FROM REMBRANDT TO RUBENS AND MONET TO MATISSE
EXHIBITION PRESENTS ACQUISITIONS OF THE LAST DECADE
AT THE NATIONAL GALLERY OF ART, OCTOBER 1, 2000 – FEBRUARY 4, 2001

Washington, D.C. – Art for the Nation: Collecting for a New Century brings together 140 recent acquisitions from the National Gallery’s permanent collection. On view in the West Building from October 1, 2000, through February 4, 2001, the exhibition demonstrates the growth and enhancement of the Gallery’s collection since its 50th anniversary exhibition in 1991. It is part of a series of exhibitions highlighting the National Gallery of Art’s permanent collection. Works from the great bequest of Paul Mellon were shown in 1999, and outstanding twentieth-century drawings will be featured in an exhibition in November 2001.

The exhibition is made possible by Verizon Foundation, the philanthropic arm of Verizon Communications. The Foundation is also funding the development of a special feature on the Gallery’s Web site at www.nga.gov, including fourteen interactive in-depth studies of works in the exhibition. Each study looks closely at unique aspects of creativity—an artist’s motivation, a subject’s sources, and a painting’s hidden meanings.

Surveying the last five centuries of European and American art with particular emphasis on Renaissance art, Dutch art of the seventeenth century, and American and French painting of the nineteenth century, the exhibition and its accompanying catalogue represent a selection of some of the finest works acquired by the Gallery since 1991.

Paintings, prints, drawings, sculptures, and photographs by some 120 artists will be shown, including such acclaimed masters as Sandro Botticelli, Albrecht Dürer, Raphael, Peter Paul Rubens, Anthony van Dyck, Rembrandt van Rijn, Jean-Honoré Fragonard, Jean-Auguste-Dominique Ingres, Thomas Cole, Julia Margaret Cameron, Edgar Degas, Winslow Homer, Claude Monet, Vincent van Gogh, Henri de Toulouse-Lautrec, Henri Matisse, Alexander Calder, Jean Dubuffet, and Jasper Johns, as well as important works by other prominent and lesser-known artists.

Art for the Nation: Collecting for a New Century also celebrates the generosity of individuals and foundations who have given or made financial gifts for every work of art in the Gallery’s permanent collection. Acquisitions will be featured that were made possible by Jo Ann and Julian Ganz Jr., Ladislaus and Beatrix von Hoffmann, Joan and David Maxwell, Mr. and
Mrs. Paul Mellon, Robert and Jane Meyerhoff, Roger and Victoria Sant, and Mr. and Mrs. John Hay Whitney, as well as works of art acquired with funds from the National Gallery's Patrons' Permanent Fund, New Century Fund and Gift Committee, the Collectors Committee, and The Circle.

"The character of the National Gallery of Art is defined by the depth and quality of our permanent collection. Great works of art given by generous donors and held in trust for the nation are at the heart of our mission," said Earl A. Powell III, director, National Gallery of Art. "We are very grateful to Verizon Foundation for its sponsorship of this exhibition. Verizon continues in the tradition of its predecessor companies, GTE and Bell Atlantic, who together have sponsored sixteen exhibitions over the last twenty years, most recently Alexander Calder (1998) and Picasso: The Early Years, 1892–1906 (1997)."

"We are honored to sponsor the National Gallery of Art exhibition Art for the Nation: Collecting for a New Century, the highlight of the National Gallery's 2000 celebration," said Charles R. Lee, chairman and co-CEO of Verizon Communications. "This exhibition demonstrates the remarkable generosity of patrons who have been instrumental in the acquisition of important works of art for the National Gallery, expanding and complementing its superlative permanent collection."

BACKGROUND

The National Gallery of Art was founded by Andrew W. Mellon, who gave his collection of masterpieces and the original West Building to the American people in 1937. As early as 1927, Mellon had considered building a "national" gallery to fill a need of which his travels to Europe and his tenure in England as the U.S. Ambassador to the Court of Saint James's made him keenly aware. Modeled after the National Gallery in London, the National Gallery of Art limits its active art collecting to works from Europe and America from the late Middle Ages to the present day. With five to seven million visitors each year and more than 102,000 works of art in its permanent collection, the National Gallery of Art is among the most renowned art museums in the world.

PAINTINGS

Included in the exhibition are two magnificent paintings recently cleaned by Gallery conservators, Still Life with Figs and Bread (1760s) by Luis Meléndez, and The Rebuke of Adam and Eve (1626) by Domenico Zampieri (called Domenichino). Still Life with Figs and Bread will be on view for the first time at the National Gallery. This canvas, by the greatest still-life painter of eighteenth-century Spain and one of the most remarkable painters of the genre in all Europe, demonstrates the artist's talent for rendering everyday objects with exacting detail and his marvelous effects of color and light.

The Rebuke of Adam and Eve perfectly illustrates Domenichino's classical style at the peak of his career. The group of God and the angels is derived directly from Michelangelo's Creation of Adam on the ceiling of the Sistine Chapel. Domenichino's painting and Valentin de Boulogne's Soldiers Playing Cards and Dice (The Cheats) (c. 1620/1622), which is also featured in the exhibition, augment the National Gallery's holdings of seventeenth-century baroque paintings.

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Additional works in the exhibition making their debut appearance at the National Gallery are Jan Brueghel the Elder's *River Landscape* (1607), *The Shipwreck* (1772) by French artist Claude-Joseph Vernet, and *For the Track* (1895), one of the most accomplished late works by John Frederick Peto.

Among the extraordinary Renaissance paintings in the exhibition are Cariani's *A Concert* (c. 1518–1520), widely considered to be his masterpiece, and Jacopo Bassano's *The Miraculous Draught of Fishes* (1545). These two works, with their brilliant hues set off against gray and blue backgrounds, add to the Gallery's superb collection of Venetian paintings. Bernardo Bellotto's *The Fortress of Königstein* (1756–1758), one of the artist's largest and most unusual landscape views, will also be on display.

Unknown to modern scholarship on Thomas Cole until its acquisition by the Gallery in 1993, *Italian Coast Scene with Ruined Tower* (1838) adds to the Gallery's especially rich representation of America's premier nineteenth-century landscape painter. The painting demonstrates the complexity of Cole's vision and creative process at a time when he was at the height of his artistic powers.

Edgar Degas’ best-known works are those inspired by the ballet. *The Dance Lesson* (c. 1879) is the first ballet scene in a distinctive group of some forty canvases that Degas executed in an unusual horizontal format. *The Old Violin* (1886), a masterpiece by nineteenth-century trompe-l'oeil painter William Michael Harnett, entered the permanent collection in 1993, and immeasurably enhances the National Gallery's holdings of American still-life paintings.

Ambrosius Bosschaert the Elder's immaculately preserved *Bouquet of Flowers in a Glass Vase* (1621), Jan van Huysum's *Still Life with Flowers and Fruit* (c. 1715), Vincent van Gogh’s *Self-Portrait* (1889), Henri Matisse’s *Open Window, Collioure* (1905), Georges Braque’s *The Port of La Ciotat* (1907), Hans Hofmann’s *Autumn Gold* (1957), Cy Twombly’s *Untitled (Bolsena)* (1969), and Jasper Johns’ *Perilous Night* (1982), the Gallery’s only painting by this artist, are among the outstanding masterpieces in the exhibition.

