Augustus Saint-Gaudens’ Memorial to Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment

September 21 through December 14, 1997
West Building, main floor, gallery 66

One of the greatest works of sculpture made in nineteenth-century America has come to the nation’s capital on a ten-year-renewable loan from the National Park Service. Created by Augustus Saint-Gaudens (1848–1907), it masterfully depicts Colonel Robert Gould Shaw and the valiant soldiers of the Massachusetts Fifty-fourth Regiment marching into battle. The Fifty-fourth was the African American Union infantry unit whose courageous assault on Fort Wagner, South Carolina, was recounted in the movie Glory.

After the artist finished the commissioned bronze memorial, which was dedicated at the Boston Common in 1897, he exhibited a plaster version. On display since 1959 in an outdoor pavilion at the Saint-Gaudens National Historic Site in Cornish, New Hampshire, the plaster memorial underwent conservation treatment for a year before coming to Washington.

Measuring approximately thirteen feet high, eighteen feet wide, and three feet deep, the memorial is installed on a new base. A booklet with color illustrations and text about the memorial and its history will be distributed in the exhibition free of charge. The memorial, along with related studies, will remain on view until December 14, when the American galleries will close for skylight replacement. The sculpture will return to public view again in the fall of 1998.

A comprehensive, illustrated book on the history of the memorial is available in the Gallery Shops—see the Information page.

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

The Shaw Memorial Project is made possible by the generous support of The Circle of the National Gallery of Art. Additional support is provided by The Shell Oil Company Foundation.

Thomas Moran

September 28, 1997 through January 11, 1998
East Building, mezzanine and upper levels

The first retrospective of work by the preeminent American landscape artist, Thomas Moran (1837–1926) includes approximately one hundred of his finest watercolors and oil paintings. The watercolors, completed on the first government-sponsored survey expedition to Yellowstone in 1871, have been lent by the National Park Service as part of the 125th anniversary celebration of the creation of Yellowstone National Park. They were the first color images of Yellowstone seen in the East and were instrumental in passage of the bill by Congress that created the first national park in the United States.

Moran rose to national prominence when his first great painting of the American West, The Grand Canyon of the Yellowstone (1872), was purchased by Congress to hang in the U.S. Capitol. The Three Tetons (1895), which has been lent by The White House, is included in the exhibition, as are Moran’s rarely exhibited Italian, English, and Mexican scenes, and his little-known Pre-Raphaelite landscapes of the eastern United States. Many of the paintings included in the exhibition have not been seen publicly since the nineteenth century.

His three most famous oil paintings, Grand Canyon of the Yellowstone (1872), Chasm of the Colorado (1873–1874), and Mountain of the Holy Cross (1875), are displayed for the first time as the triptych he intended. A portion of the exhibition is devoted to photographic images by renowned photographers William Henry Jackson and John Hillers with whom Moran traveled. Here, visitors are able to examine stereoscopic images with viewers.

In addition, a short video program, which uses archival footage of Yellowstone, recounts Moran’s involvement with the survey expedition and is shown continuously in the exhibition. It was produced by the National Gallery of Art with the participation of the Gilcrease Museum.

A fully illustrated exhibition catalogue is available—see Gallery Shops on the Information page.

The exhibition is made possible by generous support from The Boeing Company and is organized by the National Gallery of Art, in association with The Gilcrease Museum, Tulsa.
**exhibitions**

**SCULPTURE OF ANGKOR AND ANCIENT CAMBODIA: MILLENNIUM OF GLORY**

Through September 28, 1997
East Building, concourse galleries

Nearly one hundred major works of art from the sixth to the sixteenth century that reveal the richness of Cambodian cultural legacy are accessible to Americans as never before in the first major exhibition of Cambodian sculpture to be shown in the United States. The works range from monumental pieces in sandstone representing gods, religious guardians, female dancers, and legendary creatures to refined bronzes used for religious rituals and royal or aristocratic ceremonies. The exhibition also includes sculpted architectural elements from Khmer temples.

A video program about the temples of Angkor, which is narrated by Sam Waterston, has been produced by the National Gallery of Art and made possible by The Marjorie and Leonard E. Aronson Foundation. It is shown continuously in the East Building small auditorium. A fully illustrated catalog accompanies the exhibition; see Gallery Shops on the Advertisement page.

