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## National Gallery of Art 2011 Lecture Program Celebrates Canaletto and Gauguin Exhibitions, New Systematic Catalogue, 60th Mellon Lectures, and More



Daphne Barbour, Suzanne G. Lindsay, and Shelley Sturman present a lecture titled *The Sculpture of Edgar Degas at the National Gallery of Art: Launch of a Landmark Publication* and sign copies of *Edgar Degas Sculpture* on January 30 at the National Gallery of Art.

Washington, DC—As 2011 begins, the National Gallery of Art lecture program welcomes a distinguished group of artists and scholars to the podium. Two symposia, the 60th A. W. Mellon Lectures in the Fine Arts, the annual Elson Lecture, and five book signings highlight the season.

The exhibition ***Venice: Canaletto and His Rivals***, on view from February 20 through May 30, 2011, is the inspiration for the public symposium ***Sights and Sounds of 18th-Century Venice*** on Saturday, April 2, and Sunday, April 3, but also a number of lectures, including an opening day introduction by **Charles Beddington**, guest curator, and **David Alan Brown**, curator of Italian paintings, National Gallery of Art (February 20); ***Canaletto's Venice: The Art of Fiction*** by Gallery lecturer **Eric Denker** (March

13); and ***Shakespeare's Italy*** by **Michael Kahn**, artistic director of the Shakespeare Theatre Company (May 22). Also timed to coincide with the exhibition *Venice: Canaletto and His Rivals* and these related lecture programs is *La Dolce DC*, a citywide celebration of all things Italian, from March 1 to May 30.

Among the Gallery's distinguished author lectures and book signings is the January 30 program ***The Sculpture of Edgar Degas at the National Gallery of Art: Launch of a Landmark Publication***, which celebrates the Gallery's newest systematic catalogue, *Edgar Degas Sculpture*. Gallery conservators **Shelley Sturman** and **Daphne Barbour** and **Suzanne G. Lindsay**, adjunct associate professor in the history of art, University of Pennsylvania, will discuss their extensive research on the art, history, and techniques of Degas' sculptures. Barbour and Sturman will also offer presentations of their conservation research for this systematic catalogue on February 7 and 14, respectively, as part of the Gallery's Works in Progress series. The Gallery holds the greatest collection in the world of lifetime sculptures by the artist, and the volume presents this unique collection of 52 works in wax, clay, and plaster, as well as a dozen cast bronzes and a plaster, produced posthumously. Also celebrating the publication of her latest biography is author **Meryl Secrest**, who will return to the Gallery on June 19 to give a lecture titled ***The Unknown Modigliani***.

The Gallery's acclaimed lecture series bring rich offerings in 2011. The **A. W. Mellon Lectures in the Fine Arts** continue for the 60th year with **Mary Beard**, professor and chair of the faculty board of classics, University of Cambridge delivering ***The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí***, beginning March 27. On April 14, **Terry Winters**, one of the leading artists of the generation following Jasper Johns and Robert Rauschenberg, will discuss his work in the annual Elson Lecture, titled ***Notes on Painting***.

All lecture programs are presented free of charge and take place on Sundays at 2:00 p.m. in the East Building Auditorium unless otherwise noted. Seating is on a first-come, first-seated basis.

## **Public Symposium**

*Sights and Sounds of 18th-Century Venice*

Saturday, April 2, 11:00 a.m.–5:00 p.m. (*Art and Culture: Sights*)

Sunday, April 3, 11:30 a.m.–1:00 p.m. (*Art and Culture: Sounds*)

**The 60th A. W. Mellon Lectures in the Fine Arts**

*The Twelve Caesars: Images of Power from Ancient Rome to Salvador Dalí*

Mary Beard, professor and chair of the faculty board of classics, University of Cambridge

*Julius Caesar: Inventing an Image*

March 27

*Heroes and Villains: In Miniatures, Marble, and Movies*

April 3

*Warts and All? Emperors Come Down to Earth*

April 10

*Caesar's Wife: Above Suspicion?*

April 17

*Dynasty: Collecting, Classifying, and Connoisseurship*

May 1

*Rough Work? Emperors Defaced and Destroyed*

May 8

**Eelson Lecture**

*Notes on Painting*

Thursday, April 14, 3:30 p.m.

Terry Winters, artist

**Lecture Programs**

*The Sculpture of Edgar Degas at the National Gallery of Art: Launch of a Landmark*

*Publication*

January 30

Daphne Barbour, senior conservator, department of object conservation, National Gallery of Art; Suzanne G. Lindsay, adjunct associate professor in the history of art, University of Pennsylvania; and Shelley Sturman, senior conservator and head of the department of object conservation, National Gallery of Art

Book signing of *Edgar Degas Sculpture* follows

*"We Build Our Temples for Tomorrow": Writing African American Art History*

February 6

Gwendolyn DuBois Shaw, associate professor of American Art, University of Pennsylvania

*Charles Burnett*

February 13

Charles Burnett, filmmaker

*Introduction to the Exhibition—Venice: Canaletto and His Rivals*

February 20

Charles Beddington, guest curator, and David Alan Brown, curator of Italian paintings, National Gallery of Art

*Introduction to the Exhibition—Gauguin: Maker of Myth*

February 27

Mary Morton, curator and head of the department of French Paintings, National Gallery of Art, and Belinda Thomson, guest curator

*Artists and Archives: The Early History of the Accademia di San Luca in Rome*

*Online and in Print*

March 6

Peter Lukehart, associate dean, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Canaletto's Venice: The Art of Fiction*

March 13

Eric Denker, lecturer, National Gallery of Art

*Romare Bearden, American Modernist: An Introduction*

Ruth Fine, curator, department of special projects in modern art, National Gallery of Art

*Romare Bearden and the Aesthetic of the Grotesque*

Mary Schmidt Campbell, dean, Tisch School of the Arts, New York University

Monday, March 14, 4:30 p.m.