**WORKS ON PAPER**

In 1991, the Gallery acquired two of the greatest works on paper in America. They are a magnificent page from Giorgio Vasari's *Libro de' Disegni*, bearing nine drawings by Filippino Lippi and one by Botticelli, and an exceptionally rare drawing of a *Satyr* by the sixteenth-century Florentine sculptor Benvenuto Cellini. Also featured in the installation are some of the most important early German prints and drawings to become available in the past decade, including works by The Master of the Playing Cards, Albrecht Dürer, Hans Baldung Grien, and Hans Holbein.

Other recent acquisitions for the Gallery’s collection of more than 96,000 works on paper are Rembrandt’s superb etching and drypoint, *Abraham Entertaining the Angels* (1656), and the rediscovered copperplate, widely believed to have been lost until it was acquired by the National Gallery in 1997. The plate is in pristine condition after being hidden for more than three hundred years on the back of an oil painting by a contemporary of the artist.
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Two pastels, Odilon Redon's *Saint George and the Dragon* (c. 1892) and Jean Baptiste Greuze's *The Well-Loved Mother* (1765), are among the works on paper that will be on view for the first time in the Gallery. Rare or unique artist's proofs of major modern prints in the exhibition include works by Edvard Munch and Jacques Villon, as well as the complete set of Ernst Ludwig Kirchner's noted series of color woodcuts, *Peter Schlemihls wundersame Geschichte* (1915).

**SCULPTURE**

Among the sculptures in the exhibition are the fountain figures *Venus and Cupid* (c. 1575/1580) by a follower of Giambologna, the most important Renaissance bronze to enter the collection in the past forty years; Alexander Calder's *Vertical Constellation with Bomb* (1943); and Auguste Rodin's *The Age of Bronze* (*L'Age d'Airain*), model, 1875–1876, cast 1898. The exquisite modeling, early date, fine casting, and excellent state of *The Age of Bronze* make it arguably the most distinguished Rodin plaster in America.

**PHOTOGRAPHS**

The exhibition celebrates works by nineteenth- and twentieth-century masters of photography recently added to the Gallery's collection. Among these works are William Henry Fox Talbot's ethereal *Orléans Cathedral* (1843), and Julia Margaret Cameron's powerful illustration of *The Mountain Nymph, Sweet Liberty* (1866), a subject taken from John Milton's *L'Allegro*. Also on view are Charles Sheeler's exceptional vintage photographs of his house in Doylestown, Pennsylvania, from his first and perhaps most important body of work; and André Kertész' magnificent and rare *Shadows of the Eiffel Tower* (1929), a fascinating example of the artist's exploration of unusual and innovative points of view.

**CURATORS AND CATALOGUE**

The exhibition is organized by the National Gallery of Art, Washington. Coordinating curator for *Art for the Nation* is Alan Shestack, deputy director and chief curator, National Gallery of Art. Twenty-eight curators from the Gallery assisted in the selection of art in the exhibition. An illustrated catalogue with entries on each of the works written by National Gallery of Art curators is available for $50 (softcover) in the Gallery Shops and through the Web site at [www.nga.gov](http://www.nga.gov). To order by phone, call (301) 322-9500 or (800) 697-9350.

**GALLERY INFORMATION**

A range of education programs will be offered in conjunction with *Art for the Nation*. Further information and a complete schedule of gallery talks, lectures, films, and programs for families is available on the Gallery's Web site at [www.nga.gov](http://www.nga.gov). In addition, Verizon Foundation has funded the development of a special feature on the Gallery's Web site, which includes fourteen interactive in-depth studies of works in the exhibition.

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at [www.nga.gov](http://www.nga.gov). To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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Art for the Nation: Collecting for a New Century
Checklist
National Gallery of Art
October 1, 2000 – February 4, 2001

☐ Black & White Prints available
● Slides available
■ Color Transparencies available

1. Hans Hoffmann
   German, c. 1545/1550 – 1591/1592
   *Red Squirrel*, 1578
   watercolor and gouache over traces of graphite on vellum
   25 x 17.8 cm (9 7/8 x 7)
   National Gallery of Art, Washington, Woodner Collection, 1991

2. Albrecht Dürer
   German, 1471 – 1528
   *The Virgin Annunciate*, c. 1495/1499
   pen and brown ink on laid paper
   16.4 x 14.3 cm (6 7/16 x 5 5/8)
   National Gallery of Art, Washington, Woodner Collection, 1993

3. Nuremberg 15th Century
   Nuremberg
   *The Raising of the Cross* (center, left, and right panels), c. 1480/1490
   oil on panel
   center panel only: 66 x 48.3 cm (26 x 19)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1997

4. Raphael
   Umbrian, 1483 – 1520
   *Eight Apostles*, c. 1514
   red chalk over stylus underdrawing and traces of leadpoint on laid paper, cut in two pieces and rejoined; laid down
   sheet: 8.1 x 23.2 cm (3 3/16 x 9 1/8); support: 9.4 x 24.8 cm (3 11/16 x 9 3/4)
   National Gallery of Art, Washington, Woodner Collection, 1993

5. Hans Baldung Grien
   German, 1484/1485 – 1545
   *Madonna and Child*, 1515/1517
   woodcut on laid paper
   sheet, cut to border: 37.9 x 26.1 cm (14 15/16 x 10 1/4)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1999
6. Andrea del Sarto  
Florentine, 1486 – 1530  
*Head of Saint John the Baptist*, c. 1523  
black chalk on paper laid down on panel  
33 x 23.1 cm (13 x 9 1/16)  
National Gallery of Art, Washington, Woodner Collection, 1991

7. Benvenuto Cellini  
Florentine, 1500 – 1571  
*Satyr*, 1544/1545  
pen and brown ink with brown wash over black chalk on laid paper, laid down  
41.6 x 20.3 cm (16 3/8 x 8)  
National Gallery of Art, Washington, Woodner Collection, Patrons' Permanent Fund, 1991

8. Ugo da Carpi after Parmigianino  
Italian, c. 1480 – 1532  
*Diogenes*, c. 1527  
chiaroscuro woodcut printed from 4 blocks: brown line block and 3 tone blocks in brown and green on laid paper  
sheet: 47.9 x 34 cm (18 7/8 x 13 3/8)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1997

9. Andrea Mantegna  
Paduan, 1431 – 1506  
*The Virgin and Child*, c. 1480  
engraving on laid paper  
sheet, trimmed within plate mark: 27.7 x 23.1 cm (10 7/8 x 9 1/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1998

10. Giorgio Vasari with drawings by Filippino Lippi and Botticelli  
Florentine, 1511 – 1574; Florentine, 1457 – 1504; Florentine, 1444/1445 – 1510  
*Page from Libro de' Disegni*, 1480/1504 and after 1524  
album page with ten drawings on recto and verso in various media with decoration in pen and brown ink, brown and gray wash, on light buff paper  
56.7 x 45.7 cm (22 5/16 x 18)  
National Gallery of Art, Washington, Woodner Collection, Patrons' Permanent Fund, 1991

