

National Gallery of Art

NEWS RELEASE

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FOR IMMEDIATE RELEASE
September 11, 2000

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FROM REMBRANDT TO RUBENS AND MONET TO MATISSE
EXHIBITION PRESENTS ACQUISITIONS OF THE LAST DECADE
AT THE NATIONAL GALLERY OF ART, OCTOBER 1, 2000 – FEBRUARY 4, 2001

Washington, D.C. – Art for the Nation: Collecting for a New Century brings together 140 recent acquisitions from the National Gallery's permanent collection. On view in the West Building from October 1, 2000, through February 4, 2001, the exhibition demonstrates the growth and enhancement of the Gallery's collection since its 50th anniversary exhibition in 1991. It is part of a series of exhibitions highlighting the National Gallery of Art's permanent collection. Works from the great bequest of Paul Mellon were shown in 1999, and outstanding twentieth-century drawings will be featured in an exhibition in November 2001.

The exhibition is made possible by Verizon Foundation, the philanthropic arm of Verizon Communications. The Foundation is also funding the development of a special feature on the Gallery's Web site at www.nga.gov, including fourteen interactive in-depth studies of works in the exhibition. Each study looks closely at unique aspects of creativity—an artist's motivation, a subject's sources, and a painting's hidden meanings.

Surveying the last five centuries of European and American art with particular emphasis on Renaissance art, Dutch art of the seventeenth century, and American and French painting of the nineteenth century, the exhibition and its accompanying catalogue represent a selection of some of the finest works acquired by the Gallery since 1991.

Paintings, prints, drawings, sculptures, and photographs by some 120 artists will be shown, including such acclaimed masters as Sandro Botticelli, Albrecht Dürer, Raphael, Peter Paul Rubens, Anthony van Dyck, Rembrandt van Rijn, Jean-Honoré Fragonard, Jean-Auguste-Dominique Ingres, Thomas Cole, Julia Margaret Cameron, Edgar Degas, Winslow Homer, Claude Monet, Vincent van Gogh, Henri de Toulouse-Lautrec, Henri Matisse, Aléxander Calder, Jean Dubuffet, and Jasper Johns, as well as important works by other prominent and lesser-known artists.

Art for the Nation: Collecting for a New Century also celebrates the generosity of individuals and foundations who have given or made financial gifts for every work of art in the Gallery's permanent collection. Acquisitions will be featured that were made possible by Jo Ann and Julian Ganz Jr., Ladislaus and Beatrix von Hoffmann, Joan and David Maxwell, Mr. and

- more -

Mrs. Paul Mellon, Robert and Jane Meyerhoff, Roger and Victoria Sant, and Mr. and Mrs. John Hay Whitney, as well as works of art acquired with funds from the National Gallery's Patrons' Permanent Fund, New Century Fund and Gift Committee, the Collectors Committee, and The Circle.

"The character of the National Gallery of Art is defined by the depth and quality of our permanent collection. Great works of art given by generous donors and held in trust for the nation are at the heart of our mission," said Earl A. Powell III, director, National Gallery of Art. "We are very grateful to Verizon Foundation for its sponsorship of this exhibition. Verizon continues in the tradition of its predecessor companies, GTE and Bell Atlantic, who together have sponsored sixteen exhibitions over the last twenty years, most recently Alexander Calder (1998) and Picasso: The Early Years, 1892-1906 (1997)."

"We are honored to sponsor the National Gallery of Art exhibition Art for the Nation: Collecting for a New Century, the highlight of the National Gallery's 2000 celebration," said Charles R. Lee, chairman and co-CEO of Verizon Communications. "This exhibition demonstrates the remarkable generosity of patrons who have been instrumental in the acquisition of important works of art for the National Gallery, expanding and complementing its superlative permanent collection."

BACKGROUND

The National Gallery of Art was founded by Andrew W. Mellon, who gave his collection of masterpieces and the original West Building to the American people in 1937. As early as 1927, Mellon had considered building a "national" gallery to fill a need of which his travels to Europe and his tenure in England as the U.S. Ambassador to the Court of Saint James's made him keenly aware. Modeled after the National Gallery in London, the National Gallery of Art limits its active art collecting to works from Europe and America from the late Middle Ages to the present day. With five to seven million visitors each year and more than 102,000 works of art in its permanent collection, the National Gallery of Art is among the most renowned art museums in the world.

PAINTINGS

Included in the exhibition are two magnificent paintings recently cleaned by Gallery conservators, Still Life with Figs and Bread (1760s) by Luis Meléndez, and The Rebuke of Adam and Eve (1626) by Domenico Zampieri (called Domenichino). Still Life with Figs and Bread will be on view for the first time at the National Gallery. This canvas, by the greatest still-life painter of eighteenth-century Spain and one of the most remarkable painters of the genre in all Europe, demonstrates the artist's talent for rendering everyday objects with exacting detail and his marvelous effects of color and light.

The Rebuke of Adam and Eve perfectly illustrates Domenichino's classical style at the peak of his career. The group of God and the angels is derived directly from Michelangelo's Creation of Adam on the ceiling of the Sistine Chapel. Domenichino's painting and Valentin de Boulogne's Soldiers Playing Cards and Dice (The Cheats) (c. 1620/1622), which is also featured in the exhibition, augment the National Gallery's holdings of seventeenth-century baroque paintings.

Additional works in the exhibition making their debut appearance at the National Gallery are Jan Brueghel the Elder's River Landscape (1607), The Shipwreck (1772) by French artist Claude-Joseph Vernet, and For the Track (1895), one of the most accomplished late works by John Frederick Peto.

Among the extraordinary Renaissance paintings in the exhibition are Cariani's A Concert (c. 1518–1520), widely considered to be his masterpiece, and Jacopo Bassano's The Miraculous Draught of Fishes (1545). These two works, with their brilliant hues set off against gray and blue backgrounds, add to the Gallery's superb collection of Venetian paintings. Bernardo Bellotto's The Fortress of Königstein (1756–1758), one of the artist's largest and most unusual landscape views, will also be on display.

Unknown to modern scholarship on Thomas Cole until its acquisition by the Gallery in 1993, Italian Coast Scene with Ruined Tower (1838) adds to the Gallery's especially rich representation of America's premier nineteenth-century landscape painter. The painting demonstrates the complexity of Cole's vision and creative process at a time when he was at the height of his artistic powers.

Edgar Degas' best-known works are those inspired by the ballet. The Dance Lesson (c. 1879) is the first ballet scene in a distinctive group of some forty canvases that Degas executed in an unusual horizontal format. The Old Violin (1886), a masterpiece by nineteenth-century trompe-l'oeil painter William Michael Harnett, entered the permanent collection in 1993, and immeasurably enhances the National Gallery's holdings of American still-life paintings.

