

The Art Institute of Chicago

New Installation of Earlier Paintings

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NEW INSTALLATION OF EARLIER PAINTINGS

Famous for its European paintings, the Art Institute will make a special effort during 1979 to present this part of the collection under a different light, in the spirit of celebration of the Centennial Year.

The new presentation already has been effective in selected galleries. Relinquishing its traditional chronological display of the collection, the works of individual painters have been grouped together. In Gallery 221, the work of Manet is shown next to the paintings of Courbet, Bazille, Fantin-Latour and Eva Gonzales. In Gallery 221A, Jongkind, Boudin and Lepine are featured, while all paintings, large pastels and bronzes by Degas are assembled in Gallery 222. In 222A, the paintings of the Barbizon artists Daubigny, Millet, Corot, as well as Daumier, offer a counterpart to the Pissarros flanking the large Paris street scene by Caillebotte in 222B. All Renoirs are collected in Gallery 223, and in Gallery 223A the late works of Millet and Courbet face the aggressive paint-

ing *Hercules and the Hydra* by the French Symbolist artist Gustave Moreau. This painting, given to the Art Institute in 1964, is shown for the first time in our permanent galleries.

The large gallery at the top of the stairs (201) summarizes the dynamism of 19th-century influences. It features all paintings by Monet executed prior to 1900 and in its center are presented the paintings of the Post-Impressionists Toulouse-Lautrec, Cézanne, Van Gogh and Gauguin.

On their way to special exhibitions in the East Wing, visitors will be surprised to discover, facing the paintings by Puvis de Chavannes, three academic English paintings: one by George Frederick Watts from the Art Institute collection, and two by James Poynter, on loan from the collection of Mr. and Mrs. Eugene A. Davidson.

J. PATRICE MARANDEL
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Gallery 201: Monet and Rodin