11. Cariani  
Venetian, 1485/1490 – 1547 or after  
*A Concert*, c. 1518 – 1520  
oil on canvas  
92 x 130 cm (36 1/4 x 51 3/16)  
National Gallery of Art, Washington, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann, 1997

12. Hans Holbein, the Elder  
German, c. 1465 – 1524  
*Portrait of a Woman* (recto), c. 1508/1510  
silverpoint, brush and black and brown ink, and black chalk heightened with white on white prepared paper  
oval: 14.4 x 10.3 cm (5 5/8 x 4)  
National Gallery of Art, Washington, Woodner Collection, 1991
13. Master of the Playing Cards  
German, active c. 1430/1455  
*A Poet Reading*, 1430s  
engraving on laid paper  
sheet: 13.3 x 9 cm (5 1/4 x 3 9/16)  
National Gallery of Art, Washington, Gift of Ladislaus and Beatrix von Hoffmann, 1999

14. Master E.S.  
South German, active c. 1450 - active 1467  
*The Madonna and Child in a Garden*, c. 1465 - 1467  
engraving in white on laid paper prepared with black ink  
plate, diameter: 10.6 cm (4 3/16); sheet, diameter: 10.8 cm (4 1/4)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

15. Hans Holbein the Younger  
German, 1497/1498 - 1543  
*Tantalus*, c. 1535/1540  
pen and black ink with watercolors, heightened in gold, on laid paper  
diameter roundel: 5.1 cm (2)  
National Gallery of Art, Washington, Gift of Ladislaus and Beatrix von Hoffmann and Patrons' Permanent Fund, 1998

16. Anthony van Dyck  
Flemish, 1599 - 1641  
*The Mystic Marriage of Saint Catherine*, c. 1618/1620  
pen and brown ink with brown and gray washes over black chalk on laid paper  
18.2 x 28.1 cm (7 3/16 x 11 1/16)  
National Gallery of Art, Washington, Woodner Collection, 1993

17. Joseph Heintz the Elder  
Swiss, 1564 - 1609  
*The Fall of Phaeton*, c. 1590  
pen and brown ink with brown and red washes over black chalk, heightened with white and indented with a stylus for transfer  
50 x 62 cm (19 11/16 x 24 7/16)  

18. Jacob Jordaeus  
Flemish, 1593 - 1678  
*Saint Martin of Tours Healing the Servant of Tetrodious*, c. 1630  
watercolor and gouache over black chalk on four joined sheets of laid paper  
54.6 x 38.5 cm (21 1/2 x 15 3/16)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Pepita Milmore Memorial Fund, 1993

19. Hendrik Goltzius  
Dutch, 1558 - 1617  
*The Fall of Man*, 1616  
oil on canvas  
104.5 x 138.4 cm (41 1/8 x 54 1/2)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1996
20. Peter Paul Rubens
Flemish, 1577–1640
*The Meeting of David and Abigail*, c. 1630
oil on panel
46.4 x 68 cm (18 1/4 x 26 3/4)
National Gallery of Art, Washington, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann, 1997

21. Christoffel Jegher after Peter Paul Rubens
Flemish, 1596–1652/1653
*The Garden of Love*, c. 1633
woodcut printed from two blocks on two sheets of laid paper
block: 46 x 119.6 cm (18 1/8 x 47 1/16); sheet: 49.9 x 123.4 cm (19 5/8 x 48 9/16)
National Gallery of Art, Washington, Director's Discretionary Fund, 2000

22. Giovanni Benedetto Castiglione
Genoese, 1609 or before – 1664
*Noah Leading the Animals into the Ark*, c. 1655
brush and oil on laid paper
39.4 x 54.8 cm (15 1/2 x 21 9/16)

23. Aegidius Sadeler II
Flemish, c. 1570 – 1629
*The Martyrdom of Saint Sebastian*, c. 1620
black chalk with brown and gray wash heightened with white on laid paper
41.4 x 31.5 cm (16 5/16 x 12 7/16)
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1992

24. Bernard van Orley
Brussels, c. 1488 – 1541
*The Hunts of Maximilian: The Stag Hunt* (August), 1528/1530
pen and brown ink with brown wash and watercolor over black chalk on laid paper
38.8 x 56.8 cm (15 1/4 x 22 3/8)

25. Jacopo Bassano
Venetian, c. 1510 – 1592
*The Miraculous Draught of Fishes*, 1545
oil on canvas
143.5 x 243.7 cm (56 1/2 x 95 15/16)

26. Alessandro Algardi
Bolognese-Roman, 1598 – 1654
*Christ on the Cross*, 1647
pen and brown ink over red chalk on laid paper
48.4 x 32.8 cm (19 1/16 x 12 15/16); support: 56.2 x 40.9 cm (22 1/8 x 16 1/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1992
27. Rembrandt van Rijn
Dutch, 1606 – 1669
- View of Houtewael near the Sint Anthoniespoort (recto), c. 1650
  reed pen and brown ink with gray brown wash and touches of white on laid paper
  12.5 x 18.3 cm (4 15/16 x 7 3/16)
  National Gallery of Art, Washington, Woodner Collection, 1993

28. Rembrandt van Rijn
Dutch, 1606 – 1669
- Figures on the Anthoniesdijk Entering Houtewael (verso), c. 1650
  reed pen and brown ink on light brown washed laid paper
  12.7 x 18.4 cm (5 x 7 1/4)
  National Gallery of Art, Washington, Woodner Collection, 1993

29. Rembrandt van Rijn
Dutch, 1606 – 1669
- Abraham Entertaining the Angels (recto), 1656
  etched copperplate
  16.2 x 13.3 cm (6 3/8 x 5 1/4)
  National Gallery of Art, Washington, Gift of Ladislaus and Beatrix von Hoffmann and Patrons' Permanent Fund, 1997

30. Rembrandt van Rijn
Dutch, 1606 – 1669
- Abraham Entertaining the Angels, 1656
  etching and drypoint
  plate: 15.9 x 13.2 cm (6 1/4 x 5 3/16); sheet: 16.2 x 13.5 cm (6 3/8 x 5 5/16)
  National Gallery of Art, Washington, Rosenwald Collection, 1943

31. Rembrandt van Rijn
Dutch, 1606 – 1669
- The Triumph of Mordecai, c. 1641
  etching and drypoint on laid paper
  sheet, trimmed close to plate mark: 17.2 x 21.3 cm (6 3/4 x 8 3/8)

32. North European 18th Century, Possibly German
European ; German
- Christ Crucified, c. 1700
  ivory
  24 x 15 cm (9 7/16 x 5 7/8)
  National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1997

33. Circle of Hubert Gerhard
Unknown
- Saint Sebastian, early 17th century
  gilded bronze
  height: 47 cm (18 1/2)
  National Gallery of Art, Washington, Patrons' Permanent Fund, 1992