Ambrosius Bosschaert the Elder's immaculately preserved Bouquet of Flowers in a Glass Vase (1621), Jan van Huysum's Still Life with Flowers and Fruit (c. 1715), Vincent van Gogh's Self-Portrait (1889), Henri Matisse's Open Window, Collioure (1905), Georges Braque's The Port of La Ciotat (1907), Hans Hofmann's Autumn Gold (1957), Cy Twombly's Untitled (Bolsena) (1969), and Jasper Johns' Perilous Night (1982), the Gallery's only painting by this artist, are among the outstanding masterpieces in the exhibition.

WORKS ON PAPER

In 1991, the Gallery acquired two of the greatest works on paper in America. They are a magnificent page from Giorgio Vasari's Libro de' Disegni, bearing nine drawings by Filippino Lippi and one by Botticelli, and an exceptionally rare drawing of a Satyr by the sixteenth-century Florentine sculptor Benvenuto Cellini. Also featured in the installation are some of the most important early German prints and drawings to become available in the past decade, including works by The Master of the Playing Cards, Albrecht Dürer, Hans Baldung Grien, and Hans Holbein.

Other recent acquisitions for the Gallery's collection of more than 96,000 works on paper are Rembrandt's superb etching and drypoint, Abraham Entertaining the Angels (1656), and the rediscovered copperplate, widely believed to have been lost until it was acquired by the National Gallery in 1997. The plate is in pristine condition after being hidden for more than three hundred years on the back of an oil painting by a contemporary of the artist.

Two pastels, Odilon Redon's Saint George and the Dragon (c. 1892) and Jean Baptiste Greuze's The Well-Loved Mother (1765), are among the works on paper that will be on view for the first time in the Gallery. Rare or unique artist's proofs of major modern prints in the exhibition include works by Edvard Munch and Jacques Villon, as well as the complete set of Ernst Ludwig Kirchner's noted series of color woodcuts, Peter Schlemihls wundersame Geschichte (1915).

SCULPTURE

Among the sculptures in the exhibition are the fountain figures Venus and Cupid (c. 1575/1580) by a follower of Giambologna, the most important Renaissance bronze to enter the collection in the past forty years; Alexander Calder's Vertical Constellation with Bomb (1943); and Auguste Rodin's The Age of Bronze (L'Age d'Airain), model, 1875–1876, cast 1898. The exquisite modeling, early date, fine casting, and excellent state of The Age of Bronze make it arguably the most distinguished Rodin plaster in America.

PHOTOGRAPHS

The exhibition celebrates works by nineteenth- and twentieth-century masters of photography recently added to the Gallery's collection. Among these works are William Henry Fox Talbot's ethereal Orléans Cathedral (1843), and Julia Margaret Cameron's powerful illustration of The Mountain Nymph, Sweet Liberty (1866), a subject taken from John Milton's L'Allegro. Also on view are Charles Sheeler's exceptional vintage photographs of his house in Doylestown, Pennsylvania, from his first and perhaps most important body of work; and André Kertész' magnificent and rare Shadows of the Eiffel Tower (1929), a fascinating example of the artist's exploration of unusual and innovative points of view.

CURATORS AND CATALOGUE

The exhibition is organized by the National Gallery of Art, Washington. Coordinating curator for Art for the Nation is Alan Shestack, deputy director and chief curator, National Gallery of Art. Twenty-eight curators from the Gallery assisted in the selection of art in the exhibition. An illustrated catalogue with entries on each of the works written by National Gallery of Art curators is available for \$50 (softcover) in the Gallery Shops and through the Web site at www.nga.gov. To order by phone, call (301) 322-9500 or (800) 697-9350.

GALLERY INFORMATION

A range of education programs will be offered in conjunction with Art for the Nation. Further information and a complete schedule of gallery talks, lectures, films, and programs for families is available on the Gallery's Web site at www.nga.gov. In addition, Verizon Foundation has funded the development of a special feature on the Gallery's Web site, which includes fourteen interactive in-depth studies of works in the exhibition.

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

National Gallery of Art

Washington, D.C.

Art for the Nation: Collecting for a New Century
Checklist
National Gallery of Art
October 1, 2000 – February 4, 2001

- Black & White Prints available
 - Slides available
 - Color Transparencies available
1. Hans Hoffmann
German, c. 1545/1550 – 1591/1592
Red Squirrel, 1578
watercolor and gouache over traces of graphite on vellum
25 x 17.8 cm (9 7/8 x 7)
National Gallery of Art, Washington, Woodner Collection, 1991
 2. Albrecht Dürer
German, 1471 – 1528
The Virgin Annunciate, c. 1495/1499
pen and brown ink on laid paper
16.4 x 14.3 cm (6 7/16 x 5 5/8)
National Gallery of Art, Washington, Woodner Collection, 1993
 3. Nuremberg 15th Century
Nuremberg
The Raising of the Cross (center, left, and right panels), c. 1480/1490
oil on panel
center panel only: 66 x 48.3 cm (26 x 19)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1997
 4. Raphael
Umbrian, 1483 – 1520
Eight Apostles, c. 1514
red chalk over stylus underdrawing and traces of leadpoint on laid paper, cut in two pieces and rejoined; laid down
sheet: 8.1 x 23.2 cm (3 3/16 x 9 1/8); support: 9.4 x 24.8 cm (3 11/16 x 9 3/4)
National Gallery of Art, Washington, Woodner Collection, 1993
 5. Hans Baldung Grien
German, 1484/1485 – 1545
Madonna and Child, 1515/1517
woodcut on laid paper
sheet, cut to border: 37.9 x 26.1 cm (14 15/16 x 10 1/4)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1999

6. Andrea del Sarto
Florentine, 1486 – 1530
Head of Saint John the Baptist, c. 1523
black chalk on paper laid down on panel
33 x 23.1 cm (13 x 9 1/16)
National Gallery of Art, Washington, Woodner Collection, 1991
7. Benvenuto Cellini
Florentine, 1500 – 1571
Satyr, 1544/1545
pen and brown ink with brown wash over black chalk on laid paper; laid down
41.6 x 20.3 cm (16 3/8 x 8)
National Gallery of Art, Washington, Woodner Collection, Patrons' Permanent Fund, 1991
8. Ugo da Carpi after Parmigianino
Italian, c. 1480 – 1532
Diogenes, c. 1527
chiaroscuro woodcut printed from 4 blocks: brown line block and 3 tone blocks in brown and green on laid paper
sheet: 47.9 x 34 cm (18 7/8 x 13 3/8)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1997
9. Andrea Mantegna
Paduan, 1431 – 1506
The Virgin and Child, c. 1480
engraving on laid paper
sheet, trimmed within plate mark: 27.7 x 23.1 cm (10 7/8 x 9 1/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1998
10. Giorgio Vasari with drawings by Filippino Lippi and Botticelli
 Florentine, 1511 – 1574; Florentine, 1457 – 1504; Florentine, 1444/1445 – 1510
 Page from Libro de' Disegni, 1480 /1504 and after 1524
 album page with ten drawings on recto and verso in various media with decoration in pen and brown ink, brown and gray wash, on light buff paper
56.7 x 45.7 cm (22 5/16 x 18)
National Gallery of Art, Washington, Woodner Collection, Patrons' Permanent Fund, 1991
11. Cariani
Venetian, 1485/1490 – 1547 or after
A Concert, c. 1518 – 1520
oil on canvas
92 x 130 cm (36 1/4 x 51 3/16)
National Gallery of Art, Washington, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann, 1997
12. Hans Holbein, the Elder
German, c. 1465 – 1524
Portrait of a Woman (recto), c. 1508/1510
silverpoint, brush and black and brown ink, and black chalk heightened with white on white prepared paper
oval: 14.4 x 10.3 cm (5 5/8 x 4)
National Gallery of Art, Washington, Woodner Collection, 1991

