

# National Gallery of Art News Release



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## MAJOR NINETEENTH- AND TWENTIETH-CENTURY ART GIVEN TO GALLERY:

WORKS BY DEGAS, MONET, GAUGUIN, BIERSTADT, LANE, COLE,  
PICASSO, MAILLOL, ROTHKO, STILL, LICHTENSTEIN, AND OTHERS

Washington, D.C., February 12, 1991 - Some of the most significant gifts and pledges of nineteenth- and twentieth-century American and European art to the National Gallery of Art in honor of its 50th anniversary were announced today by director J. Carter Brown in a second announcement of 50th anniversary gift highlights.\*

One of the most extraordinary gifts, including works which bridge both centuries, are 31 of the surviving 69 original wax sculptures modeled by Edgar Degas, from Paul Mellon. They include the wax original of the artist's renowned Little Dancer Fourteen Years Old, 1878/1881. This gift is in addition to 17 original waxes given by Paul Mellon in 1985, creating at the National Gallery the largest holding of original Degas wax sculptures anywhere in the world.

Masterpieces from the nineteenth century include Claude Monet's Sainte-Adresse, 1867, from an anonymous donor; Monet's The Artist's Garden at Argenteuil, 1873, from Janice H. Levin; Thomas Cole's Sunrise in the Catskills, 1826, from Mrs. John D. Rockefeller 3rd; Albert Bierstadt's recently rediscovered Lake

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\* A checklist of the selected objects with dimensions and full credit lines is attached.



Lucerne, 1858, from Richard M. Scaife and Margaret R. Battle; and Fitz Hugh Lane's Becalmed off Halfway Rock, 1860, from Paul Mellon. The gift of one of the greatest still-life paintings by Vincent van Gogh, his 1890 Roses, from Pamela C. Harriman and the late W. Averell Harriman, was announced in June 1989. The gifts of Henri de Toulouse-Lautrec's Marcelle Lender Dancing the Bolero in "Chilpéric," 1895-1896, from Betsey Cushing Whitney; Paul Cézanne's Boy in a Red Waistcoat, 1888-1890, from Paul Mellon; Thomas Eakins' Portrait of Rear Admiral George W. Melville, 1905, from Mr. and Mrs. H. John Heinz III; and Winslow Homer's Blackboard, 1877, from Jo Ann and Julian Ganz, Jr., were announced last week.

A few of the twentieth-century highlights include major paintings, color prints, and an illustrated book by Ernst Ludwig Kirchner from Ruth and Jacob Kainen; a haunting still life by Odilon Redon, from John C. Whitehead; what is considered the finest known impression of Pablo Picasso's etching, The Frugal Repast, 1904, from Robert H. and Clarice Smith; a group of ten sculptures, 1970-1976, by Alexander Calder given in the name of Mrs. Paul Mellon; paintings by Clyfford Still from Robert and Jane Meyerhoff and from Marcia S. Weisman; seven drawings and one painting intended to be a core group of works spanning the career of David Smith from Candida and Rebecca Smith; and two paintings by Mark Rothko from Paul Mellon. The gift of Wayne Thiebaud's Cakes, 1963, by the Collectors Committee, the 50th Anniversary Gift Committee, The Circle, and the Abrams family was announced in January. Living artists who have contributed works of art in



honor of the anniversary include Roy Lichtenstein, Richard Diebenkorn, Jim Dine, Helen Frankenthaler, Jasper Johns, and Ellsworth Kelly. In addition, during the anniversary year, the Robert Rauschenberg Foundation is giving the National Gallery 29 works of art he created for the Rauschenberg Overseas Culture Interchange (ROCI).

All of these works of art will be included in the exhibition Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art, which will open on March 17, 1991. The exhibition will comprise over 320 works of art from 150 donors. It will be shown in five sections, occupying spaces on three floors of the East Building. The exhibition is supported by a grant from GTE Corporation.

"These works, along with the wonderful old masters and other gifts announced last week, add up to a spectacular birthday present for the National Gallery. They contribute significantly to our holdings in all the areas in which we collect," said director J. Carter Brown.