34. Alessandro Algardi
Bolognese-Roman, 1598 – 1654
- Christ at the Column, model c. 1630s, cast probably mid 17th century
  silver
  height without base: 21.9 cm (8 5/8); height with base: 36.8 cm (14 1/2)
35. Simon de Vlieger
   □ Dutch, 1600/1601 – 1653
   ● *Estuary at Dawn*, c. 1640/1645
   ■ oil on panel
   36.8 x 58.4 cm (14 1/2 x 23)
   National Gallery of Art, Washington, Patrons' Permanent Fund and Gift in memory of Kathrine Dulin Folger, 1997

36. Ambrosius Bosschaert, the Elder
   □ Dutch, 1573 – 1621
   ● *Bouquet of Flowers in a Glass Vase*, 1621
   ■ oil on copper
   31.6 x 21.6 cm (12 7/16 x 8 1/2)

37. Osias Beert, the Elder
   □ Flemish, active 1596 – 1623
   ● *Banquet Piece with Oysters, Fruit, and Wine*, c. 1610/1620
   ■ oil on panel
   52.5 x 73.3 cm (20 3/4 x 28 3/4)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

38. Luis Meléndez
   □ Spanish, 1716 – 1780
   ● *Still Life with Figs and Bread*, 1760s
   ■ oil on canvas
   47.6 x 34 cm (18 3/4 x 13 3/8)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 2000

39. Johannes Cornelisz. Verspronck
   □ Dutch, 1606/1609 – 1662
   ● *Andries Stilte as a Standard Bearer*, 1640
   ■ oil on canvas
   101.6 x 76.2 cm (40 x 30)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1998

40. Valentin de Boulogne
   □ French, c. 1591 – 1632
   ● *Soldiers Playing Cards and Dice (The Cheats)*, c. 1620/1622
   ■ oil on canvas
   121 x 152 cm (47 5/8 x 59 13/16)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1998

41. Bernardo Bellotto
   Venetian, 1722 – 1780
   *The Fortress of Königstein*, 1756 – 1758
   oil on canvas
   133 x 235.7 cm (52 1/2 x 92 3/4)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1993

42. Domenichino
   □ Italian, 1581 – 1641
   ● *The Rebuve of Adam and Eve*, 1626
   ■ oil on canvas
   121.9 x 172.1 cm (48 x 67 3/4)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 2000
43. Jan van Huysum
   Dutch, 1682 – 1749
   • Still Life with Flowers and Fruit, c. 1715
     oil on panel
     79 x 59.1 cm (31 1/8 x 23 1/4)
     National Gallery of Art, Washington, Patrons' Permanent Fund and Gift of Philip and Lianne Cunningham, 1996

44. Adriaen Brouwer
   Flemish, 1605/1606 – 1638
   Youth Making a Face, c. 1632 – 1635
   oil on panel
   13.7 x 10.5 cm (5 3/8 x 4 1/8)
   National Gallery of Art, Washington, New Century Fund, 1994

45. Jan Brueghel, the Elder
   Flemish, 1568 – 1625
   • River Landscape, 1607
     oil on copper
     20.7 x 32.1 cm (8 1/8 x 12 5/8)
     National Gallery of Art, Washington, Patrons' Permanent Fund and Nell and Robert Weidenhammer Fund, 2000

46. Jean-Baptiste Greuze
   French, 1725 – 1805
   The Well-Loved Mother, 1765
   chalk on pastel
   44 x 32.2 cm (17 5/16 x 12 11/16)
   National Gallery of Art, Washington, New Century Gift Committee, 2000

47. François Boucher
   French, 1703 – 1770
   Aurora, 1733
   red chalk heightened with white chalk on brown laid paper
   National Gallery of Art, Washington, Gift of Gertrude Laughlin Chanler, 2000

48. François-André Vincent
   French, 1746 – 1816
   The Drawing Lesson, 1777
   brush and brown wash over graphite
   32.5 x 37.7 cm (12 3/16 x 14 13/16)
   Gift (Partial and Promised) of an Anonymous Donor, 2000

49. Louis-Léopold Boilly
   French, 1761 – 1845
   The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre", begun 1808
   pen and black ink with gray wash and watercolor over traces of graphite on laid paper
   59.5 x 80.3 cm (23 7/16 x 31 5/8)
   National Gallery of Art, Washington, Woodner Collection, 1991
50. Louis-Léopold Boilly  
French, 1761–1845  
*The Card Sharp on the Boulevard*, 1806  
oil on panel  
24 x 33 cm (9 7/16 x 13)  
National Gallery of Art, Washington, Gift of Roger and Vicki Sant, 2000

51. Etienne-Louis Boullée  
French, 1728 – 1799  
*Perspective View of the Interior of a Metropolitan Church*, 1780/1781  
pen and gray ink with brown wash over black chalk  
59.4 x 83.9 cm (23 3/8 x 33 1/16)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1991

52. Pierre-Henri de Valenciennes  
French, 1750 – 1819  
*Study of Clouds over the Roman Campagna*, c. 1787  
oil on paper on paperboard  
paper support: 19 x 32 cm (7 1/2 x 12 5/8); paperboard support: 19.6 x 33 cm (7 11/16 x 13)  
National Gallery of Art, Washington, Given in honor of Gaillard F. Ravenel II by his friends, 1997

53. John Constable  
British, 1776 – 1837  
*Cloud Study: Stormy Sunset*, 1821 – 1822  
oil on paper on canvas  
20.3 x 27.3 cm (8 x 10 3/4)  
National Gallery of Art, Washington, Gift of Louise Mellon in honor of Mr. and Mrs. Paul Mellon, 1998

54. Jean-Honoré Fragonard  
French, 1732 – 1806  
*A Stand of Cypresses in an Italian Park*, c. 1760  
red chalk on laid paper  
23.5 x 37.7 cm (9 1/4 x 14 7/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1991

55. Constant Troyon  
French, 1810 – 1865  
The Approaching Storm*, 1849  
oil on canvas on board  
116.2 x 157.5 cm (45 3/4 x 62)  
National Gallery of Art, Washington, Chester Dale Fund, 1995

56. Simon Denis  
French, 1755 – 1812  
*View near Naples*, c. 1806  
oil on paper on canvas  
31.2 x 41.8 cm (12 5/16 x 16 7/16)  
National Gallery of Art, Washington, Chester Dale Fund, 1998

57. Johann Georg von Dillis  
German, 1759 – 1841  
*Waterfalls in a Mountain Forest*, 1797  
watercolor with pen and gray ink over graphite on two joined sheets of laid paper  
35.2 x 30.5 cm (13 7/8 x 12)  
58. Caspar David Friedrich
   German, 1774 – 1840
   Moonrise on an Empty Shore (Mondaufgang am Strand von Ruschitz auf Rügen), 1837/1839
   sepia washes over graphite on wove paper
   25.2 x 39.5 cm (9 15/16 x 15 1/2)
   National Gallery of Art, Washington, Patrons' Permanent Fund, 1992

59. Samuel Palmer
   British, 1805 – 1881
   Harvesting, c. 1851
   watercolor and gouache over graphite with scratching-out and touches of gum arabic on paperboard
   37.8 x 51.5 cm (14 7/8 x 20 1/4)