13. Master of the Playing Cards
German, active c. 1430/1455
A Poet Reading, 1430s
engraving on laid paper
sheet: 13.3 x 9 cm (5 1/4 x 3 9/16)
National Gallery of Art, Washington, Gift of Ladislaus and Beatrix von Hoffmann, 1999
14. Master E.S.
South German, active c. 1450 – active 1467
The Madonna and Child in a Garden, c. 1465 – 1467
engraving in white on laid paper prepared with black ink
plate, diameter: 10.6 cm (4 3/16); sheet, diameter: 10.8 cm (4 1/4)
National Gallery of Art, Washington, New Century Gift Committee, 1999
15. Hans Holbein the Younger
German, 1497/1498 – 1543
Tantalus, c. 1535/1540
pen and black ink with watercolors, heightened in gold, on laid paper
diameter roundel: 5.1 cm (2)
National Gallery of Art, Washington, Gift of Ladislaus and Beatrix von Hoffmann and Patrons' Permanent Fund, 1998
16. Anthony van Dyck
Flemish, 1599 – 1641
The Mystic Marriage of Saint Catherine, c. 1618/1620
pen and brown ink with brown and gray washes over black chalk on laid paper
18.2 x 28.1 cm (7 3/16 x 11 1/16)
National Gallery of Art, Washington, Woodner Collection, 1993
17. Joseph Heintz the Elder
Swiss, 1564 – 1609
The Fall of Phaeton, c. 1590
pen and brown ink with brown and red washes over black chalk, heightened with white and indented with a stylus for transfer
50 x 62 cm (19 11/16 x 24 7/16)
National Gallery of Art, Washington, New Century Fund, 1997
18. Jacob Jordaens
Flemish, 1593 – 1678
Saint Martin of Tours Healing the Servant of Tetrodius, c. 1630
watercolor and gouache over black chalk on four joined sheets of laid paper
54.6 x 38.5 cm (21 1/2 x 15 3/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Pepita Milmore Memorial Fund, 1993
19. Hendrik Goltzius
Dutch, 1558 – 1617
The Fall of Man, 1616
oil on canvas
104.5 x 138.4 cm (41 1/8 x 54 1/2)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1996

20. Peter Paul Rubens
Flemish, 1577– 1640
The Meeting of David and Abigail, c. 1630
oil on panel
46.4 x 68 cm (18 1/4 x 26 3/4)
National Gallery of Art, Washington, Bequest of Lore Heinemann in memory of her husband,
Dr. Rudolf J. Heinemann, 1997
21. Christoffel Jegher after Peter Paul Rubens
Flemish, 1596 – 1652/1653
The Garden of Love, c. 1633
woodcut printed from two blocks on two sheets of laid paper
block: 46 x 119.6 cm (18 1/8 x 47 1/16); sheet: 49.9 x 123.4 cm (19 5/8 x 48 9/16)
National Gallery of Art, Washington, Director's Discretionary Fund, 2000
22. Giovanni Benedetto Castiglione
 Genoese, 1609 or before – 1664
● *Noah Leading the Animals into the Ark*, c. 1655
■ brush and oil on laid paper
39.4 x 54.8 cm (15 1/2 x 21 9/16)
National Gallery of Art, Washington, Partial Gift of Gilbert Butler, in Honor of the 50th Anniversary of the
National Gallery of Art, 1991
23. Aegidius Sadeler II
Flemish, c. 1570 – 1629
The Martyrdom of Saint Sebastian, c. 1620
black chalk with brown and gray wash heightened with white on laid paper
41.4 x 31.5 cm (16 5/16 x 12 7/16)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1992
24. Bernard van Orley
Brussels, c. 1488 – 1541
The Hunts of Maximilian: The Stag Hunt (August), 1528/1530
pen and brown ink with brown wash and watercolor over black chalk on laid paper
38.8 x 56.8 cm (15 1/4 x 22 3/8)
National Gallery of Art, Washington, Gift of The Brown Foundation, Inc., Houston, 1997
25. Jacopo Bassano
 Venetian, c. 1510 – 1592
● *The Miraculous Draught of Fishes*, 1545
■ oil on canvas
143.5 x 243.7 cm (56 1/2 x 95 15/16)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1997
26. Alessandro Algardi
Bolognese-Roman, 1598 – 1654
Christ on the Cross, 1647
pen and brown ink over red chalk on laid paper
48.4 x 32.8 cm (19 1/16 x 12 15/16); support: 56.2 x 40.9 cm (22 1/8 x 16 1/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1992

27. Rembrandt van Rijn
Dutch, 1606 – 1669
 View of Houtewael near the Sint Anthoniespoort (recto), c. 1650
● reed pen and brown ink with gray brown wash and touches of white on laid paper
■ 12.5 x 18.3 cm (4 15/16 x 7 3/16)
National Gallery of Art, Washington, Woodner Collection, 1993
28. Rembrandt van Rijn
Dutch, 1606 – 1669
Figures on the Anthoniesdijk Entering Houtewael (verso), c. 1650
reed pen and brown ink on light brown washed laid paper
12.7 x 18.4 cm (5 x 7 1/4)
National Gallery of Art, Washington, Woodner Collection, 1993
29. Rembrandt van Rijn
Dutch, 1606 – 1669
Abraham Entertaining the Angels (recto), 1656
etched copperplate
16.2 x 13.3 cm (6 3/8 x 5 1/4)
National Gallery of Art, Washington, Gift of Ladislaus and Beatrix von Hoffmann and Patrons' Permanent Fund, 1997
30. Rembrandt van Rijn
Dutch, 1606 – 1669
Abraham Entertaining the Angels, 1656
etching and drypoint
plate: 15.9 x 13.2 cm (6 1/4 x 5 3/16); sheet: 16.2 x 13.5 cm (6 3/8 x 5 5/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
31. Rembrandt van Rijn
Dutch, 1606 – 1669
The Triumph of Mordecai, c. 1641
etching and drypoint on laid paper
sheet, trimmed close to plate mark: 17.2 x 21.3 cm (6 3/4 x 8 3/8)
National Gallery of Art, Washington, New Century Fund, 1998
32. North European 18th Century, Possibly German
European ; German
Christ Crucified, c. 1700
ivory
24 x 15 cm (9 7/16 x 5 7/8)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1997
33. Circle of Hubert Gerhard
Unknown
Saint Sebastian, early 17th century
gilded bronze
height: 47 cm (18 1/2)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1992
34. Alessandro Algardi
Bolognese-Roman, 1598 – 1654
Christ at the Column, model c. 1630s, cast probably mid 17th century
silver
height without base: 21.9 cm (8 5/8); height with base: 36.8 cm (14 1/2)
National Gallery of Art, Washington, New Century Fund, Gift of The William Stamps Farish Fund, 1998