#### **FRENCH NINETEENTH-CENTURY GIFTS**

The gift of 31 of the original waxes actually modeled by Degas, which date from the late 1870s through about 1910, represents nearly half of the 69 surviving wax sculptures from Degas' hands. While bronzes cast after Degas' death are familiar in many museums, the waxes are the only sculptures Degas actually made with his own hands. This gift includes the original of Degas' largest and most celebrated sculpture, the only one he



ever exhibited, Little Dancer Fourteen Years Old, 1878/1881 -- a highly finished and lifelike wax figure, dressed in actual miniature clothing. Degas' other sculptures were strictly private creations, modeled for his own study and satisfaction in a mixture of pigmented wax, modeling clay, and other materials. They reflect his explorations of the movement in space of his favorite subjects: race horses, jockeys, dancers, and women bathing or grooming themselves. The rough, unfinished surfaces of the waxes give them the abstract quality of sketches, for Degas revised constantly and rarely considered one finished. This gift makes possible the fullest installation of Degas waxes anywhere since 1956 when Paul Mellon acquired all of them. Original Degas waxes, also gifts of Paul Mellon, can be seen in only two other museums in the world, the Musée d'Orsay in Paris and the Fitzwilliam Museum in Cambridge, England. The famous bronze casts from Degas' waxes were produced after his death by the founder A. A. Hébrard in an arrangement with Degas' heirs.

Monet's Sainte-Adresse, 1867, is an important work in the context of the artist's early development and the rise of the impressionist movement. Painted when the artist spent the summer in a coastal village of Normandy, it is the first Monet landscape of the 1860s in the Gallery's collection. The Artist's Garden at Argenteuil, a work made five years later, is an excellent example of the high phase of impressionism in the early and mid-1870s, and represents one of Monet's favorite subjects.

Manet's Polichinelle, 1874, gouache and watercolor over a lithographic proof, from Malcolm Wiener, is an overtly political



work, depicting the despised Marshall MacMahon, president of France between 1873 and 1879. This proof was reworked with color by Manet to exhibit at the Salon of 1874, to forecast the lithograph he was executing of the subject -- a tour de force of color printing.

Manet's The Balloon, an exceedingly rare lithograph of 1862, from Paul Mellon, represents an important phase of the artist's work in lithography, as it is only the second work he created in the medium. This precocious and richly worked lithograph is both an impressionistic depiction of the holiday launching of a large balloon and also a political document with veiled references by Manet to the failed social contract of Louis-Napoléon's Second Empire.

The first pastel by Gauguin to enter the Gallery collection, from Mercedes Eichholz and the late Robert Eichholz, is entitled Reclining Nude, 1894-1895. The drawing and an image on the verso, which were executed in Paris during one of the artist's most prolific periods of graphic experimentation, are related to two of his best-known paintings from the early 1890s, Manao tupapau (The Spirit Watches over Her) of 1892 and Aita tamari vahine Judith te parari (The Child-woman Judith is Not Yet Breached) of 1893-1894.

The Seated Clowness, one of Lautrec's most famous lithographs, a gift from Robert L. Rosenwald, is from a suite of images titled Elles. The notorious clown Cha-u-ka-o was the artist's model in a number of works from 1892 to 1897. The Seated Clowness was the most popular of the series, perhaps



because of its exotic subject, its brilliant use of color, and its striking composition. In 1947 and 1964 the Elles series, with the single exception of this work, was given to the National Gallery by Lessing J. Rosenwald. This gift by his son makes the series complete.

#### AMERICAN NINETEENTH-CENTURY GIFTS

The American nineteenth-century gifts include paintings by James Peale and Winslow Homer in addition to works by Cole, Lane, Eakins, and Bierstadt. Only a few months ago, Bierstadt's most important early painting, the six-by ten-foot Lake Lucerne, 1858, a work long thought to be lost, came to light under dramatic circumstances. Unaccounted for since 1882, the painting was discovered in the home of the late Pearl J. Rose near Exeter, Rhode Island. The first of Bierstadt's monumental panoramic landscapes, Lake Lucerne had long been sought as the missing link between the artist's early European paintings and the heroic western landscapes of the 1860s and 1870s. Unseen and untouched for more than seventy years, the picture is currently being cleaned at the National Gallery. This pivotal painting in Bierstadt's career is the National Gallery's first work by the artist. As an anniversary gift from Pittsburgh financier Richard Mellon Scaife, the painting, heavily disfigured by old varnish, was acquired at an auction held in Warwick, Rhode Island.

Thomas Cole painted Sunrise in the Catskills, 1826, for his patron Robert Gilmor, with considerable advice from Gilmor.



Letters exchanged by artist and patron as the painting was in process are among the most celebrated documents in the history of American art. Using a daringly elevated point of view, Cole presents a vista of Vly Mountain near the headwaters of the Delaware River. Tangled brush, fallen trees, and outcroppings of rock in the foreground indicate this is a wild, remote place, the kind of wilderness scenery increasingly appreciated by Americans during the first half of the nineteenth century.

In the last decade of his life Fitz Hugh Lane created his most memorable paintings, characterized by refined, graceful compositions and a crystalline depiction of light and atmosphere. These qualities are clearly evident in Becalmed off Halfway Rock, 1860, a prime example from the culminating phase of Lane's career, which presents a great variety of precisely identifiable ships, testifying to Lane's extraordinary maritime knowledge.