60. Johan Christian Dahl
    Norwegian, 1788 – 1857
    View from Vaekero near Christiania, 1827
    oil on canvas
    60.5 x 96.5 cm (23 13/16 x 38)
    National Gallery of Art, Washington, Patrons' Permanent Fund, 1999

61. John Robert Cozens
    British, 1752 – 1799
    Cetara on the Gulf of Salerno, 1790
    watercolor over graphite on wove paper
    36.6 x 52.7 cm (14 3/8 x 20 3/4)
    National Gallery of Art, Washington, Gift in honor of Paul Mellon by the Patrons' Permanent Fund with
    additional support from Dick and Ritchie Scaife, Catherine Mellon Conover, Rachel Mellon Walton, Mr. and
    Mrs. James M. Walton and an anonymous donor, 1992

62. Lancelot-Théodore Turpin de Crisse
    French, 1782 – 1859
    View of a Palazzo and Quarry, Pizzofalcone, Naples, 1819
    oil on canvas
    41 x 54 cm (16 1/8 x 21 1/4)

63. Jean-Auguste-Dominique Ingres
    French, 1780 – 1867
    Dr. Louis Martinet, 1826
    graphite on wove paper
    32.3 x 24.7 cm (12 11/16 x 9 3/4)
    National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995

64. Edgar Degas
    French, 1834 – 1917
    René de Gas (recto), 1855
    graphite on laid paper
    30.5 x 23.7 cm (12 x 9 5/16)
    National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Nationality</th>
<th>Title and Description</th>
<th>Medium</th>
<th>Size</th>
<th>Collection</th>
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<tr>
<td>65.</td>
<td>Jean-Auguste-Dominique Ingres</td>
<td>French, 1780 – 1867</td>
<td><em>Henri Labrouste</em>, 1852</td>
<td>graphite on wove paper</td>
<td>31 x 23.5 cm (12 3/16 x 9 1/4)</td>
<td>National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995</td>
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<td>66.</td>
<td>Giovanni Battista Piranesi</td>
<td>Venetian, 1720 – 1778</td>
<td><em>Fantastic Monument in a Palatial Interior</em>, c. 1750</td>
<td>pen and brown ink and wash over red chalk on paper</td>
<td>30.5 x 38.1 cm (12 x 15)</td>
<td>National Gallery of Art, Washington, Gift of Gertrude Laughlin Chanler, 2000</td>
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<tr>
<td>67.</td>
<td>Giovanni Battista Piranesi</td>
<td>Venetian, 1720 – 1778</td>
<td><em>The &quot;Canopus&quot; of the Villa Adriana at Tivoli</em>, 1776</td>
<td>red chalk over black chalk on heavy laid paper</td>
<td>38.9 x 53.9 cm (15 5/16 x 21 1/4)</td>
<td>National Gallery of Art, Washington, Gift (Partial and Promised) of Ladislaus and Beatrix von Hoffmann, 1994</td>
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<td>68.</td>
<td>Giovanni Battista Piranesi</td>
<td>Venetian, 1720 – 1778</td>
<td><em>Fantasy on a Monumental Wall Tomb</em>, c. 1765</td>
<td>pen and brown ink with brown and gray washes over black chalk on laid paper</td>
<td>60.6 x 47.3 cm (23 7/8 x 18 5/8)</td>
<td>National Gallery of Art, Washington, Patrons' Permanent Fund, 1996</td>
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<tr>
<td>69.</td>
<td>Giovanni Battista Piranesi</td>
<td>Venetian, 1720 – 1778</td>
<td><em>A Façade with Bizarre Ornaments</em>, 1766/1769</td>
<td>pen and brown ink with brown wash over black chalk on laid paper</td>
<td>60.1 x 47.2 cm (23 11/16 x 18 9/16)</td>
<td>National Gallery of Art, Washington, Woodner Collection, 1991</td>
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<td>70.</td>
<td>Ferdinando Galli Bibiena</td>
<td>Bolognese, 1657 – 1743</td>
<td><em>A Grand Illusionistic Ceiling</em>, c. 1720/1740</td>
<td>pen and brown ink with gray and brown washes over graphite on laid paper</td>
<td>60.1 x 105.9 cm (23 11/16 x 41 11/16)</td>
<td>National Gallery of Art, Washington, Pepita Milmore Memorial Fund and an Anonymous Donor, 1994</td>
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<tr>
<td>71.</td>
<td>Andrea Pozzo</td>
<td>Italian, 1642 – 1709</td>
<td><em>Illusionistic Architecture for the Vault of San Ignazio</em>, 1685/1690</td>
<td>pen and gray and brown ink with gray wash on two joined sheets of heavy laid paper</td>
<td>50.4 x 91.2 cm (19 13/16 x 35 7/8)</td>
<td>National Gallery of Art, Washington, Gift of Robert M. and Anne T. Bass, 1994</td>
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</tbody>
</table>
72. Jean-Baptiste Oudry  
French, 1686 – 1755  
*The Marquis de Beringhen*, 1722  
oil on canvas  
147 x 114 cm (57 7/8 x 44 7/8)  

73. Claude Joseph Vernet  
French, 1714 – 1789  
*The Shipwreck*, 1772  
oil on canvas  
113.5 x 162.9 cm (44 11/16 x 64 1/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund and Chester Dale Fund, 2000

74. Auguste Rodin  
French, 1840 – 1917  
*The Age of Bronze (L'Age d'Airain)*, model 1875 – 1876, cast 1898  
plaster  
180 x 71.1 x 58.4 cm (70 7/8 x 28 x 23)  
National Gallery of Art, Washington, Gift of Iris and B. Gerald Cantor, in Honor of the 50th Anniversary of the National Gallery of Art, 1991

75. Paul Sérusier  
French, 1863 – 1927  
*Farmhouse at Le Pouldu*, 1890  
oil on canvas  
72 x 60 cm (28 3/8 x 23 5/8)  

76. Jacques Villon  
French, 1875 – 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in white) printed from 2 (possibly 3) plates on white wove paper [proof]  
plate: 45.2 x 34 cm (17 13/16 x 13 3/8); sheet: 61.6 x 48.8 cm (24 1/4 x 19 3/16)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

77. Jacques Villon  
French, 1875 – 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in brown) printed from 2 (possibly 3) plates on white wove paper [proof]  
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 61 x 48.7 cm (24 x 19 3/16)  
National Gallery of Art, Washington, New Century Gift Committee, 1999

78. Jacques Villon  
French, 1875 – 1963  
*La Parisienne*, 1902  
color softground etching, drypoint, etching, aquatint, and embossing (in pinkish white) printed from 2 possibly 3) plates on beige wove paper [proof]  
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 60.5 x 49.1 cm (23 13/16 x 19 5/16)  
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef, 1999

-more-
79. Claude Monet  
French, 1840 – 1926  
*The Japanese Footbridge*, 1899  
oil on canvas  
81.3 x 101.6 cm (32 x 40)  
National Gallery of Art, Washington, Gift of Victoria Nebeker Coberly, in memory of her son John W. Mudd, and Walter H. and Leonore Annenberg, 1992

