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## **National Gallery of Art's Recent 2005 Acquisitions Range from 15th to 21st Centuries and Include Major Modern and Contemporary Works Given by Edward R. Broida**

Washington, DC— Earl A. Powell III, director of the National Gallery of Art, announced that more than 400 new acquisitions were recently approved by the Gallery's board of trustees in late 2005.

“The breadth and depth of the Gallery's collections, and the strength of its scholarship, are reflected in this diverse range of acquisitions, including one of the earliest engravings made in western Europe, an exquisite marble by Giovanni Francesco Susini; Russian constructivist works; a recent landscape by Stephen Hannock; distinctive color panels by Ellsworth Kelly—now a key feature in the East Building atrium; significant sculptures by Carl Andre, Claes Oldenburg, and Robert Morris; and impressive groups of works by Vija Celmins, John Marin, Jaromir Funke, and Philip Guston,” said director Powell.

### **MODERN AND CONTEMPORARY ART**

Los Angeles real estate developer Edward R. Broida gave the Gallery 62 modern and contemporary paintings, sculptures, and works on paper by 23 important artists with in-depth groups by Vija Celmins (b. 1938), including *Eraser* (1967), an early trompe l'oeil sculpture, and the Gallery's first paintings by her—*Tulip Car #1* (1966), *Rhinoceros* (1965), and *untitled (Comet)* (1988), as well as major drawings from 1967 and 1975; and by Philip Guston (1913-1980), including the paintings *Rug* (1976), a powerful and haunting image that is executed in his late realist style, and *Midnight Pass Road*

(1975), and an extraordinary group of eight drawings from Guston's crucial decades 1952-1975.

Broida's gift also includes *64 Steel Square* (1967) by Carl Andre (b. 1935), the Gallery's first significant floor piece from the artist's classic early period; *Standing Mitt with Ball, Half-Scale, 6 Feet* (1974) by Claes Oldenburg (b.1929), a sculpture last seen at the Gallery in the artist's 1995 retrospective; *Boober* (1965) by Mark di Suvero (b.1933), an early piece in welded steel; *Untitled (Quarter-Round Mesh)* (1966), an important minimalist work by Robert Morris (b.1931); *Head within Head* (1978) by Susan Rothenberg (b. 1945), which postdates the Gallery's *Butterfly*, a more familiar painting from this artist's series of horse images; *Them and Us* (1969), a large early painting by Neil Jenney (b.1945); and the Gallery's first works by Wolfgang Laib (b.1950); as well as important abstract expressionist drawings by Willem de Kooning (1904-1997) and Franz Kline (1910-1962).

Other artists represented in the Broida gift include Pierre Alechinsky (b.1927), Richard Artschwager (b.1923), Jake Berthot (b.1939), Jonathan Borofsky (b.1942), Dorothy Dehner (1901-1994), Jacob El Hanani (b.1947), Klaus Fussmann (b.1938), Franz Kline (1910-1962), David Nash (b.1945), Joel Shapiro (b.1941), and Christopher Mallory Wilmarth (1943-1987).

The National Gallery of Art will present a special exhibition of works from the Broida collection, dates to be announced.

The spectacular *Color Panels for a Large Wall* (1978), which went on view in the National Gallery of Art's East Building in 2003 as a loan from the artist Ellsworth Kelly (b.1923) was purchased by the Gallery with funds from The Glenstone Foundation, founded by Mitchell P. Rales, a Washington-based financier. The painting consists of 18 rectangular monochrome canvases—each measuring 48 x 68 ½ inches (191.9 x 174 cm)—with two to three variations on each of the six primary and secondary hues, and two panels in black.

*A Recent History of Art in Western Massachusetts: Flooded River for Lane Faison (Mass MoCA #12)* (2005) by Stephen Hannock (b.1951), one America's foremost

contemporary landscape painters, was made possible with funds from Louis M. Bacon. The large mixed media collage depicts a view westward into the setting sun of the Hoosic River Valley between North Adams and Williamstown. Passages of text visible throughout the scene document the cultural life of northwestern Massachusetts and the artists, art historians, and other art world figures who have lived and worked there over the years, including the artist himself.