The first work by James Peale to enter the Gallery collection, Fruit Still Life with Chinese Export Basket, 1824, a gift of Mr. and Mrs. Thomas M. Evans, is an elegant distillation of the qualities that distinguish the American school of still-life painting. Winslow Homer's Dad's Coming, 1873, from Paul Mellon, is a beautiful and poignant image of a young boy waiting at the sea's edge with his mother and younger sister for the return of his father's ship.

#### BRITISH NINETEENTH-CENTURY GIFTS

The British nineteenth-century school is represented by works by William Blake, John Constable, Samuel Palmer, John



Martin, and Edward Burne-Jones, which will be outstanding additions to the Gallery's collection of early nineteenth-century drawings and paintings. Blake's The Death of Saint Joseph, 1803, a watercolor from Louisa C. Duemling, is one of the important early watercolors commissioned from the artist by English military clerk Thomas Butts. It depicts the figures of the biblical story in an undefined space, surmounted by a vivid rainbow of angels' heads and wings created with bold color and dramatic light effects. Blake's Evening, c. 1820-1825, a painting from Mr. and Mrs. Gordon Hanes, is one of a group of nine paintings, several on wood panels, that Blake executed in the 1820s. It is thought to have been made for installation beside a fireplace in the Yaxham Refectory in Norfolk, England. Blake used opaque watercolor here in a manner that approaches the transparent effects he achieved with watercolor on paper. This is the Gallery's first example of this technique.

Constable's Yarmouth Jetty, 1822, a painting from Ruth Carter Stevenson, is one of the finest of a small group of seascapes the artist executed in the 1820s. Imbued with light and atmosphere, it is the first of his marine views to join the collection.

Other major nineteenth-century gifts include one of Samuel Palmer's finest and most luminous watercolors, A Cascade in Shadow, c. 1835, from Malcolm Wiener; John Martin's panoramic watercolor View on the River Wye, Looking toward Chepstow, 1844, from The Circle of the National Gallery of Art; and Saint Barbara, c. 1866-1870, by Edward Burne-Jones, a tempera with oil



and gold, given by Professor William B. O'Neal. Although the Gallery has acquired Pre-Raphaelite drawings in recent years, Saint Barbara is the most monumental work to come to the collection and is the first work in that style that bridges the gap between drawing and painting.

#### FRENCH TWENTIETH-CENTURY GIFTS

In addition to the Picasso and the Redon, French twentieth-century gifts include works by Fernand Léger, Marc Chagall, Aristide Maillol, Jean Dubuffet, and Henri Matisse. The Frugal Repast, 1904, from Robert H. and Clarice Smith, was Picasso's earliest etching, except for one attempt in 1899. It is also one of his most famous and successful. This particular impression is the finest known, printed with rare blue-green ink that emphasizes its status as a culmination of the artist's interest in the dispossessed during his Blue Period.

Odilon Redon's painting Large Vase with Flowers, c. 1912, from John C. Whitehead, has an evocative quality that exemplifies the artist's description of flowers as, "fragile, perfumed beings."

Other important gifts of twentieth-century French art are Fernand Léger's painting Two Women, 1922, from Richard S. Zeisler; Marc Chagall's gouache Féla and Odilon, 1915, from Evelyn Nef; Aristide Maillol's sculptural group The Three Nymphs, 1930-1938, from Lucille Ellis Simon; Henri Matisse's drawing The Oriental, 1939, from Dr. and Mrs. Franklin Murphy; and Jean



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Dubuffet's sculpture Site à l'homme assis, 1969-1984, from Robert and Anne T. Bass and Arnold and Mildred Glimcher.

#### NORTHERN EUROPEAN TWENTIETH-CENTURY GIFTS

Joining the works by Kirchner, the modern northern European school is represented by Edvard Munch, Emil Nolde, and Egon Schiele. In their succinct, concentrated forms, Munch's Women on the Shore, 1898, color woodcut with crayon, and Girl with the Heart, 1899, color woodcut, both gifts for The Sarah G. Epstein and Lionel C. Epstein Family Collection at the Gallery, illustrate how the artist exploited the medium to maximize the psychological impact of his subject. Each was made from separately inked interlocking parts of the woodblock that were run through the press simultaneously, a technique Munch devised. The woodcuts are strong additions to the Gallery's group of Munch prints, which is being greatly expanded by the Epstein family. Girl with the Heart is the first gift of the Epstein children, who are collectors in their own right.