35. Simon de Vlieger
 Dutch, 1600/1601– 1653
● *Estuary at Dawn*, c. 1640/1645
■ oil on panel
36.8 x 58.4 cm (14 1/2 x 23)
National Gallery of Art, Washington, Patrons' Permanent Fund and Gift in memory of Kathrine Dulin Folger, 1997
36. Ambrosius Bosschaert, the Elder
 Dutch, 1573 – 1621
● *Bouquet of Flowers in a Glass Vase*, 1621
■ oil on copper
31.6 x 21.6 cm (12 7/16 x 8 1/2)
National Gallery of Art, Washington, Patrons' Permanent Fund and New Century Fund, 1996
37. Osias Beert, the Elder
 Flemish, active 1596 – 1623
● *Banquet Piece with Oysters, Fruit, and Wine*, c. 1610/1620
■ oil on panel
52.5 x 73.3 cm (20 3/4 x 28 3/4)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
38. Luis Meléndez
 Spanish, 1716 – 1780
● *Still Life with Figs and Bread*, 1760s
■ oil on canvas
47.6 x 34 cm (18 3/4 x 13 3/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 2000
39. Johannes Cornelisz. Verspronck
 Dutch, 1606/1609 – 1662
● *Andries Stilte as a Standard Bearer*, 1640
■ oil on canvas
101.6 x 76.2 cm (40 x 30)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1998
40. Valentin de Boulogne
 French, c. 1591 – 1632
● *Soldiers Playing Cards and Dice (The Cheats)*, c. 1620/1622
■ oil on canvas
121 x 152 cm (47 5/8 x 59 13/16)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1998
41. Bernardo Bellotto
Venetian, 1722 – 1780
The Fortress of Königstein, 1756 – 1758
oil on canvas
133 x 235.7 cm (52 1/2 x 92 3/4)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1993
42. Domenichino
 Italian, 1581 – 1641
● *The Rebuke of Adam and Eve*, 1626
■ oil on canvas
121.9 x 172.1 cm (48 x 67 3/4)
National Gallery of Art, Washington, Patrons' Permanent Fund, 2000

43. Jan van Huysum
 Dutch, 1682 – 1749
 Still Life with Flowers and Fruit, c. 1715
 oil on panel
79 x 59.1 cm (31 1/8 x 23 1/4)
National Gallery of Art, Washington, Patrons' Permanent Fund and Gift of Philip and Lizanne Cunningham, 1996
44. Adriaen Brouwer
Flemish, 1605/1606 – 1638
Youth Making a Face, c. 1632 – 1635
oil on panel
13.7 x 10.5 cm (5 3/8 x 4 1/8)
National Gallery of Art, Washington, New Century Fund, 1994
45. Jan Brueghel, the Elder
 Flemish, 1568 – 1625
 River Landscape, 1607
 oil on copper
20.7 x 32.1 cm (8 1/8 x 12 5/8)
National Gallery of Art, Washington, Patrons' Permanent Fund and Nell and Robert Weidenhammer Fund, 2000
46. Jean-Baptiste Greuze
French, 1725 – 1805
The Well-Loved Mother, 1765
chalk on pastel
44 x 32.2 cm (17 5/16 x 12 11/16)
National Gallery of Art, Washington, New Century Gift Committee, 2000
47. François Boucher
French, 1703 – 1770
Aurora, 1733
red chalk heightened with white chalk on brown laid paper
National Gallery of Art, Washington, Gift of Gertrude Laughlin Chanler, 2000
48. François-André Vincent
French, 1746 – 1816
The Drawing Lesson, 1777
brush and brown wash over graphite
32.5 x 37.7 cm (12 3/16 x 14 13/16)
Gift (Partial and Promised) of an Anonymous Donor, 2000
49. Louis-Léopold Boilly
French, 1761– 1845
The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre", begun 1808
pen and black ink with gray wash and watercolor over traces of
graphite on laid paper
59.5 x 80.3 cm (23 7/16 x 31 5/8)
National Gallery of Art, Washington, Woodner Collection, 1991

50. Louis-Léopold Boilly
French, 1761– 1845
The Card Sharp on the Boulevard, 1806
oil on panel
24 x 33 cm (9 7/16 x 13)
National Gallery of Art, Washington, Gift of Roger and Vicki Sant, 2000
51. Etienne-Louis Boullée
French, 1728 – 1799
Perspective View of the Interior of a Metropolitan Church, 1780/1781
pen and gray ink with brown wash over black chalk
59.4 x 83.9 cm (23 3/8 x 33 1/16)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1991
52. Pierre-Henri de Valenciennes
French, 1750 – 1819
Study of Clouds over the Roman Campagna, c. 1787
oil on paper on paperboard
paper support: 19 x 32 cm (7 1/2 x 12 5/8); paperboard support: 19.6 x 33 cm (7 11/16 x 13)
National Gallery of Art, Washington, Given in honor of Gaillard F. Ravenel II by his friends, 1997
53. John Constable
British, 1776 – 1837
Cloud Study: Stormy Sunset, 1821 – 1822
oil on paper on canvas
20.3 x 27.3 cm (8 x 10 3/4)
National Gallery of Art, Washington, Gift of Louise Mellon in honor of Mr. and Mrs. Paul Mellon, 1998
54. Jean-Honoré Fragonard
French, 1732 – 1806
A Stand of Cypresses in an Italian Park, c. 1760
red chalk on laid paper
23.5 x 37.7 cm (9 1/4 x 14 7/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1991
55. Constant Troyon
French, 1810 – 1865
The Approaching Storm, 1849
oil on canvas on board
116.2 x 157.5 cm (45 3/4 x 62)
National Gallery of Art, Washington, Chester Dale Fund, 1995
56. Simon Denis
French, 1755 – 1812
View near Naples, c. 1806
oil on paper on canvas
31.2 x 41.8 cm (12 5/16 x 16 7/16)
National Gallery of Art, Washington, Chester Dale Fund, 1998
57. Johann Georg von Dillis
German, 1759 – 1841
Waterfalls in a Mountain Forest, 1797
watercolor with pen and gray ink over graphite on two joined sheets of laid paper
35.2 x 30.5 cm (13 7/8 x 12)
National Gallery of Art, Washington, New Century Fund, 1997

