exhibitions

OPENING EXHIBITION

Verrocchio’s David Restored: A Renaissance Bronze from the National Museum of the Bargello, Florence

February 17—March 21, 2004
West Building, Main Floor

Andrea del Verrocchio’s David is one of the greatest masterpieces of Renaissance art. This exhibition represents the first time in 537 years that David will be seen with the slain head of Goliath as Verrocchio originally placed it, according to in-depth technical examination and restoration recently completed by the National Museum of the Bargello, Florence, Italy, with support from the High Museum of Art in Atlanta.

Verrocchio (c. 1435–1488) was a leading Florentine artist who had a profound impact on his pupil, Leonardo da Vinci, and on Renaissance sculpture. A rich variety of works drawn from the National Gallery’s permanent collection—reflecting David’s patronage, the artist’s oeuvre, and the iconography of David and Goliath—figure into the Verrocchio’s “David” Restored exhibition. The Gallery’s installation includes terracotta busts of Piero de’ Medici’s sons Lorenzo and Giuliano, who in 1476 sold Verrocchio’s David to the city of Florence; a marble relief of Alexander (1487/1488, by Verrocchio); the charming Pisto Pivott on a Globe (probably 1480, by Verrocchio); Andrea del Castagno’s parade shield (probably 1450); and the marble sculpture The David of the Casa Martelli (second half of the fifteenth century, by a follower of Donatello).

The restoration and presentation of Verrocchio’s “David” have been organized by the High Museum of Art, Atlanta, and the National Museum of the Bargello in Florence.

The exhibition is generously supported by Worldspan, L.P.

The restoration is supported in part by Progetto città and Steinhauslin Bank in Florence.

Additional support is provided by the National Endowment for the Arts.

Accompanying hardcover publication: $25. To order, see last page.

CONTINUING EXHIBITION

Christoffer Wilhelm Eckersberg, 1783–1853

November 23, 2003—February 29, 2004
East Building, Upper Level

As a prolific artist and noted professor, Christoffer Wilhelm Eckersberg inspired a generation of artists who collectively created the golden age of Danish painting. Coinciding with the 150th anniversary of the artist’s death, this first monographic exhibition in the United States of Eckersberg’s work features fifty-one luminous paintings representing all aspects of his multifaceted art, with emphasis on marine subjects, landscapes, and portraits that resonate with a modern audience.

The exhibition traces the artist’s career from its neoclassical beginnings, through Eckersberg’s formative periods of study in Paris and Rome, to his mature work in Denmark—where, after his appointment to the Royal Academy in 1816, he became the most influential teacher in the history of Danish art.

Christoffer Wilhelm Eckersberg, An American Naval Brig at Anchor while the Sails Are Drying, 1831 © Statens Museum for Kunst, Copenhagen

The exhibition was organized by the National Gallery of Art, Washington, in collaboration with the Statens Museum for Kunst, Copenhagen, and the Royal Danish Embassy, Washington.

The exhibition is made possible by support from Her Majesty Queen Margrethe and His Royal Highness Prince Henrik’s Fund, The Danish Ministry of Culture, Lockheed Martin, Augustinus Foundation, Bikuben Foundation, Scandinavian Airlines System, Graup/Falck and The Wackenhut Corporation, Beckett Foundation, and Novo Nordisk Pharmaceuticals, Inc. Generous support for the catalogue of the exhibition was provided by The Honorable Edward E. Elson and Mrs. Elson.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Softcover exhibition catalogue: $25.

To order, see last page.

The Gallery is celebrating Danish culture throughout the run of the Eckersberg exhibition. The symbol (*) in the calendar section of pages 3–4 denotes Danish films, concerts, lectures, and gallery talks.

CONTINUING EXHIBITION

The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting

October 12, 2003—January 11, 2004
West Building, Main Floor

This exhibition showcases an outstanding selection of 180 eighteenth-century French paintings borrowed from collections across North America, Europe, and Russia. Genre paintings are devoted to the depiction of aspects of contemporary life, variously viewed by the artists with humorous, erotic, moralizing, or didactic intent, and sometimes with a dispassionate eye.

