

NATIONAL GALLERY OF ART

NEWS RELEASE

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Washington, D. C. June 1, 1967. The National Gallery today announced it will lend 17 American paintings, including the work of Gilbert Stuart, Winslow Homer, and Rembrandt Peale, to the Mint Museum of Art in Charlotte for the inauguration of its new building this fall.

John Walker, Director of the National Gallery said the paintings will be on view from September 15 to October 27. He called the opening of the new Mint Museum building a significant event for Charlotte and the Carolinas.

Of foremost interest in the exhibition is Gilbert Stuart's portrait of Richard Yates, from the Andrew Mellon Collection,

and the colorful Allies Day, May 1917 by Childe Hassam. The Yates portrait was finished soon after Stuart returned from Dublin to begin his famous series of George Washington portraits.

The Rembrandt Peale painting is of the artist's friend, Thomas Sully, an important American portraitist who was raised in South Carolina. The Winslow Homer painting shows a small boat being beached at sunset.

In addition to six primitive American paintings by unknown 18th and 19th century limners, the exhibition will include the work of John James Audubon, Robert Henri, Charles Hofmann, Ammi Phillips, Jeremiah Theus, Ralph E. W. Earl, and Joseph Badger.

Director Walker observed that the pictures "share the common value of presenting America as interpreted by artists in their own time." He also noted that a good many of the painters represented in the collection lived or worked in the South.

The exhibition was selected by Russell B. Hicken, the newly appointed Director of the Mint Museum of Art, with the aid and advice of William P. Campbell, Curator of American Painting at the National Gallery.

Catalogue Statement by
John Walker, Director
National Gallery of Art

The seventeen pictures lent by the National Gallery to the Mint Museum of Art for the inauguration of its new building are typical of American painting during almost two centuries of our nation's history. From naïve pictures of unschooled eighteenth-century painters to the sophisticated impressionism of Childe Hassam in this century, they all share the common value of presenting America as interpreted by artists in their own time.

Since these pictures are being shown in the southern city of Charlotte, I was pleased to note how many of the painters represented had ties with the South. The Swiss immigrant portraitist, Jeremiah Theus, settled in the Carolinas about 1735 and remained there until his death in 1774. Young Gilbert Stuart accompanied his master, Cosmo Alexander, on a painting trip through the southern colonies in 1771; and the nineteenth-century portraitist Thomas Sully (who is pictured in this exhibition by his friend Rembrandt Peale) was raised in the thriving seaport of Charleston. Naturalist John James Audubon wrote about his sketching expeditions through the South; and even Winslow Homer,

whom we tend to associate with New England, once worked in the southern region as an artist for Harpers Weekly, and, late in his life, painted a North Carolina scene near Cape Hatteras.

With the opening this year of its first major addition, the historic Mint building in Charlotte becomes a more complete facility for the exhibition of paintings and sculpture. We are delighted that the Mint Museum has invited the National Gallery to take part in this significant event.

-- John Walker --