

# NATIONAL GALLERY OF ART

NEWS RELEASE

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FOR RELEASE:  
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## PAUL MELLON GIVES NINETY-THREE WORKS OF ART TO NATIONAL GALLERY

WASHINGTON, D.C. January 27, 1983. Fifty paintings, twenty-four sculptures, and nineteen prints and drawings by nineteenth and twentieth century European and American artists collected by himself and Mrs. Mellon over 30 years, have been given to the National Gallery of Art by Paul Mellon. The gift was announced today by John R. Stevenson, President of the Gallery, following a regularly scheduled meeting of the Board of Trustees, and accepted on behalf of the United States by President Ronald Reagan at a dinner honoring Andrew W. Mellon, the Gallery's founder. "At today's meeting," the President said in his dinner remarks, "the Trustees of the National Gallery accepted an extraordinary gift of paintings, sculpture, and graphic art from their chairman, Paul Mellon. I, too, am proud to accept this gift on behalf of the people of the United States."

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The impressionist and post-impressionist works include six paintings by Claude Monet and ten by Eugène Boudin, the artist who first encouraged Monet to paint directly from nature; two works by both Paul Gauguin and Mary Cassatt; and one each by Frédéric Bazille, Vincent Van Gogh, Pierre Auguste Renoir, and Georges Seurat. Five paintings and nineteen prints and drawings by American artist George Bellows have also been given, together with twenty-four modern sculptures and ten pictures by eighteenth- and early nineteenth-century British painters. Other European painters represented are Paul Klee, Joan Miró, Kenzo Okada, Nicolas de Stael, Jacques Villon, and Édouard Vuillard.

Mr. Stevenson noted: "This major gift reflects Mr. and Mrs. Mellon's extraordinary accomplishments and range of interests as collectors, encompassing not only many national schools but various media as well. Donations of this quality and quantity are extremely rare; with the presentation of these works, Mr. Mellon joins a select company of the Gallery's greatest benefactors of works of art."

"This gift magnificently strengthens the Gallery's collection in a variety of fields," commented J. Carter Brown, Director of the Gallery. "The French impressionist and post-impressionist paintings combine with earlier gifts from Ailsa Mellon Bruce, Mr. Mellon's sister, and Chester Dale to give us one of the finest assemblages of works of art in the world from this key chapter in the history of art. With the acquisition of the five paintings by George Bellows, the Gallery's holdings are second only to Bellows'

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hometown institution, the Columbus Museum of Art. The ten British paintings allow us to represent the entire range of eighteenth- and nineteenth-century British painting, including conversation piece portraiture, the early development of British landscape painting, and history painting. And in twentieth-century painting and nineteenth- and twentieth-century sculpture, the gifts help fill important gaps."

The sculpture will go on public view for the first time as part of the new ground floor galleries opening to the public in the West Building on February 3rd. Most of the paintings will be on public exhibition immediately (see attached list for locations).

Mr. Mellon, son of the Gallery's founder, Andrew W. Mellon, is Chairman of the Board of the National Gallery. Mr. Mellon joined the Board of the Gallery as its first President in 1938. He resigned the following year to attend to business affairs but continued to oversee the construction of the Gallery as a Trustee of The A. W. Mellon Educational and Charitable Trust. He entered the military in 1941. He was re-elected to the Board in 1945, elected President in 1963, and Chairman of the Board in 1979.

The National Gallery's East Building was constructed with funds donated by Mr. Mellon, his sister Ailsa Mellon Bruce, and The Andrew W. Mellon Foundation, with Mr. Mellon serving as chairman of the Building Committee. Mr. Mellon further provided a substantial portion of the funds for the newly remodeled Ground Floor of the West Building, and recently fulfilled his five million dollar pledge to the Gallery's Patrons' Permanent Fund.

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Mr. Mellon's previous gifts of works of art to the National Gallery have included The Artist's Father, Houses in Provence, and Antony Valabregue by Paul Cézanne, Woman Ironing by Edgar Degas, Te Pape Nave Nave (Delectable Waters) by Paul Gauguin, The Plum by Édouard Manet, three hundred and fifty paintings of native American subjects by George Catlin, and two paintings by Canaletto. A 1982 gift, a collage by Georges Braque entitled Aria de Bach (1913) was included in the Gallery's recent exhibition Braque: The papiers collés.