The exhibition has been organized by the National Gallery of Art, the Royal Government of Cambodia, and the Association du musee national/Belgique national de l’art asiatique/Guimet, Paris. The exhibition is made possible in part by a grant from the Henry Luce Foundation, The Marina Kuehn Fund, and The Rockefeller Foundation. It is supported by an indemnity from the Federal Council on the Arts and Humanities.

**FORTHCOMING EXHIBITIONS**

M. C. Escher: A Centennial Tribute
October 26, 1997 through April 10, 1998

Lorenzo Lotto: Rediscovered Master of the Renaissance
November 2, 1997 through March 4, 1998

Building a Collection
November 2, 1997 through April 26, 1998

Alexander Calder: 1898-1976
March 29 through July 12, 1998

**the collection**

**Gianni Cariani, A Concert, c. 1518-1520, National Gallery of Art, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann.**

**Bassano, The Miraculous Draft of Fishes (1640) is a major addition to the Gallery’s Venetian collection. The painting was commissioned, according to Bassano’s own account book, in April 1640 by Pietro Pomarancio, the Venetian governor of the artist’s native town of Bassano. When the governor left office, he took the painting back to his native Venice where it probably hung on the family palazzo on the Grand Canal and was admired by many Venetian artists, including Titian and Tintoretto. In Bassano’s rendering of Christ summoning the two Galilean fishermen, it is a poignant scene and for the first time the two men are placed against the strong Moon in the upper right corner.**

**Locations**

A Concert and The Miraculous Draft of Fishes are on display in gallery 22 on the main floor of the West Building. Gallery 8, also on the main floor, displays the paintings by Degas, while the Rubens and Carracci paintings are located on the ground floor of the West Building. The Picassos drawings will be included in the exhibition Building a Collection, which opens November 26, 1997 in the East Building.

For further information on these outstanding exhibitions see the Gallery’s permanent collection, inquire at the art information desks.

**Gianni Cariani, A Concert, c. 1518-1520, National Gallery of Art, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann.**

**Winlow Homer and the Civil War: Recent Acquisitions**

Through September 29, 1997
West Building, main floor; gallery 74

The recent acquisition of Home, Sweet Home (1865) by American artist Winslow Homer (1836-1910) was made possible by the Permanent Fund and is included in the exhibition “Winlow Homer, Home, Sweet Home,” 1864-1904, National Gallery of Art, Permanent Fund.

Eighty drawings in the exhibition, along with a handwritten letter of provenance, new glass in the Gallery by Edward Lee Gray Zadoboff II, the drawings were gift to the gallery by his granddaughter from Homer in 1954. They include one of Homer’s best-known works, The Redning of the East India Company’s armed merchant cruiser “Severn,” 1863, which won the first prize at the Parisian Exposition of 1867. These works reflect the artist’s unique ability to capture the drama and intensity of his subject matter and his immense ability to conjure an entire world onto a single page. The exhibition will remain on view until November 28, 1997.

In addition to the Homer exhibit the Gallery acquired a major painting by Jacob de Poos (known as Jacopo Bassano), The Miraculous Draft of Fishes, which was made possible by the Patrons’ Permanent Fund.

**Cariani**

Reproduced on the cover of the 47-page monograph on Cariani, A Car­iani is widely regarded as the artist’s greatest masterpiece. Born in 1485 in the local town of Bassano, Cariani was trained in Venice in Giorgione’s beautiful workshop as well as in the circle of Gi­orgione. He was further influenced by Titian, and the theme and warm color of Cariani’s picture show the impact of his Venetian training. The images and the details of the painting, so well in the face and the warm red and pink hues are by the master himself in Cariani’s own highly realistic manner.

**Rubens**

The finely executed yet highly fin­ished oil sketch on panel of The Meeting of David and Abigail, which Rubens made as a preparatory study for a larger painting now in The J. Paul Getty Museum, Malibu, represents the expressive manner of the painter’s Old Testament figures, David and Abigail (figures 10-14). Through carefully considered com­positions and expressive gestures, Rubens captured the essence of the biblical narrative that was so often the focus of his work. This beautiful work from the only Rubens oil sketch from 1640 in the Gallery’s collection. The nearer presence of the two figures in the painting makes them appear larger than life, which the artist apparently intended to convey in the way the expressive faces and expressions are rendered.