The exhibition includes Jean-Antoine Watteau’s amorous and nostalgic fêtes galantes; Jean-François de Troy’s gallant yet cynical tableaux de modes; François Boucher’s lyrical pastorals; Jean-Baptiste-Siméon Chardin’s sober domestic interiors; Jean-Baptiste Greuze’s emotional family dramas; Jean-Honoré Fragonard’s dangerous liaisons, indoors and out; and Louis-Léopold Boilly’s polished Empire interiors and sharply observed Parisian street scenes. The exhibition explores an art form that functioned as a constantly changing mirror of Parisian social life and culture throughout the eighteenth century.

The exhibition was organized by the National Gallery of Art, Washington; the National Gallery of Canada, Ottawa; and the Staatliche Museen zu Berlin, Gemäldegalerie.

The exhibition is made possible by The Florence Gould Foundation.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Hardcover exhibition catalogue: $65. Softcover exhibition catalogue: $49.95. To order, see last page.

Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France

October 26, 2003—February 16, 2004
West Building, Ground Floor

Some 115 French eighteenth-century color prints, all in very fine impressions, celebrate one of the most innovative periods in the history of color printmaking. During the second half of the eighteenth century in France, newly invented engraving and etching techniques were combined with new ways of printing a single image from multiple plates. For the first time, full-color prints could be created from just four basic colors: red, yellow, blue, and black. Within a matter of decades, thousands of images were produced, including some of the most complex and beautiful color prints ever made.

The names of the printmakers who pioneered these techniques—Bonnet, Darnetarteau, Janinet, Descourus, and Debucourt—to name a few—are not well known today, but the artists whose compositions they engraved rank among the most famous of the eighteenth century: Boucher, Watteau, Fragonard, Robert, and Boilly, among others. The prints capture the spirit of the times—the reigns of Louis XV and Louis XVI and the advent of the Revolution—in a unique and highly memorable way.

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

Hardcover exhibition catalogue: $65. Softcover exhibition catalogue: $45. To order, see last page.
The most comprehensive retrospective ever assembled for an American painter, this centenary exhibition explores the complex and scope of his creative evolution. The exhibition features many rarely exhibited and never before reproduced works from private collections. Some 250 works include paintings; drawings; watercolor; monotypes; collages of diverse materials, including fabric, photography, wood sculpture; and designs for record albums, costumes and stage sets, and book illustrations. Sponsored by the John Simon Guggenheim Memorial Foundation.

The exhibition is co-organized by the National Gallery of Art, Washington, the Foundation for Indian Art, and the Pushkin Museum of Fine Arts, Moscow. It is accompanied by an exhibition catalogue from Harry N. Abrams, New York.

The exhibition is made possible by a generous grant from the Spur Foundation.

The exhibition is on view from November 1-December 11.

Mark Rothko

Through May 31, 2004
East Building, Concourse

A special installation of works by Mark Rothko (1903-1970), long recognized as one of the most renowned modern artists, celebrates the centenary of his birth. A member of the New York School, Rothko is best known for his heroic paintings from the 1950s, some of the most important examples of twentieth-century art. The works in this installation also recall two major commissions, the Seagram murals, which date from the early 1960s, and the murals of the East Building, which were executed in 1959. This installation highlights Rothko’s ongoing fascination with religion, the building’s design and relationship to the surrounding city.

The installation is currently closed for educational purposes.

The East Building:
Celebrating 25 Years

Through June 1, 2004
East Building, Reception Room

This special installation explores the history of the East Building and the developments of its unique, responsive design since 1978. The building’s opening in 1978, highlighted by iconic entrance arches, elevated ceilings, and an all-white palette, has never been seen before. A three-dimensional model of the West and East Buildings provides additional insight into the story of the building’s design and relationship to the surrounding city.

The installation is currently closed for educational purposes.

Picasso: The Cubist Portraits

February 2, 2004-June 2, 2004
East Building, Mezzanine

This installation is occasionally accompanied by a film exploring Picasso’s portrait work in the context of other artists’ treatment of this genre. The Film is available for a limited time.

