CONTINUING EXHIBITION

Drawing on America's Past: Folk Art, Modernism, and the Index of American Design

Through March 2, 2003
West Building, central gallery

The Index of American Design was one of the most highly regarded of the 1930s New Deal art projects. Its aim was to compile and eventually publish a pictorial archive of decorative, folk, and popular arts made in America from the time of European settlement to about 1900. Each object was recorded in a meticulous watercolor rendering. This exhibition commemorates the sixtieth anniversary of the Gallery’s acquisition of the Index of American Design, and explores issues of folk art and national identity. The installation presents approximately forty of the original artifacts they represent, including quilts, weather vanes, toys, carousel animals, stoneware, and cigar-store figures.

The exhibition was organized by the National Gallery of Art, Washington. The exhibition and catalogue are made possible by the Henry Luce Foundation.

CONTINUING EXHIBITION

Willem de Kooning: Tracing the Figure

Through 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 more than sixty of the most beautiful works on paper that de Kooning executed between 1938 and 1955, this exhibition is the first to examine his pioneering drawings of the female form. The artist’s renowned, provocative depictions of women demonstrate his ability to shift between figurative and abstract modes. De Kooning’s drawings were at the center of his artistic process throughout his lengthy and prolific career.

“Willem de Kooning: Tracing the Figure” has been organized by the Museum of Contemporary Art, Los Angeles.

The national tour of the exhibition has been sponsored by Wells Fargo. Generous 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 Gersh; The Mnuchin Foundation; and Betye Monell Burton.

Thomas Gainsborough, Miss Catherine Tatton, 1786, National Gallery of Art, Washington, Andrew W. Mellon Collection

OPENING EXHIBITION

Thomas Gainsborough, 1727–1788

February 9–May 11, 2003
West Building

Thomas Gainsborough, a British painter and draftsman, is considered one of the great masters of eighteenth-century portraiture and landscape painting. Consisting of approximately sixty-six paintings and thirty-two works on paper, this exhibition is the first comprehensive presentation of Gainsborough’s art in more than twenty years, and the first Gainsborough exhibition of its kind in America. This major gathering of the artist’s finest works, including portraits characterized by the refined grace of the figures, Gainsborough’s distinctive poetic landscape paintings, and his “fancy pictures” of scenes of the rural poor, illustrates the full range and exceptional richness of his achievement.


Édouard Vuillard

January 19–April 20, 2003
West Building

The most comprehensive exhibition ever devoted to the work of Édouard Vuillard, the quintessential Parisian artist whose work spans the fin de siècle through the 1930s, has its world premiere at the National Gallery of Art’s West Building in January. It includes works that have never been on public display and many that have not been seen for decades. Over two hundred works on view demonstrate the full range of Vuillard’s (1868–1940) prolific career and his embrace of unconventional media.

In addition to his luminous paintings, the exhibition includes innovative folding screens, theater programs, prints, drawings, photographs, and ceramics. One exhibition highlight is the reunion of the public gardens (1894), a series of decorative panels not seen together publicly since 1906, and dispersed at auction in 1929.


The exhibition is organized by the National Gallery of Art, Washington; the Montreal Museum of Fine Arts; the Réunion des musées nationaux/Musée d’Orsay, Paris; and the Royal Academy of Arts, London.

The exhibition is made possible by generous support from Airbus. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Édouard Vuillard, a thirty-minute film produced by the National Gallery of Art, explores the artist’s entire career. It may be viewed in the East Building large and small auditoriums and purchased on VHS in the Gallery Shops. A short version is shown continuously in the exhibition.

The film is made possible by the 1987 Foundation.

Édouard Vuillard, Mother and Daughter at the Table, c. 1891–1892, Anne Searle Bent

This exhibition was organized by Tate Britain in association with the National Gallery of Art, Washington, and The Museum of Fine Arts, Boston.

The exhibition is made possible by General Dynamics and General Dynamics United Kingdom, Ltd.
The new sculpture galleries present exhibitions of works from the early twentieth centuries; eighteenth-century French decorative arts; and major collections of Renaissance bronzes and plaquettes, as well as Chinese porcelains. Encompassing approximately 24,000 square feet, the new galleries occupy the entire northwest quadrant of the West Building perimeter.

Highlights of the installation include Louise Bourgeois’s bronze Spider (c. 1947), a distinguished group of Italian Renaissance bronzes; twenty works by American Modernists; and beautifully enhanced by works on loan from the Robert H. Smith Collection; Honore Daumier’s The Strolling Players (c. 1848-1849); and Gian Lorenzo Bernini’s The Ecstasy of St. Teresa (1647-1652).

An Artist’s: Jacob Kainen’s Collection from Rembrant to David Smith

Through February 9, 2003 West Building, ground level

For centuries, artists have collected other artists’ work. Frequently, their collections reveal a range of friendships and artistic associations, often for reasons quite different from their own personal affinities. The exhibition looks at the collections of Jacob Kainen (1900–2001), the American collector, patron, and printmaker, who possessed a passion for the art of the medieval and Renaissance periods.

Upcoming Exhibitions

Ernst Ludwig Kirchner: 1880–1938

March 6–June 1, 2003

Frederic Remington: The Color of Night

April 3–July 15, 2003

Jean-Antoine Houdon (1741–1828): Sculptor of the Enlightenment

May 4–September 7, 2003

The Color of Night

Frederic Remington

Through April 3, 2003

West Building, ground level

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2 THURSDAY

12:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb) 1:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

4:00 Film Vuillard (eb)

10:30 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

11:30 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

12:30 Films The River, the Power, and the Land (New Deal) (eb)

1:00 Filmmakers in the Brownstone (ebs)

2:00 Concert: The New York City Ballet’s “Jewels” (ebs)

3:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

5:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

7:00 Film Vuillard (eb)

8:00 Film Vuillard (eb)

10 FRIDAY

12:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb) 1:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

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19 SATURDAY

12:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb) 1:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

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7:00 Film Vuillard (eb)

8:00 Film Vuillard (eb)

26 SUNDAY

12:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb) 1:00 Gallery Talk Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting (eb)

4:00 Film Vuillard (eb) 12:30 Films The River, the Power, and the Land (New Deal) (eb)

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7:00 Film Vuillard (eb)

8:00 Film Vuillard (eb)
In conjunction with the exhibition Edward Hopper, 1882-1967, shown at the National Gallery of Art, Washington, January/February 2003. For more information visit www.nga.gov.

Enjoy this program of short films about Paris through the eyes of an imaginative film director. The films are based on works of art, and make a brightly colored story of a day's family outing.

A program of five short films from the late 1930s and early 1940s are shown in Films of the New Deal (1936), an important gallery program and an important film in the history of the American cinema. The films were created for the people of America by Leo Frank Gravitz.

Films of the New Deal

These programs combine story-telling with looking at art and hands-on activity. Each fifteen-minute program is offered at 10:30 and 11:30. Participants should arrive fifteen minutes before the program begins. For information, call (202) 842-6800. (Arts 4 — 5)

Finding Title: Demimonde of Parisian Sadness

Films of the New Deal, the Pavilion film cycles, and the program for the exhibition EYARD and L'ETRANGE MONSIEUR VICTOR, are shown in conjunction with the exhibition Edward Hopper, 1882-1967, given in the Rotunda on the National Gallery of Art, Washington.

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ON THE COVER:
Edouard Vuillard, *Five-Panel Screen for Miss Marguerite Chapin: Place Vintimille*, 1911, National Gallery of Art, Washington, Gift of Enid A. Haupt