80. Henri de Toulouse-Lautrec  
French, 1864 – 1901  
*Fashionable People at Les Ambassadeurs (Aux Ambassadeurs: Gens Chic)*, 1893  
gouache and black chalk on wove paper, mounted on cardboard  
84.3 x 65.5 cm (33 3/16 x 25 13/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995

81. Edgar Degas  
French, 1834 – 1917  
*The Dance Lesson*, c. 1879  
oil on canvas  
38 x 88 cm (14 15/16 x 34 5/8)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995

82. Vincent van Gogh  
Dutch, 1853 – 1890  
*Self-Portrait*, 1889  
oil on canvas  
57.2 x 43.8 cm (22 1/2 x 17 1/4)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998

83. Charles Émile Jacque  
French, 1813 – 1894  
*The Shepherdess*, c. 1869  
pastel on brown wove paper  
52.6 x 94.9 cm (20 11/16 x 37 3/8)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. James T. Dyke, 1996

84. Camille Pissarro  
French, 1830 – 1903  
*La Vachère*, c. 1892  
pastel and black chalk on (faded) light blue laid paper  
60.4 x 34.8 cm (23 3/4 x 13 11/16)  
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef and Mr. and Mrs. James T. Dyke, 1998

85. Georges Braque  
French, 1882 – 1963  
*The Port of La Ciotat*, 1907  
oil on canvas  
64.8 x 81 cm (25 1/2 x 31 7/8)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998

86. Henri Matisse  
French, 1869 – 1954  
*Open Window, Collioure*, 1905  
oil on canvas  
55.3 x 46 cm (21 3/4 x 18 1/8)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998
87. **Maurice de Vlaminck**  
French, 1876 – 1958  
- *Tugboat on the Seine, Chatou, 1906*  
  oil on canvas  
  50.2 x 65.1 cm (19 3/4 x 25 5/8)  
  National Gallery of Art, Washington, Collection of Mr. and Mrs. John Hay Whitney, 1998

88. **Edouard Vuillard**  
French, 1868 – 1940  
*Place Vintimille, 1911*  
five-panel screen, distemper on paper laid down on canvas  
each of five panels: 230 x 60 cm (90 9/16 x 23 5/8)  

89. **André Giroux**  
French, 1801 – 1879  
*Santa Trinità dei Monti in the Snow, 1827 – 1828*  
oil on paper on canvas  
22 x 30 cm (8 11/16 x 11 13/16); 34.6 x 42.1 x 3.8 cm (13 5/8 x 16 9/16 x 1 1/2)  
National Gallery of Art, Washington, Chester Dale Fund, 1997

90. **Childe Hassam**  
American, 1859 – 1935  
- *Poppies, Isles of Shoals, 1891*  
oil on canvas  
50.2 x 61 cm (19 3/4 x 24)  
National Gallery of Art, Washington, Chester Dale Fund, 1997

91. **John Frederick Peto**  
American, 1854 – 1907  
- *For the Track, 1895*  
oil on canvas  
110.5 x 75.9 cm (43 1/2 x 29 7/8)  
National Gallery of Art, Washington, Gift (Partial and Promised) of Jo Ann and Julian Ganz, Jr., 1997

92. **Sanford Robinson Gifford**  
American, 1823 – 1880  
*Siout, Egypt, 1874*  
oil on canvas  
53.3 x 101.6 cm (21 x 40)  
National Gallery of Art, Washington, New Century Fund, Gift of Joan and David Maxwell, 1999

93. **Winslow Homer**  
American, 1836 – 1910  
*Home, Sweet Home, c. 1863*  
oil on canvas  
54.6 x 41.9 cm (21 1/2 x 16 1/2)  
National Gallery of Art, Washington, Patrons’ Permanent Fund, 1997

94. **William Michael Harnett**  
American, 1848 – 1892  
- *The Old Violin, 1886*  
oil on canvas  
96.5 x 60 cm (38 x 23 5/8)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon, 1993

-more-
95. Martin Johnson Heade
American, 1819 - 1904
*Giant Magnolias on a Blue Velvet Cloth*, c. 1890
oil on canvas
38.4 x 61.5 cm (15 1/8 x 24 3/16)
National Gallery of Art, Washington, Gift of The Circle of the National Gallery of Art in Commemoration of its 10th Anniversary, 1996

96. John Haberle
American, 1856 - 1933
*Imitation*, 1887
oil on canvas
25.4 x 35.6 cm (10 x 14)

97. Thomas Cole
American, 1801 - 1848
• *Italian Coast Scene with Ruined Tower*, 1838
• oil on canvas
86.4 x 116.8 cm (34 x 46)
National Gallery of Art, Washington, Gift of The Circle of the National Gallery of Art, 1993

98. Raphaelle Peale
American, 1774 - 1825
*A Dessert*, 1814
oil on wood
34 x 48.3 cm (13 3/8 x 19)
National Gallery of Art, Washington, Gift (Partial and Promised) of Jo Ann and Julian Ganz, Jr. in memory of Franklin D. Murphy, 1999

99. Randolph Rogers
American, 1825 - 1892
*Nydia, The Blind Girl of Pompeii*, 1860
marble
height: 137.2 cm (54 in.)
National Gallery of Art, Washington, Patrons’ Permanent Fund, 2000

100. Hans Hofmann
• American, 1880 - 1966
• *Autumn Gold*, 1957
• oil on canvas
132.7 x 153.4 cm (52 1/4 x 60 3/8)
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection, 1996

101. Francis Picabia
French, 1879 - 1953
*The Procession, Seville*, 1912
oil on canvas
121.9 x 121.9 cm (48 x 48)
National Gallery of Art, Washington, Chester Dale Fund and Gift of Barbara Rothschild Michaels from the Collection of Herbert and Nannette Rothschild, 1997
102. Edward Steichen  
American, 1879 – 1973  
*Le Tournesol (The Sunflower)*, c. 1920  
tempera and oil on canvas  
92.1 x 81.9 cm (36 1/4 x 32 1/4)  
National Gallery of Art, Washington, Gift of the Collectors Committee, 1999

103. Charles Sheeler  
American, 1883 – 1965  
*Doylestown House—Stairwell*, 1917  
gelatin silver print  
24.5 x 16.9 cm (9 5/8 x 6 5/8)  

104. André Kertész  
American, born Hungary, 1894 – 1985  
*Clock of the Académie Française, Paris*, 1929 – 1932  
gelatin silver print  
17.2 x 23.5 cm (6 3/4 x 9 1/4)  
National Gallery of Art, Washington, Gift of The Howard Gilman Foundation and The André and Elizabeth Kertész Foundation, 1996

105. Paul Strand  
American, 1890 – 1976  
*Palace of Fine Arts, San Francisco*, 1915  
platinum print processed with mercury  
25.4 x 32.7 cm (10 x 13)  
National Gallery of Art, Washington, Patrons’ Permanent Fund, 1995

106. Charles Sheeler  
American, 1883 – 1965  
*Doylestown House—The Stove*, 1917  
gelatin silver print  
23.7 x 17 cm (9 5/16 x 6 11/16)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund, 1998

107. Paul Strand  
American, 1890 – 1976  
*Rebecca*, 1922  
platinum print  
24.4 x 19.4 cm (9 5/8 x 7 5/8)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection, 1991

