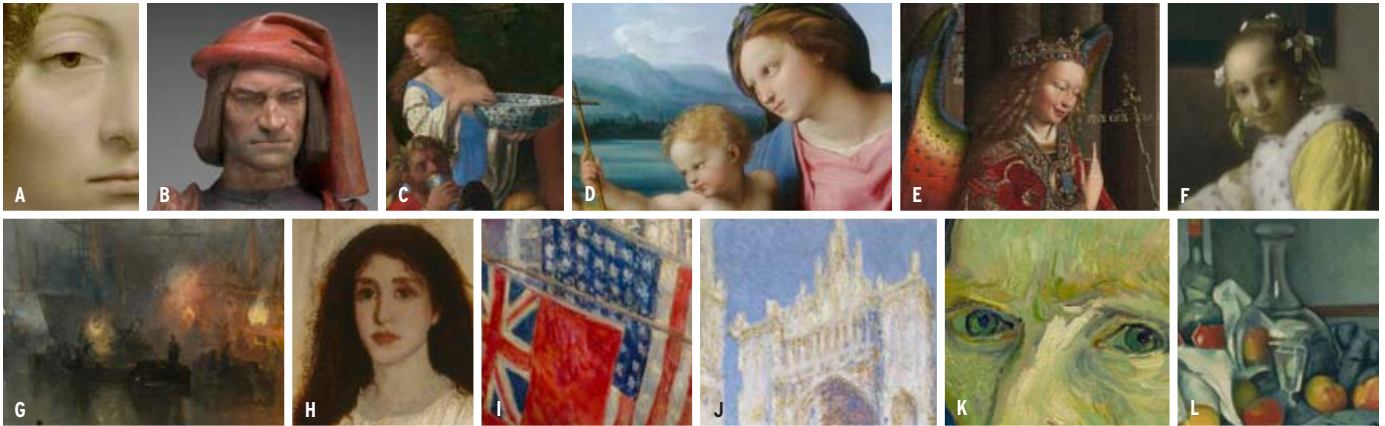


LESS THAN AN HOUR?

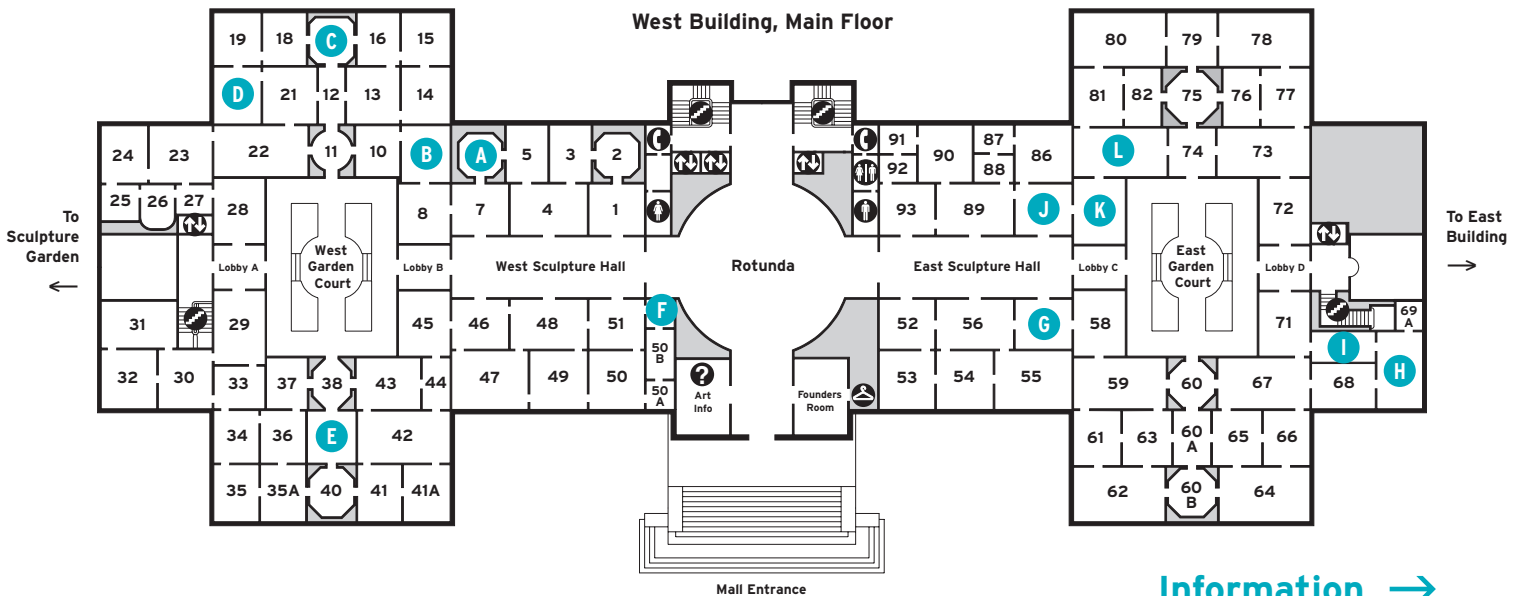
West Building Highlights



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If you have only a short time to visit the National Gallery of Art, here are twelve must-see works, with information on the other side of this sheet. Some objects may be temporarily off view.

