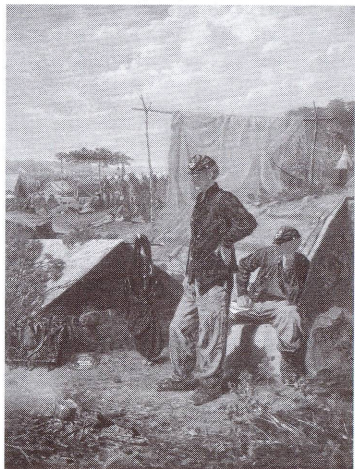


exhibitions



Winslow Homer, *Home, Sweet Home*, c. 1863, Patrons' Permanent Fund, National Gallery of Art, Washington

and *Right and Left* (1909), and his watercolors *The Sick Chicken* (1874), *Girl with a Hay Rake* (1878), *Incoming Tide, Scarborough, Maine* (1883), *A Good Shot, Adirondacks* (1892), *Salt Kettle, Bermuda* (1899), and *The Coming Storm* (1901).

Organized by the National Gallery of Art, Washington.

Sponsored by Siemens.

Learn more: www.nga.gov/exhibitions/homerinfo.htm

OPENING EXHIBITION

Winslow Homer in the National Gallery of Art

July 3, 2005–February 20, 2006
East Building, Mezzanine

The National Gallery of Art owns an important group of oil paintings and watercolors by Winslow Homer (1836–1910), one of America's most distinguished and best-known artists. The collection includes ten oil paintings and more than thirty watercolors representing all phases of his career, from early oils such as the Civil War scene *Home, Sweet Home* (1863), to late watercolor masterworks including *Key West, Hauling Anchor* (1903).

This special installation features the aforementioned works, as well as the oil paintings *Breezing Up (A Fair Wind)* (1873–1876), *Autumn* (1877), *Hound and Hunter* (1892),

CONTINUING EXHIBITION

Irving Penn: Platinum Prints

Through October 2, 2005
West Building, Ground Floor

The first major retrospective examination of renowned American photographer Irving Penn's platinum prints demonstrates Penn's important contributions to American photography and reveal his ongoing pursuit of perfection in his art. Since the early 1960s, Penn (b. 1917) has made a small number of platinum prints of his most celebrated photographs. A meticulous craftsman, Penn has experimented extensively to make prints with remarkably subtle, rich tonal ranges and luxurious textures. Included among some eighty-five platinum prints and

seventeen collages that Penn gave to the Gallery in 2002 are his influential fashion studies, provocative still lifes, celebrity portraits (including Pablo Picasso, David Smith, Saul Steinberg, and Marcel Duchamp), and studies of indigenous peoples in New Guinea and Peru.

Penn's gift and the organization of the exhibition are based on a series of seventeen photographic collages entitled *Platinum Test Materials*.

Organized by the National Gallery of Art, Washington.

Sponsored by Merrill Lynch.

The exhibition is also supported by the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

Catalogue: hardcover \$50

Learn more: www.nga.gov/exhibitions/penninfo.htm

SPECIAL INSTALLATION

Roy Lichtenstein's Drawings

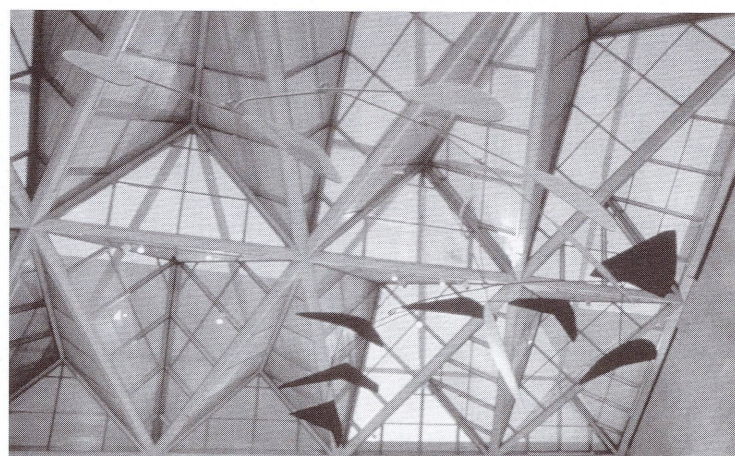
Through July 24, 2005
East Building, Reception Room

Roy Lichtenstein's widow and sons—Dorothy, David, and Mitchell, respectively—together with the Roy Lichtenstein Foundation, have donated to the National Gallery of Art thirteen drawings directly related to eleven of the artist's paintings in the Gallery's existing Robert and Jane Meyerhoff Collection. The gift was made in memory of Jane Meyerhoff, who died October 16, 2004—and who, with her husband, promised the couple's entire collection of late twentieth-century art to the National Gallery of Art.

