

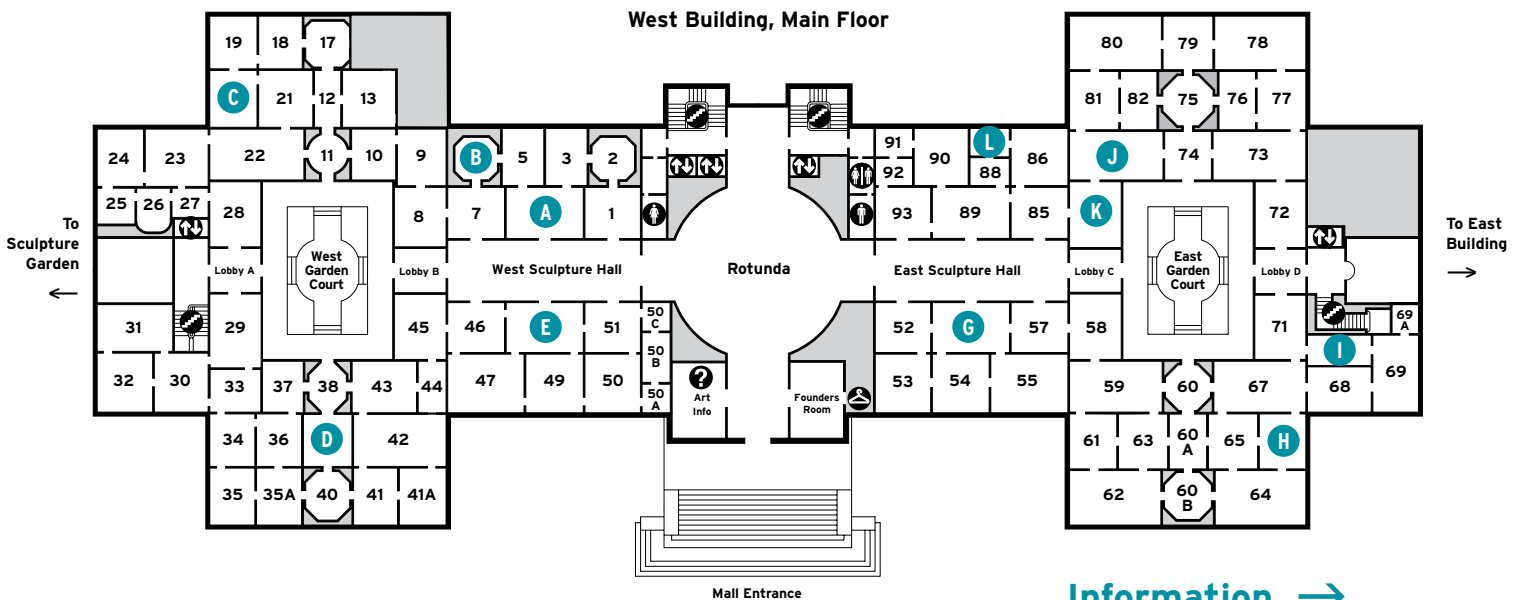
West Building Highlights



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This short tour details highlights of the National Gallery of Art collection, with information on the reverse of this sheet. Note that some works of art may be temporarily off view, so please enjoy the other works on display. Do not touch works of art; maintain a one-foot distance.

- A** Fra Angelico and Fra Filippo Lippi, *The Adoration of the Magi*, c. 1440/1460 **Gallery 4**
- B** Leonardo da Vinci, *Ginevra de' Benci*, c. 1474/1478 **Gallery 6**
- C** Raphael, *The Niccolini-Cowper Madonna*, 1508 **Gallery 20**
- D** Rogier van der Weyden, *Portrait of a Lady*, c. 1460 **Gallery 39**
- E** Rembrandt van Rijn, *The Mill*, 1645/1648 **Gallery 48**
- F** Johannes Vermeer, *A Lady Writing*, c. 1665 **On view in Ground Floor Gallery 13A**
- G** Jean-Auguste-Dominique Ingres, *Madame Moitessier*, 1851 **Gallery 56**
- H** Augustus Saint-Gaudens, *Shaw Memorial*, 1900 **Gallery 66**
- I** Childe Hassam, *Allies Day, May 1917*, 1917 **Gallery 70**
- J** Vincent van Gogh, *Self-Portrait*, 1889 **Gallery 83**
- K** Paul Cézanne, *The Peppermint Bottle*, 1893/1895 **Gallery 84**
- L** Claude Monet, *Rouen Cathedral, West Façade, Sunlight*, 1894 **Gallery 87**



Information →

LESS THAN AN HOUR?