Taste in Renaissance and Baroque Art

April 9-September 5, 2004
West Building, Temporary Galleries

This exhibition offers a comprehensive survey of the Grand Tour. The Grand Tour began in the mid-sixteenth century and continued throughout the eighteenth century. These tours were taken by men of the nobility and wealthy bourgeoisie from northern Europe and America. By providing patrons with a first-hand experience of landscapes, architecture, and art, the Grand Tour enhanced the cultural sophistication and social image of the traveler. This exhibition explores the Grand Tour and its influence on the art of the time.
Guided Tours
Introductory Tours
Tours begin in the West Building Rotunda (wb) or at the East Building Art Information Desk (eb).

Lecture Tours
The Director's Tour: Masterpieces of Art in the National Gallery of Art (wb). January 5, 14, 22, and 30; February 5, 13, 21, and 26 at 12:00 (eb). The Late Work of Verrocchio (50 mins.). Sally Shelburne. January 3, 10, 17, 24, and 31 at 10:30 (wb). "The Visitation with Saint Nicholas" (50 mins.). James Grupe, senior archivist. January 6, 13, 20, and 27 at 2:00 (wb). The Late Work of Jasper; Francis Cropsey's "Autumn On the Hudson River" (wb) or at the East Building Rotunda (eb). January 20, 22, 24, and 27 at 1:00 (wb).

Audio Programs
Lecture tours are given in the East Building Rotunda (wb) or at the West Building Rotunda (wb).

Four Great Danish Art Museums
The "Visitants with Smith and Hartke," "A Friendly Call" by Pierre-Auguste Renoir, William Merritt Chase, "A Friendly Call" by William Merritt Chase (50 mins.). Anne Samuel, January 31, 7, 14, 21, and 28 at 10:30 (wb). The Significance of a Great City's Art in the Twenty-First Century (50 mins.). Sally Shelburne. January 3, 10, 17, 24, and 31 at 1:00 (wb).

Reading the Image of the Madonna and Child (wb) or at the East Building Rotunda (eb). Philip Leonardi. February 5, 12, 19, and 26 at 11:00 (wb).
Children's Film Program

All children's film programs are shown free of charge. For more information on family events and for online activities and programs, visit www.washingtonpost.com.

For more information contact (202) 842-6880. Children must be (202) 842-6043.

Visitors are asked to present all bags for inspection as they enter the building. Backpacks and purses may be left in the checkroom. No parcels larger than 17” x 26” are accepted in the checkroom. Bans are permitted but must be stored at the East and West Building entrances on the 1st floor before being accepted in the checkrooms.

The Collection

The National Gallery of Art, one of the world's most renowned museums, was created for the people of the United States by a joint motion of Congress accepting the gift of the art and architecture of the Middle Ages to the present and American art from the national era to the present. Adult members may gain access to the library by calling (202) 633-6510. The library is closed weekends and all federal holidays.

The Location

The Gallery is located on Constitution Avenue between Third and Ninth Streets, NW. Nearby Metrorail stations are located at Judiciary Square (red line), Archives/Navy Memorial (yellow and green lines), and Smithsonian (blue and orange lines). Metrobus stops are located on Fourteenth, Twenty-third Street, and Pennsylvania Avenue.

Hours

Gallery

Monday-Sunday, 10:00-5:00

Skate rental is $2.50. Accessible listeners are available on a first-come, first-served basis. For East Building auditorium programs, visit the Concourse Information Desk for tickets.

Not available. Use the National Gallery of Art Information Desk for tickets. For West Building Lecture Hall programming, visit the Concourse Information Desk for tickets.

The National Gallery of Art is wheelchair-accessible. Visitors are asked to present all bags for inspection as they enter the building. Backpacks and purses may be left in the checkroom. No parcels larger than 17” x 26” are accepted in the checkroom. Bans are permitted but must be stored at the East and West Building entrances on the 1st floor before being accepted in the checkrooms.

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January · February 2004 calendar

January

February

Garofalo, Florence

Baroque

The National Museum of the

Renaissance Bronze from

Verrocchio's David Restored:

Washington

Gallery of Art,

National

Gallery of Art

Washington, DC

Mailing address:
2000B South Club Drive
Landover, MD 20785

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