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## NATIONAL GALLERY OF ART UNVEILS 2006 WINTER/SPRING LECTURE PROGRAM

Washington, DC—The National Gallery of Art is presenting more than 20 illustrated lectures through May. The program includes lectures on current exhibitions as well as in-depth examinations of art historical topics, works of art, styles of art, and artists. It also includes lectures and catalogue signings with the curators of the exhibitions **Cézanne in Provence** and **Dada**.

All lectures are free and open to the public. Seating is offered on a first-come, first-served basis. Unless noted otherwise, all programs take place Sundays at 2:00 p.m. in the East Building Auditorium. For the most up-to-date information about these programs, visit <http://www.nga.gov/programs/lecture.htm>.

### **January 8**

2:00 pm

*Winslow Homer and the Maine Coast*

Franklin Kelly, senior curator of American and British paintings, National Gallery of Art

This lecture is the first in the January 2006 series of lectures titled *A Sense of Place*.

### **January 9**

12:10 and 1:10 pm

East Building Small Auditorium

*Changing Versailles into Rome: Antique Sculpture and the French Academy*

Karen Serres, Andrew W. Mellon Curatorial Fellow, National Gallery of Art

### **January 15**

2:00 pm

*Norman Lewis in Harlem: "An Inquiry into the Laws of Nature"*

Ruth Fine, curator, special projects in modern art, National Gallery of Art

African-American abstract expressionist Norman Lewis was greatly inspired by his immersion in New York, especially in Harlem. Fine highlights the life and art of this 'too-little-known' painter, a true innovator of the mid-20th century, whose works engage aesthetic and cultural issues that remain important today.

**January 22**

2:00 pm

*Max Beckmann in California: Exile, Memory and Renewal*

Françoise Forster-Hahn, professor of art history, University of California, Riverside

Beckmann's California oeuvre reveals his extraordinary capacity to articulate in paint his experiences in the newest part of the New World.

**January 23**

12:10 and 1:10 pm

East Building Small Auditorium

*Inventing the History of Modern Art in Image and Text: The Centenary of German Art in Berlin (1906) and Meier-Graefe's "History of Modern Art" (1904)*

Françoise Forster-Hahn, professor of the history of art, University of California, Riverside

Professor Forster-Hahn examines a critical figure and a text that shifted paradigms in the Gallery's Monday lunchtime works-in-progress lecture series.

**January 29**

2:00 pm

*Cézanne in Provence: An Introduction to the Exhibition*

Lecture by exhibition co-curator Philip Conisbee, senior curator of European paintings, National Gallery of Art, exploring how Cézanne's relationship to Provence was manifested in his work.

A book signing of the exhibition catalogue will follow the lecture.

**February 5**

2:00 pm

*Cézanne: Between Capital and Province*

Nina Kallmyer, professor of art history, University of Delaware

When he left Paris in 1886 and settled in his native Aix-en-Provence, Cézanne sought to develop a new artistic tradition based on his Provençal heritage. This lecture explores how Provence served as a distinct and defining cultural force in Cézanne's work.

**February 6**

12:10 and 1:10 pm

East Building Small Auditorium

*"A Kiss to You": The Letters of Georgia O'Keeffe and Alfred Stieglitz, 1915–1946*

Sarah Greenough, curator and head of photographs, National Gallery of Art. Curator Greenough discusses her current research for her forthcoming book about the correspondence between O'Keeffe and Stieglitz in the Monday lunchtime works-in-progress series.

**February 12**

2:00 pm

*The Lizard in the Landscape*

John Elderfield, Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, The Museum of Modern Art, New York

Landscape paintings of Provence were critical to the birth of modern painting. What made painting out-of-doors in the south so liberating for Paul Cézanne, in particular, but also for artists from Vincent van Gogh to Henri Matisse?

**February 13**

12:10 and 1:10 pm

East Building Small Auditorium

*Between a Rock and a Hard Place: William Kentridge and the Troubled South African Landscape*

Leora Maltz, Agnes Mongan Curatorial Intern, Fogg Art Museum, Harvard University.

