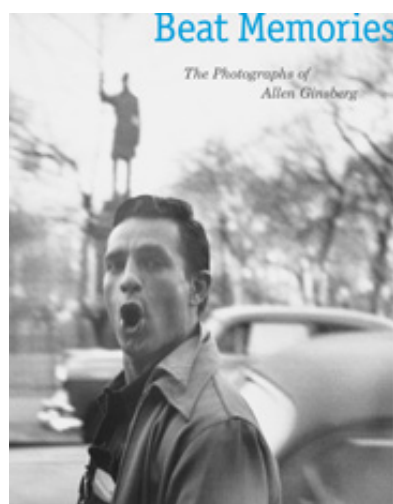


Release Date: April 1, 2010

Spring Lectures at the National Gallery of Art explore Ginsberg's Photographs, Darwin and Beauty, Art and Representation in the Ancient New World, and More



Sarah Greenough, senior curator of photographs, National Gallery of Art, presents a lecture titled *Seeing with the Eyes of the Angels: The Photographs of Allen Ginsberg* on Sunday, May 23, at 2:00 p.m. at the National Gallery of Art.

The National Gallery of Art welcomes spring with an engaging array of public lecture programs. On May 23, Sarah Greenough, senior curator and head of the department of photographs, National Gallery of Art, discusses the photographs of Allen Ginsberg in relation to the exhibition *Beat Memories: The Photographs of Allen Ginsberg, 1953–1997* (on view May 2 through September 16, 2010). Rescheduled due to snow closure on the original date, Jane Munro, the Fitzwilliam Museum's senior assistant keeper in the department of paintings, drawings, and prints, presents her lecture on *Darwin, Beauty, and the Visual Arts* on June 6.

The Gallery's acclaimed A. W. Mellon Lectures in the Fine Arts continue for the fifty-ninth year with Mary Miller, dean of Yale College and Sterling Professor of History of Art, who will deliver this year's series, entitled *Art and Representation in the Ancient*

New World, beginning April 18.

All lecture programs are free of charge, with seating available on a first-come, first-seated basis.

Lecture Series

The Fifty-Ninth A. W. Mellon Lectures in the Fine Arts

Art and Representation in the Ancient New World

The Fifty-Ninth A. W. Mellon Lecture series will be presented by Mary Miller, dean of Yale College and Sterling Professor of History of Art
East Building Auditorium, 2:00 p.m.

The Shifting Now of the Pre-Columbian Past

April 18

Seeing Time, Hearing Time, Placing Time

April 25

The Body of Perfection, the Perfection of the Body

May 2

Representation and Imitation

May 9

Envisioning a New World

May 16

Works in Progress: Mondays

East Building Small Auditorium, 12:10 and 1:10 p.m.

Monuments for the Future: The German Contribution to the 1976 Venice Biennial

April 19

Mechtild Widrich, graduate curatorial intern, National Gallery of Art

Demystifying the Mystical: The Making of a Seventeenth-Century Spanish

Polychrome Sculpture

April 26

Daphne Barbour, senior conservator, department of object conservation, and Judy Ozone, senior conservator, department of object conservation, National Gallery of Art

Narrative of Return: Images from an Asian-American Odyssey

May 17

Patricia Chu, associate professor of English, George Washington University, and Lee Ewing, photographer, National Gallery of Art

Monumental Politics in Republican Venice

June 7

Janna Israel, research associate, Center for the Advanced Study in the Visual Arts, National Gallery of Art

Vogel5050.org—It Takes a Village to Build a Website

June 14

Ellen Arnold, visual information specialist, Institute of Museum and Library Services; David Beaudet, information technology specialist, National Gallery of Art; Mary Lee Corlett, research associate, department of special projects in modern art, National Gallery of Art; John Gordy, Web manager, National Gallery of Art; Jennifer Riddell, editor of education publications, National Gallery of Art

Lecture Programs

East Building Auditorium, 2:00 p.m.

Venus as Odalisque: Ingres's Reimagining of the Female Nude

April 4

Susan L. Siegfried, professor of history of art and women's studies, University of Michigan

Book signing of *Ingres: Painting Reimagined* follows.

Northern Light on Italian Heights: On the Contribution of Artists from the Low Countries in Sixteenth-Century Italy

April 11

Bert Meijer, Samuel H. Kress Professor, Center for Advanced Study in the Visual Arts,
National Gallery of Art

Seeing with the Eyes of the Angels: The Photographs of Allen Ginsberg

May 23

Sarah Greenough, senior curator and head of the department of photographs, National
Gallery of Art

Book signing of *Beat Memories: The Photographs of Allen Ginsberg* follows.

Darwin, Beauty, and the Visual Arts

June 6

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

Bachiacca and the Art of Harvesting in Renaissance Florence

June 13

Robert G. La France, Hanna Kiel Fellow 2009-2010, Harvard University Center for
Italian Renaissance Studies, Villa I Tatti, Florence, Italy, and curator of pre-modern art,
Krannert Art Museum, University of Illinois at Urbana-Champaign

Book signing of *Bachiacca: Artist of the Medici Court* follows.

On Sundays, June 20 and 27, film programs will be shown in the East Building
auditorium at 2:00 p.m. in place of lectures. For details visit www.nga.gov/programs/film
(<http://www.nga.gov/programs/film>).

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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>) .

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. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt and on Twitter at 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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