



Advance Exhibition Schedule

Upcoming Exhibitions



In the Library: Companion Pieces

National Gallery of Art, Washington, April 24–August 25, 2017

Contemporary art movements such as conceptual art, performance art, and minimalism emphasized ideas, experience, and process over the tangible artwork; thus, related printed documents often provided the only evidence of a work's existence. From the Library's vertical files, this selection of documents accompanied such ephemeral works and, among other functions, accessorized a performance piece, such as John Cage's *Variations IV*; invited participation in the art-making process itself, such as Alan Kaprow's happenings posters; and provided schema for the execution of a work, such as Dan Graham's *Performance*.

The installation is curated by Anne H. Simmons, reference librarian for vertical files and microforms, department of library reader services, National Gallery of Art, and is open from 10:00 a.m. to 5:00 p.m., Monday through Friday.

Organized by the National Gallery of Art, Washington

Caption: John Cage with David Tudor present a performance of *Variations IV* at the Feigen/Palmer Gallery, 1963, invitation, National Gallery of Art Library, Vertical Files



[America Collects Eighteenth-Century French Painting](#)

National Gallery of Art, Washington, May 21–August 20, 2017

As the founding fathers were drawing from French Enlightenment philosophy, early American collectors were developing a taste for 18th-century French painting. Since then, Americans have enthusiastically collected French painting from this period. Today, splendid works by artists such as François Boucher, Joseph Ducreux, and Jean-Honoré Fragonard are in public collections across the country—from major metropolises to Omaha,

Muncie, and Jacksonville. For the first time, *America Collects Eighteenth-Century French Painting* will bring together nearly 70 of these paintings, well-known masterpieces and hidden gems alike, into an exhibition that tells the story of the collectors, curators, museum directors, and dealers responsible for developing an American appetite for the French rococo and neoclassical styles. A fully illustrated catalog on the development of this history of taste will accompany the exhibition.

The exhibition is curated by Yuriko Jackall, assistant curator, department of French paintings, National Gallery of Art

Organized by the National Gallery of Art, Washington.

Caption: Joseph Ducreux, *Le Discret*, c. 1791, oil on aluminum, transferred from canvas, Spencer Museum of Art



Matthias Mansen: Configurations

National Gallery of Art, Washington, July 23–December 13, 2017

Matthias Mansen is a contemporary Berlin-based artist (b. 1958) whose work advances the long tradition of woodblock printing. Mansen masterfully layers printings from multiple blocks, sometimes employing "ghost prints" to achieve delicate modulations of tonal intensity and texture. Concerned with process nearly as much as final product, Mansen works on numerous prints simultaneously and progressively carves and recarves his blocks. His projects are best exhibited in an ensemble, which allows the grammar and rhythms of his repeated cognate arrangements and consonant forms to become tangible.

The installation is curated by John A. Tyson, Andrew W. Mellon postdoctoral curatorial fellow in modern prints and drawings, National Gallery of Art.

Organized by the National Gallery of Art, Washington

Caption: Matthias Mansen, *Studio—Head and Feet*, 1987, color woodcut, National Gallery of Art, Washington, Gift of Wolfgang Wittrock, in Honor of the 50th Anniversary of the National Gallery of Art



Fragonard: The Fantasy Figures

National Gallery of Art, Washington, October 8–December 3, 2017

The 2012 discovery of a drawing by Jean-Honoré Fragonard (1732–1806) depicting his so-called fantasy figures is the inspiration behind a revelatory exhibition of the corresponding paintings. Fragonard's drawing presents thumbnail-sized sketches relating to 14 of his known paintings—rapidly executed, brightly colored portraits of lavishly costumed individuals, including the Gallery's own *Young Girl Reading* (c. 1770). On loan from international public and private collections, Fragonard's fantasy figures will be assembled alongside his original sketch for the first time. The exhibition, as well as its

fully illustrated accompanying catalog, presents scientific research into the mysterious series and examines the 18th-century Parisian world of new money, unexpected social alliances, and extravagant fashions from which these unique paintings emerged.

The exhibition is curated by Yuriko Jackall, assistant curator, department of French paintings, National Gallery of Art.

