OPENING EXHIBITION

Claes Oldenburg: An Anthology
February 12 through May 7, 1995
East Building, mezzanine and upper levels

The first major exhibition since 1969 to survey the highly original art of Claes Oldenburg premieres at the National Gallery of Art. Displayed in the galleries and public spaces on all levels of the East Building, the exhibition traces the career of this versatile and remarkably prolific artist, with more than two hundred of his most important collages, drawings, and sculpture from 1958 to the present. Models and drawings document his proposed and constructed monumental, versions of everyday objects executed on a colossal scale.

On view are examples of Oldenburg's well-known "hard," "soft," and "ghost" sculptures of food and household devices, such as the giant ice cream cone, light switch, and fans. Special attractions of the installation include two of the artist's large-scale works created for outdoor sites: the twenty-four-foot-tall Lipstick (Ascending) on Caterpillar Tracks, made for Yale University in 1969, and the forty-foot-long Knife Ship I, which was the centerpiece of the performance Il Corso del Coltello (The Course of the Knife) in Venice in 1985. Knife Ship I, now newly restored, takes the form of a gigantic Swiss Army Knife—complete with moveable blades, oars, and corkscrew. This sculpture and its accompanying performance were created in collaboration with Coosje van Bruggen, the artist's wife, and architect Frank Gehry.

Claes Oldenburg, Typewriter Eraser, 1976, From the Patsy R. and Raymond D. Nasher Collection, Dallas, Texas

Marcantonio Raimondi, Lucretia, c. 1511/1512, Davison Art Center
The popular Theatre des Varietes in Paris. The spirited painting depicts Herve's operetta "Chilperic" (1896), starring Marceile Lender. This work, along with others, is part of a larger exhibition held at the National Gallery of Art in Washington.

The Glory of Venice: Art in the Eighteenth Century
Through April 23, 1995
West Building, main floor galleries
The exhibition is the first major international exhibition in the United States to celebrate Venetian art of this period. A comprehensive selection of works of art in a broad range of media illustrates the extraordinary accomplishments of artists who were born and trained in Venice, one of the greatest European cultural centers during the eighteenth century.

The importance of grand religious art is explored through the work of Tiepolo, Piazzetta, and others. The great painting tradition is traced through the works of Canaletto, Bellotto, and Francesco Guardi. Many of the artists, including Piazzetta, Piranesi, Longhi, and Giovanni Battista Tiepolo, depicted everyday life in Venice. Landscapes and portraits, pastoral painting and allegories, architectural fantasies and studies, all of these aspects are also exhibited.

One of the great strengths of the period was in graphic art, and The Glory of Venice includes many beautiful drawings, aquatints, prints, and illustrated books that catch one's eye. The artist's interests and abilities of the artists. At this time in Venice, a number of the greatest artists, such as Longhi, Piazzetta, Canaletto, and Giambattista Tiepolo, also devoted themselves to printmaking and book illustration as well as designs for stage sets or decorative arts, often finding freedom for much greater variety in such work. The exhibition is made possible by Mobil Corporation.

The exhibition is also supported by the Victoria & Albert Museum, London, the Victoria Foundation, and the National Trust for Scotland. The exhibition is also supported by the National Gallery's Fund for the International Exchange of Art, and two principal donors to the National Gallery:

The Board of Trustees of the Victoria & Albert Museum, London
The Cathedrals of Florence and Pavia, and St. Peter's, Rome
Through March 19, 1995
West Building, ground floor, mezzanine level

Fourteen original Italian Renaissance wooden architectural models, focusing on St. Peter's in Rome and the Cathedrals of Florence and Pavia, are exhibited together with nearly seventy related paintings, drawings, prints, and models by Buontalenti, Giambologna, and Michelangelo. The chief attraction of the exhibition is the largest extant model of the Renaissance—Sangallo's model for St. Peter's. This monumental paradigm is nearly 31 feet high, 24 feet long, in five tiers, and weighs over 6 tons. The section on St. Peter's also includes another two models built under Michelangelo's direct supervision: the large drum and dome model, and a study for the vault of the south transept apse. Also on display is the second largest wooden model from the Renaissance—the academic design for the Cathedral of Florence, acclaimed for its exceptional craftsmanship and sculptural detail. Beardsley's model for the drum and dome of the Cathedral of Florence, four models for the Italian (construction between the drum and dome), and four models for the façade of the cathedral are accompanied by a number of related drawings and related models that are very important as they were presented in Paris for approval, entered in competitions for secular and religious structures, and used as on-site guides for builders, masons, and sculptors.

The exhibition at the National Gallery of Art was organized in collaboration with the Victoria & Albert Museum, London, and is made possible by Mobil Corporation, the National Trust for Scotland, and the Katharine and George S. Brown Foundation.

The exhibition is accompanied by a comprehensive catalogue: The Spirit of Peace: Two Artists and Their Works. The catalogue is available at the National Gallery of Art and at other locations throughout the United States.

The Spirit of Peace
Through April 26, 1995
West Building, main floor, mezzanine level

Two American paintings that have never been displayed together in public are the centerpieces of this exhibition, The Spirit of War (1851), from the National Gallery of Art, and in companion, The Spirit of Peace (1851), from the Woodmere Art Museum, Philadelphia, were considered by contemporaries to be among Jasper Francis Cropsey's most important works. Cropsey (1803–1900) painted two scenes in pre-Civil War America, exploring a complex series of ideas and employing a carefully constructed system of contrasting elements: a turbulent landscape with a medieval castle, and a peaceful scene with a classical temple on the other. The two paintings were recently displayed together in a special exhibition at the Hudson River Valley and the Catskill Mountains that dominated Cropsey's career. The exhibition is made possible through the generosity of Mrs. John C. Nevinson.
Sunday Lectures are given by National Gallery of Art staff and designated scholars in art at 1:00 in the East Building auditorium.

FEBRUARY 21
Musica and the Eighteenth-Century Country House
John Jarvis, musicologist and professor of the history of American music, University of Southern California.

FEBRUARY 22
Music and the Eighteenth-Century Theater
John Jarvis, musicologist and professor of the history of American music, University of Southern California.

FEBRUARY 26
Music and the Eighteenth-Century Social Scene
John Jarvis, musicologist and professor of the history of American music, University of Southern California.

ART LECTURE SERIES
Impressionism, City, Suburbs, and Country
Philip Leonord, instructor, Wednesdays and Saturdays at 11:00 in East Building auditorium.

Impressionist paintings with their vivid colors and brushwork are among the most popular works in any museum. The achievement of these artists, however, goes beyond technical innovation and a concern with the effects of light. The impressionists transformed the content of their art as well as its form. In form, mythology, religion, and history were snuffed out in favor of depicting the modern world of Paris and its environs. Music, Morse, Bizet, and Rodin sought to capture the fabric of daily life in the newly modernized city, while Musset, Lefranc, and other romantic artists expanded the rapidly changing suburbs. The countertrend by the city was quite effectively presented, whether in small towns or rural areas. The new subject of the impressionists are explored in a series of these lectures.

LECTURES

Special Exhibitions

The Glory of Venice: Art in the Eighteenth Century

Tuesdays, Wednesdays, Thursdays, and Saturdays, 1:00 to 3:00 in the West Building auditorium.

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Music at the Gallery
Sunday Concert Series
Concerts take place at 7:00 Sunday evenings through June 11, 1989, and are open to the public. Free.
Concerts are at 4:00 Sunday concerts start at 4:00.
For further information, call (202) 842-6843.
FEBRUARY 5
FEBRUARY 12
FEBRUARY 19
FEBRUARY 26
Shostakovich, and Beethoven
Ecco Trio
violin,
George Manos,
piano
Junko Ohtsu,
soprano
programs
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