



East Building Permanent Collection Reinstallation 2016

Following three years of renovation, the East Building galleries of the National Gallery of Art, Washington, reopen with a presentation of more than 500 works from the collection of modern art. Some 362,250 square feet of galleries showcase the reinstalled permanent collection, arranged around a new narrative that tells a more expansive history of modern art. Renovated galleries as well as two new Tower galleries and a Roof Terrace provide an additional 12,250 square feet of display space. The Ground Level galleries highlight two pillars of the Gallery's collection of modern art: American art from 1900 to 1945 and French painting from 1890 to 1940. A chronological presentation of art from the early 20th century onward begins on the Mezzanine, continues on the Upper Level and concludes with thematic presentations on the Concourse. Comparisons across generations, such as Claude Monet with André Derain and Marcel Duchamp with Joseph Cornell, illustrate the evolution of modernism. Two new skylit Tower galleries with works by three of the modernists most closely associated with the Gallery—Alexander Calder, Mark Rothko, and Barnett Newman—are connected by an outdoor Roof Terrace that features sculptures by artists including Katharina Fritsch and Nam June Paik. Other new additions throughout the East Building galleries are the integration of some 70 prints, drawings, photographs, and videos, as well as more than 40 works from the Corcoran Collection (acquired since 2014).

GROUND LEVEL GALLERIES

Previously devoted to the long-term installation *Small French Paintings from the Ailsa Mellon Bruce Collection*, special exhibitions, and works by Alexander Calder (which are now in the new Tower 2 gallery), the Ground Level galleries have been reconfigured to focus on two pillars of the Gallery's permanent collection of modern art: French painting and early modern American art.

American Art, 1900–1950

Ground Level: Tower 1

Three galleries bring together works from the circles of two progenitors of American modernism rarely considered together, Robert Henri and Alfred Stieglitz. One of the most influential teachers of his era, Henri urged students George Bellows and Edward Hopper to abandon traditional subjects and instead depict urban life, creating “art for life’s sake.” On view with Henri’s *Snow in New York* (1902) are Hopper’s *Cape Cod Evening* (1939) and his *Ground Swell* (1939) from the Corcoran Collection, as well as four works by Bellows including *Both Members of this Club* (1909) and the recent Corcoran Collection acquisition *Forty-two Kids* (1907).

The remaining two galleries focus on works by photographer and gallerist Stieglitz and his circle, many of which came to the Gallery thanks to the 1949 and 1987 bequests from Georgia O’Keeffe, Stieglitz’s widow. The bequest includes the “key set” of more than 1,600 Stieglitz photographs and his collection of works by artists exhibited in his galleries. Four of O’Keeffe’s bold *Jack-in-the-Pulpit* paintings (1930) hang with works by fellow early American modernists promoted by Stieglitz, including Arthur Dove, John Marin, and Marsden Hartley. Among the works on view is Hartley’s *Berlin Abstraction* (1914/1915) from the Corcoran Collection, an important example of the innovative abstract style that he invented in Germany early in the century, and the recently acquired *The Judgment Day* (1939) by Aaron Douglas, an

iconic masterpiece of the Harlem Renaissance. With the new integration of works on paper throughout the East Building, the final gallery presents drawings and watercolors by Dove, Hartley, Marin, O'Keeffe, and Charles Sheeler, in addition to photographs by Stieglitz, Alvin Langdon Coburn, Sheeler, Edward Steichen, Paul Strand, and Edward Weston.

Extending Tradition: French Painting, 1890–1940

Ground: Tower 2

The five galleries previously devoted to small French paintings now feature works that carry late 19th-century innovations into the 20th century. Included are Nabis paintings by Édouard Vuillard and Pierre Bonnard from 1890–1900, early 20th-century works by Georges Braque, Henri Matisse, and Pablo Picasso, and 12 portraits—in addition to one limestone sculpture, *Head of a Woman* (1910/1911)—by Amedeo Modigliani. The presentation of Modigliani, made up of gifts to the Gallery by collector Chester Dale, is one of the largest in the U.S.