108. Albert Sands Southworth and Josiah Johnson Hawes  
American, 1811 – 1894; American, 1808 – 1901  
*The Letter*, c. 1850  
daguerreotype  
plate: 21.6 x 16.5 cm (8 1/2 x 6 1/2)  
National Gallery of Art, Washington, Patrons’ Permanent Fund, 1999

109. Nadar  
French, 1820 – 1910  
*Honoré Daumier*, 1856 – 1858  
salted paper print from collodion negative  
24.4 x 17.9 cm (9 5/8 x 7 1/16)  
National Gallery of Art, Washington, Patrons’ Permanent Fund, 1995
110. Eugène Cuvelier  
French, c. 1830 – 1900  
*Forest Scene,* early 1860s  
salted paper print from paper negative mounted on paper  
19.3 x 25.7 cm (7 5/8 x 10 1/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

111. Édouard-Denis Baldus  
French, 1813 – 1882  
*Toulon, Gare,* 1861 or later  
albume print from collodion negative mounted on paperboard  
sheet, trimmed to image: 27.4 x 43.1 cm (10 13/16 x 16 15/16); support: 45.4 x 60.6 cm (17 7/8 x 23 7/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

112. Gustave Le Gray  
French, 1820 – 1882  
*Beech Tree, Forest of Fontainebleau,* c. 1856  
albume print from collodion negative  
31.8 x 41.4 cm (12 3/4 x 16 1/4)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

113. Berenice Abbott  
American, 1898 – 1991  
*Vanderbilt Avenue from East 46th Street,* October 9, 1935  
gelatin silver print mounted on paperboard  
23.7 x 16.5 cm (9 5/16 x 6 1/2)  

114. August Sander  
German, 1876 – 1964  
Recipient of Welfare Assistance, 1930  
gelatin silver print  
sight size: 22.3 x 15.4 cm (8 3/4 x 6 1/16)  
National Gallery of Art, Washington, New Century Fund, 1999

115. Paul Strand  
American, 1890 – 1976  
*Woods, Maine* (recto), 1927  
platinum print  
24.5 x 19.1 cm (9 5/8 x 7 1/2)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection, 1991

116. Eugène Atget  
French, 1857 – 1927  
*Etang de Corot, Ville d'Avray,* 1900 – 1910  
arroooot print  
16.3 x 22.2 cm (6 7/16 x 8 3/4)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995

117. William Henry Fox Talbot  
British, 1800 – 1877  
*Oak Tree,* mid 1840s  
salted paper print from paper negative  
sheet: 22.5 x 18.7 cm (8 7/8 x 7 3/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1995
118. Robert Frank  
American, born Switzerland, 1924  
*Democratic National Convention, Chicago*, 1956  
gelatin silver print  
sheet: 35.6 x 28 cm (14 x 11)  
National Gallery of Art, Washington, Robert Frank Collection, Gift of Robert Frank, 1996

119. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Die Geliebte*, 1915  
color woodcut on medium thick wove paper  
block: 28.2 x 23.5 cm (11 1/8 x 9 1/4); sheet: 40.9 x 35.2 cm (16 1/8 x 13 7/8)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

120. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Qualen der Liebe*, 1915  
color woodcut from two blocks on wove paper  
block: 33.2 x 21.8 cm (13 1/16 x 8 9/16); sheet: 40.9 x 35 cm (16 1/8 x 13 3/4)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

121. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Nach der Verfolgung des Schattenlosen durch den Mob der Gasse*, 1915  
color woodcut on wove paper  
block: 33.4 x 24 cm (13 1/8 x 9 7/16); sheet: 41.2 x 34.5 cm (16 1/4 x 13 9/16)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

122. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Peter Schlemihls wundersame Geschichte (Title Page)*, 1915  
color woodcut printed from one block on medium thick wove paper  
block: 29.2 x 26.2 cm (11 1/2 x 10 5/16); sheet: 41.2 x 35.4 cm (16 1/4 x 13 15/16)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

123. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Verkauf des Schattens*, 1915  
color woodcut printed from two blocks on medium thick wove paper  
block: 32.2 x 22.1 cm (12 11/16 x 8 11/16); sheet: 41 x 34.8 cm (16 1/8 x 13 11/16)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

124. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Das Männlein narrt ihn, indem es den Schatten allein bei ihm vorbeispazieren lässt, Schlemihl versucht ihn zu fassen*, 1915  
color woodcut on wove paper  
block: 31 x 29.3 cm (12 3/16 x 11 9/16); 42.7 x 37 cm (16 13/16 x 14 9/16)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999

125. Ernst Ludwig Kirchner  
German, 1880 – 1938  
*Schlemihl versucht mit dem Schatten zu fliehen*, 1915  
color woodcut on wove paper  
block: 29.9 x 29.7 cm (11 3/4 x 11 11/16); 41.3 x 35.4 cm (16 1/4 x 13 15/16)  
National Gallery of Art, Washington, New Century Gift Committee and Gift of Ruth and Jacob Kainen, 1999
126. Edvard Munch  
Norwegian, 1863 – 1944  
*Moonlight*, 1901  
color woodcut on wove paper  
sheet, trimmed to image: 46 x 47.3 cm (18 1/8 x 18 5/8); sheet, laid down: 54.5 x 57.3 cm (21 7/16 x 22 9/16)  
National Gallery of Art, Washington, Gift of the Epstein Family Collection, 1999

127. Odilon Redon  
French, 1840 – 1916  
*Saint George and the Dragon*, 1880s and c. 1892  
charcoal heightened with pastel  
53.7 x 37.5 cm (21 1/8 x 14 3/4)  
National Gallery of Art, Washington, Gift of GTE and the New Century Gift Committee, 2000

128. Alexander Calder  
American, 1898 – 1976  
*Vertical Constellation with Bomb*, 1943  
painted steel wire, painted wood, and wood  
77.5 x 75.6 x 61 cm (30 1/2 x 29 3/4 x 24)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls, 1996

129. Richard Diebenkorn  
American, 1922 – 1993  
*Seated Figure with Hat*, 1967  
oil on canvas  
152.4 x 152.4 cm (60 x 60)  
National Gallery of Art, Washington, Gift of the Collectors Committee and Mr. and Mrs. Lawrence Rubin, 1991

130. William Henry Fox Talbot  
British, 1800 – 1877  
*Orléans Cathedral*, June 1843  
salted paper print from paper negative  
18.6 x 23.1 cm (7 5/16 x 9 1/8)  

131. Julia Margaret Cameron  
British, 1815 – 1879  
*The Mountain Nymph, Sweet Liberty*, June 1866  
albumen print from collodion negative  
36.1 x 26.7 cm (14 3/16 x 10 1/2)  

132. André Kertész  
American, born Hungary, 1894 – 1985  
*Shadows of the Eiffel Tower*, 1929  
silver gelatin developed-out print mounted on paperboard  
19.6 x 22.4 cm (7 11/16 x 8 13/16)  
National Gallery of Art, Washington, Gift of The André and Elizabeth Kertész Foundation, 1996
133. Georg Baselitz  
German, born 1938  
*Mann im Mond—Franz Pforr (Man in the Moon—Franz Pforr)*, 1965  
oil on canvas  
161.9 x 129.9 cm (63 3/4 x 51 1/8)  
National Gallery of Art, Washington, Gift (Partial and Promised) of Charles and Helen Schwab, 1995

