**Recent Acquisitions of Works of Art on Paper**

*July 2 through December 31, 1995*

*West Building, ground floor, outer tier*

The past ten years have seen major additions to the National Gallery of Art’s collections of works of art on paper. This survey of sixty-four recent acquisitions reveals themes in the collecting of works on paper not previously explored in past exhibitions, such as mannerist works and architectural drawings, as well as the Gallery’s efforts to build the nation’s collection in every area with high quality works spanning six centuries of European and American art.

Major examples include the finest surviving impressions of Mantegna’s engravings of *The Entombment* and *Of The Senators*, Golzius’ haunting *Head of a Siren*, monumental ceiling designs of Andrea Pozzo and Ferdinando Bibiena, Vuillard’s watercolor *Four Ladies with Fancy Hats*, two early abstractions by Georgia O’Keeffe as well as two portraits of O’Keeffe by Alfred Stieglitz, and Frank Stella’s twenty-three foot mixed media print *The Fountain.*

**Marc Chagall’s Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections**

*July 2 through December 31, 1995*

*West Building, ground floor, outer tier*

The Russian painter Marc Chagall (1887–1985) made his first prints in Berlin and Paris during the 1920s. Their subject, like that of his paintings and drawings, was largely a mixture of autobiography and fantasy, an invented world in which familiar figures and objects defy rationality. This exhibition focuses on Chagall’s graphic work from 1910, when the artist first left his Russian homeland for Paris, until 1930. It features forty-seven mostly black-and-white prints from the 1920s, four drawings and watercolors made between 1910 and 1917, and three illustrated books. These early works signal a prodigious talent and reveal Chagall’s assimilation of European avant-garde movements such as cubism. In many respects Chagall was at the peak of his ingenuity in these early decades, a time when his rendering was most incisive and his humor most biting. In recent years the National Gallery’s Chagall holdings have been greatly enriched by gifts from Evelyn Stefansson Nef and, especially, Gerhard and Marianne Pinkus. It is their exceptionally fine collection of Chagall’s early graphic works that forms the basis of this exhibition.

*Marc Chagall, Acrobat with a Violin, 1924, Collection of Mr. and Mrs. Gerhard E. Pinkus*

*Georgia O’Keeffe, Special No. 2, 1915, National Gallery of Art, The Alfred Stieglitz Collection, Gift of The Georgia O’Keeffe Foundation*
exhibitions

CONTINUING EXHIBITION
Piet Mondrian:
1872 – 1944
Through September 4, 1995
East Building, second and
mezzanine levels
The Dutch painter Piet Mondrian (1872–1944) occupies one of the most influential positions in twentieth-century art, but he has not received the scholarship and public reappraisal offered by a major exhibition since 1972. This landmark undertaking traces Mondrian’s evolution with his biography as a Dutch landscape painter; his early assimilation and extension of cubism; his seminal role as a Dutch landscape painter; and the National Gallery of Art. His memorial exhibitions in 1904–1905, 1913, and 1920 were not to be repeated until by generous support from Heineken Company Foundation. The exhibition is organized jointly by the National Gallery of Art, Washington, The Hague, and The Museum of Modern Art, New York. The exhibition is made possible by generous support from Hetromerchantmuseum, The Hague, and The Museum of Modern Art, New York.

The exhibition and catalogue are supported by the Henry C. A. Euphon Foundation, Fort Worth.

CONTINUING EXHIBITION
Arshile Gorky: The Breakthrough Years
Through September 17, 1995
East Building, mezzanine
This exhibition surveys the mature work of the American-born American
painter Arshile Gorky including forty-five paintings and drawings. The show, which demonstrates Gorky’s pivotal role as a link between European surrealism and American abstract expressionism, opens with a painting from his famous series Gardes in Sochi (1940–1945). Other important works include the Tate Gallery’s “Waterfall” (1941) and the National Gallery of Art’s One Year’s Half-Mil-
ion (1945), which trace Gorky’s transition from personal idealism to hybrid forms that he described through rich, vivid, but intricate color. Among the highlights is The Liver is the Cock (1944), Gorky’s large-magnation painting from the Albright-Knox Art Gallery, which is clearly allowed to travel. A number of key drawings trace Gorky’s complete working methods throughout the 1940s. The exhibition is organized by The Modern Art Museum of Fort Worth, in cooperation with the Albright-Knox Art Gallery, Buffalo, and the National Gallery of Art.

CONTINUING EXHIBITION
Imitation and Invention:
Old Master Prints and Their Sources
Through August 6, 1995
East Building, ground floor
Focusing on the National Gallery of Art’s superb collection of graphic art, these three works illustrate the fascinating variety of visual influ-
cences from the fifteenth through the seventeenth century: well-known prints along with the unique lithographs of Edward Mearns, Edgar Degas, and Frank Bischoff

CONTINUING EXHIBITION
Prints by James McNeill Whistler and His Contemporaries
Through December 31, 1995
West Building, ground floor, central gallery
This comprehensive exhibition to James McNeill Whistler presents approximately 140 prints illustrating the achievements of Whistler and his European and American contemporaries. The show includes prints made during the progression of printmaking in the titles by James McNeill Whistler, Charles Motley, Felix Valloton, and Frank Bischoff. Lithographs, etchings, and mon¬
o-webbed images of Edward Mearns, Edgar Degas, and Castellino represent the importance of impressionist
in graphics. The accomplishments of post-impressionists in the show and others are illustrated by views of upper-crass art by James Tissot and Frans Hals.

