exhibitions

Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting
October 13, 2002—March 2, 2003
East Building, upper and mezzanine levels

This exhibition constitutes the most comprehensive treatment to date of the phenomenon of trompe l’oeil—the artistic ability to depict an object so exactly as to make it appear real—and illustrates its playful and intellectual nature. Approximately 115 paintings by masters of the genre, including René Magritte, Willem de Kooning, Willem Kalf, and Louis-Léopold Boilly in Europe, as well as Charles Willson Peale, William Harnett, and John Frederick Peto in America, explore the art of trompe l’oeil from its origins in classical antiquity to its impact on twentieth-century artists, including René Magritte, Jasper Johns, and Andy Warhol.

This exhibition was organized by the National Gallery of Art, Washington. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

New Sculpture Galleries
West Building, Ground Floor
Open September 29, 2002

The new sculpture galleries will display more than eight hundred works of art, featuring primarily European sculpture dating from the Middle Ages to the early twentieth century and one of the world’s finest collection of medals and plaquettes, they will also include decorative arts, related paintings, and a special display room for rare books. Several galleries and three French period rooms have been renovated, and seventeen new galleries have been designed to relate to the neoclassical spaces on the West Building’s upper floor by architect John Russell Pope. Maximum use is made of natural light.

Highlights of works include the bejeweled twelfth-century Chalice of the Abbot Suger of Saint-Denis; Leonce Bontemps Albertini’s bronze relief Self Portrait, c. 1456; a distinguished group of small Italian Renaissance bronze statuettes, beautifully enhanced by works from the Robert H. Smith collection; Honoré Daumier’s entire bronze sculptural oeuvre, including all thirty-six of his caricatured portrait busts of French government officials; a selection of sculptures made by Auguste Rodin for his American patrons, among them his life-size plaster, The Age of Bronze, modeled in 1875–1876 and cast in 1898; two-thirds of the original wax models of his artistic process throughout his long, prolific career.

Willem de Kooning: Tracing the Figure
September 29, 2002—January 5, 2003
East Building, concourse level

Willem de Kooning (1904–1997) was one of the great proponents of abstract expressionism, the movement that brought international acclaim to postwar American art. Bringing together nearly seventy of the most beautiful works on paper that the artist executed between 1938 and 1955, this exhibition is the first to examine de Kooning’s pioneering vision of the female form. His renowned, provocative depictions of women demonstrate the artist’s ability to move between figurative and abstract modes. The exhibition focuses on the artist’s drawings, which were at the center of his artistic process throughout his long, prolific career.

An Artist’s Artists: Jacob Kainen’s Collection from Rembrandt to David Smith
September 22, 2002—January 5, 2003
West Building, ground level

For centuries, artists have collected other artists’ work. Frequently, their collections reveal a wide range of friendships and of aesthetic interests, often far different from their own personal styles. The art collection of Jacob Kainen (1909–2001), the Washington painter, draftsman, and printmaker, included his particular favorites. This exhibition of about seventy-five prints and drawings celebrates Kainen’s generous bequest of more than four hundred works to the National Gallery and shows an enlightened and surprising range of fine works of art from four centuries.

Rene Magritte, La condition humaine, 1933, National Gallery of Art, Washington, Gift of the Collectors Committee.


Additional support also has been provided by The Sydney Irmas Exhibition Endowment, Maria Hummer and Bob Tuttle, the National Endowment for the Arts, Genevieve and Ivan Reitman, Audrey M. Irmas, Beatrice and Philip Gerst, The Mewhin Foundation, and Betsy Monell Burton.

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Antonio Susini, Crouching Venus, after a model by Giovanni Bologna, early seventeenth century, bronze, Robert H. Smith Collection.

Renaissance Bronzes from the Robert H. Smith Collection
Bronze sculpture of the sixteenth and seventeenth centuries gave visible expression to the Renaissance admiration for the world of classical antiquity. The gods, goddesses, and heroes of ancient Greece and Rome, in fierce struggle or at graceful rest, found new life in Renaissance bronze statuettes. Renaissance interest in nature also encouraged the production of bronzes portraying spirited horses and animals in combat. Patrons schooled in classical literature collected these works enthusiastically.

The sculptures in this exhibition include fifty bronzes lent by Robert H. Smith, representing a selection from one of the most important collections of European bronzes in private hands. Most of these sculptures develop subjects inspired by ancient art and mythology. The Smith collection includes exceptionally fine works by major contemporaries and successors of Michelangelo. Several of the Italian sculptures come from the Florentine studio of Giovanni Bologna, whose bronzes attracted the patronage of the Medici grand dukes and princely courts throughout Europe.

National Gallery of Art, Washington • September / October 2002 • For more information visit www.nga.gov
The Quest for Immortality: Treasures of Ancient Egypt

Through October 14, 2002
Wax Building, upper level
The National Gallery of Art owns the single largest collection of photographs by the celebrated American artist Alfred Stieglitz (1864–1946), comprising 1,145 works from throughout his career. This exhibition presents six of those photographs (many never before exhibited or published) with an emphasis on Stieglitz’s lesser-known works, which are placed in context with some of his most celebrated images.

The exhibition is made possible by a generous grant from Siemens Rapid Crop.
The exhibition is organized by the National Gallery of Art, Washington.

Opening Event:
Reception, Tuesday, September 3, 2002, 6:30–8:00 p.m.

Calendrier


The exhibition is made possible by a generous grant from Siemens Rapid Crop.
The exhibition is organized by the National Gallery of Art, Washington.

Opening Event:
Reception, Tuesday, September 3, 2002, 6:30–8:00 p.m.
At the entrance to the exhibition. A large-scale projection of a ten-minute film (www.ticketmaster.com) by Alfred Stieglitz, "The Ecstasy of St. Cecilia" (1907).

Calendrier
programs

Film Program
East Building auditorium
To obtain a quarterly film calendar, call (202) 842-4999.

Liberty of Congress
The acknowledged preservation work of the Library of Congress Motion Picture Conservation Center is the focus of this series on September 7, and 14. Five American features made between 1916 and 1924 are presented here between noon and 2:30 p.m. to discover some of the most popular domestic and foreign silent films made during this important period in cinematic history. The screenings are free and open to the public. For further information, call (202) 707-6184.

The Quest for Immortality: Treasure of Egpyt Explorers
October 6 - 8:30 p.m.
Join this docuseries, whose subject is the quest to uncover the secrets of the ancient Egyptian tombs, by watching the first two episodes. The series explores the stories of Richard Russel and Howard Carter, the men who discovered Tutankhamun's tomb in 1922. The series is presented in collaboration with Al Jazeera America. Visit aljazeeraamerica.com for more information.

Family Activities

Student Video from the Capital Children's Museum and a Special Screen of the Cartoon</p>
September • October 2002 calendar

National Gallery of Art
Washington, DC 20565
(202) 737-4215 • www.nga.gov

ON THE COVER:
Pere Borrell del Caso, Escaping Criticism,
1874, Banco de Espana, Madrid.
On view in Deceptions and Illusions:
Five Centuries of Trompe l'Oeil Painting,