58. Caspar David Friedrich
German, 1774 – 1840
Moonrise on an Empty Shore (Mondaufgang am Strand von Ruschwitz auf Rügen), 1837/1839
sepia washes over graphite on wove paper
25.2 x 39.5 cm (9 15/16 x 15 1/2)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1992
59. Samuel Palmer
British, 1805 – 1881
Harvesting, c. 1851
watercolor and gouache over graphite with scratching-out and touches of gum arabic on paperboard
37.8 x 51.5 cm (14 7/8 x 20 1/4)
National Gallery of Art, Washington, Gift of The Brown Foundation, Inc., Houston, 1997
60. Johan Christian Dahl
Norwegian, 1788 – 1857
View from Vaekero near Christiania, 1827
oil on canvas
60.5 x 96.5 cm (23 13/16 x 38)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1999
61. John Robert Cozens
British, 1752 – 1799
Cetara on the Gulf of Salerno, 1790
watercolor over graphite on wove paper
36.6 x 52.7 cm (14 3/8 x 20 3/4)
National Gallery of Art, Washington, Gift in honor of Paul Mellon by the Patrons' Permanent Fund with additional support from Dick and Ritchie Scaife, Catherine Mellon Conover, Rachel Mellon Walton, Mr. and Mrs. James M. Walton and an anonymous donor, 1992
62. Lancelot-Théodore Turpin de Crissé
French, 1782 – 1859
View of a Palazzo and Quarry, Pizzofalcone, Naples, 1819
oil on canvas
41 x 54 cm (16 1/8 x 21 1/4)
National Gallery of Art, Washington, New Century Fund, Gift of Lois and Robert Erburu, 1997
63. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Dr. Louis Martinet, 1826
graphite on wove paper
32.3 x 24.7 cm (12 11/16 x 9 3/4)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995
64. Edgar Degas
French, 1834 – 1917
René de Gas (recto), 1855
graphite on laid paper
30.5 x 23.7 cm (12 x 9 5/16)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995

65. Jean-Auguste-Dominique Ingres
 French, 1780 – 1867
● *Henri Labrouste*, 1852
■ graphite on wove paper
31 x 23.5 cm (12 3/16 x 9 1/4)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995
66. Giovanni Battista Piranesi
Venetian, 1720 – 1778
Fantastic Monument in a Palatial Interior, c. 1750
pen and brown ink and wash over red chalk on paper
30.5 x 38.1 cm (12 x 15)
National Gallery of Art, Washington, Gift of Gertrude Laughlin Chanler, 2000
67. Giovanni Battista Piranesi
 Venetian, 1720 – 1778
● *The "Canopus" of the Villa Adriana at Tivoli*, 1776
■ red chalk over black chalk on heavy laid paper
38.9 x 53.9 cm (15 5/16 x 21 1/4)
National Gallery of Art, Washington, Gift (Partial and Promised) of Ladislaus and Beatrix von Hoffmann, 1994
68. Giovanni Battista Piranesi
Venetian, 1720 – 1778
Fantasy on a Monumental Wall Tomb, c. 1765
pen and brown ink with brown and gray washes over black chalk on laid paper
60.6 x 47.3 cm (23 7/8 x 18 5/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1996
69. Giovanni Battista Piranesi
Venetian, 1720 – 1778
A Façade with Bizarre Ornaments, 1766/1769
pen and brown ink with brown wash over black chalk on laid paper
60.1 x 47.2 cm (23 11/16 x 18 9/16)
National Gallery of Art, Washington, Woodner Collection, 1991
70. Ferdinando Galli Bibiena
Bolognese, 1657 – 1743
A Grand Illusionistic Ceiling, c. 1720/1740
pen and brown ink with gray and brown washes over graphite on laid paper
60.1 x 105.9 cm (23 11/16 x 41 11/16)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund and an Anonymous Donor, 1994
71. Andrea Pozzo
Italian, 1642 – 1709
Illusionistic Architecture for the Vault of San Ignazio, 1685/1690
pen and gray and brown ink with gray wash on two joined sheets of heavy laid paper
50.4 x 91.2 cm (19 13/16 x 35 7/8)
National Gallery of Art, Washington, Gift of Robert M. and Anne T. Bass, 1994

72. Jean-Baptiste Oudry
French, 1686 – 1755
The Marquis de Beringhen, 1722
oil on canvas
147 x 114 cm (57 7/8 x 44 7/8)
National Gallery of Art, Washington, Eugene L. and Marie-Louise Garbáty Fund, Patrons' Permanent Fund and Chester Dale Fund, 1994
73. Claude Joseph Vernet
French, 1714 – 1789
The Shipwreck, 1772
oil on canvas
113.5 x 162.9 cm (44 11/16 x 64 1/8)
National Gallery of Art, Washington, Patrons' Permanent Fund and Chester Dale Fund, 2000
74. Auguste Rodin
French, 1840 – 1917
The Age of Bronze (L'Age d'Airain), model 1875 – 1876, cast 1898
plaster
180 x 71.1 x 58.4 cm (70 7/8 x 28 x 23)
National Gallery of Art, Washington, Gift of Iris and B. Gerald Cantor, in Honor of the 50th Anniversary of the National Gallery of Art, 1991
75. Paul Sérusier
French, 1863 – 1927
Farmhouse at Le Pouldu, 1890
oil on canvas
72 x 60 cm (28 3/8 x 23 5/8)
National Gallery of Art, Washington, Gift (Partial and Promised) of Alexander M. and Judith W. Laughlin, 2000
76. Jacques Villon
French, 1875 – 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in white) printed from 2 (possibly 3) plates on white wove paper [proof]
plate: 45.2 x 34 cm (17 13/16 x 13 3/8); sheet: 61.6 x 48.8 cm (24 1/4 x 19 3/16)
National Gallery of Art, Washington, New Century Gift Committee, 1999
77. Jacques Villon
French, 1875 – 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in brown) printed from 2 (possibly 3) plates on white wove paper [proof]
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 61 x 48.7 cm (24 x 19 3/16)
National Gallery of Art, Washington, New Century Gift Committee, 1999
78. Jacques Villon
French, 1875 – 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in pinkish white) printed from 2 possibly 3) plates on beige wove paper [proof]
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 60.5 x 49.1 cm (23 13/16 x 19 5/16)
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef, 1999

