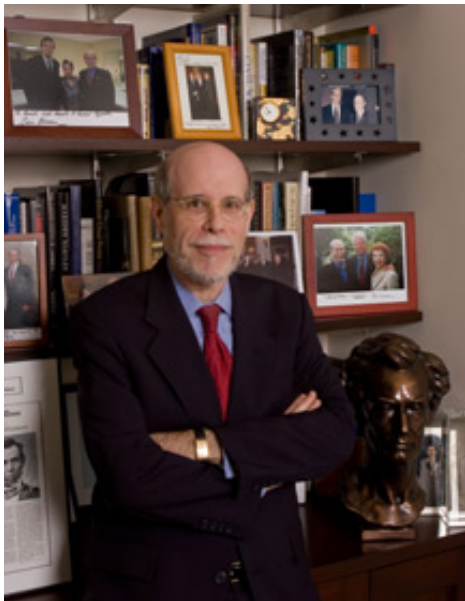


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## National Gallery of Art Lecture Program Presents Byron Kim, Susan Rothenberg, Robert M. Edsel, Harold Holzer and More in Early 2010



**Harold Holzer**, cochair of the U.S. Abraham Lincoln Bicentennial Commission, presents a lecture titled *The Image of Abraham Lincoln* on Sunday, February 14, at 2:00 p.m. at the National Gallery of Art, followed by a signing of his books *In Lincoln's Hand*, *Lincoln and New York*, and *Lincoln President-Elect*.

The National Gallery of Art Lecture Program welcomes a distinguished group of artists and scholars to the podium in the early months of 2010. Nine book signings highlight the season.

On January 10, **Byron Kim** discusses his watershed work *Synecdoche*, the newly installed addition to the Gallery's modern and contemporary art galleries. **Melvin Edwards**, **Sam Gilliam**, and **William T. Williams** discuss abstraction on February 21, and **Susan Rothenberg** presents the annual Elson Lecture on March 25.

On January 17, historian **Robert M. Edsel** discusses Allied soldiers who sought to

save Europe's artistic treasures from Nazi capture before and during World War II.

Prominent Lincoln scholar **Harold Holzer** illuminates the iconic president in *Lincoln's Hand*, *Lincoln and New York*, and *Lincoln President-Elect*, on February 14.

Michelangelo expert William E. Wallace presents his biography of the great Renaissance artist on March 28.

All lecture programs are free of charge and take place in the East Building Auditorium unless otherwise noted. Seating is available on a first-come, first-seated basis.

## **Sunday Lectures**

*Synecdoche: The Relationship of Big to Small in the Work of Byron Kim*

Sunday, January 10, 2:00 p.m.

Byron Kim, artist, in conversation with Molly Donovan, associate curator of modern and contemporary art, National Gallery of Art

*The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*

Sunday, January 17, 2:00 p.m.

Robert M. Edsel, author and founder and president, Monuments Men Foundation for the Preservation of Art

Book signing of *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History* follows.

*The History of Books and the Digital Future*

Friday, January 22, 4:30 p.m.

Robert Darnton, Carl H. Pforzheimer University Professor and director of the University Library, Harvard University

*A Gallery Landmark Launched: French Paintings of the 15th through the 18th Century, a Systematic Catalogue*

Sunday, January 24, 2:00 p.m.

Illustrated lectures by catalogue authors Joseph Baillio, Gail Feigenbaum, Frances Gage, John Oliver Hand, Benedict Leca, Richard Rand, and Pauline Maguire Robison  
Book signing of *French Paintings of the 15th through the 18th Century* follows.

*Three Perspectives on the Chester Dale Collection*

Sunday, January 31, 2:00 p.m.

Maygene Daniels, chief of Gallery Archives; Ann Hoenigswald, senior conservator of paintings; and Kimberly A. Jones, associate curator of French paintings, National Gallery of Art

Book signing of *The Chester Dale Collection* follows.

*Darwin, Beauty, and the Visual Arts*

Sunday, February 7, 2:00 p.m.

Jane Munro, senior assistant keeper, department of paintings, drawings and prints, The Fitzwilliam Museum

Book signing of *Endless Forms: Charles Darwin, Natural Science and the Visual Arts* follows.