A select group of major works by Ernst Ludwig Kirchner is being given to the Gallery by Ruth and Jacob Kainen. The paintings, Dresden Buildings, 1909/1910, and The Visit, 1922; the colored prints, Performer Bowing, 1909, and The Blond Painter Stirner, 1919; and the artist's own copy of his most important illustrated book, Umbra Vitae, 1924, in addition to the Kainen's previous gifts, make the Gallery's holdings in the work of this German expressionist one of the greatest in any public collection in the United States.



Other important gifts in this category include two luminous watercolors by Emil Nolde: Sunflowers, Pink and White Dahlias, and a Blue Delphinium, c. 1930/1940, from Margaret Mellon Hitchcock, and Red and Yellow Poppies and a Blue Delphinium, c. 1930/1940, from Alexander M. and Judith W. Laughlin. Two works by Egon Schiele have also been received, an intense bronze Self-Portrait, c. 1917, from Mr. and Mrs. Leonard A. Lauder, and Dancer, 1913, a delicate watercolor from Liselotte Millard.

#### AMERICAN TWENTIETH-CENTURY GIFTS

In addition to the works by Calder, Rothko, Still, Smith, Newman, Lichtenstein, Diebenkorn, Frankenthaler, and Kelly, the American twentieth-century gifts include works by Jackson Pollock and Jim Dine. Alexander Calder's group of ten small, bent-metal painted sculptures date from 1970-1976. They combine his positive, humorous outlook with his abiding interest and delight in animals. Until now the National Gallery has had no works of this scale by Calder. The very large Mobile of 1973-1977 functions as a symbol of the Gallery's East Building; by contrast, these ten sculptures represent Calder at his most lighthearted, playful, and intimate.

The American abstract expressionists who employed dramatic gestures and fields of color are represented among the Gallery's 50th-anniversary gifts through works from the 1950s by Clyfford Still, Mark Rothko, and Jackson Pollock. Still's 1951-N, 1951, from Robert and Jane Meyerhoff, and his 1951-Yellow, also of 1951, from Marcia S. Weisman are the first works by the artist to enter



the collection. The fruits of Rothko's highly expressive use of a terse pictorial idiom are illustrated by the mutual contrasts between his Red, Black, White on Yellow and White and Orange, each from 1955, given in the name of Mrs. Paul Mellon. Pollock's black ink drawing, Untitled, 1951, from Robert P. and Arlene R. Kogod, is a vigorously worked and enormously powerful image that carries his inventive, painterly expression onto paper. A splendid group of five paintings by Barnett Newman has been designated by his widow as a 50th anniversary gift.

Seven drawings by David Smith spanning thirty years (from 1933 to 1963) and a 1964 painting in enamel are gifts of Candida and Rebecca Smith. They join six major sculptures by the artist already in the collection. Although Smith is best known as a sculptor, he was a painter first; and as these examples show, he continued to paint and draw throughout his career. Each of the eight works represents a key moment in the artist's development, highlighting his interest in both abstraction and figuration. Together, they demonstrate Smith's brilliance as a draughtsman as well as the extraordinary variety and range of his work.

Roy Lichtenstein's Look Mickey, 1961, a gift of the artist, is a monument of vanguard American postwar painting, representing the artist's first mature adaptation of the subject, style, and source of comic illustration to his art. Lichtenstein and this bold, challenging work -- achieved by enlarging and then altering a two-by-three-inch bubble-gum wrapper into a four-by-six-foot painting -- helped define what would come to be called Pop Art.



Gifts from living artists also include Richard Diebenkorn's drawing Still Life: Cigarette Butts and Glasses, 1967; Jasper Johns' pastel Untitled, 1975-1976; Helen Frankenthaler's painting on paper, Untitled, 1983; and Ellsworth Kelly's bronze sculpture, Untitled, 1988.

The Gallery is also the recipient of Jim Dine's large sculpture of painted bronze and tools, The Gate, Goodbye Vermont, 1985, from a San Francisco collector.

Every donor represented in the exhibition will have made a significant present gift to the Gallery in honor of its anniversary. Some objects are given in part; all objects in the exhibition not given outright in their entirety are committed to the Gallery.

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\* Checklist of gifts announced attached



# National Gallery of Art



February 12, 1991

CHECKLIST OF MAJOR GIFTS LISTED IN ATTACHED RELEASE  
TO CELEBRATE 50TH ANNIVERSARY:

## FRENCH NINETEENTH-CENTURY GIFTS

31 Waxes by Edgar Degas

All Promised Gifts of Mr. and Mrs. Paul Mellon in Honor of the  
50th Anniversary of the National Gallery of Art; dimensions given  
are heights independent of bases.