79. Claude Monet
French, 1840 – 1926
The Japanese Footbridge, 1899
oil on canvas
81.3 x 101.6 cm (32 x 40)
National Gallery of Art, Washington, Gift of Victoria Nebeker Coberly, in memory of her son John W. Mudd, and Walter H. and Leonore Annenberg, 1992
80. Henri de Toulouse-Lautrec
 French, 1864 – 1901
● *Fashionable People at Les Ambassadeurs (Aux Ambassadeurs: Gens Chic)*, 1893
■ gouache and black chalk on wove paper, mounted on cardboard
84.3 x 65.5 cm (33 3/16 x 25 13/16)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995
81. Edgar Degas
 French, 1834 – 1917
● *The Dance Lesson*, c. 1879
■ oil on canvas
38 x 88 cm (14 15/16 x 34 5/8)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995
82. Vincent van Gogh
 Dutch, 1853 – 1890
● *Self-Portrait*, 1889
■ oil on canvas
57.2 x 43.8 cm (22 1/2 x 17 1/4)
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998
83. Charles Émile Jacque
French, 1813 – 1894
The Shepherdess, c. 1869
pastel on brown wove paper
52.6 x 94.9 cm (20 11/16 x 37 3/8)
National Gallery of Art, Washington, Gift of Mr. and Mrs. James T. Dyke, 1996
84. Camille Pissarro
French, 1830 – 1903
La Vachère, c. 1892
pastel and black chalk on (faded) light blue laid paper
60.4 x 34.8 cm (23 3/4 x 13 11/16)
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef and Mr. and Mrs. James T. Dyke, 1998
85. Georges Braque
French, 1882 – 1963
The Port of La Ciotat, 1907
oil on canvas
64.8 x 81 cm (25 1/2 x 31 7/8)
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998
86. Henri Matisse
 French, 1869 – 1954
● *Open Window, Collioure*, 1905
■ oil on canvas
55.3 x 46 cm (21 3/4 x 18 1/8)
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998

87. Maurice de Vlaminck
 French, 1876 – 1958
● *Tugboat on the Seine, Chatou*, 1906
■ oil on canvas
50.2 x 65.1 cm (19 3/4 x 25 5/8)
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998
88. Edouard Vuillard
French, 1868 – 1940
Place Vintimille, 1911
five-panel screen, distemper on paper laid down on canvas
each of five panels: 230 x 60 cm (90 9/16 x 23 5/8)
National Gallery of Art, Washington, Gift of Enid A. Haupt, 1998
89. André Giroux
French, 1801– 1879
Santa Trinità dei Monti in the Snow, 1827 – 1828
oil on paper on canvas
22 x 30 cm (8 11/16 x 11 13/16); 34.6 x 42.1 x 3.8 cm (13 5/8 x 16 9/16 x 1 1/2)
National Gallery of Art, Washington, Chester Dale Fund, 1997
90. Childe Hassam
 American, 1859 – 1935
● *Poppies, Isles of Shoals*, 1891
■ oil on canvas
50.2 x 61 cm (19 3/4 x 24)
National Gallery of Art, Washington, Gift (Partial and Promised) of Margaret and Raymond Horowitz, 1997
91. John Frederick Peto
 American, 1854 – 1907
● *For the Track*, 1895
■ oil on canvas
110.5 x 75.9 cm (43 1/2 x 29 7/8)
National Gallery of Art, Washington, Gift (Partial and Promised) of Jo Ann and Julian Ganz, Jr., 1997
92. Sanford Robinson Gifford
American, 1823 – 1880
Siout, Egypt, 1874
oil on canvas
53.3 x 101.6 cm (21 x 40)
National Gallery of Art, Washington, New Century Fund, Gift of Joan and David Maxwell, 1999
93. Winslow Homer
American, 1836 – 1910
Home, Sweet Home, c. 1863
oil on canvas
54.6 x 41.9 cm (21 1/2 x 16 1/2)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1997
94. William Michael Harnett
 American, 1848 – 1892
● *The Old Violin*, 1886
■ oil on canvas
96.5 x 60 cm (38 x 23 5/8)
National Gallery of Art, Washington, Gift of Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon, 1993

95. Martin Johnson Heade
American, 1819 – 1904
Giant Magnolias on a Blue Velvet Cloth, c. 1890
oil on canvas
38.4 x 61.5 cm (15 1/8 x 24 3/16)
National Gallery of Art, Washington, Gift of The Circle of the National Gallery of Art in Commemoration of its 10th Anniversary, 1996
96. John Haberle
American, 1856 - 1933
Imitation, 1887
oil on canvas
25.4 x 35.6 cm (10 x 14)
National Gallery of Art, Washington, New Century Fund, Gift of the Amon G. Carter Foundation, 1998
97. Thomas Cole
 American, 1801 – 1848
● *Italian Coast Scene with Ruined Tower*, 1838
■ oil on canvas
86.4 x 116.8 cm (34 x 46)
National Gallery of Art, Washington, Gift of The Circle of the National Gallery of Art, 1993
98. Raphaelle Peale
American, 1774 – 1825
A Dessert, 1814
oil on wood
34 x 48.3 cm (13 3/8 x 19)
National Gallery of Art, Washington, Gift (Partial and Promised) of Jo Ann and Julian Ganz, Jr. in memory of Franklin D. Murphy, 1999
99. Randolph Rogers
American, 1825 – 1892
Nydia, The Blind Girl of Pompeii, 1860
marble
height: 137.2 cm (54 in.)
National Gallery of Art, Washington, Patrons' Permanent Fund, 2000
100. Hans Hofmann
 American, 1880 – 1966
● *Autumn Gold*, 1957
■ oil on canvas
132.7 x 153.4 cm (52 1/4 x 60 3/8)
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection, 1996
101. Francis Picabia
French, 1879 – 1953
The Procession, Seville, 1912
oil on canvas
121.9 x 121.9 cm (48 x 48)
National Gallery of Art, Washington, Chester Dale Fund and Gift of Barbara Rothschild Michaels from the Collection of Herbert and Nannette Rothschild, 1997

102. Edward Steichen
American, 1879 – 1973
Le Tournesol (The Sunflower), c. 1920
tempera and oil on canvas
92.1 x 81.9 cm (36 1/4 x 32 1/4)
National Gallery of Art, Washington, Gift of the Collectors Committee, 1999
103. Charles Sheeler
American, 1883 – 1965
Doylestown House—Stairwell, 1917
gelatin silver print
24.5 x 16.9 cm (9 5/8 x 6 5/8)
National Gallery of Art, Washington, New Century Gift Committee, 1998
104. André Kertész
American, born Hungary, 1894 – 1985
Clock of the Académie Française, Paris, 1929 – 1932
gelatin silver print
17.2 x 23.5 cm (6 3/4 x 9 1/4)
National Gallery of Art, Washington, Gift of The Howard Gilman Foundation and The André and Elizabeth Kertész Foundation, 1996
105. Paul Strand
American, 1890 – 1976
Palace of Fine Arts, San Francisco, 1915
platinum print processed with mercury
25.4 x 32.7 cm (10 x 13)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
106. Charles Sheeler
 American, 1883 – 1965
 Doylestown House—The Stove, 1917
 gelatin silver print
23.7 x 17 cm (9 5/16 x 6 11/16)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1998
107. Paul Strand
American, 1890 – 1976
Rebecca, 1922
platinum print
24.4 x 19.4 cm (9 5/8 x 7 5/8)
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection, 1991
108. Albert Sands Southworth and Josiah Johnson Hawes
American, 1811 – 1894; American, 1808 – 1901
The Letter, c. 1850
daguerreotype
plate: 21.6 x 16.5 cm (8 1/2 x 6 1/2)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1999
109. Nadar
French, 1820 – 1910
Honoré Daumier, 1856 – 1858
salted paper print from collodion negative
24.4 x 17.9 cm (9 5/8 x 7 1/16)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