In addition to gifts of works of art, Mr. and Mrs. Mellon have made numerous loans from their private collection for extended exhibition at the National Gallery. A group of wax studies for sculptures by Edgar Degas are currently installed in the new West Building sculpture galleries in Gallery GN-16.

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FOR FURTHER INFORMATION or photographs contact Katherine Warwick, Assistant to the Director (Information Officer), Marla Price, or Carolyn Engel Amiot, Information Office, National Gallery of Art, Washington, DC 20565, (202) 842-6353.

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## FRENCH PAINTINGS

National Gallery of Art

Collection of Mr. and Mrs. Paul Mellon, 1983

Auguste Renoir (1841-1919)

Flowers in a Vase, c.1866

Oil on canvas, 31 1/8 x 25 inches

Gallery 84\*

An early work by Renoir, Flowers in a Vase manifests debts to Delacroix and Courbet, indicating his admiration for the older masters. The painting's vibrant color, however, anticipates Renoir's own mature style.

Georges Seurat (1859-1891)

The Lighthouse at Honfleur, 1886

Oil on canvas, 26 1/4 x 32 3/8 inches

Gallery 72

Begun during his summer vacation from Paris in 1886, this work typifies Seurat's neo-impressionist style; the balance of warm and cool colors, light and dark tones, and vertical and horizontal lines combines to produce an effect of serenity. Seurat's meticulous method of paint application, called divisionism, was extremely time-consuming; he completed fewer than 50 paintings before his death in 1891.

Édouard Vuillard (1868-1940)

Woman in a Striped Dress, 1895

Oil on canvas, 25 7/8 x 23 inches

Gallery 72

A richly executed example of Vuillard's Nabi style, Woman in a Striped Dress is composed of many small touches of color, forming a decorative pattern across the flat surface. In its decorative quality, the work foretells the style of the Fauve painters a decade later.

Eugène Boudin (1824-1898)

Washerwoman near Trouville, c.1872/76

Oil on panel, 11 x 16 inches

East Building, Ground Level

The Beach at Trouville, 1863

Oil on panel, 13 5/8 x 22 3/8 inches

Gallery 76

Beach Scene, 1862

Oil on panel, 12 1/4 x 18 5/8 inches

East Building, Ground Level

\*Gallery numbers refer to West Building galleries unless indicated.

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Figures on the Beach, c. 1867/70

Oil on canvas, 15 1/4 x 24 1/2 inches  
East Building, Ground Level

Coast of Brittany, 1870

Oil on canvas, 17 3/4 x 25 1/8 inches  
East Building, Ground Level

Festival in the Harbor of Honfleur, 1858

Oil on panel, 15 7/8 x 23 1/8 inches  
Manet and Modern Paris exhibition, East Building mezzanine

Entrance to the Harbor, Le Havre, 1883

Oil on canvas, 46 1/8 x 62 1/4 inches  
Gallery 76

Jetty and Wharf at Trouville, 1863

Oil on panel, 13 5/8 x 22 3/4 inches  
Gallery 76

Bathing Time at Deauville, 1865

Oil on panel, 13 5/8 x 22 3/4 inches  
Manet and Modern Paris exhibition

Ships and Sailing Boats Leaving Le Havre, 1887

Oil on canvas, 35 1/2 x 51 1/4 inches  
Gallery 72

These ten paintings by Boudin span twenty-two years of his oeuvre, beginning with Festival in the Harbor of Honfleur of 1858, the year in which Boudin met the young Claude Monet in Le Havre and introduced him to painting out-of-doors, directly from nature. The son of a sailor, Boudin preferred living and working near the sea. His interest in changing light and atmosphere, transmitted to Monet, was a primary influence in the creation of impressionism.