Leora Maltz, 2004–2005 graduate lecturer at the Gallery, discusses her recent research on the groundbreaking South African artist in the Monday lunchtime works-in-

progress series.

## **February 19**

2:00 pm

### *What Is Dada?*

Leah Dickerman, associate curator of modern and contemporary art, National Gallery of Art

This is the opening day lecture for the **Dada** exhibition.

A book signing of the exhibition catalogue will follow.

## **February 26**

2:00 pm

### *Frans van Mieris: The Artist and His Reputation*

Frederik J. Duparc, director, Royal Picture Gallery Mauritshuis, The Hague

### *Courtship and Seduction in the Art of Frans van Mieris*

Arthur K. Wheelock Jr., curator of northern baroque paintings, National Gallery of Art

Two distinguished specialists join to shed new light on the much-loved painter Frans van Mieris, in conjunction with the exhibition of works by the artist in the Dutch Cabinet galleries.

## **March 5**

2:00 pm

### *The Return to Unreason: The Meaningful Nonsense of Dada Film and Music*

Martin Marks, senior lecturer in music, Massachusetts Institute of Technology

Following the lecture, Marks performs original scores of the Dada cinema of the 1920s and introduces each selection.

## **March 12**

2:00 pm

### *Dada: Man Ray in Paris*

Susan Laxton, assistant professor of modern and contemporary art, Barnard College/Columbia University

The American Man Ray hit Paris when Dada was in full swing. Laxton takes the

audience to post- World War I Paris, presenting the man and his work with the benefit of her recent research on this multifaceted artist. Organized in conjunction with the **Dada** exhibition currently on view at the Gallery.

### **March 13**

12:10 and 1:10 pm

East Building Small Auditorium

*The Likeness That Moved the Pope to Tears? The Conservation of the Gallery's Bust of "Lorenzo de' Medici"*

Michael Belman, Andrew W. Mellon Fellow in object conservation, National Gallery of Art

One of the best-known images today of Lorenzo de' Medici is the Gallery's bust of the Florentine. Recent research has much to say about this Renaissance portrait. This works-in-progress lecture reveals to the public for the first time new evidence about the sculpture's date and manufacture.

### **March 19**

2:00 pm

*Marcel Duchamp and the Great American Thing*

Francis M. Naumann, independent scholar, Yorktown Heights, New York

For many, Marcel Duchamp is the Dada artist par excellence. This public program, the fourth in conjunction with the Dada exhibition, will bring to the public the observations of one of Dada's most distinguished scholars.

### **March 26**

2:00 pm

*Cézanne: Impressionist?*

John House, Walter H. Annenberg Professor, Courtauld Institute of Art, London

Impressionism challenged both artistic and political authority with its uncompromisingly modern subject matter and its determinedly secular worldview. In this Sunday afternoon lecture, John House addresses the question: can Cézanne accurately be described as an impressionist?

### **March 27**

12:10 and 1:10 pm

East Building Small Auditorium

*Jasper Johns and Zen: Post War Cultural Politics in Global Perspective*

Seth McCormick, graduate curatorial intern, modern and contemporary art, National Gallery of Art Jasper Johns' work of the 1950s and 1960s is illuminated in this Monday lunchtime works-in-progress lecture.

Each of the 30-minute presentations will be followed by a question-and-answer session.

**April 10**

12:10 and 1:10 pm

East Building Small Auditorium

*The First African American on a Public Monument? H.K. Brown's "negro...so truthfully rendered" (1853)*

Karen Y. Lemmey, Andrew W. Mellon Curatorial Fellow, National Gallery of Art

This little-studied sculpture deserves much greater attention. New research by the lecturer offers the public an opportunity to discover what may be the earliest public image of an African American.

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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.

For additional press information please call or send inquiries to:

Press Office

National Gallery of Art

2000B South Club Drive

Landover, MD 20785

phone: (202) 842-6353 e-mail: [pressinfo@nga.gov](mailto:pressinfo@nga.gov)

Deborah Ziska

Chief of Press and Public Information

(202) 842-6353

ds-ziska@nga.gov