110. Eugène Cuvelier
French, c. 1830 – 1900
Forest Scene, early 1860s
salted paper print from paper negative mounted on paper
19.3 x 25.7 cm (7 5/8 x 10 1/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
111. Édouard-Denis Baldus
French, 1813 – 1882
Toulon, Gare, 1861 or later
albumen print from collodion negative mounted on paperboard
sheet, trimmed to image: 27.4 x 43.1 cm (10 13/16 x 16 15/16); support: 45.4 x 60.6 cm (17 7/8 x 23 7/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
112. Gustave Le Gray
French, 1820 – 1882
Beech Tree, Forest of Fontainebleau, c. 1856
albumen print from collodion negative
31.8 x 41.4 cm (12 3/4 x 16 1/4)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
113. Berenice Abbott
 American, 1898 – 1991
● *Vanderbilt Avenue from East 46th Street*, October 9, 1935
■ gelatin silver print mounted on paperboard
23.7 x 16.5 cm (9 5/16 x 6 1/2)
National Gallery of Art, Washington, Gift of Marvin Breckinridge Patterson and Anonymous Gift, 1998
114. August Sander
German, 1876 – 1964
Recipient of Welfare Assistance, 1930
gelatin silver print
sight size: 22.3 x 15.4 cm (8 3/4 x 6 1/16)
National Gallery of Art, Washington, New Century Fund, 1999
115. Paul Strand
American, 1890 – 1976
Woods, Maine (recto), 1927
platinum print
24.5 x 19.1 cm (9 5/8 x 7 1/2)
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection, 1991
116. Eugène Atget
 French, 1857 – 1927
● *Etang de Corot, Ville d'Avray*, 1900 – 1910
■ arrowroot print
16.3 x 22.2 cm (6 7/16 x 8 3/4)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
117. William Henry Fox Talbot
British, 1800 – 1877
Oak Tree, mid 1840s
salted paper print from paper negative
sheet: 22.5 x 18.7 cm (8 7/8 x 7 3/8)
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

118. Robert Frank
American, born Switzerland, 1924
Democratic National Convention, Chicago, 1956
gelatin silver print
sheet: 35.6 x 28 cm (14 x 11)
National Gallery of Art, Washington, Robert Frank Collection, Gift of Robert Frank, 1996
119. Ernst Ludwig Kirchner
German, 1880 – 1938
Die Geliebte, 1915
color woodcut on medium thick wove paper
block: 28.2 x 23.5 cm (11 1/8 x 9 1/4); sheet: 40.9 x 35.2 cm (16 1/8 x 13 7/8)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
120. Ernst Ludwig Kirchner
German, 1880 – 1938
Qualen der Liebe, 1915
color woodcut from two blocks on wove paper
block: 33.2 x 21.8 cm (13 1/16 x 8 9/16); sheet: 40.9 x 35 cm (16 1/8 x 13 3/4)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
121. Ernst Ludwig Kirchner
German, 1880 – 1938
Nach der Verfolgung des Schattenlosen durch den Mob der Gasse, 1915
color woodcut on wove paper
block: 33.4 x 24 cm (13 1/8 x 9 7/16); sheet: 41.2 x 34.5 cm (16 1/4 x 13 9/16)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
122. Ernst Ludwig Kirchner
German, 1880 – 1938
Peter Schlemihls wundersame Geschichte (Title Page), 1915
color woodcut printed from one block on medium thick wove paper
block: 29.2 x 26.2 cm (11 1/2 x 10 5/16); sheet: 41.2 x 35.4 cm (16 1/4 x 13 15/16)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
123. Ernst Ludwig Kirchner
German, 1880 – 1938
Verkauf des Schattens, 1915
color woodcut printed from two blocks on medium thick wove paper
block: 32.2 x 22.1 cm (12 11/16 x 8 11/16); sheet: 41 x 34.8 cm (16 1/8 x 13 11/16)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
124. Ernst Ludwig Kirchner
German, 1880 – 1938
Das Männlein narrt ihn, indem es den Schatten allein bei ihm vorbeispazieren lässt, Schlemihl versucht ihn zu fassen, 1915
color woodcut on wove paper
block: 31 x 29.3 cm (12 3/16 x 11 9/16); 42.7 x 37 cm (16 13/16 x 14 9/16)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
125. Ernst Ludwig Kirchner
German, 1880 – 1938
Schlemihl versucht mit dem Schatten zu fliehen, 1915
color woodcut on wove paper
block: 29.9 x 29.7 cm (11 3/4 x 11 11/16); 41.3 x 35.4 cm (16 1/4 x 13 15/16)
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

126. Edvard Munch
Norwegian, 1863 – 1944
Moonlight, 1901
color woodcut on wove paper
sheet, trimmed to image: 46 x 47.3 cm (18 1/8 x 18 5/8); sheet, laid down: 54.5 x 57.3 cm (21 7/16 x 22 9/16)
National Gallery of Art, Washington, Gift of the Epstein Family Collection, 1999
127. Odilon Redon
 French, 1840 – 1916
● *Saint George and the Dragon*, 1880s and c. 1892
■ charcoal heightened with pastel
53.7 x 37.5 cm (21 1/8 x 14 3/4)
National Gallery of Art, Washington, Gift of GTE and the New Century Gift Committee, 2000
128. Alexander Calder
American, 1898 – 1976
Vertical Constellation with Bomb, 1943
painted steel wire, painted wood, and wood
77.5 x 75.6 x 61 cm (30 1/2 x 29 3/4 x 24)
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls, 1996
129. Richard Diebenkorn
American, 1922 – 1993
Seated Figure with Hat, 1967
oil on canvas
152.4 x 152.4 cm (60 x 60)
National Gallery of Art, Washington, Gift of the Collectors Committee and Mr. and Mrs. Lawrence Rubin,
1991
130. William Henry Fox Talbot
British, 1800 – 1877
Orléans Cathedral, June 1843
salted paper print from paper negative
18.6 x 23.1 cm (7 5/16 x 9 1/8)
National Gallery of Art, Washington, Anonymous Gift, 1998
131. Julia Margaret Cameron
British, 1815 – 1879
The Mountain Nymph, Sweet Liberty, June 1866
albumen print from collodion negative
36.1 x 26.7 cm (14 3/16 x 10 1/2)
National Gallery of Art, Washington, New Century Fund, 1997
132. André Kertész
American, born Hungary, 1894 – 1985
Shadows of the Eiffel Tower, 1929
silver gelatin developed-out print mounted on paperboard
19.6 x 22.4 cm (7 11/16 x 8 13/16)
National Gallery of Art, Washington, Gift of The André and Elizabeth Kertész Foundation, 1996