*The Image of Abraham Lincoln*

Sunday, February 14, 2:00 p.m.

Harold Holzer, cochair of the U.S. Abraham Lincoln Bicentennial Commission

Book signing of *In Lincoln's Hand*, *Lincoln and New York*, and *Lincoln President-Elect* follows.

*About Abstraction: A Conversation with Melvin Edwards, Sam Gilliam, and William T. Williams*

Sunday, February 21, 2:00 p.m.

Ruth Fine, curator of special projects in modern art, National Gallery of Art, in conversation with artists Melvin Edwards, Sam Gilliam, and William T. Williams.

*The Sacred Made Real: The Making of an Exhibition*

Sunday, February 28, 2:00 p.m.

Xavier Bray, assistant curator of 17th- and 18th-century European paintings, The National Gallery, London

Book signing of *The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700* follows.

*Sculpture Comes to Life: Splendor, Color, and Realism in Baroque Spain and*

*Elsewhere*

Sunday, March 7, 2:00 p.m.

Nicholas Penny, director, The National Gallery, London

*In and Out of the Darkroom: 19th-Century Photographic Processes*

Sunday, March 14, 2:00 p.m.

Sarah Kennel, associate curator of photographs, National Gallery of Art

Book signing of *In the Darkroom: An Illustrated Guide to Photographic Processes before the Digital Age* follows.

*Introduction to the Exhibition—Hendrick Avercamp: The Little Ice Age*

Pieter Roelofs, curator of 17th-century paintings, Rijksmuseum

*Fashion on Ice*

Bianca M. du Mortier, curator of costume, Rijksmuseum

Sunday, March 21, 2:00 p.m.

Book signing of *Hendrick Avercamp, Master of the Ice Scene* follows.

Elson Lecture

*Susan Rothenberg: A Life in Painting*

Sunday, March 25, 3:30 p.m.

Susan Rothenberg, artist, in conversation with Harry Cooper, curator and head of modern and contemporary art, National Gallery of Art

*Michelangelo: Artist and Aristocrat*

Sunday, March 28, 2:00 p.m.

William E. Wallace, Barbara Murphy Bryant Distinguished Professor of Art History, Washington University in St. Louis

Book signing of *Michelangelo: The Artist, the Man, and His Times* follows.

**Works in Progress Lecture Series**

*Art Exhibition Strategies at the 10th Havana Biennial*

Monday, January 11, 12:10 and 1:10 p.m.

East Building Small Auditorium

Michelle Bird, curatorial assistant, department of French paintings, National Gallery of

Art

*Full of Grace: The Kress Madonna*

Monday, February 1, 12:10 and 1:10 p.m.

East Building Small Auditorium

Simona Cristanetti, Andrew W. Mellon Fellow in Objects Conservation, National Gallery of Art

*Juan Gris: The Phantom Cubist*

Monday, February 22, 12:10 and 1:10 p.m.

East Building Small Auditorium

Harry Cooper, curator and head of modern and contemporary art, National Gallery of Art

*Clarence Kennedy, Ansel Adams, and Edwin Land: From Harvard to Yosemite via the Golden Gate Bridge*

Monday, March 8, 12:10 and 1:10 p.m.

East Building Small Auditorium

Melissa Lemke, image specialist for Italian art, National Gallery of Art

*The Examination and Treatment of a Neoclassical Portrait*

Monday, March 15, 12:10 and 1:10 p.m.

East Building Small Auditorium

Kristin deGhetaldi, painting conservation fellow, National Gallery of Art

*Some Problems in Italian Chiaroscuro Woodcuts*

Monday, March 22, 12:10 and 1:10 p.m.

East Building Small Auditorium

Naoko Takahatake, Andrew W. Mellon Curatorial Fellow, National Gallery of Art

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## General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit [www.nga.gov/renovation](http://www.nga.gov/renovation) (<http://www.nga.gov/renovation>) .

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at [www.nga.gov](http://www.nga.gov). Follow the Gallery on [Facebook](http://www.facebook.com/NationalGalleryofArt) at [www.facebook.com/NationalGalleryofArt](http://www.facebook.com/NationalGalleryofArt) and on [Twitter](http://twitter.com/ngadc) at [twitter.com/ngadc](http://twitter.com/ngadc).

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

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