- A** Leonardo da Vinci, *Ginevra de' Benci*, c. 1474/1478 **Gallery 6**
- B** Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi, *Lorenzo de' Medici*, 1478/1521 **Gallery 9**
- C** Giovanni Bellini and Titian, *The Feast of the Gods*, 1514/1529 **Gallery 17**
- D** Raphael, *The Alba Madonna*, c. 1510 **Gallery 20**
- E** Jan van Eyck, *The Annunciation*, c. 1434/1436 **Gallery 39**
- F** Johannes Vermeer, *A Lady Writing*, c. 1665 **Gallery 50c**
- G** Joseph Mallord William Turner, *Keelmen Heaving in Coals by Moonlight*, 1835 **Gallery 57**
- H** James McNeill Whistler, *Symphony in White, No. 1: The White Girl*, 1862 **Gallery 69**
- I** Childe Hassam, *Allies Day, May 1917*, 1917 **Gallery 70**
- J** Claude Monet, *Rouen Cathedral, West Façade, Sunlight*, 1894 **Gallery 85**
- K** Vincent van Gogh, *Self-Portrait*, 1889 **Gallery 84**
- L** Paul Cézanne, *The Peppermint Bottle*, 1893/1895 **Gallery 83**



Information →

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West Building Highlights

- A** **Leonardo da Vinci**
Ginevra de' Benci, c. 1474/1478
Gallery 6
Ginevra's face displays the delicate translucence of porcelain. Behind her, the misty landscape assumes a soft, atmospheric effect. Perhaps an engagement portrait, this is the only painting by Leonardo da Vinci in the Western Hemisphere.
- B** **Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi**
Lorenzo de' Medici, 1478/1521
Gallery 9
Lorenzo de' Medici, brilliant overlord of Florence, escaped assassination in 1478. Wax portrait statues of him were placed in churches throughout the city to celebrate his survival and may have served as models for this terracotta bust. Its strong forms and details (note the beard stubble and steely gaze) animate his powerful presence.
- C** **Giovanni Bellini and Titian**
The Feast of the Gods, 1514/1529
Gallery 17
This painting bears the imprint of two artistic giants. The resplendent gods and the glowing horizon epitomize the luminous color that Bellini introduced to Venetian painting and that would distinguish it for centuries. The craggy mountain, added after Bellini's death, exhibits the free, expressive brushwork of his greatest pupil, Titian.
- D** **Raphael**
The Alba Madonna, c. 1510
Gallery 20
Three figures—the Virgin and Child with John the Baptist—focus on a slender cross. All understand its meaning as Christ accepts his future sacrifice. The solemnity and grandeur of this message are communicated by the figures' monumentality and harmonious pyramidal placement.
- E** **Jan van Eyck**
The Annunciation, c. 1434/1436
Gallery 39
The astonishing illusion of minute details, made possible by the perfection of oil painting techniques, brought holy figures into the real world of the viewer. Such immediacy inspired the intense personal devotion that was central to religious experience of the time.
- F** **Johannes Vermeer**
A Lady Writing, c. 1665
Gallery 50C
A study in stillness, the young woman dressed in a fur-trimmed yellow jacket quietly turns her head with a slight smile. She may be pleased at the pearls on the table before her, or by thoughts of her suitor, as she writes what is probably a love letter.
- G** **James Mallord William Turner**
Keelmen Heaving in Coals by Moonlight, 1835
Gallery 57
Contrast the serene, radiant moonlight on the water with the fires blazing over the laborers at the right side of the painting. Turner here transforms a gritty, workaday scene into visual poetry. The setting is near Newcastle at the height of the Industrial Revolution, and coal—a vital export—is being loaded onto ships on the River Tyne.
- H** **James McNeill Whistler**
Symphony in White, No. 1: The White Girl, 1862
Gallery 69
Whistler asked his mistress, Joanna Hiffennan—a celebrated beauty—to pose for this painting without expression, hoping to highlight what he saw as the true subject: the nuances of white and texture he laid down on the canvas. Now considered a pivotal work of modern painting, this composition was originally rejected for exhibition in 1862, considered by the jury to be too informal and intimate, flouting prevailing standards of portraiture.
- I** **Childe Hassam**
Allies Day, May 1917, 1917
Gallery 70
The American entry into World War I inspired Hassam to paint New York's Fifth Avenue—temporarily renamed “the Avenue of the Allies”—festooned with British, French, and U.S. flags, their unity underscored by shared colors. Among the first American impressionists, Hassam rendered an early spring morning suffused with soft light. One American flag flies alone at the top of the painting, gently lifted by the wind.
- J** **Claude Monet**
Rouen Cathedral, West Façade, Sunlight, 1894
Gallery 85
Monet painted Rouen Cathedral some thirty times, but what fascinated him most was not the building—it was, he said, the enveloping atmosphere. Rather than quick impressionist transcriptions of transient light effects, these pictures, slowly reworked in the studio, are carefully considered explorations of color and mood.
- K** **Vincent van Gogh**
Self-Portrait, 1889
Gallery 84
After voluntarily entering an asylum and suffering a breakdown there, Van Gogh painted this penetrating image of himself holding palette and brush. Flamelike drags of paint and pulsing contrasts of color express the artistic passion and personal fragility that characterized the artist's brief but prolific career. He died at age thirty-seven, having created two thousand works.
- L** **Paul Cézanne**
The Peppermint Bottle, 1893/1895
Gallery 83
Cézanne loved to paint the French countryside, and the arrangement of this still life, with its peaks and valleys of fabric, resembles a landscape. The angular fruits and glassware nestled into the cloth seem to tilt precariously toward the viewer. Note the misshapen bottle—Cézanne willfully distorted objects and perspectives in order to create a harmonious composition.