Little Dancer Fourteen Years Old (Petite danseuse de quatorze  
ans), 1878/1881

yellow wax, hair, ribbon, linen bodice, satin shoes, muslin tutu,  
wood base, 39 inches

Horse Walking, probably before 1881

reddish wax, 8 1/4 inches

Thoroughbred Horse Walking, probably before 1881

yellow-brown wax, 5 1/4 inches

Horse with Head Lowered, c. 1881/1890

brown wax, cork, 7 1/8 inches

Horse Galloping on Right Foot, c. 1881/1890

brown wax, cork, 11 7/8 inches

Horse Trotting, the Feet Not Touching the Ground, c. 1881/1890

dark red wax, 8 5/8 inches

Horse Balking (previously called Horse Clearing an Obstacle)

c. 1888/1890

yellow wax, wire showing in the tail, 11 1/4 inches

Rearing Horse, c. 1888/1890

red wax, 12 1/8 inches

Horse with Jockey; Horse Galloping on Right Foot, the Back Left  
Only Touching the Ground, c. 1881/1890

brown wax, cloth, 9 3/8 inches

Horse with Jockey; Horse Galloping, Turning the Head to the  
Right, the Feet Not Touching the Ground, c. 1881/1890 (?)

dark greenish- and reddish-brown wax, 11 1/4 inches

Woman Washing Her Left Leg, c. 1890

yellow, red, and olive-green wax; small green ceramic pot,  
7 7/8 inches

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Woman Washing Her Left Leg, c. 1890/1900 (?)  
brown wax, cloth, 5 3/4 inches

Woman Arranging Her Hair, c. 1900/1910  
yellow wax, 18 1/4 inches

Dancer at Rest, Hands on Her Hips, Left Leg Forward,  
late 1870s (?)  
brown wax, 14 3/4 inches

Dancer at Rest, Hands Behind Her Back, Right Leg Forward,  
mid-1880s (?)  
wax, 7 1/4 inches

Dancer Fastening the String of Her Tights, c. 1885/1890 (?)  
yellow-brown plastilene, 16 3/4 inches

Dancer Looking at the Sole of Her Right Foot, c. 1890/1900  
dark green wax, cork, 18 inches

Dancer Putting on Her Stocking, c. 1890/1895  
brown wax, 18 1/4 inches

Grande Arabesque, First Time, c. 1882/1895  
dark green wax, 19 inches

Grande Arabesque, Second Time, c. 1882/1895  
brown plastilene, wax, cork, 18 1/2 inches

Arabesque over the Right Leg, Left Arm in Front, c. 1882/1895  
yellow-brown wax, metal frame, 11 3/8 inches

Grande Arabesque, Third Time (First Arabesque Penchée)  
c. 1882/1895  
greenish-brown and black plastilene, 15 7/8 inches

Arabesque over the Right Leg, Right Hand near the Ground, Left Arm Outstretched (First Arabesque Penchée), c. 1882/1895  
brown wax, 10 3/4 inches

Fourth Position Front, on the Left Leg, c. 1883/1888  
brown wax, cork, 22 5/8 inches

Dancer Moving Forward, Arms Raised, c. 1885/1890  
greenish black wax, metal armature, 13 3/4 inches

Spanish Dance, c. 1883/1885  
dark green wax, 17 inches

Dancer in the Role of Harlequin, c. 1884/1885  
red-brown wax, 12 1/4 inches



Dancer Bowing (also called The Curtain Call), c. 1880/1885  
yellow-brown wax, 8 3/4 inches

The Schoolgirl (Woman Walking in the Street), c. 1880/1881  
red wax, 10 1/2 inches

Claude Monet

Sainte-Adresse, 1867

oil on canvas, 22 3/8 x 31 1/2 inches

Gift (Partial and Promised) of an Anonymous Donor in Honor of the  
50th Anniversary of the National Gallery of Art

Claude Monet

The Artist's Garden in Argenteuil (A Corner of the Garden with  
Dahlias), 1873

oil on canvas, 24 1/8 x 32 1/2 inches

Partial Gift of Janice H. Levin in Honor of the 50th Anniversary  
of the National Gallery of Art

Vincent van Gogh

Roses, 1890

oil on canvas, 28 x 35 1/2 inches

Gift (Partial and Promised) of W. Averell Harriman and Pamela C.  
Harriman in Honor of the 50th Anniversary of the National Gallery  
of Art

Edouard Manet

Polichinelle, 1874

gouache, watercolor over lithograph

18 7/8 x 12 3/4 inches

Gift (Partial and Promised) of Malcolm Wiener in Honor of the  
50th Anniversary of the National Gallery of Art