MEZZANINE GALLERIES

Modern Art

Mezzanine: Tower 1

The chronological presentation of the collection of modern art begins with two totems of the movement by two defining artists: Henri Matisse's *La coiffure* (1901) and Pablo Picasso's *Pedro Mañach* (1901). As both look back to the 1890s—Matisse to Vuillard and Picasso to art nouveau—both also look forward to the masterpieces the artists would soon create. The subsequent galleries integrate late 19th-century works previously on view in the West Building, such as Henri de Toulouse-Lautrec's *A Corner of the Moulin de la Galette* (1892) and Vincent van Gogh's *The Olive Orchard* (1889), to give context to some of the greatest works in the modern collection by Braque, Matisse, and Picasso. Claude Monet's *Houses of Parliament* (1903) is paired with André Derain's *Charing Cross Bridge, London* (1906), illustrating how Derain reimagined Monet's scene of Parliament and Big Ben in a distinctly fauvist style, using a brighter palette and more distinct brushstrokes. Other highlights include Braque's *Harbor* (1909), Paul Gauguin's *The Invocation* (1903), Juan Gris' *Fantômas* (1915), Matisse's *Open Window, Collioure* (1905), and Picasso's *Family of Saltimbanques* (1905).

The Gallery's strong collection of German expressionist prints and drawings is now complemented by promised gifts from Arnold and Joan Saltzman, on view in a gallery focused on painting and sculpture from the period. Works by Max Beckmann, Erich Heckel, Ernst Ludwig Kirchner, Otto Müller, Emil Nolde, and sculptures by Ernst Barlach and Georg Kolbe—all from the Saltzman Collection—are accompanied by Wilhelm Lehmbruck's 1917 sculpture *Seated Youth* from the Gallery's collection.

Collectors Committee: Recent Gifts

Mezzanine: Tower 2

Four galleries—including the first in the East Building to be dedicated to time-based works—present more than 30 of the some 300 acquisitions made possible by the Collectors Committee. The committee was founded in 1975, as East Building construction was underway, to select and finance commissions and acquisitions of modern and contemporary art. Works on paper and photographs by Mel Bochner, Idris Khan, Ed Ruscha, Rachel Whiteread, and Francesca Woodman accompany paintings by Cecily Brown, Alex Katz, and Simon Hantai, along with a sculptural installation by Mario Merz. Also on view are Glenn Ligon's *Runaways* series (1993), Andy Warhol's *Flash—November 22, 1963* (1968) portfolio, William Kentridge's *Portage* (2000), and James Turrell's first print portfolio, *Deep Sky* (1984). James Nares' mesmerizing video *Street* (2011) is the first video on view in a gallery which will rotate time-

based works from the Gallery's collection, the next of which will be Rineke Dijkstra's *I See a Woman Crying (Weeping Woman)* (2009).

UPPER LEVEL GALLERIES

The chronological presentation of modern art continues with highlights of the prewar and postwar periods in Upper Level galleries that extend the full length of the East Building's north side.

Modern Art

Upper Level: Tower 1, North Bridge, and Tower 2

Precursors to abstraction shown in the Mezzanine galleries set the stage for some of the earliest abstract works ever painted, by an international roster of artists including Robert Delaunay, Hartley, Wassily Kandinsky, Gustav Klimt, and František Kupka. Among them is Hartley's *The Aero* (c. 1914), acquired in 1970 in anticipation of the East Building opening and the first modern painting purchased through the Andrew W. Mellon Fund. The galleries continue with signature Dada and surrealist works by Jean Arp, Max Ernst, René Magritte, and Marcel Duchamp paired with younger artists who found inspiration in these movements—Joseph Cornell, Christo, Jess, Jasper Johns, Robert Morris, and Robert Rauschenberg. Finally, four revolutionary sculptures by Constantin Brancusi are surrounded by seminal works from the 1920s such as Piet Mondrian's *Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black* (c. 1924/1925); Joan Miró's *Head of a Catalan Peasant* (1924); Fernand Léger's *Two Women* (1922); and Picasso's *Guitar* (1926).