West Building Highlights

- A** **Fra Angelico and Fra Filippo Lippi**
The Adoration of the Magi, c. 1440/1460
Gallery 4
Epiphany, marking the Magi's discovery of the Christ child, was an occasion for lavish pageantry in Florence. The streets must have rivaled the colorful brilliance of this painting, probably owned by the Medici. Apparently begun by Fra Angelico and completed by Fra Filippo Lippi, the work evidences both artists' styles: the former's gentle Madonna, for example, and the latter's more robust Joseph.
- B** **Leonardo da Vinci**
Ginevra de' Benci, c. 1474/1478
Gallery 6
Ginevra's face displays the delicate translucence of porcelain. Behind her, the misty landscape assumes a soft, atmospheric effect. Perhaps an engagement portrait, this is the only painting by Leonardo da Vinci in the Western Hemisphere.
- C** **Raphael**
The Niccolini-Cowper Madonna, 1508
Gallery 20
The child, at once imposing and playful, grabs at his mother's bodice to nurse. The interlocking geometry of their poses and the intimacy of their actions are seamlessly linked—a balance of form and meaning that is the hallmark of High Renaissance style.
- D** **Rogier van der Weyden**
Portrait of a Lady, c. 1460
Gallery 39
The filigree adorning her belt, the folds creasing her veil, and her delicate lashes all seem very real. Yet she appears at some remove from the world and from us. A lowered gaze and tightly clasped hands suggest introspection, while triangles of dark and light abstract the image, giving the work a formal elegance to match her aristocratic reserve.
- E** **Rembrandt van Rijn**
The Mill, 1645/1648
Gallery 48
In 1648, the Dutch celebrated the establishment of the Dutch Republic with the signing of the Treaty of Münster. Here, one senses the pride the Dutch felt for their land in the powerful image of the mill, standing alone above a bulwark and silhouetted against a stormy sky.
- F** **Johannes Vermeer**
A Lady Writing, c. 1665
On view in Ground Floor Gallery 13A
A study of stillness, the young woman dressed in a fur-trimmed yellow jacket quietly regards us with a slight smile. She may be pleased at the pearls on the table before her, or by thoughts of her suitor as she writes what is probably a love letter.
- G** **Jean-Auguste-Dominique Ingres**
Madame Moitessier, 1851
Gallery 56
A sought-after society portraitist in Paris, Ingres was commissioned to paint Inès Moitessier, wife of a wealthy lace merchant and celebrated beauty. Draped with roses and an elaborate dress against a rich background, she is monumental and statuesque. The artist's smooth and sinuous handling of paint completes her perfection.
- H** **Augustus Saint-Gaudens**
Shaw Memorial, 1900
Gallery 66
The gigantic, golden full-scale plaster model of the bronze memorial erected in Boston to young Colonel Shaw and the African American soldiers of the Massachusetts 54th Infantry Regiment is not to be missed. In their valiant effort to preserve the Union, they also overcame prejudice about their military ability. Their heroism inspired the film *Glory*.
- I** **Childe Hassam**
Allies Day, May 1917, 1917
Gallery 70
The American entry into World War I inspired Hassam to paint New York's Fifth Avenue—temporarily renamed the Avenue of the Allies—festooned with British, French, and U.S. flags, their unity underscored by shared colors. Among the first American impressionists, Hassam rendered an early spring morning suffused with gentle light. One American flag flies alone at the top of the painting, gently lifted by the wind.
- J** **Vincent van Gogh**
Self-Portrait, 1889
Gallery 83
After voluntarily entering an asylum and suffering a breakdown there, Van Gogh painted this penetrating image of himself holding palette and brush. Flamelike drags of paint and pulsing color contrasts express the artistic passion and personal fragility that characterized the artist's brief but prolific career. He died at age thirty-seven, having created two thousand works.
- K** **Paul Cézanne**
The Peppermint Bottle, 1893/1895
Gallery 84
Cézanne loved to paint the French countryside, and the arrangement of this still life, with its peaks and valleys of fabric, resembles a landscape. The angular fruits and glassware nestled into the cloth seem to tilt precariously toward the viewer. Notice the misshapen bottle—Cézanne willfully distorted objects and perspectives in order to create a harmonious arrangement.
- L** **Claude Monet**
Rouen Cathedral, West Façade, Sunlight, 1894
Gallery 87
Monet painted Rouen Cathedral some thirty times, but what fascinated him most was not the building—it was, he said, the enveloping atmosphere. Rather than quick impressionist transcriptions of transient light effects, these pictures, slowly reworked in the studio, are carefully considered explorations of color and mood.