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Lecture Program Celebrates Exhibitions, Kaufman Collection, New Books by Noted Authors, 62nd A.W. Mellon Lectures, Annual Elson Lecture with Glenn Ligon, and More



Glenn Ligon, artist, will present the annual Elson Lecture on Thursday, March 14, at the National Gallery of Art. Photo by David Seidner

Washington, DC—As 2013 opens, the National Gallery of Art welcomes an impressive group of noted authors and scholars to the podium. Four book signings, two symposia, the annual Elson Lecture, and the 62nd A. W. Mellon Lectures in the Fine Arts round out the season.

Author lectures and book signings include the February 3 program ***Social Art, Social Cooperation: A Conversation with Tania Bruguera, Tom Finkelpearl, and Mierle Laderman Ukeles***, featuring artists Bruguera and Ukeles in conversation with Finkelpearl. On March 10, **Sarah McPhee** discusses and signs copies of her book ***Bernini's Beloved: A Portrait of Costanza Piccolomini***.

Two symposia are presented this season. On March 8 and 9, ***Pre-Raphaelitism and International Modernisms*** brings noted scholars together in celebration of ***Pre-Raphaelites: Victorian Art and Design, 1848-1900***, the first major survey of the art of the Pre-Raphaelites to be shown in the United States. On March 22 and 23, the Gallery offers ***Engaging with American Furniture: Looking Back, Moving Forward***, in honor of the installation ***Masterpieces of American Furniture from the Kaufman Collection, 1700–1830***, which opened at the Gallery in October 2012.

On February 17, exhibition curators **Tim Barringer, Jason Rosenfeld, and Diane Waggoner** present the program ***Pre-Raphaelites: Victorian Avant-Garde***. Speakers are available after the lecture to sign copies of the exhibition catalogue and to lead a question-and-answer session in the exhibition galleries.

Other lectures in honor of exhibitions include **Alison Luchs'** presentation of ***Michelangelo's David-Apollo: An Offer He Couldn't Refuse*** on January 27. **Charles Ritchie** explores the work of Ellsworth Kelly on February 10 in ***Colorforms: Ellsworth Kelly and the Colored Paper Images***, and on February 24, **Mia Fineman** discusses ***Faking It: Manipulated Photography before Photoshop*** and signs copies of the exhibition catalogue.

On March 14, artist **Glenn Ligon** delivers the annual Elson Lecture. Ligon's *Untitled (I Am a Man)* (1988), acquired by the Gallery in October 2012, is on view in the East Building. It is the Gallery's first painting by this major artist, complementing a suite of etchings and a print portfolio. Ligon is best known for intertextual works that *re-present* American history and literature, in particular narratives of slavery and civil rights, for contemporary audiences.

Beginning on April 7, the Gallery's acclaimed **A. W. Mellon Lectures in the Fine Arts** returns for the 62nd year with **Barry Bergdoll**, whose six-part lecture series is entitled ***Out of Site in Plain View: A History of Exhibiting Architecture since 1750***.

All lecture programs are presented free of charge on Sundays at 2:00 p.m. in the East Building Auditorium unless otherwise noted. Seating is on a first-come, first-seated basis.

Public Symposia

Pre-Raphaelitism and International Modernisms

Friday, March 8, noon–5:00 p.m.

Saturday, March 9, 1:00–5:00 p.m.

Engaging with American Furniture: Looking Back, Moving Forward

Friday, March 22, 1:00–4:00 p.m., West Building Lecture Hall

Saturday, March 23, noon–1:00 p.m., East Building Auditorium

The 62nd A.W. Mellon Lectures in the Fine Arts

Out of Site in Plain View: A History of Exhibiting Architecture since 1750

Sundays, 2:00 p.m.

Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design, The Museum of Modern Art, and professor, Columbia University

Framed and Hung: Architecture in Public from the Salon to the French Revolution

Sunday, April 7, 2:00 p.m.

In and Out of Time: Curating Architecture's History

Sunday, April 14, 2:00 p.m.

Not at Home: Architecture on Display from World's Fairs to Williamsburg

Sunday, April 21, 2:00 p.m.

Better Futures: Exhibitions between Reform and Avant-Garde

Sunday, April 28, 2:00 p.m.

Conflicting Visions: Commerce, Diplomacy, and Persuasion

Sunday, May 5, 2:00 p.m.

Architecture and the Rise of the Event Economy

Sunday, May 12, 2:00 p.m.

Eelson Lecture

The Elson Lecture Series features distinguished contemporary artists whose work is represented in the Gallery's permanent collection. The Honorable and Mrs. Edward E. Elson generously endowed this series in 1992.

A Conversation with Glenn Ligon

Thursday, March 14, 3:30 p.m.

Glenn Ligon, artist

www.nga.gov/podcasts/elson/ (<http://www.nga.gov/podcasts/elson/>)

Lecture Programs

Roy Lichtenstein's Kyoto Prize Lecture of 1995

Wednesday, January 9, 3:30 p.m.

A reading by Harry Cooper, curator and head, department of modern art, National Gallery of Art, with original slides courtesy of the Roy Lichtenstein Foundation. © Estate of Roy Lichtenstein

Of Times and Spaces: On Looking at Thomas Struth and Candida Höfer

Sunday, January 13, 2:00 p.m.