Organized by the National Gallery of Art, Washington

Caption: Jean-Honoré Fragonard, *Young Girl Reading*, c. 1770, oil on canvas, National Gallery of Art, Washington, Gift of Mrs. Mellon Bruce in memory of her father, Andrew W. Mellon



Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam

National Gallery of Art, Washington, October 8, 2017–January 7, 2018

Some 100 of the finest drawings by Netherlandish artists born before 1585 are brought together in this exhibition from the collection of the Museum Boijmans Van Beuningen. Featured are nearly every form of drawing made by draftsmen throughout the period, from figure studies to stained glass window designs, nature studies, biblical subjects, and genre scenes. The exhibition also gathers works in a variety of media including metalpoint, pen and ink, brush and wash, chalk, charcoal, and watercolor. Highlights include 15th-century studies from the circle of Rogier van der Weyden, two sheets by Hieronymus Bosch, six drawings by Pieter Bruegel the Elder, and a selection of works by Abraham Bloemaert. A fully illustrated catalog accompanies the exhibition.

The exhibition is curated by Albert J. Elen, senior curator of drawings and prints at the Museum Boijmans Van Beuningen, Rotterdam, and Stacey Sell, associate curator, department of old master drawings, National Gallery of Art, Washington.

Organized by the National Gallery of Art, Washington

Caption: Hieronymus Bosch, *The Owl's Nest*, c. 1505–1515, pen and brown ink, Museum Boijmans Van Beuningen, Rotterdam



[Vermeer and the Masters of Genre Painting: Inspiration and Rivalry](#)

Musée du Louvre, Paris, February 20–May 22, 2017

National Gallery of Ireland, Dublin, June 17–September 17, 2017

National Gallery of Art, Washington, October 22, 2017–January 21, 2018

This landmark exhibition examines the artistic exchanges among Johannes Vermeer and his contemporaries from 1650 to 1675, when they reached the height of their technical ability and mastery of depictions of domestic life. The exhibition brings together some 75 works by Vermeer and his fellow painters of the Dutch Golden Age including Gerard ter Borch, Gerrit Dou, Pieter de Hooch, Gabriel Metsu, Frans van Mieris, Caspar Netscher, and Jan Steen. By juxtaposing paintings related by theme, composition, and technique, the exhibition explores how these artists inspired, rivalled, surpassed, and pushed each other to greater artistic achievement. The paintings also reflect how these masters responded to the changing artistic climate of the Dutch Republic in the third quarter of the 17th century, particularly in Amsterdam, Delft, Leiden, and The Hague. The exhibition features ten paintings by

Vermeer (many of which have not been seen in the US since the Gallery's legendary 1995–1996 exhibition, *Johannes Vermeer*), including *The Lacemaker* (c. 1669–1670, Musée du Louvre, Paris) and *The Love Letter* (c. 1669–70, Rijksmuseum). A fully illustrated catalog features essays by the curators, as well as other essays and entries on the objects in the exhibition by a team of international scholars.

This exhibition is curated by Arthur K. Wheelock Jr., curator of northern baroque paintings, National Gallery of Art, Washington; Adriaan Waiboer, head curator, National Gallery of Ireland, Dublin; and Blaise Ducos, curator of Dutch and Flemish paintings, Musée du Louvre, Paris

Organized by the National Gallery of Art, Washington, the Musée de Louvre, Paris, and the National Gallery of Ireland, Dublin.

Made possible by the Hata Foundation. The exhibition is also generously supported by Dr. Mihael and Mrs. Mahy Polymeropoulos. Additional funding is provided by The Exhibition Circle of the National Gallery of Art.

Caption: Johannes Vermeer, *Woman Holding a Balance*, c. 1664, oil on canvas, National Gallery of Art, Washington, Widener Collection



In the Tower: Anne Truitt

National Gallery of Art, Washington, November 19, 2017–April 1, 2018

Anne Truitt (1921–2004), one of the most original and important sculptors of the postwar era, designed simple geometric constructions fabricated in wood that she would paint in multiple layers to create abstract compositions of subtle color in three dimensions. Seven sculptures, two paintings, and five drawings form the core of a small survey that will allow viewers to appreciate Truitt's classic work from the 1960s, 1970s, and 1980s. An accompanying brochure will feature excerpts of an interview with Truitt by James Meyer.

The exhibition is curated by James Meyer, associate curator, department of modern art, National Gallery of Art, Washington.