The Upper Level galleries transition from prewar to postwar with Max Beckmann's final triptych *The Argonauts* (1949/1950) and three still lifes by Giorgio Morandi. Alberto Giacometti's *The Chariot* (1950) anchors a gallery with works by Jean Dubuffet, Jean Fautrier, Mimmo Rotella, and Pierre Soulages. Highlights of abstract expressionism by Grace Hartigan, Franz Kline, Willem de Kooning, Joan Mitchell, Barnett Newman, Jackson Pollock, and Clyfford Still evoke what critic Irving Sandler called "the triumph of American painting." Color Field painting is represented with works by Washington Color School artists Leon Berkowitz, Gene Davis, Sam Gilliam, Morris Louis, and Kenneth Young, several of which come from the Corcoran Collection. The set of galleries concludes with founding works of pop art from Roy Lichtenstein's *Look Mickey* (1961) and Andy Warhol's *A Boy for Meg* (1962) to Wayne Thiebaud's *Cakes* (1963) and Claes Oldenburg's *Glass Case with Pies (Assorted Pies in a Case)* (1962). Three works on long-term loan from Jasper Johns reveal his distinctive interest in abstract pattern and surfaces compared to pop art's typical focus on celebrity, food, and words. Corcoran Collection works in this gallery include Robert Indiana's *Jesus Saves* (1972) and Warhol's *Mao* (1973).

Minimalism begins with a powerful gallery of landmark works including Jo Baer's *No. 2 Lavender* (1964), a Donald Judd floor piece from his groundbreaking Green Gallery exhibition in 1963, John McCracken's *Black Plank* (1967), David Novros' shaped two-part painting *Untitled* (1965/1986), and early white paintings by Robert Ryman. In the next gallery *Yellow Wall (Section I + II)* (1964) from Robert Mangold's breakthrough series of Wall paintings holds court with Eva Hesse's *Test Piece for "Contingent"* (1969), Sol LeWitt's *Floor Structure Black* (1965), the Gallery's two Agnes Martin paintings (from 1981 and 1996), and Frank Stella's *Rowley* (1962). Finally, the galleries conclude with examples of postminimalism: On Kawara's *Title* (1965), Robert Morris's 1976 sculpture from his seminal Felts series, and two Corcoran Collection works—Lee Lozano's monumental *Breach* (1966) and Martin Puryear's *Blue Blood* (1979).

Henri Matisse: Cut-Outs

Upper Level: Tower 3

Henri Matisse's cut-outs have a new home on the Upper Level, centered around *Large Decoration with Masks* (1953). The largest of Matisse's cut-outs, the vibrant 11-foot-tall and nearly 33-foot-wide composition was one of the highlights of the exhibition **Henri Matisse: The Cut-Outs**, on view at Tate Modern and the Museum of Modern Art (2014–2015). The cut-outs, including *Oceania, the Sea* (1946) and *Venus* (1952) represent the culmination of the artist's prodigious career. The gallery will be open during regular Gallery hours through December 31, 2016; after January 1, 2016, hours will be limited (11 a.m. to 3 p.m. daily) due to the sensitivity of the material.

TOWER GALLERIES

The new skylit Tower galleries present three of the modern masters most closely associated with the Gallery: Mark Rothko, Barnett Newman, and Alexander Calder.

Mark Rothko: The Classic Paintings and Barnett Newman: The Stations of the Cross

Tower 1 Gallery

Sharing the Tower 1 gallery are the pioneering abstract expressionist painters Mark Rothko and Barnett Newman. The Gallery's first space dedicated to Rothko, which will rotate works from across his oeuvre, brings together 10 of the artist's most powerful abstractions from the 1940s and 1950s. Thanks to a gift from the Mark Rothko Foundation in 1986, the Gallery is the largest public repository of his work, with more than 1,000 paintings on canvas and works on paper. As such, the Gallery published the catalogue raisonné of Rothko's works on canvas in 1998 and will launch an online resource of his works on paper by 2018. The online resource compiles Rothko's drawings, watercolors, and paintings on paper and will be followed by a two-volume catalogue raisonné print publication to be released in 2020.

The Gallery is also the largest public repository of the work of Barnett Newman, thanks to gifts from Newman's wife Annalee Newman and collectors Robert and Jane Meyerhoff. On view in the Tower 1 gallery is the artist's greatest achievement, *The Stations of the Cross* (1958–1966). The 14 canvases featuring Newman's signature "zips" were shown along with the coda for the series, *Be II*, at the Guggenheim in 1966, in his first solo museum exhibition of paintings.