Charles W. Haxthausen, Robert Sterling Clark Professor of Art History, Williams College

Michelangelo's David-Apollo: An Offer He Couldn't Refuse

Sunday, January 27, 2:00 p.m.

Alison Luchs, curator of early European sculpture, National Gallery of Art

Social Art, Social Cooperation: A Conversation with Tania Bruguera, Tom Finkelpearl, and Mierle Laderman Ukeles

Sunday, February 3, 2:00 p.m.

Tania Bruguera, artist; Tom Finkelpearl, executive director, Queens Museum of Art; and Mierle Laderman Ukeles, artist

Book signing of *What We Made: Conversations on Art and Social Cooperation* follows.

Colorforms: Ellsworth Kelly and the Colored Paper Images

Sunday, February 10, 2:00 p.m.

Charles Ritchie, associate curator, department of modern prints and drawings, National Gallery of Art

Pre-Raphaelites: Victorian Avant-Garde

Sunday, February 17, 2:00 p.m.

Tim Barringer, Paul Mellon Professor of the History of Art and director of graduate studies, Yale University; Jason Rosenfeld, distinguished chair and professor of art history, Marymount Manhattan College; and Diane Waggoner, associate curator, department of photographs, National Gallery of Art

Following the lecture are a book signing of the exhibition catalogue and a question-and-answer session in the galleries with the curators of *Pre-Raphaelites: Victorian Art and Design, 1848–1900*.

Truth, Lies, and Photographs

Sunday, February 24, 2:00 p.m.

Mia Fineman, assistant curator, department of photographs, The Metropolitan Museum of Art

Book signing of *Faking It: Manipulated Photography before Photoshop* follows.

Ideal Images of Father-Son Relationships in Renaissance Florence

Wednesday, March 6, noon

Dale Kent, professor emerita of history, University of California, Riverside, and professorial fellow, School of Historical and Philosophical Studies, University of Melbourne

Bernini's Beloved: A Portrait of Costanza Piccolomini

Sunday, March 10, 2:00 p.m.

Sarah McPhee, Winship Distinguished Research Professor, Emory University

Book signing of *Bernini's Beloved: A Portrait of Costanza Piccolomini* follows.

Benjamin West, John Singleton Copley, and the Revolution of the European Art System

Sunday, March 17, 2:00 p.m.

Oskar Bätschmann, Samuel H. Kress Professor, Center for Advanced Study in the Visual Arts, National Gallery of Art

Introduction to the Exhibition: "Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina"

Sunday, March 24, 2:00 p.m.

Andrew Robison, A.W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art

Works in Progress

All lectures are offered on Mondays and Tuesdays in the East Building Small Auditorium at 12:10 and 1:10 p.m.

Presenting the Presentation of Christ: Tintoretto's Early Work, Iconography, and Interpretation

Monday, January 7

Joseph Hammond, research associate, Center for Advanced Study in the Visual Arts, National Gallery of Art

On the Wall: Thoughts on Sol LeWitt

Monday, January 14

Charles W. Haxthausen, Robert Sterling Clark Professor of Art History, Williams College

A Flourish of Ornament: Exemplary Painted Furniture from the Kaufman Collection

Monday, January 28

Jon Frederick, design assistant, design department, National Gallery of Art

Heroes and Heroines from a Sieneese Renaissance Palazzo

Monday, February 4

Carol Christensen, senior conservator of paintings, National Gallery of Art, and Gretchen Hirschauer, associate curator, department of Italian and Spanish paintings, National Gallery of Art

Shape and Shadow. Photographs by Wil Scott

Monday, February 11

Wilford W. Scott, head of adult programs, National Gallery of Art

Multiple Voices

Tuesday, February 19

Jeffrey Mumford, composer-in-residence, National Gallery of Art, and distinguished professor of music, Lorain County Community College

Looking Inside: Ancient Carved Amber in the J. Paul Getty Museum

Monday, February 25

Faya Causey, head of academic programs, National Gallery of Art

Color in Early Modern Paintings: The Material Depiction of Light and Meaning

Monday, March 11

Barbara Berrie, senior conservation scientist, scientific research department, National Gallery of Art

Liminal Spaces: The Theater of the Landscape

Monday, March 18

Adam Davies, lecturer and media specialist, National Gallery of Art

A Reexamination of the National Gallery's Bronze Bust of Louis XIV

Monday, April 15

Carolyn Miner, Robert H. Smith Research Curator, National Gallery of Art

Reformers Abroad: The Legacy of American Documentary Photography in Postwar Italy

Monday, April 22

Lindsay Harris, exhibition research assistant, department of photographs, National Gallery of Art

The Art of Wealth: The Huntingtons in the Gilded Age

Monday, April 29

Shelley M. Bennett, former curator of European art and senior research associate, The Huntington Library, Art Collections, and Botanical Gardens

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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>) .

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. Follow the Gallery on [Facebook](http://www.facebook.com/NationalGalleryofArt) at www.facebook.com/NationalGalleryofArt and on [Twitter](http://twitter.com/ngadc) at 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:

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