Organized by the National Gallery of Art, Washington

Presented with support from the Tower Project of the National Gallery of Art

Caption: Anne Truitt, *Knight's Heritage*, 1963, acrylic on wood, National Gallery of Art, Washington, Gift of the Collectors Committee



Outliers and American Vanguard Art

National Gallery of Art, Washington, January 28–May 13, 2018

High Museum of Art, Atlanta, June 24–September 30, 2018

Los Angeles County Museum of Art, November 18, 2018–March 18, 2019

Some 250 works explore three distinct periods in American history when mainstream and outlier artists intersected, ushering in new paradigms based on inclusion, integration, and assimilation. The exhibition aligns work by such diverse artists as Charles Sheeler, Christina Ramberg, and Matt Mullican with both historic folk art and works by self-taught artists ranging from Horace Pippin to Janet Sobel and Joseph Yoakum. It also examines a recent influx of radically expressive work made on the margins that redefined the boundaries of the mainstream art world, while challenging the very categories of "outsider" and "self-taught." Historicizing the shifting identity and role of this distinctly American version of modernism's "other," the exhibition probes assumptions about creativity, artistic practice, and the role of the artist in contemporary culture. A fully illustrated catalog accompanies the exhibition.

The exhibition is curated by Lynne Cooke, senior curator, special projects in modern art, National Gallery of Art.

Organized by the National Gallery of Art, Washington

Caption: Horace Pippin, *Interior*, 1944, oil on canvas, National Gallery of Art, Washington, Gift of Mr. and Mrs. Meyer P. Potamkin, in Honor of the 50th Anniversary of the National Gallery of Art



Michel Sittow: Estonian Painter at the Courts of Renaissance Europe

National Gallery of Art, Washington, January 28–May 13, 2018

Art Museum of Estonia/Kumu Art Museum, Tallinn, June 8–September 16, 2018

Undoubtedly the greatest Renaissance artist from Estonia, Michel Sittow (c. 1469–1525) was born in Reval (now Tallinn in present-day Estonia), likely studied in Bruges with Hans Memling, and worked at the courts of renowned European royals such as King Ferdinand of Aragon and Queen Isabella of Castille. Through some 20 works, representing most of Sittow's small oeuvre, the exhibition will offer an opportunity to examine his art in a broader context, including a possible collaboration with Juan de Flandes and Sittow's relationship to his Netherlandish contemporaries. The exhibition will be presented by both museums to mark the occasion of the centennial of the Estonian Republic in 2018.

Organized by the National Gallery of Art, Washington, and the Art Museum of Estonia/Kumu Art Museum, Tallinn

Caption: Michel Sittow, *Portrait of Diego Guevara (?)*, c. 1515/1518, oil on panel, National Gallery of Art, Washington, Andrew W. Mellon Collection



Heavenly Earth: Images of Saint Francis at La Verna

National Gallery of Art, Washington, February 25–July 8, 2018

The *Descrizione del Sacro Monte della Verna* (1612) depicts the monastery and dramatic rocky terrain of La Verna, the site where Saint Francis received the stigmata. The gifted baroque draftsman Jacopo Ligozzi was hired to illustrate the volume and he cleverly designed overslips pasted on 5 of the 22 engraved illustrations in a before-and-after fashion to demonstrate the changes to the topography since Saint Francis's time. Drawing on the Gallery's holdings of Franciscan imagery, spanning the 15th through the 18th centuries, this exhibition places the *Descrizione del Sacro Monte della*

Vernia within its most significant artistic and art historical context by examining traditional representations of the experiences of Saint Francis on the mountain of La Verna and innovations on traditional Franciscan subject matter characteristic of the Counter Reformation.

The exhibition is curated by Ginger Hammer, assistant curator, department of old master prints, National Gallery of Art.

Organized by the National Gallery of Art, Washington

Caption: Nicolo Boldrini after Titian, *Saint Francis Receiving the Stigmata*, c. 1530, woodcut, National Gallery of Art, Washington, Ailsa Mellon Bruce Fund



Sally Mann: A Thousand Crossings

National Gallery of Art, Washington, March 4–May 28, 2018

Peabody Essex Museum, Salem, June 30–September 23, 2018

J. Paul Getty Museum, Los Angeles, November 20, 2018–February 10, 2019

Museum of Fine Arts, Houston, March 3–May 27, 2019

Galerie nationale du Jeu de Paume, Paris, June 16–September 15, 2019

High Museum of Art, Atlanta, October 13, 2019–January 5, 2020

For more than forty years, Sally Mann (b. 1951, Lexington, Virginia) has made experimental, elegiac, and hauntingly beautiful photographs that span a broad body of work including portraits, still lifes, and landscapes. *Sally Mann: A Thousand Crossings* explores how her relationship with the South has shaped her work. Some 125 photographs, many of which have not been exhibited or published previously, offer both a sweeping overview of Mann's artistic achievement and a focused exploration on the continuing influence of the South on her work. Mann's powerful and provocative work is organized into five sections: family, landscape, battlefields, legacy, and mortality. The exhibition is accompanied by a fully illustrated catalog with essays that explore the development of Mann's art; her family photographs; contemporary representations of the black body; the landscape as repository of cultural and personal memory; and Mann's debt to 19th-century photographers and techniques.