Edouard Manet

The Balloon, 1862

lithograph on paper, 16 x 20 1/8 inches

Promised Gift of Mr. and Mrs. Paul Mellon in Honor of the 50th  
Anniversary of the National Gallery of Art

Paul Gauguin

Reclining Nude, 1894-1895

charcoal, black chalk, and pastel on paper,

11 3/4 x 24 1/2 inches

Gift (Partial and Promised) of Robert and Mercedes Eichholz in  
Honor of the 50th Anniversary of the National Gallery of Art

Henri de Toulouse-Lautrec

Seated Clowness, 1896

color lithograph on paper, 20 1/2 x 15 3/4 inches

Gift of Mr. and Mrs. Robert L. Rosenwald in Honor of the 50th  
Anniversary of the National Gallery of Art



## AMERICAN NINETEENTH-CENTURY GIFTS

Albert Bierstadt

Lake Lucerne, 1858

oil on canvas, 72 x 120 inches

Gift of Richard M. Scaife and Margaret R. Battle in Honor of the 50th Anniversary of the National Gallery of Art

Thomas Cole

Sunrise in the Catskills, 1826

oil on canvas, 25 1/2 x 35 1/2 inches

Gift of Mrs. John D. Rockefeller 3rd in Honor of the 50th Anniversary of the National Gallery of Art

Fitz Hugh Lane

Becalmed off Halfway Rock, 1860

oil on canvas, 29 x 48 1/2 inches

Promised Gift of Mr. and Mrs. Paul Mellon in Honor of the 50th Anniversary of the National Gallery of Art

James Peale

Fruit Still Life with Chinese Export Basket, 1824

oil on panel, 14 7/8 x 17 5/8 inches

Gift of Mr. and Mrs. Thomas M. Evans in Honor of the 50th Anniversary of the National Gallery of Art

Winslow Homer

Dad's Coming, 1873

oil on panel, 9 x 13 3/4 inches

Promised Gift of Mr. and Mrs. Paul Mellon in Honor of the 50th Anniversary of the National Gallery of Art

## BRITISH NINETEENTH-CENTURY GIFTS

William Blake

The Death of Saint Joseph, 1803

watercolor on paper, 14 1/4 x 14 inches

Gift (Partial and Promised) of Louisa C. Duemling in Honor of the 50th Anniversary of the National Gallery of Art

William Blake

Evening, c. 1820-1825

aqueous medium and chalk on pine panel, 36 1/2 x 11 3/4 inches

Gift of Mr. and Mrs. Gordon Hanes in Honor of the 50th Anniversary of the National Gallery of Art

John Constable

Yarmouth Jetty, 1822

oil on canvas, 12 1/2 x 20 inches

Promised Gift of Ruth Carter Stevenson in Honor of the 50th Anniversary of the National Gallery of Art



Samuel Palmer

A Cascade in Shadow, 1835 or 1836

watercolor, gouache, and pen and brown ink over graphite

18 5/8 x 14 3/4 inches

Promised Gift of Malcolm Wiener in Honor of the 50th Anniversary of the National Gallery of Art

John Martin

View on the River Wye, Looking Toward Chepstow, 1844

watercolor on paper, 12 x 25 1/8

Gift of The Circle of the National Gallery of Art in Honor of the 50th Anniversary of the National Gallery of Art

Edward Burne-Jones

Saint Barbara, c. 1866-1870

egg tempera with oil glazes (?) and shell gold over charcoal and graphite on paper mounted on canvas, 37 1/2 x 16 1/4 inches

Gift of Professor William B. O'Neal in Honor of the 50th Anniversary of the National Gallery of Art

#### FRENCH TWENTIETH-CENTURY GIFTS

Pablo Picasso

The Frugal Repast, 1904

etching in blue-green ink on paper, 18 3/16 x 14 15/16 inches

Promised Gift of Robert H. and Clarice Smith in Honor of the 50th Anniversary of the National Gallery of Art

Odilon Redon

Large Vase with Flowers, c. 1912

oil on canvas, 28 3/4 x 21 1/2 inches

Gift (Partial and Promised) of Mr. John C. Whitehead in Honor of the 50th Anniversary of the National Gallery of Art

Fernand Léger

Two Women, 1922

oil on canvas, 36 3/8 x 23 7/8 inches

Gift (Partial and Promised) of Richard S. Zeisler

Marc Chagall

Féla and Odilon, 1915

gouache, 16 3/4 x 13 1/3 inches

Gift of Evelyn Nef, in Memory of John U. Nef and in Honor of the 50th Anniversary of the National Gallery of Art

Aristide Maillol

The Three Nymphs, 1930-1938

lead, 63 inches

Gift (Partial and Promised) of Lucille Ellis Simon in Honor of the 50th Anniversary of the National Gallery of Art