*The Rodin Touch*

March 20

David J. Getsy, Goldabelle McComb Finn Distinguished Chair in Art History and associate professor of art history, theory, and criticism, School of the Art Institute of Chicago

Book signing of *Rodin: Sex and the Making of Modern Sculpture* follows

*Meeting Metsu: ANOTHER Dutch Master*

Friday, April 22, 3:00 p.m.

Arthur K. Wheelock, Jr., curator of northern baroque paintings, National Gallery of Art; Pieter Roelofs, curator of 17th-century paintings, Rijksmuseum; and Adriaan E. Waiboer, curator of northern European art, [National Gallery of Ireland](#)

*The Poetics of Dislocation: Narrative in the Painting of Caravaggio*

April 24

Lorenzo Pericolo, Robert H. Smith Senior Research Associate, Center for Advanced Study in the Visual Arts, National Gallery of Art

Book signing of *The Poetics of Dislocation: Narrative in the Painting of Caravaggio* follows

*Calling the Earth to Witness: Paul Gauguin in the Marquesas*

May 15

June Hargrove, professor of 19th-century European painting and sculpture, University of Maryland at College Park

*Michael Kahn and Shakespeare's Italy*

May 22

Michael Kahn, artistic director, Shakespeare Theatre Company

*My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz, 1915–1933*

June 5

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

Book signing of *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz, Volume 1, 1915–1933* follows

*The Unknown Modigliani*

June 19

Meryl Secret, author

Book signing of *Modigliani: A Life* follows

### **Works in Progress**

Mondays and selected Tuesdays in the East Building Small Auditorium at 12:10 and 1:10 p.m.

*Figural Topography and History: Renaissance Italy's Limited Ottoman Imagery*

January 31

Rosamond Mack, independent scholar

*Degas the Sculptor and His Technique*

February 7

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

*More Than Ninety Miles Away: A Dialogue with the Cuban Artists Los Carpinteros*

February 8

Michelle Bird, curatorial assistant, department of French paintings, National Gallery of Art, in conversation with artists Dagoberto Rodríguez Sánchez and Marco Antonio Castillo Valdés

*Degas' Bronzes Analyzed*

February 14

Shelley Sturman, senior conservator and head of the department of object conservation, National Gallery of Art

*Possessing the Past? The Bronze Doors of San Clemente a Casauria (Abruzzo)*

February 28

Jessica N. Richardson, research associate, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Americans Collect Italian Renaissance Art*

March 7 at 12:10 p.m. only

David Alan Brown, curator of Italian paintings, National Gallery of Art

*Scientific Examination of Photographs*

March 14

Christopher Maines, conservation scientist, scientific research department, National Gallery of Art

*Spies in the Library: Representations of West Berlin in the 1960s*

April 11

Emily Pugh, research associate, Center for Advanced Study in the Visual Arts, National Gallery of Art

*Bernini as a Court Artist*

April 18

Carolina Mangone, Joseph F. McCrindle Foundation Graduate Curatorial Fellow, National Gallery of Art

*How Byzantine! Renaissance Venice and Byzantium*

April 25

Debra Pincus, independent scholar

*Hendrick ter Brugghen's "Saint Sebastian Tended by Irene" from Oberlin College*

May 2

Arthur K. Wheelock, Jr., curator of northern baroque paintings, National Gallery of Art,  
and Andria Derstein, curator of collections and curator of European and American art,  
Allen Memorial Art Museum, Oberlin College

*Gauguin's Myths*

May 9

Mary Morton, curator and head of the department of French Paintings, National Gallery  
of Art

*Humor Since Homer: The Legacy of the Ridiculous in Western High Art*

May 16

David Essex, assistant, department of Italian paintings, National Gallery of Art

*Portraiture and the Moving Image*

June 6

Joanna Raczynska, assistant head of film programs, National Gallery of Art

*New Developments for the Scientific Analysis of Illuminated Manuscripts*

June 13

Paola Ricciardi, Samuel H. Kress Fellow, scientific research department, 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 at [www.facebook.com/NationalGalleryofArt](http://www.facebook.com/NationalGalleryofArt) and on Twitter 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:

Press Office

National Gallery of Art

2000B South Club Drive

Landover, MD 20785

phone: (202) 842-6353 e-mail: [pressinfo@nga.gov](mailto:pressinfo@nga.gov)

Deborah Ziska

Chief of Press and Public Information

(202) 842-6353

[ds-ziska@nga.gov](mailto:ds-ziska@nga.gov)