Organized by the National Gallery of Art, Washington and Peabody Essex Museum, Salem, Massachusetts

Caption: Sally Mann, *Deep South, Untitled, (Scarred Tree)*, 1998, gelatin silver print, National Gallery of Art, Washington, Alfred H. Moses and Fern M. Schad Fund. © 2016 Sally Mann



Cézanne Portraits

Musée d'Orsay, Paris, June 13–September 24, 2017

National Portrait Gallery, London, October 26, 2017–February 11, 2018

National Gallery of Art, Washington, March 25–July 1, 2018

Bringing together some 60 examples drawn from collections around the world, *Cézanne Portraits* is the first exhibition devoted to the famed post-impressionist's portraits. The revelatory exhibition provides the first full visual account of Paul Cézanne's portrait practice, exploring the pictorial and

thematic characteristics of his works in the genre, the chronological development of his style and method, and the range and influence of his sitters. Several paintings are exclusive to the National Gallery of Art's presentation, while some works have never before been exhibited in the United States. The exhibition is accompanied by a fully illustrated catalog with essays by the exhibition's curators—John Elderfield, chief curator emeritus of painting and sculpture at the Museum of Modern Art, New York, with Mary Morton, curator and head of the department of French paintings at the National Gallery of Art, and Xavier Rey, director of collections at the Musée d'Orsay; also included are a biographical essay on Cézanne's sitters by biographer Alex Danchev and a chronology of the artist's life by Jayne Warman.

The exhibition is curated by John Elderfield, chief curator emeritus of painting and sculpture at the Museum of Modern Art, New York, with Mary Morton, curator and head of the department of French paintings at the National Gallery of Art, and Xavier Rey, director of collections at the Musée d'Orsay.

Organized by the National Gallery of Art, Washington, the National Portrait Gallery, London, and the Musée d'Orsay, Paris

The exhibition, in Washington, is made possible through the generous support of the Anna-Maria and Stephen Kellen Foundation.

Caption: Paul Cézanne, *Boy in a Red Waistcoat*, 1888-1890, oil on canvas, National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art



Gordon Parks: The New Tide, 1940-1950

National Gallery of Art, Washington, November 4, 2018–February 18, 2019

During the 1940s American photographer Gordon Parks (1912-2006) grew from a self-taught photographer making portraits and documenting everyday life in Saint Paul and Chicago to a visionary professional shooting for *Ebony*, *Vogue*, *Fortune*, and *Life*. For the first time, the formative decades of Parks's 60-year career are the focus of an exhibition, which brings together 120 photographs and ephemera—including magazines, books, letters, and family pictures. The exhibition will illustrate how Parks's early experiences at the Farm Security Administration, Office of War Information, and Standard Oil (New Jersey) as well as his close relationships with Roy Stryker, Langston Hughes, Richard Wright, and Ralph Ellison, helped shape his groundbreaking style. A fully illustrated catalog, with extensive new research and previously unpublished images, will accompany the exhibition.

Organized by the National Gallery of Art, Washington.

Caption: Gordon Parks, *Washington, D.C. Government charwoman (American Gothic)*, 1942, gelatin silver print, Library of Congress, Prints and Photographs Division, Courtesy of The Gordon Parks Foundation

Current Exhibitions



[Frédéric Bazille and the Birth of Impressionism](#)

Musée Fabre de Montpellier Agglomération, June 25–October 16, 2016

Musée d'Orsay, Paris, November 14, 2016–March 5, 2017

National Gallery of Art, Washington, April 9–July 9, 2017

Despite his contributions to the birth of impressionism, Frédéric Bazille (1841-1870) remains relatively unknown. A thematic presentation of 75 works—including paintings by contemporaries such as Claude Monet and Auguste Renoir—will bring to light Bazille's place as a central figure in the movement. Several examples from the Gallery's collection, which houses the largest group of Bazille's works outside of France, will be featured in the first major American exhibition on the artist in almost 25 years. Paintings by his predecessors, Gustave Courbet and Théodore Rousseau, compared with those of Bazille, explore the sources and influences on his limited but visionary oeuvre.