Alexander Calder: A Survey

Tower 2 Gallery

Alexander Calder's monumental mobile, commissioned for the opening of the East Building, has become nearly as iconic as the building itself. The new Tower 2 gallery boasts the world's largest display of works by Alexander Calder with 45 sculptures and paintings, including 19 long-term loans from the Calder Foundation. After a 1930 visit to the studio of Piet Mondrian (whose work is on view on the Upper Level), Calder was inspired to begin creating his breakthrough "mobiles," several of which are presented in dramatically designed installations. Also featured are works from over five decades of his career including a wire "drawing" of the dancer Josephine Baker; *Finny Fish* (1948), which is made of wire, glass, a spoon, and a sardine-tin opener; and several impressive "stabiles" from across his career.

No artist has a larger physical presence across the Gallery than Calder. Three sculptures can be found throughout the Gallery's campus: *Obus* (1972) was recently installed in the Concourse; *Tom's* (1974), on loan from the Calder Foundation, is on view outside the 7th Street entrance; and another loan from the Foundation, *Cheval Rouge* (1974), is installed in the Sculpture Garden.

CONCOURSE GALLERIES

Markers and Signs, and Flow: Modern Art

While art on the Mezzanine and Upper Level is organized by schools, movements, or nationalities, more contemporary art on the Concourse is organized into two categories—"Markers and Signs" and "Flow"—to better reflect the variety of methodologies and media of the art of our time. The ideas and formal affinities shared by the works in each section provide visitors with the opportunity to draw connections between pieces by artists ranging from Alma Thomas to Lawrence Weiner. "Markers and Signs" finds inspiration in two works installed at the entrance to the galleries: Glenn Ligon's *Untitled (I Am a Man)* (1988) and William Edmondson's *Schoolteacher* (1935), from the Corcoran Collection. Like Ligon's and Edmondson's works, objects by Mel Bochner, Jasper Johns, Sylvia Plimack Mangold, and Cy Twombly suggest the diverse ways that art can serve as a marker of place, time, history, physicality, or language. "Flow" brings together works that incorporate flow in either their technique, subject matter, or both—from Helen Frankenthaler's *Mountains and Sea* (1952) and Lynda Benglis' *Untitled* (1968) latex floor piece to Roger Brown's *Waterfall* (1974) and Richard Diebenkorn's *Ocean Park #83* (1975). After works by Jessica Stockholder, Amy Sillman (a promised gift by Anne and Joel Ehrenkranz), and Elizabeth Murray, the Concourse galleries conclude with Jenny Holzer's *Truisms* (1983, refabricated 2012) from the Corcoran Collection and Kerry James Marshall's *Great America* (1994).

ATRIUM

The five-story East Building Atrium showcases some 50 works. On view are commissions for the original opening of the East Building in 1978—Alexander Calder's 76-foot-long mobile, *Untitled* (1976), Anthony Caro's *National Gallery Ledge Piece* (1978), and Robert Motherwell's massive *Reconciliation Elegy* (1978). Louise Bourgeois' *Winged Figure* (1948, cast 1991) presides on a balcony overlooking the Atrium, and Richard Serra's imposing *Five Plates, Two Poles* (1971) has found a new home on the Ground Level. The Concourse now features Anselm Kiefer's *Angel of History* (1989) and Martin Puryear's *Lever No. 3* (1989). Also on view are David Smith's *Circle I-III* (1962), *Voltri VII* (1962), and *Black White Forward* (1961), on long-term loan from the David Smith Estate, and three paintings by Ellsworth Kelly—*Tiger* (1953), *Color Panels for a Large Wall* (1978), and *Blue Green* (1962)—the last of which is a promised gift of Jo Carole and Ronald S. Lauder in honor of Ellsworth Kelly and Jack Shear and on view at the Gallery for the first time. Together, Smith's sculptures and Kelly's paintings create an abstract dialogue of color and shape that echoes throughout the Atrium.

ROOF TERRACE

The new Roof Terrace connects the two Tower galleries while offering a sweeping 180-degree view of Pennsylvania Avenue, from the Eisenhower Executive Office Building to the Capitol. Sculptures inaugurating the outdoor terrace are Scott Burton's two *Rock Settees* (1988); Nam June Paik's *Ugly Buddha* and *Ugly TV* (1991–1996); George Rickey's kinetic *Divided Square Oblique II* (1981); Kenneth Snelson's *V-X* (1968), a recent gift of the artist; and Katharina Fritsch's *Hahn/Cock* (2013), a long-term loan from Glenstone Museum in Potomac, MD.

###