133. Georg Baselitz
German, born 1938
Mann im Mond—Franz Pferr (Man in the Moon—Franz Pferr), 1965
oil on canvas
161.9 x 129.9 cm (63 3/4 x 51 1/8)
National Gallery of Art, Washington, Gift (Partial and Promised) of Charles and Helen Schwab, 1995
134. Susan Rothenberg
American, born 1945
Butterfly, 1976
acrylic on canvas
176.5 x 210.8 cm (69 1/2 x 83)
National Gallery of Art, Washington, Gift of Perry R. and Nancy Lee Bass, 1995
135. Cy Twombly
American, born 1928
Untitled (Bolsena), 1969
oil-based house paint, wax crayon, and graphite on canvas
203.2 x 244.2 cm (80 x 96 1/8)
National Gallery of Art, Washington, Gift of the Collectors Committee and Adriana and Robert Mnuchin, 1995
136. Christo
American, born 1935
Package, 1974
tarpaulin, rope, and wood
60.9 x 49.5 x 38.1 cm (24 x 19 1/2 x 15)
National Gallery of Art, Washington, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel, 1992
137. Jasper Johns
American, born 1930
Perilous Night, 1982
encaustic on canvas with objects
170.5 x 244.2 x 15.9 cm (67 1/8 x 96 1/8 x 6 1/4)
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection, 1995
138. Ellsworth Kelly
American, born 1923
Tiger, 1953
oil on canvas (five joined panels)
overall size, five joined panels: 205.1 x 217.2 cm (80 3/4 x 85 1/2)
National Gallery of Art, Washington, Gift (Partial and Promised) of the Artist, 1992
139. Sol LeWitt
 American, born 1928
 Wavy Brushstrokes, 1996
 gouache on paper
153.7 x 294.6 cm (60 1/2 x 116)
National Gallery of Art, Washington, The Dorothy and Herbert Vogel Collection, 1999

140. Jean Dubuffet
French, 1901– 1985
Bertelé bouquet fleuri, Portrait de Parade (Bertelé as a Blossoming Bouquet, Sideshow Portrait), 1947
oil, plaster, and sand on canvas
116 x 89 cm (45 11/16 x 35 1/16)
National Gallery of Art, Washington, Gift (Partial and Promised) of The Stephen Hahn Family Collection ,
1995

National Gallery of Art

Washington, D.C.

Backgrounder Collecting Art in the 1990s

The permanent collection is the core and *raison d'être* of any important art museum. The collection gives the museum its personality, establishes its position in the hierarchy of art collections worldwide, and forms the basis for most of the other activities of the museum—conservation, education, and the special exhibition program. American museums, including the National Gallery, have certainly established new initiatives in recent times (public outreach and the engagement of the community, interpretive programs, and creative use of new technologies, to name a few); collecting, however, remains a very high priority for the National Gallery. Compared to the great national museums of Europe, our National Gallery is a young institution, whose collection can still be augmented in many areas.

Collecting for art museums has become an increasingly difficult and challenging task in recent years. There have always been voices claiming that the eat era of collecting is over, that the vast majority of great works of art have already found their way from private into public hands. But that dire statement now actually seems to be coming true. The number of museum-quality paintings and sculptures that appears on the art market these days is very small. Art dealers are quick to admit that *finding* first-class objects is now the hardest part of their business. Art is not a renewable commodity; the corpus of works by any given artist is finite. Once all the Rembrandts or Caravaggios are in museums, no amount of money is going to shake one loose. The opportunities to buy have been progressively reduced. As a result, the law of supply and demand comes into play, and prices for the great objects, and even just the fine ones, go sky high. When an unpublished and unknown work by an important artist emerges, it attracts tremendous attention and an extremely high price. Museum acquisition funds, like works of art, are also finite, and raising money for significant purchases is increasingly difficult, especially when prices reach eight figures.

The National Gallery has been very fortunate in receiving the support of many collectors who understand that in order to continue acquiring art in a meaningful way, substantial sums must be provided to take advantage of the declining number of opportunities.

Other factors, however, constrain collecting in America today. Because many European nations do not wish to see their own cultural heritage diminished, they have put in place export prohibitions to protect their own cultural patrimony. Many works of art still privately held—in Italy, say, or in English country houses—will never leave their country of origin.

On a personal note, when I first started shopping for works of art for a museum in the early 1970s, I could go to London for a brief time and easily find several dozen desirable acquisitions, priced in a range between \$100,000 and \$1,000,000. The task was deciding which of the many options to pursue. Today, one can go to Europe for an extended stay, call on major painting dealers in the primary art market cities, and find only two or three works worthy of an important museum. And, of course, these few works will have multimillion-dollar price tags.

As the supply of great art continues to dwindle, curators are more and more frequently offered works of less than superlative quality or works in questionable condition. The astute and knowledgeable curator, able to place the work in the context of hundreds of similar works in museum collections, will immediately perceive the inferiority of the proffered work and not be seduced by the opportunity to fill a gap or add a famous name with a weak example. I am proud to report that our curators are constantly looking and learning, staying in touch with the primary art dealers in their fields so that our Gallery might get first refusal when some outstanding art object first comes on the market. Our curators are constantly judging and ranking works of art in the effort to be certain that only the finest works are recommended for acquisition by the Gallery. Wise and effective curators also stay in touch with art collectors in their own fields of specialization and are sure to let those collectors know which works would find happy homes in the National Gallery (where millions of visitors could view them each year). Historically, well over 75 percent of the works of art in American museums were donated rather than purchased. The enlightened tax laws of the United States, which provide a full market value tax deduction for gifts of appreciated property, have encouraged the flow of important works of art from private collections to public museums. This is especially true of works of art whose quality has been sanctioned by informed judgment over time and whose dollar value has thus greatly appreciated. Some donors, of course, decide to give or bequeath their collections to art museums out of a sense of civic commitment or national pride; they believe, as did Andrew W. Mellon many years ago, that a nation is judged as much by its cultural accomplishments as by its prowess in business and industry. Many of our donors also share the belief that great works of cultural, historic, or aesthetic value belong in the public realm. Reading through this catalogue will make clear that all the works of art in the present exhibition were donated by astute and discriminating collectors, or were purchased with funds donated by generous supporters. Not one federal dollar has ever been spent on an acquisition.

The present exhibition presents approximately 150 works surveying the last five centuries of European and American art. This group of objects hardly does justice to the record of National Gallery of Art acquisitions, since it represents only a fraction of the works acquired during the past decade. The purpose of this exhibition, however, is to demonstrate the breadth and depth of our collecting and to show a sample of the paintings, sculptures, prints, drawings, and photographs acquired since our fiftieth anniversary exhibition in 1991. We work hard to maintain the level of quality set by our founding collections—Mellon, Kress, Widener, and Dale.

In acquiring new works, we have often devoted entire curatorial meetings to lively discussion about possible "candidates." Many works are considered before a few are selected for presentation to the Board of Trustees for a final decision. In the end, we hope that we are living up to our mandate to present for the benefit of a broad public a survey of Western art with examples of the highest possible quality.

Alan Shestack
Deputy Director and Chief Curator