The exhibition is curated by Kimberly A. Jones, curator of 19th-century French paintings, National Gallery of Art; Michel Hilaire, General Heritage Curator, director of the Musée Fabre, Montpellier; and Paul Perrin, curator of paintings, Musée d'Orsay, Paris.

Organized by the National Gallery of Art, Washington; the Musée Fabre, Montpellier; and the Musée d'Orsay, Paris

Caption: Frédéric Bazille, *Portraits of the *** Family, called The Family Gathering*, 1867, oil on canvas, Musée d'Orsay, Paris, purchased with the assistance of Marc Bazille, 1905. © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt



[The Woodner Collections: Master Drawings from Seven Centuries](#)

National Gallery of Art, Washington, March 12–July 16, 2017

Some 100 drawings dating from the 14th to the 20th century are presented in an exhibition of masterworks donated by one of the great connoisseurs of the 20th century, Ian Woodner, and his daughters, Dian and Andrea. **The Woodner Collections** includes drawings executed by outstanding draftsmen such as Leonardo da Vinci, Albrecht Dürer, Raphael, Jean-Auguste-Dominique Ingres, Edgar Degas, and Pablo Picasso, among many others.

The exhibition is curated by Margaret Morgan Grasselli, curator and head of the department of old master drawings, National Gallery of Art.

Organized by the National Gallery of Art, Washington

Caption: Fra Bartolommeo, *One Angel Blowing a Trumpet, and Another Holding a Standard*, c. 1500, pen and brown ink, squared in red chalk for transfer on laid paper, National Gallery of Art, Washington, Woodner Collection, Gift of Andrea Woodner



[East of the Mississippi: Nineteenth-Century American Landscape Photography](#)

National Gallery of Art, Washington, March 12–July 16, 2017

New Orleans Museum of Art, October 5, 2017–January 7, 2018

Along with Civil War images, pictures of the American West have long dominated the canon of 19th-century American landscape photography, but scant attention has been given to many of the photographers working in the eastern half of the United States. *East of the Mississippi* is the first exhibition to focus exclusively on this rich chapter of America's photographic history. 175 works—including daguerreotypes, salted paper prints, albumen prints, stereo cards, and albums—show landscapes ranging from dramatic views of Niagara Falls and picturesque scenes in the White Mountains to devastated Civil War battlefields and the construction of the Atlantic & Great Western Railway. A fully illustrated catalog further explores the work of approximately 50 photographers, highlighting their practices and concerns.

The exhibition is curated by Diane Waggoner, curator of 19th-century photographs, National Gallery of Art.

Organized by the National Gallery of Art, Washington, in association with the New Orleans Museum of Art

Made possible through the generous support of the Trellis Fund. Additional funding is kindly provided by Kate and Wes Mitchell

Caption: Henry Peter Bosse, *Construction of Rock and Brush Dam, L.W. 1891, 1891*, cyanotype, Gift of Mary and Dan Solomon

[In the Tower:](#)

[Theaster Gates: The Minor Arts](#)

National Gallery of Art, Washington, March 5–September 4, 2017

Over the past decade, American artist Theaster Gates (b. 1973) has explored the built environment and the power of art and culture to transform experience. For the second exhibition in the reopened East Building Tower 3 galleries, Gates will present a new body of work—*The Minor Arts*—featuring several pieces created for the Gallery. The installation will examine how discarded and ordinary objects, including the floor of a Chicago high school gym and the archives of *Ebony* magazine, acquire value through the stories we tell.

Organized by the National Gallery of Art

Presented with support from the Tower Project of the National Gallery of Art



[The Urban Scene: 1920–1950](#)

National Gallery of Art, Washington, February 26–August 6, 2017

American artists of the early 20th century sought to interpret the beauty, power, and anxiety of the modern age in diverse ways. Through depictions of bustling city crowds and breathtaking metropolitan vistas, 25 black-and-white prints in this exhibition explore the spectacle of urban modernity. Prints by recognized artists such as Louis Lozowick and Reginald Marsh, as well as lesser-known artists including Mabel Dwight, Gerald Geerlings, Victoria Hutson Huntley, Martin Lewis, and Stow Wengenroth, are included in this exhibition.

The exhibition is curated by Charles Ritchie, associate curator, department of modern prints and drawings, National Gallery of Art.