## Claude Monet (1840-1926)

The Cradle-Camille with the Artist's Son, Jean, 1867

Oil on canvas, 45 3/4 x 35 inches  
Gallery 72

Interior, after Dinner, 1868/69

Oil on canvas, 20 x 26 inches  
Gallery 72

The Bridge at Argenteuil, 1874

Oil on canvas, 23 3/4 x 31 1/2 inches  
Gallery 72

Woman with a Parasol-Madame Monet and Her Son, 1875

Oil on canvas, 39 1/4 x 32 inches  
Gallery 72

Waterloo Bridge, London, at Sunset, 1904

Oil on canvas, 25 3/4 x 36 1/2 inches  
Gallery 72

Waterloo Bridge, London, at Dusk, 1904  
Oil on canvas, 25 7/8 x 40 inches  
Gallery 72

These six paintings span the development of Monet's mature, impressionist style. The Cradle-Camille with the Artist's Son, Jean of 1867, with its bold colors and sketchy technique, anticipates his impressionism of the following decade. This colorful, tender portrait was painted during a time of hardship and poverty so extreme that Monet could not afford a train from Normandy to Paris for the birth of his son. Bridge at Argenteuil was painted in 1874, the year of the Independents exhibition in Paris which resulted in the then derogatory term "Impressionists." The two views of Waterloo Bridge in London date from 1904, when Monet was working in series, exploring subtle changes of color and form under varying conditions of light.

Paul Gauguin (1848-1903)  
Breton Girls Dancing, Pont-Aven (1888)  
Oil on canvas, 28 1/2 x 36 1/4 inches  
Gallery 72

Landscape at Le Pouldu, 1890  
Oil on canvas, 28 7/8 x 36 3/8 inches  
Gallery 72

These two paintings display Gauguin's transition from an impressionist style to a simplified, decorative technique which he called synthetism and cloisonnism. It was this style that he took with him to Tahiti in the spring of 1891.

Vincent van Gogh (Dutch, 1853-1890)  
Flower Beds in Holland, c.1883  
Oil on canvas on panel, 19 1/8 x 26 inches  
Gallery 72

One of Van Gogh's earliest paintings, Flower Beds in Holland was probably painted at The Hague in April 1883. The expressive use of color and interest in surface texture prominent in his mature works are already evident here.

Frédéric Bazille (1841-1870)  
Negro Girl with Peonies, 1870  
Oil on canvas, 23 3/4 x 29 3/4 inches  
Gallery 72

Bazille was killed in action during the Franco-Prussian War in November of 1870; he left only about 60 paintings. Negro Girl with Peonies reflects the influence of Gustave Courbet in its strongly modeled forms, simply dressed model, and commonplace subject.

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## AMERICAN PAINTINGS

Collection of Mr. and Mrs. Paul Mellon, 1983

George Bellows (1882-1925)

Little Girl in White (Queenie Burnett), 1907

Oil on canvas, 62 x 34 1/4 inches

Gallery 71

My Family, 1916

Oil on canvas, 60 x 66 inches

Gallery 71

Anne with a Japanese Parasol, 1917

Oil on canvas, 58 x 36 inches

Gallery 71

Tennis Tournament, 1920

Oil on canvas, 59 x 66 inches

Gallery 71

Nude with Hexagonal Quilt, 1924

Oil on canvas, 51 1/4 x 63 1/4 inches

Gallery 71

These five works represent several important categories of Bellows' oeuvre--portraits of family and friends, sporting scenes, and nudes. Little Girl in White (Queenie Burnett) depicts the child who regularly brought Bellows his laundry. My Family captures his wife Emma and daughters Jean and Anne during the summer of 1916 at Camden, Maine; Anne with a Japanese Parasol was painted the following year, 1917, in New York. Tennis Tournament dates from the summer of 1920 in Newport, Rhode Island; as in his polo paintings, the crowd is treated with as much interest as the athletic performance. Nude with Hexagonal Quilt (1924) is one of the last paintings Bellows completed before his death, and is more ambitious than any of his earlier nudes in the solidity and volume of the figure and lively color and pattern combinations.

Mary Cassatt (1844-1926)

Child in a Straw Hat, c.1886

Oil on canvas, 25 3/4 x 19 3/8 inches

Gallery 72

Cassatt displayed an affinity for portraits of children throughout her mature career. The little girl in this painting has a serious but natural expression; typically, Cassatt avoided sentimentality.