134. Susan Rothenberg  
American, born 1945  
*Butterfly*, 1976  
acrylic on canvas  
176.5 x 210.8 cm (69 1/2 x 83)  

135. Cy Twombly  
American, born 1928  
*Untitled (Bolsena)*, 1969  
oil-based house paint, wax crayon, and graphite on canvas  
203.2 x 244.2 cm (80 x 96 1/8)  
National Gallery of Art, Washington, Gift of the Collectors Committee and Adriana and Robert Mnuchin, 1995

136. Christo  
American, born 1935  
*Package*, 1974  
tarpaulin, rope, and wood  
60.9 x 49.5 x 38.1 cm (24 x 19 1/2 x 15)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel, 1992

137. Jasper Johns  
American, born 1930  
*Perilous Night*, 1982  
encaustic on canvas with objects  
170.5 x 244.2 x 15.9 cm (67 1/8 x 96 1/8 x 6 1/4)  
National Gallery of Art, Washington, Robert and Jane Meyerhoff Collection, 1995

138. Ellsworth Kelly  
American, born 1923  
*Tiger*, 1953  
oil on canvas (five joined panels)  
overall size, five joined panels: 205.1 x 217.2 cm (80 3/4 x 85 1/2)  
National Gallery of Art, Washington, Gift (Partial and Promised) of the Artist, 1992

139. Sol LeWitt  
American, born 1928  
*Wavy Brushstrokes*, 1996  
gouache on paper  
153.7 x 294.6 cm (60 1/2 x 116)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel Collection, 1999

-more-
140. Jean Dubuffet
French, 1901–1985
_Bertelé bouquet fleuri, Portrait de Parade (Bertelé as a Blossoming Bouquet, Sideshow Portrait),_ 1947
oil, plaster, and sand on canvas
116 x 89 cm (45 11/16 x 35 1/16)
National Gallery of Art, Washington, Gift (Partial and Promised) of The Stephen Hahn Family Collection, 1995
The permanent collection is the core and raison d'être of any important art museum. The collection gives the museum its personality, establishes its position in the hierarchy of art collections worldwide, and forms the basis for most of the other activities of the museum—conservation, education, and the special exhibition program. American museums, including the National Gallery, have certainly established new initiatives in recent times (public outreach and the engagement of the community, interpretive programs, and creative use of new technologies, to name a few); collecting, however, remains a very high priority for the National Gallery. Compared to the great national museums of Europe, our National Gallery is a young institution, whose collection can still be augmented in many areas.

Collecting for art museums has become an increasingly difficult and challenging task in recent years. There have always been voices claiming that the eat era of collecting is over, that the vast majority of great works of art have already found their way from private into public hands. But that dire statement now actually seems to be coming true. The number of museum-quality paintings and sculptures that appears on the art market these days is very small. Art dealers are quick to admit that finding first-class objects is now the hardest part of their business. Art is not a renewable commodity; the corpus of works by any given artist is finite. Once all the Rembrandts or Caravaggios are in museums, no amount of money is going to shake one loose. The opportunities to buy have been progressively reduced. As a result, the law of supply and demand comes into play, and prices for the great objects, and even just the fine ones, go sky high. When an unpublished and unknown work by an important artist emerges, it attracts tremendous attention and an extremely high price. Museum acquisition funds, like works of art, are also finite, and raising money for significant purchases is increasingly difficult, especially when prices reach eight figures.

The National Gallery has been very fortunate in receiving the support of many collectors who understand that in order to continue acquiring art in a meaningful way, substantial sums must be provided to take advantage of the declining number of opportunities.

Other factors, however, constrain collecting in America today. Because many European nations do not wish to see their own cultural heritage diminished, they have put in place export prohibitions to protect their own cultural patrimony. Many works of art still privately held—in Italy, say, or in English country houses—will never leave their country of origin.

On a personal note, when I first started shopping for works of art for a museum in the early 1970s, I could go to London for a brief time and easily find several dozen desirable acquisitions, priced in a range between $100,000 and $1,000,000. The task was deciding which of the many options to pursue. Today, one can go to Europe for an extended stay, call on major painting dealers in the primary art market cities, and find only two or three works worthy of an important museum. And, of course, these few works will have multimillion-dollar price tags.
As the supply of great art continues to dwindle, curators are more and more frequently offered works of less than superlative quality or works in questionable condition. The astute and knowledgeable curator, able to place the work in the context of hundreds of similar works in museum collections, will immediately perceive the inferiority of the proffered work and not be seduced by the opportunity to fill a gap or add a famous name with a weak example. I am proud to report that our curators are constantly looking and learning, staying in touch with the primary art dealers in their fields so that our Gallery might get first refusal when some outstanding art object first comes on the market. Our curators are constantly judging and ranking works of art in the effort to be certain that only the finest works are recommended for acquisition by the Gallery. Wise and effective curators also stay in touch with art collectors in their own fields of specialization and are sure to let those collectors know which works would find happy homes in the National Gallery (where millions of visitors could view them each year). Historically, well over 75 percent of the works of art in American museums were donated rather than purchased. The enlightened tax laws of the United States, which provide a full market value tax deduction for gifts of appreciated property, have encouraged the flow of important works of art from private collections to public museums. This is especially true of works of art whose quality has been sanctioned by informed judgment over time and whose dollar value has thus greatly appreciated. Some donors, of course, decide to give or bequeath their collections to art museums out of a sense of civic commitment or national pride; they believe, as did Andrew W. Mellon many years ago, that a nation is judged as much by its cultural accomplishments as by its prowess in business and industry. Many of our donors also share the belief that great works of cultural, historic, or aesthetic value belong in the public realm. Reading through this catalogue will make clear that all the works of art in the present exhibition were donated by astute and discriminating collectors, or were purchased with funds donated by generous supporters. Not one federal dollar has ever been spent on an acquisition.

The present exhibition presents approximately 150 works surveying the last five centuries of European and American art. This group of objects hardly does justice to the record of National Gallery of Art acquisitions, since it represents only a fraction of the works acquired during the past decade. The purpose of this exhibition, however, is to demonstrate the breadth and depth of our collecting and to show a sample of the paintings, sculptures, prints, drawings, and photographs acquired since our fiftieth anniversary exhibition in 1991. We work hard to maintain the level of quality set by our founding collections—Mellon, Kress, Widener, and Dale.

In acquiring new works, we have often devoted entire curatorial meetings to lively discussion about possible "candidates." Many works are considered before a few are selected for presentation to the Board of Trustees for a final decision. In the end, we hope that we are living up to our mandate to present for the benefit of a broad public a survey of Western art with examples of the highest possible quality.

Alan Shestack
Deputy Director and Chief Curator

Excerpted from the introduction to the catalogue Art for the Nation: Collecting for a New Century, © Board of Trustees, National Gallery of Art, Washington, D.C., 2000