Lichtenstein (1923–1997), one of the most recognized American artists of the late twentieth century, emerged as a leading practitioner of pop art in the early 1960s and went on to use his signature style to explore a variety of subjects and art movements.

The drawings span two decades, ranging in date from 1973 to 1992, and include a 1974 triptych in

Irving Penn, *Picasso at La Californie, Cannes, France, 1957*, platinum/palladium print, 1974, National Gallery of Art, Washington, Gift of Irving Penn © 1960 by Irving Penn, Courtesy of Vogue



Alexander Calder, *Untitled, 1976*, National Gallery of Art, Washington, Gift of the Collectors Committee © Dennis Brack/Black Star

NEWS

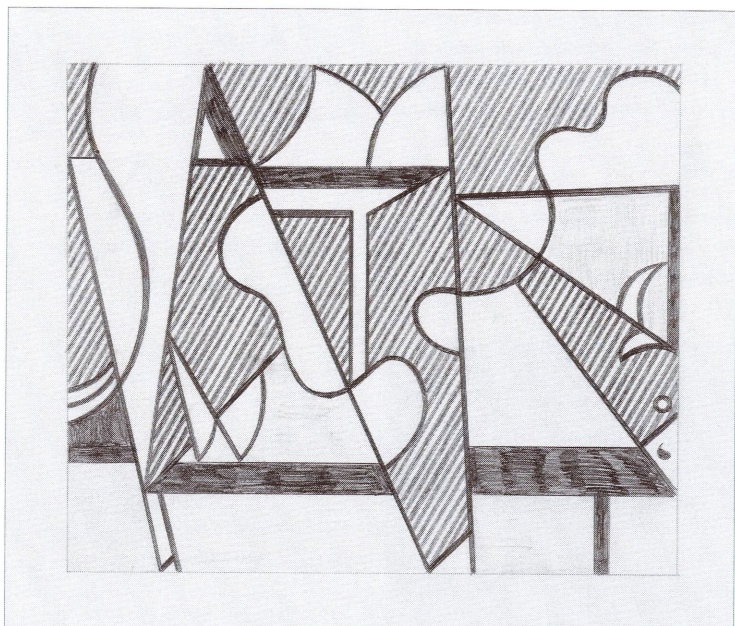
Calder Mobile Reinstalled

Alexander Calder's graceful mobile, usually suspended above the atrium to move with slight currents of air, was removed a year ago for cleaning and restoration. Commissioned when the building was being planned in the 1970s, the mobile has become an icon of the East Building. Over the years, however, wear of the metal had begun to impede its free rotation. The mobile resumes its place this summer, appearing once again as Calder envisioned it.

Learn more: www.nga.gov/collections/calderinfo.htm

which Lichtenstein progressively reworked the rudimentary image of a cow in a landscape. In two 1978 studies for *Razzmatazz*, among the most dazzling and complex drawings in the gift, Lichtenstein fused such disparate elements as a surrealist abstract form, a conventional folding chair, and a seemingly disembodied jacket. His 1992 *Study for "Bedroom at Arles"* is a highly inventive and witty interpretation of Vincent van Gogh's famous 1888 painting of the same name.

Learn more: www.nga.gov/exhibitions/lichtensteininfo.htm



Roy Lichtenstein, *Study for second panel of "Cow Triptych (Cow Going Abstract)"*, 1974, National Gallery of Art, Washington, Gift of Dorothy Lichtenstein in memory of Jane B. Meyerhoff

National
Gallery of Art,
Washington

Winslow Homer in the
National Gallery of Art
July 3, 2005 - February 20, 2006
East Building, Mezzanine



Winslow Homer, *Salt Kettle, Bermuda*,
1899, Gift of Ruth K. Henschel in memory
of her husband, Charles R. Henschel,
National Gallery of Art, Washington

july · august 2005 calendar

National Gallery of Art
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July · August

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