Henri Matisse

The Oriental, 1939

charcoal on paper, 23 1/8 x 15 1/4 inches

Gift of Judith H. and Franklin D. Murphy in Honor of the 50th Anniversary of the National Gallery of Art

Jean Dubuffet

Site à l'homme assis, 1984

painted polyester resin, base: 3 1/2 x 144 x 102 inches

Gift of Robert M. & Anne T. Bass and Arnold & Mildred Glimcher in Honor of the 50th Anniversary of the National Gallery of Art

#### NORTHERN EUROPEAN TWENTIETH-CENTURY GIFTS

Edvard Munch

Women on the Shore, 1898

color woodcut with crayon on paper, 17 7/8 x 20 1/8 inches

The Sarah G. Epstein and Lionel C. Epstein Family Collection in Honor of the 50th Anniversary of the National Gallery of Art

Edvard Munch

Girl with the Heart, 1899

color woodcut on paper, 9 13/16 x 7 3/8 inches

The Sarah G. Epstein and Lionel C. Epstein Family Collection given by Their Children, David James, Richard, Miles, and Sarah Carianne in Honor of the 50th Anniversary of the National Gallery of Art

Ernst Ludwig Kirchner

Dresden Buildings, 1909/1910

oil on canvas, 22 x 35 1/2 inches

Gift (Partial and Promised) of Ruth and Jacob Kainen in Honor of the 50th Anniversary of the National Gallery of Art

Ernst Ludwig Kirchner

The Visit, 1922

oil on canvas, 47 1/4 x 47 1/4 inches

Gift (Partial and Promised) of Ruth and Jacob Kainen in Honor of the 50th Anniversary of the National Gallery of Art

Ernst Ludwig Kirchner

Performer Bowing, 1909

color lithograph on smooth calendered paper

15 1/16 x 12 15/16 inches

Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art

Ernst Ludwig Kirchner

The Blond Painter Stirner, 1919

color woodcut on oriental paper, 24 11/16 x 13 5/16 inches

Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art



Ernst Ludwig Kirchner

Umbra Vitae, 1924

artist's original maquette for illustrated book,

8 1/2 x 4 1/4 inches

Promised Gift of Ruth and Jacob Kainen in Honor of the 50th Anniversary of the National Gallery of Art

Emil Nolde

Sunflowers, Pink and White Dahlias, and a Blue Delphinium, c.

1930/1940

watercolor, 18 5/8 x 14 inches

Gift of Margaret Mellon Hitchcock in Honor of the 50th Anniversary of the National Gallery of Art

Emil Nolde

Red and Yellow Poppies and a Blue Delphinium, c. 1930/1940

watercolor, 10 7/8 x 17 15/16 inches

Gift of Alexander M. and Judith W. Laughlin in Honor of the 50th Anniversary of the National Gallery of Art

Egon Schiele

Self-Portrait, c. 1917

cast c. 1925-1928

bronze, 10 7/8 inches

Gift of Mr. and Mrs. Leonard A. Lauder in Honor of the 50th Anniversary of the National Gallery of Art

Egon Schiele

Dancer, 1913

pencil, watercolor, and gouache, 18 1/2 x 12 inches

Gift (Partial and Promised) of Liselotte Millard in Honor of the 50th Anniversary of the National Gallery of Art

#### AMERICAN TWENTIETH-CENTURY GIFTS

Ten Alexander Calder Sculptures

All Gifts of Mrs. Paul Mellon in Honor of the 50th Anniversary of the National Gallery of Art

Crinkly Taureau, 1970

painted sheet metal, 39 1/2 inches

La Vache, 1970

painted sheet metal, 34 1/8 inches

Horse, 1970

painted sheet metal, 38 3/8 inches

Red and Yellow Bull with Blue Head, 1970

painted sheet metal, 40 1/8 inches



Blue and Red Bull with Yellow Head, 1971  
painted sheet metal, 39 1/8 inches

Deux Angles Droits, 1970  
painted sheet metal, 20 inches

Black Camel with Blue Head and Red Tongue, 1971  
painted sheet metal, 21 1/8 inches

Crinkly Worm, 1970  
painted sheet metal, 18 1/8 inches

Red Cow with Black Head, 1971  
painted sheet metal, 22 3/8 inches

Les Flèches, 1976  
painted sheet metal, 25 1/8 inches

Clyfford Still  
1951 - N, 1951  
oil on canvas, 92 1/2 x 69 inches  
Gift (Partial and Promised) of Robert and Jane Meyerhoff in Honor  
of the 50th Anniversary of the National Gallery of Art