The final section is devoted to Whistler’s influence on printmaking in the early twen¬tieth century. A selection of Whistler’s Venetian etchings is shown with prints by the artists’ friend and biographer Joseph Pennell, as well as American artists John Marin, Childe Hassam, and John Taylor Arms. The artist’s influence on British printmaking is seen in urban scenes by Theodore Ruxton and in the Venetian views of James McNeil. Works in this exhibit are drawn from the collections of the National Gallery of Art, Washington, augmented by loans from the Albright-Knox Art Gallery and several private collections.

FORTHCOMING EXHIBITIONS
The First Century of Photography:
New Acquisitions
September 20 through December 31, 1995
West Building, second floor galleries 72 through 79
The most important gathering of art by renowned American expatriates
by James McNeill Whistler since the memorial exhibitions in 1904–1905, this show has come to the National Gallery of Art in Washington. This exhibition, organized by the National Gallery of Art, Paris, and the National Gallery of Art, Washington, is supported in part by The Henry C. A. Euphon Foundation, Fort Worth.

James McNeill Whistler
Through August 16, 1995
West Building, west side galleries
James McNeill Whistler surveys the mature work of the American-born in England. Among the paintings in the show are Whistler’s most famous nocturnes and Venetian lightings the work of Rembrandt, Degas, and Camille Pissarro representing the importance of impressionist
in graphics. The accomplishments of post-impressionists in the show and others are illustrated by views of upper-crass art by James Tissot and Frans Hals.

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James McNeil Whistler, Wapping, 1880–1884, National Gallery of Art, Ailsa Mellon Bruce Collection

Prints by James McNeill Whistler and His Contemporaries
Through December 31, 1995
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Renaissance and Baroque Drawings from the Chatsworth Collection
October 6 through December 31, 1995
John Singleton Copley in England
October 23, 1995 through January 7, 1996
Winslow Homer
October 15, 1995 through January 16, 1996
Johannes Vermeer
November 22, 1995 through February 11, 1996

CONTINUING EXHIBITION
The exhibition is made possible by generous support from Hetromerchantmuseum, The Hague, and The Museum of Modern Art, New York.

CONTINUING EXHIBITION
The exhibition and catalogue are supported by the Henry C. A. Euphon Foundation, Fort Worth.

CONTINUING EXHIBITION
Arshile Gorky: Garden in Sochi
Collection: The Museum of Modern Art, New York, Purchase Fund and gift of Mr. and Mrs. Wolfgang S. Schircholdner

CONTINUING EXHIBITION
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James McNeil Whistler, Wapping, 1880–1884, National Gallery of Art, Ailsa
Mellon Bruce Collection
The National Gallery of Art and Barbican exhibition belong to the people of the United States of America, sculpture, decorative arts, and works on paper are displayed in the permanent collection galleries, and temporary exhibitions of art from countries and cultures throughout the world are presented on a regular basis. Admission is free.

Hours
Monday – Sunday 10:00 am to 5:30 pm

For general information
Call (202) 737-4215

Location
The Gallery is located between 13th and 17th Streets, NW, across from the Library of Congress. The nearest Metro stops are Judiciary Square on the Red Line and Archives on the Green (Orange) Line. Surface parking is available on 11th Street, NW, and on 17th Street, NW. The East and West Buildings are connected by an all-weather underground passage with a moving walkway. Entrances to the West Building are on the 4th Street Exit (7th Street Exit), on 17th Street, NW, and on 11th Street, NW. The entrance to the East Building is on 11th Street, NW.

Services for Visitors
Ramps are accessible for wheelchairs and strollers at the 4th Street entrance to the West Building on Constitution Avenue, NW, and at the 4th Street entrance to the East Building. Wheelchairs and strollers are available at all entrances. The Gallery also offers information about access to public and private transportation to theblemside Guide and Floor of the East and West Buildings at the art information desks.

Exhibitions
Exhibition Catalogues
Publications
Audio Tours
Permanent Collection
Guided Tours
Family Program
Programs
Films
Additional Information

Films

Audio Tours

Permanent Collection

Guided Tours

Family Program

Films

Programs

Films

Guided Tours

Family Program

Films

Programs

Films

Guided Tours

Family Program

Films

Programs

Films

Guided Tours

Family Program

Films

Programs

Films

Guided Tours

Family Program

Films

Programs

Films

Guided Tours

Family Program

Films

Programs

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ON THE COVER:
James McNeill Whistler, Arrangement in Grey and Black: Portrait of the Painter's Mother, 1871, Musée d'Orsay, Paris