Little Girl in a Blue Armchair, 1878

Oil on canvas, 35 x 51 inches

Gallery 72

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Little Girl in a Blue Armchair is one of Cassatt's best documented works. As she wrote to the dealer Ambrose Vollard, the little girl was the child of a friend of Edgar Degas; Degas advised Cassatt on the background of the picture and even worked on it.

## ENGLISH PAINTINGS

Collection of Paul Mellon 1983

John Crome (1768-1821)

Moonlight on the Yare, c.1808-15

Oil on canvas, 39 x 49 3/4 inches

Gallery 58

Dating from the most prolific phase of Crome's career, Moonlight on the Yare marks Crome's participation in the romantic movement, with its dramatic lighting and broad execution.

Arthur Devis (1712-1787)

Arthur Holdsworth, Thomas Taylor, and Capt. StancombeConversing by the River Dart, c.1757

Oil on canvas, 50 x 40 inches

Gallery 58

This painting is an example of mid-eighteenth-century conversation piece portraiture by one of its major provincial proponents. The small scale of the figures in relation to the landscape and the small size of the painting itself characterize conversation pieces.

Henry Fuseli (1741-1825)

Oedipus Devoting his Son, Polynices, c.1776-78

Oil on canvas, 59 7/8 x 65 1/8 inches

Gallery 61

This work was painted in Rome during the formative period of Fuseli's career and exemplifies the style of history painting that he learned there. Based on a dramatic moment in Sophocles' Oedipus at Colonna, the figures are idealized embodiments of darker human passions.

William Hogarth (1697-1764)

A Scene from the Beggar's Opera, c.1728

Oil on canvas, 19 x 22 1/2 inches

Gallery 61

Hogarth responded immediately to the first production of John Gay's The Beggar's Opera in 1728 in this major early work. The strong element of satire and anti-classical realism characterize his later work.

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Francis Wheatley (1747-1801)  
Family Group, c. 1775-76  
 Oil on canvas, 35 3/8 x 27 1/2 inches  
 Gallery 58

A conversation piece from Wheatley's best period, Family Group portrays three members of an unidentified family. The charm and intimacy of the group portrait continues the tradition of the genre.

Richard Wilson (1713-1783)  
Lake Albano, 1762  
 Oil on canvas, 48 x 68 1/4 inches  
 Gallery 58

Solitude, after 1774  
 Oil on canvas, 54 1/2 x 81 3/4 inches  
 Gallery 61

Wilson was England's first major landscape painter. Both of these works, painted in England, reflect his formative years in Rome. Wilson rejected mythology and pastoral imagery and painted from observation, paving the way for his successors.

Joseph Wright of Derby (1754-1797)  
The Corinthian Maid, 1783-84  
 Oil on canvas, 42 x 50 inches  
 Gallery 61

Italian Landscape, 1790  
 Oil on canvas, 40 1/2 x 51 inches  
 Gallery 61

These paintings represent two important aspects of Wright's oeuvre. The Corinthian Maid is Wright's most neo-classical work, illustrating a Greek myth about the origin of painting. Italian Landscape is a product of the tradition founded by Richard Wilson, depicting a north Italian site, perhaps Cosimato.

Johann Zoffany (born German, 1733-1810)  
The Lavie Children, 1760-72  
 Oil on canvas, 40 x 50 inches  
 Gallery 58

Traditionally identified as The Lavie Children, this painting typifies the popular family portraits of Zoffany with its meticulous rendering of drapery and accessories. The exact date of the work is unknown, but Zoffany worked in England for only twelve years, from 1760-72.

## TWENTIETH-CENTURY PAINTINGS

Collection of Mr. and Mrs. Paul Mellon, 1983

Paul Klee (1879-1940)

The White House, 1923

Gouache on canvas, 14 x 18 inches

Steamer and Sailboat, 1931

Watercolor and gouache, 17 1/4 x 24 3/4 inches

Klee was one of the most complex artists of the twentieth century, exploring different themes, styles, and media, often simultaneously. Although Klee did occasionally work in an abstract manner, his art was based on themes of nature and human interaction, as in these two landscapes.