The Meeting of David and Abigail, c. 1640, National Gallery of Art and The J. Paul Getty Museum, Malibu, CA (gift of the Margulies Collection, Miami, in honor of J. Paul Getty). The painting was commissioned, according to Bassano’s own account book, in April 1640 by Pietro Pomarancio, the Venetian governor of the artist’s native town of Bassano. When the governor left office, he took the painting back to his native Venice where it probably hung on the family palazzo on the Grand Canal and was admired by many Venetian artists, including Titian and Tintoretto. In Bassano’s rendering of Christ summoning the two Galilean fishermen, it is a poignant scene and for the first time the two men are placed against the strong Moon in the upper right corner.

**Piazzetta**

The outstanding new drawing of San Stephen is one of the finest Sistine drawings on paper by the important eighteenth-century Venetian painter and draughtsman, Piazzetta. It is particularly notable for the many world’s existing physical reality and the delicacy of psychological insight.

**Degas**

Although Degas’ paintings of dancers and racehorses are justly renowned, his early historical com­positions are less well known, yet they are a large part of his creative reality. The large and ambitious painting of Alexander and Bucephalus, one of a handful of history paintings pro­duced by the aspiring young artist,
### Programs

#### Lectures

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<th>Date</th>
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<th>Title</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>October 15</td>
<td>12:15</td>
<td><strong>The Temple of Heaven</strong> by John Francis健</td>
<td>East Building auditorium</td>
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#### Galleries Talks

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<th>Date</th>
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#### Special Programs

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<tr>
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<td>1:00</td>
<td><strong>Anglo-Saxon Manuscripts in European Art</strong></td>
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#### Skyline Presentations

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### Skyline Presentations

Over the next three years, the Galaxy will continue in process of replacing in West Building skyfelt systems, which will necessitate the temporary relocation of works from the permanent collections. Check the art information desks for updated information.
**Art in Spanish**

**West Building Rotunda**

The Art in Spanish program includes a permanent collection of over one hundred paintings and seven activities and is a fun and informative introduction to the world of art. Interactive picture games and an art quiz will encourage children to look closely at question marks, play games, and discuss what they see. Each game develops powers of observation while increasing knowledge of and familiarity with the paintings.

The CD-ROM can be used with both PC and Macintosh systems and is available in the Gallery Shop for $9.95.

**Gallery Guide Booklets**

These permanent collection with self-guided handouts is available in the Gallery Shop. Family guides with children’s games and activities includes: "Playing in the Rain," a guided tour of the permanent collection and "Treasure Hunt," a game to find certain works of art. A fun way to explore the Gallery. The CD-ROM is available in the Gallery Shop for $9.95.

**Film Programs**

**East Building Auditorium**

*Angkor’s Shadow*, a recent French documentary by Pierre Oscar Levy and Barbara Spitz, will be shown on September 1, 14, 21, and 28 at 10:30 as a co-presentation of the Asia Society and the National Gallery of Art. A recent documentary produced for the Asia Society and the National Gallery of Art, *Angkor’s Shadow* focuses on the ancient city of Angkor and its culture. The film includes scenes of everyday life and its connection with the history of the region. It is available in the Gallery Shop and the National Gallery of Art Shop.

**Special Exhibitions**

September 10, The National Gallery of Art, East Building North, and East Building South. The exhibition, "The National Gallery of Art, East Building North, and East Building South." This exhibition is co-organized by the National Gallery of Art, East Building North, and East Building South. The exhibition includes over one hundred paintings and seven activities and is a fun and informative introduction to the world of art. Interactive picture games and an art quiz will encourage children to look closely at question marks, play games, and discuss what they see. Each game develops powers of observation while increasing knowledge of and familiarity with the paintings.

**Terrace Cafe**

Enjoy lunch or dessert and outdoor views in the terrace cafe. The terrace café offers light meals and desserts, plus a variety of light dishes and desserts.

**Charitable Giving**

**Enhance the National Gallery of Art’s collection, introduce a new work, further scholarly research, and much more by becoming a member of The Circle of the National Gallery of Art.** With a minimum annual contribution of $1,000, Circle membership is a commitment to the National Gallery of Art. With a minimum annual contribution of $1,000, Circle membership is a commitment to the National Gallery of Art.

**National Gallery Shops**

**Family Guides**

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ON THE COVER: