his prodigious talent and his technical innovations, Turner's achievement was crucial not only to the romantic movement, but later to impressionism.

The exhibition is made possible in part through the generous support of Access Industries.

This exhibition is organized by the National Gallery of Art, Washington; the Dallas Museum of Art; and The Metropolitan Museum of Art, in association with Tate Britain.

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**The Art of the American Snapshot, 1888–1978:
From the Collection of Robert E. Jackson**

National Gallery of Art—October 7–December 31, 2007

This exhibition of approximately 200 snapshot photographs chronicles the evolution of snapshot photography from 1888, when George Eastman first introduced the Kodak camera and roll film, through the 1970s. During this time when it became possible for anyone to become a photographer, snapshots not only had a profound impact on American life and memory, they also influenced fine art photography. Organized chronologically, the exhibition focuses on the changes in culture and technology that enabled and determined the look of snapshots. It examines the influence of popular imagery, as well as the use of recurring poses, viewpoints, framing, camera tricks, and subject matter, noting how they shift over time. By presenting the history of snapshot photography instead of concentrating on thematic subject matter, the exhibition and accompanying catalogue mark a new approach to the genre. The exhibition is drawn from the collection of Robert E. Jackson and from recent gifts Mr. Jackson made to the National Gallery of Art.

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

**Let the World In:
Prints by Robert Rauschenberg from the National Gallery of
Art and Related Collections**

National Gallery of Art—October 28, 2007–March 30, 2008

Drawn from more than 400 prints by Robert Rauschenberg (b. 1925) that are a key component of the National Gallery of Art's collection of contemporary works on paper, the exhibition features more than 90 examples from all periods of the artist's work in print media. It chronologically reviews the development of Rauschenberg's prints, from intimate, brushy lithographs studded with black-and-white media images to larger color impressions that combine sophisticated print processes. The artist has included new techniques such as digital imaging and experimented with unconventional papers, cardboard, fabric, and metal. Similar to Rauschenberg's widely known "combines," the prints appropriate the commonplace through his integration of images from newspapers, magazines, and his own photographs. Perhaps even more than his other works, Rauschenberg's prints celebrate unpredictability, created in a collaborative setting at the mercy of the print technique.

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

This exhibition is made possible by Lockheed Martin Corporation.

**Impressed by Light: British Photographs from Paper
Negatives, 1840–1860**

The Metropolitan Museum of Art—September 24–December 31, 2007
National Gallery of Art—February 3–May 4, 2008
Musée d'Orsay, Paris—May 26–September 7, 2008

The first exhibition to highlight British photographs made from paper negatives, this show features approximately 120 works by leading artists such as Roger Fenton, Linnaeus Tripe, and B. B. Turner, as well as many now unfamiliar practitioners. Contrary to accounts provided in standard histories, this exhibition demonstrates that

“calotypes”—photographs made from paper negatives—flourished during the 1840s and 1850s. The exhibition follows the progress of the movement from the invention of the process by William Henry Fox Talbot in 1839 to the Great Exhibition of 1851, where the aesthetic possibilities of the calotype were amply illustrated, to its flowering in the years immediately thereafter. It also features the work of British gentlemen-amateurs who traveled throughout Europe, the Middle East, and Asia. During the 15 years of the calotype’s brief existence an unrivaled body of work was created that significantly expands the understanding of photographic history. Most of the works in the show have never before been exhibited in the United States.

The exhibition was organized by the National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York.

In the Forest of Fontainebleau:

Painters and Photographers from Corot to Monet

National Gallery of Art, Washington—March 2, 2008–June 8, 2008

The Museum of Fine Arts, Houston—July 13–October 19, 2008

Nearly 120 paintings, pastels, and photographs reveal the pivotal role of the Forest of Fontainebleau in the development of 19th-century naturalistic landscape painting and early photography. Fontainebleau first attracted artists in the mid-1820s and became the center for the practice of open-air painting. The location transformed into an informal artists colony in the early 1830s, which developed the artistic movement known as the “Barbizon School.” By the mid-19th century, Fontainebleau’s fame turned it into a pilgrimage site for aspiring young artists who were drawn to the landscape and the presence of so many renowned working landscapists. It also became home to the first nature preserve, serving as a model for national parks throughout Europe and the United States in subsequent years. Early photographers such as Eugène Cuvelier and Gustave Le Gray created fine art photographs that explored the same motifs as those used by painters. Tracing the evolution of landscape painting, the exhibition spotlights the work of artists Jean-Baptiste-Camille Corot (who helped introduce open-air painting to France), Théodore Rousseau and Jean-François Millet (both members of the Barbizon

School), and Claude Monet (whose experience in Fontainebleau inspired impressionism).

The exhibition is organized by the National Gallery of Art, Washington, in association with the Museum of Fine Arts, Houston.

The exhibition is made possible by The Florence Gould Foundation.

General Information

The National Gallery of Art and its Sculpture Garden, located on the National Mall between 3rd and 9th Streets and 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 4th Street entrance of the East or West Building to permit x-ray screening and must be left in the checkrooms at those entrances.

For the safety of the Gallery's visitors and collection of art, 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 in the checkrooms. Items larger than 17 X 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

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