Kenzo Okada (1902-1982)

Kasaner, 1968

Oil on canvas, 73 x 63 inches

Blue, 1970

Oil on canvas, 86 x 65 inches

Born in Japan and educated in Paris, Kenzo Okada was a resident of the United States after 1950. His abstract paintings, with their collage-like shapes and softer tonal passages, are particularly distinguished by their delicate quality.

Nicolas de Stael (1914-1955)

Ballet, 1952

Oil on canvas, 87 1/2 x 143 1/2 inches

Ballet is a landmark painting in de Stael's oeuvre, marking his move away from easel-sized works to very large canvases. This is the first work by this Russian-born artist and member of the post World War II School of Paris to enter the Gallery's collection.

Joan Miró (1893- )

The Flight of the Dragonfly before the Sun, 1968

Oil on canvas, 68 1/2 x 90 1/8 inches

This large canvas reflects the influence on Miró of the younger generation of American painters of the 1950s. Despite its seeming abstraction, the painting refers to the natural world in the red oval on a blue field, representing sun and sky, and the small dot of the dragonfly, floating in space.

Jacques Villon (1875-1963)

Boire à la Chimère, 1947

Oil on canvas, 28 3/4 x 23 5/8 inches

Du Blé à la Paille

Oil on canvas, 25 x 55 inches

Le Pont de Beaugency, 1944

Oil on canvas, 39 3/8 x 31 7/8 inches

Jacques Villon was the oldest of three sons who became important modern artists. Like that of his brothers Marcel Duchamp and Raymond Duchamp-Villon, Jacques Villon's early work was cubist in orientation. His mature paintings continued in this style, with his unique addition of more brilliantly colored planes. Jacques Villon was also a major figure in modern graphics.

## SCULPTURES

Collection of Mr. and Mrs. Paul Mellon, 1983

Mary Callery (1903- )  
Epoque de Rennes, 1910  
 Bronze, 18 x 16 1/2 x 16 1/4 inches

Mary Callery played an important role in the history of modern art as a collector and patron of many of the advanced artists. She began to concentrate on her own sculpture before her return to New York from Europe in 1940; as in this work, the major influences on her art were the sculptures made by Picasso during the 1930s.

Fernand Léger (1881-1955)  
Bird in Flowers, c.1950-52  
 Two reliefs, bronze, each 24 3/4 x 16 1/4 inches

Fernand Léger and Juan Gris joined Picasso and Georges Braque around 1911 and adopted the cubist style. Léger's cubism involved rounded forms, a stylistic trait he continued throughout his career. Only at the end of his career did Léger explore sculptural expressions of his ideas, including these two bas-reliefs.

Aristide Joseph Bonaventure Maillol (1861-1944)  
Seated Woman  
 Terra cotta, 8 1/2 inches high  
 Gallery GN17

Women Wrestling  
 Terra cotta, 7 1/4 inches high  
 Gallery GN17

Rosita  
 Terra cotta, 10 1/4 inches high  
 Gallery GN17

Modesty  
 Terra cotta, 6 1/4 x 8 1/4 inches  
 Gallery GN17

Reclining Nude  
 Terra cotta, 6 1/4 x 7 inches  
 Gallery GN17

This important group of small terra cottas joins the monumental Maillol bronzes that were the foundation of the Gallery's twentieth-century sculpture collection. They are usually dated around the turn of the century, when the 40-year-old Maillol began his sculptural career after an eye ailment cut short his work as a tapestry maker.

Maillol

Two Young Girls, c.1930

Relief in stone, 48 x 49 inches

Gallery GN18

Torso of a Young Woman, 1930

Bronze, 34 inches high

Giacomo Manzù (1908- )

Sheaves of Wheat, 1960

Bronze relief, 63 1/4 x 51 1/2 inches

Gallery GN19

Vine Branches, 1960

Bronze relief, 62 x 53 1/2 inches

Gallery GN19

Owl and Mouse, 1962

Bronze relief, 19 1/2 x 19 1/2 inches

Gallery GN19

Dead Bird, 1962

Bronze relief, 19 x 18 inches

Gallery GN19

Hedgehog, 1962

Bronze relief, 20 x 19 1/2 inches

Gallery GN19

Dormouse, 1962

Bronze relief, 18 1/2 x 18 inches

Gallery GN19

These six reliefs were cast from Manzù's final designs for his Door of Death at St. Peter's in the Vatican, the major commission of his career. Since Manzù issued only one cast from each of his models, these reliefs are unique.