Organized by the National Gallery of Art, Washington

Caption: Howard Cook, *Looking up Broadway, 1937*, lithograph, National Gallery of Art, Washington, Reba and Dave Williams Collection, Gift of Reba and Dave Williams



[Della Robbia: Sculpting with Color in Renaissance Florence](#)

Museum of Fine Arts, Boston, August 9–December 4, 2016

National Gallery of Art, Washington, February 5–June 4, 2017

Luca della Robbia (1400-1483), a master sculptor in marble and bronze, invented a glazing technique for terracotta sculpture that positioned him as one of the most innovative artists of the 15th-century. Today, the sculptures created by Luca and his family workshop retain their brilliant opaque whites, deep cerulean blues, and botanical greens, purples and yellows over modeling that makes them powerful, expressive examples of Italian Renaissance art. Resistant to weather and easily readable at a distance, Della Robbia works were widely collected in the late 19th and early 20th-century by Americans traveling to Italy who sought to bring a piece of Renaissance Florence home. *Della Robbia: Sculpting with Color in Renaissance Florence* will present some 40 works by Luca, his nephew Andrea (1435-1525), Andrea's sons, and the competing Buglioni workshop, drawn chiefly from American collections but also including major loans from Italy. Various sculptural types—Madonna and Child reliefs, portraits, architectural decorations, household statuettes and active full-scale figures—will illustrate the range and emotional appeal of Della Robbia glazed ceramics. Technical analysis and conservation conducted at the Museum of Fine Arts, Boston, the Brooklyn Museum, the National Gallery of Art, and the Metropolitan Museum of Art will provide new insight into how these groundbreaking works were made. A richly illustrated book, the first English-language overview of three generations of Della Robbia sculpture, will accompany the exhibition.

Organized by the Museum of Fine Arts, Boston, in association with the National Gallery of Art, Washington.

Made possible by Altria Group on behalf of Ste. Michelle Wine Estates, and by Marchesi Antinori S.p.A. Major support is provided by Sally Engelhard Pingree and The Charles Engelhard Foundation, and the Buffy and William Cafritz Family Foundation. Additional funding is provided by The Exhibition Circle of the National Gallery of Art

Caption: Andrea della Robbia, *Madonna and Child with Cherubim*, c. 1485, glazed terracotta, National Gallery of Art, Washington, Andrew W. Mellon Collection



[Civic Pride: Group Portraits from Amsterdam](#)

National Gallery of Art, Washington, March 10, 2012–August 2017

The Dutch Golden Age yielded a unique style of portraiture, which shows leaders of military and civic organizations as though they had gathered together for a meal or a meeting, thereby emphasizing their personal interactions and shared responsibilities. Painted in 1642 and 1655, two large-scale group portraits by Govert Flinck (1615–1660) and Bartholomeus van der Helst (1613–1670) depict different sets of governors of the Kloveniersdoelen, the headquarters of one of Amsterdam's main militia companies.

Organized by the National Gallery of Art, Washington

The exhibition is made possible by the Hata Foundation. This program is also supported, in part, by public funds from the Netherlands Cultural Services and through the generosity of Mrs. Henry H. Weldon.



Masterpieces of American Furniture from the Kaufman Collection, 1700–1830

National Gallery of Art, Washington, October 7, 2012–ongoing

One of the largest and most refined collections of early American furniture in private hands—acquired over the course of four decades by George M. and Linda H. Kaufman—was promised to the National Gallery of Art in October 2010. This permanent installation on the Ground Floor of the West Building highlights nearly 100 examples of the Kaufmans' early American furniture and decorative arts, presented with a selection of porcelains as well as watercolors by Pierre Joseph Redouté also from the Kaufman Collection. National Gallery paintings by such celebrated American artists as Gilbert Stuart are integrated into the display. The Kaufman gift dramatically transforms the Gallery's collection, augmenting its fine holdings of European decorative arts with equally important American works of art, and it is the first major display of early American decorative arts on continual public view in the nation's capital.

Organized by the National Gallery of Art, Washington

Caption: John and/or Hugh Finlay, Grecian couch, 1810-1840, walnut, cherry; white pine, poplar, cherry, National Gallery of Art, Washington, Promised Gift of George M. and Linda H. Kaufman

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 at 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. For information call (202) 737-4215 or visit the Gallery's Web site at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt, Twitter at www.twitter.com/ngadc, and Instagram at <http://instagram.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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