Clyfford Still  
1951 - Yellow, 1951  
oil on canvas, 109 1/2 x 92 inches  
Gift (Partial and Promised) of Marcia S. Weisman in Honor of the  
50th Anniversary of the National Gallery of Art  
Mark Rothko

Mark Rothko  
Red, Black, White on Yellow, 1955  
oil on canvas, 105 x 93 inches  
Promised Gift of Mrs. Paul Mellon in Honor of the 50th  
Anniversary of the National Gallery of Art

Mark Rothko  
White and Orange, 1955  
oil on canvas, 59 1/2 x 49 3/4 inches  
Promised Gift of Mrs. Paul Mellon in Honor of the 50th  
Anniversary of the National Gallery of Art

Jackson Pollock  
Untitled, c. 1951  
black ink on mulberry paper, 25 x 38 3/4 inches  
Promised Gift of Robert P. and Arlene R. Kogod in Honor of the  
50th Anniversary of the National Gallery of Art

Barnett Newman  
Pagan Void, 1946  
oil on canvas, 33 x 38 inches  
Gift of Annalee Newman in Honor of the 50th Anniversary of the  
National Gallery of Art



Barnett Newman  
Dionysius, 1949

oil on canvas, 67 x 48 inches

Gift of Annalee Newman in Honor of the 50th Anniversary of the  
National Gallery of Art

Barnett Newman  
The Name II, 1950

oil and Magna on canvas, 108 x 96 inches

Gift of Annalee Newman in Honor of the 50th Anniversary of the  
National Gallery of Art

Barnett Newman  
Yellow Painting, 1949

oil on canvas, 67 x 52 inches

Gift of Annalee Newman in Honor of the 50th Anniversary of the  
National Gallery of Art

Barnett Newman  
Achilles, 1952

oil on canvas, 96 x 79 inches

Gift of Annalee Newman in Honor of the 50th Anniversary of the  
National Gallery of Art

David Smith  
Untitled, 1964

enamel on canvas, 27 1/2 x 43 inches

Gift of Candida and Rebecca Smith in Honor of the 50th  
Anniversary of the National Gallery of Art

David Smith Works on Paper

All Gifts of Candida and Rebecca Smith in Honor of the 50th  
Anniversary of the National Gallery of Art

Untitled (Virgin Islands), 1933

ink and graphite, 17 1/8 x 27 1/8 inches

Untitled (Oct 4 1951), 1951

ink and gouache, 26 1/8 x 19 15/16 inches

Untitled (11-22-58), 1958

ink and egg yolk, 17 5/8 x 26 1/16 inches

Untitled 5 (Sept 13-58), 1958

graphite, ink with egg yolk, and gouache,  
26 3/4 x 39 15/16 inches

Untitled (9/3/59), 1959

ink, 26 11/16 x 39 5/8 inches

Untitled, 1962

enamel spray paint, 11 9/16 x 17 5/8 inches



Untitled, 1963

enamel spray paint, 17 9/16 x 11 5/8 inches

Roy Lichtenstein

Look Mickey, 1961

oil on canvas, 52 x 42 inches

Dorothy and Roy Lichtenstein, Partial and Promised Gift of the Artist in Honor of the 50th Anniversary of the National Gallery of Art

Wayne Thiebaud

Cakes, 1963

oil on canvas, 60 x 72 inches

Gift of the Collectors Committee, the 50th Anniversary Gift Committee, and The Circle, with additional support from the Abrams family in Memory of Harry N. Abrams in Honor of the 50th Anniversary of the National Gallery of Art

Richard Diebenkorn

Still Life: Cigarette Butts and Glasses, 1967

ink, conté crayon, charcoal, and ballpoint pen,  
13 15/16 x 16 3/4 inches

Gift of Mr. and Mrs. Richard Diebenkorn in Honor of the 50th Anniversary of the National Gallery of Art

Jasper Johns

Untitled (from Untitled 1972), 1975-1976

pastel and graphite pencil on paper, 15 3/16 x 37 3/4 inches  
Gift of Jasper Johns in Honor of the 50th Anniversary of the National Gallery of Art

Helen Frankenthaler

Untitled, 1983

acrylic on paper, 23 1/8 x 31 3/8 inches

Gift of Helen Frankenthaler in Honor of the 50th Anniversary of the National Gallery of Art

Ellsworth Kelly

Untitled, 1988

bronze, 119 1/2 x 24 1/4 inches

Gift of the Artist in Honor of the 50th Anniversary of the National Gallery of Art

Jim Dine

The Gate, Goodbye Vermont, 1985

wood, steel, tools, and paint, 111 1/2 x 17 x 62 1/2 inches

Gift (Partial and Promised) of a San Francisco Collector in Honor of the 50th Anniversary of the National Gallery of Art