## **SCULPTURE**

A beautiful marble creation of the late Renaissance, *The Young John the Baptist* (c.1610–1630), now on view in the ground floor Sculpture Galleries in the West Building, was purchased with funds from the Patrons' Permanent Fund. The sculpture was designed to be viewed from all sides; different aspects are exceptionally subtle in transition. It was erroneously attributed to Michelangelo in the 1950s and 1960s. The attribution to Giovanni Francesco Susini (1585-c.1653) was recently made by the noted Renaissance scholar Francesco Caglioti, whose argument is founded on similarities between this work and a signed *Bacchus* by the same sculptor now in the Louvre.

## **PRINTS AND DRAWINGS**

A superb impression of one of the world's earliest printed engravings, *Saint Bartholomew* (1440s), is the first work by the Master of St. John the Baptist (c.1410-c.1460) to be acquired by the National Gallery of Art, and only the second in the United States. The Master of St. John the Baptist—called “the first realist” by the great scholar of early engraving Max Lehrs—was second only to the Master of the Playing Cards (c.1410-c.1460), who in the 1430s created a new art of printing engravings on paper. The acquisition of *Saint Bartholomew* was made possible by the Milmore Fund and the Gallery's Patrons' Permanent Fund.

The recent gift of 141 watercolors and drawings by John Marin (1870-1953) from Norma B. Marin, daughter-in-law of the artist, further enriches the National Gallery of Art's already superb collection of works by this important American artist. The Gallery's collection—the largest, most comprehensive, and most important collection of Marin's art in the world—now consists of 797 watercolors and drawings, 89 prints, and 13

paintings, almost all given by the Marin family. This new gift features a luminous 1929 watercolor, *Taos Canyon*; the 1945 calligraphically-styled *Little Maple in Swamp*; a superb late seascape, *Cape Split, Sea* (1945); exemplary renditions of Manhattan's Woolworth Building and Brooklyn Bridge, and superb impressions of some of his greatest prints.

The National Gallery of Art Patrons' Permanent Fund made possible the acquisition of seven outstanding examples of Russian constructivism, which substantially enhance a growing area of the Gallery's collection. All of the works were previously part of the Merrill C. Berman collection, the most comprehensive private collection of Russian graphic art. The Gallery group features photcollages, watercolors, and a lithograph by the pioneering Russian constructivist Gustav Klutsis (1895-1938), including his original maquette for a book cover, *The Female Worker in England*; Elena Semenova (1898-1986); and Solomon Telingater (1903–1969).

When not on view, prints and drawings can be seen by appointment by calling (202) 842-6380.

## PHOTOGRAPHS

Fifteen gelatin silver prints span the rich and varied career of Jaromir Funke. One of the great Czechoslovakian photographers of the 20th century, he was among the first in his country to embrace industrial subject matter and to experiment with abstraction in photography. The selection includes a series of modernist still lifes made from 1924 to 1930; works from two surrealist series on aspects of surrealism, *Reflections* and *Time Persists*; and haunting nature studies from *Primeval Forests* and *The Unsated Earth*, two series made during the repression and bloodletting of the Nazi era. This acquisition was made possible by the Patrons' Permanent Fund.

Two Funke photographs, *Composition* (c.1924) and *Abstract Photo* (1927-1929), will be on view in the Gallery exhibition **Foto: Modernity in Central Europe, 1918-1945**, February 11 through May 6, 2007. *Spiral* (1924), also by Funke, will be seen in the Gallery exhibition **Photographic Discoveries: Recent Acquisitions** (March 26- July 30, 2006). When not on view, photographs in the Gallery's collection may be seen by

appointment by calling (202) 842-6144. Appointments should be made at least two weeks in advance.

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## General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit [www.nga.gov/renovation](http://www.nga.gov/renovation) (<http://www.nga.gov/renovation>).

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's website at [www.nga.gov](http://www.nga.gov). Follow the Gallery on Facebook at [www.facebook.com/NationalGalleryofArt](http://www.facebook.com/NationalGalleryofArt) and on Twitter at [twitter.com/ngadc](http://twitter.com/ngadc).

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

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