Manzù

Model Undressing II, 1965

Bronze, 25 3/4 inches high

Beginning in the late 1950s Manzù devoted many paintings as well as sculptures to the theme of the artist-model relationship. This work is the second in a series of six completed in 1965-66.

Manzù

Mother and Child, 1956

Bronze, 12 3/4 inches high

Henry Moore (1898- )

Stone Memorial, 1961-69

Roman travertine, 58 1/4 x 71 inches

East Building, Ground Floor

After a decade of working largely in bronze, Moore returned to stone-carving around 1961, completing fifteen pieces over a 13 year period. Executed in Italy during summers and using various local stones, all are human-scaled.

Alexander Calder (1898-1976)

Obus, 1972

Painted metal, 136 1/8 x 169 13/16 inches

East Building, Concourse

Obus is a chief example of Calder's Stabiles, i.e., sculpture made of intersecting planes and standing vertically. Its curves and open quality suggest a natural, plant-like form; the color scheme of red, blue, and black relates to Mondrian's abstract paintings.

Pierre Auguste Renoir (1841-1919)

Maternity: Madame Renoir and Son, c.1916

Terra cotta, 19 3/4 inches high

Gallery GN18

Renoir turned to sculpture in his old age, when arthritis brought him close to paralysis. Maternity was modeled by Richard Guino, a young Catalan working under Renoir's direction, after the master's hands became useless. This version is one of three made for each of Renoir's three sons.

Jules Dalou (1838-1902)

Mother and Child

Terra cotta, 11 1/2 inches high

Gallery GN16

Probably a study for a larger sculpture, Mother and Child is typical of the kind of work that endeared Dalou to the English public during his exile from France in 1871-79.

Jo Davidson (American, 1883-1952)

Ailsa Mellon Bruce, 1927

Marble bust, 16 1/2 x 21 1/2 x 14 1/2 inches

Gallery GN19

This bust joins a portrait of Andrew Mellon by Davidson, also completed in Paris in 1927, in the Gallery's collection. The portrait of Mellon's daughter Ailsa reflects the influence of Rodin in the smoothly finished face emerging from a rough marble matrix.

Charles Despiau (French, 1874-1946)

Adolescent Girl, 1921

Bronze, 46 inches high

Gallery GN19

Despiau worked as Rodin's assistant for seven years and, like the master, made extensive studies of the female nude. His sculptures differ from Rodin's, however, in their classical restraint and gentle treatment of the models.

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PRINTS AND DRAWINGS

Collection of Mr. and Mrs. Paul Mellon, 1983

George Bellows (American, 1882-1925)

Drawings:

A Winter Day-Under the Elevated near Brooklyn Bridge, 1906-7  
Watercolor

Anne and her Mother, 1917  
Pencil

Nude Girl Seated, 1919  
Crayon

Lady of 1860-The Actress, 1922  
Conte crayon

An Irish Girl, 1922  
Crayon

Study for "The Wind Bloweth" by Don Byrne, 1922  
Crayon, chalk, pen, and pencil

The Kindliness Came Not from Her (illustration  
for "The Wind Bloweth" by Don Byrne), 1922  
Conte crayon on paper

Woodstock Road, Woodstock, New York, 1924  
Conte crayon

Sketch for the Arms and Hands of Mrs. Philip Wase, 1924  
Conte crayon

Lithographs:

Preliminaries to the Big Bout, 1916

Dempsey and Firpo

Mother and Children, 1916

Tennis Tournament, 1920

Sunday, Going to Church, 1921

Marjorie, Emma, and Elsie, 1921

Emma in a Chair, 1921

Sixteen East Gay Street, 1924

Allan Donn Puts to Sea

Lychnis and her Sons