

DOWNLOAD PDF PAINTINGS AND SCULPTURE FROM THE WIDENER COLLECTION.

Chapter 1 : Peter A. B. Widener and Joseph Widener "Dumbarton Oaks"

Chester Dale loaned paintings for the opening, and Joseph Widener had promised the Widener Collection of more than works. In Lessing Rosenwald gave the museum some 8, prints and drawings. By the time of the museum's 25th anniversary in , exhibition galleries were filled with great works of art.

The history, art history and architecture of Britain and its Empire, Europe, the Mediterranean and North America, Thought of as the largest surviving mansion in the Philadelphia area, it was designed by society architect Horace Trumbauer for industrialist Peter AB Widener in and was completed within three years. And Lynnewood Hall was the place to do that polishing. Lynnewood Hall, near Philadelphia I am quite interested in the original architecture, now slightly derelict. But I am very interested in how, within one and a half generations, a newly wealthy family in the late 19th century came to own one of the most important Gilded Age c private art collections assembled in the USA. Roadside Americana and Modern Ruins has great information. Built from Indiana limestone, Lynnewood Hall was huge. In particular, he had no success with the Dutch art dealer Leo Nardus. During the s and early s Widener purchased 93 paintings, primarily Old Masters, from Nardus who operated out of New York and Paris. Widener immediately auctioned off the rest. Sadly the sale, held in Amsterdam in June , did not attract the expected interest from the trade. The two volumes were bound in red leather and the illustrations had been engraved in Paris. The paintings were classical, refined, full of learning. Presumably they made Lynnewood Hall and its family classical and refined as well. Joseph Widener was passionate about all the arts himself and was an important a collector in his own right. Joseph Early Widener, master of the Hall, was having a large party. So what happened to the Widener treasure trove? PAB Widener died too early to see the National Gallery which was being planned for Washington DC in , but he certainly knew that his collections should eventually end up in a centre of national importance. The Widener gift consisted of objects: The President announced the Widener gift at a dinner in in front of thousands of special guests, including Joseph Widener. Andrew Mellon donated his art collection to the nation. The Mellon pieces were all beautiful, but most beautiful of all were 21 masterpieces from the Hermitage Museum in St Petersburg. Samuel H Kress donated Italian paintings and 18 works of sculpture, all of world class. Now the home is being put on the National Register of Historic Places.

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Chapter 2 : Raphael: The Cowper Madonna | Worcester Art Museum

Art Gallery Share this page The Widener University Art Collection and Gallery is a unique campus and community resource for students, staff, employees, and the public.

See Article History Landscape painting, the depiction of natural scenery in art. Landscape paintings may capture mountains, valleys, bodies of water, fields, forests, and coasts and may or may not include man-made structures as well as people. Although paintings from the earliest ancient and Classical periods included natural scenic elements, landscape as an independent genre did not emerge in the Western tradition until the Renaissance in the 16th century. In the Eastern tradition, the genre can be traced back to 4th-century-ce China. The following article treats only the Western tradition. For further information on other landscape painting traditions, search by country or region. By the mid 17th century, artists in northern Europe, particularly those of the Danube school, such as Joachim Patinir and Albrecht Altdorfer, were creating paintings which, though often populated with biblical figures, truly celebrated the beauty of nature in its own right. Later in the 16th century, Flemish artist Pieter Bruegel the Elder became a master landscape painter, specializing in colourful, highly detailed scenic views. The leading practitioners of the classical landscape were the French-born Italy-based artists Nicolas Poussin and Claude Lorraine. With their idyllic scenes and classically ordered, harmonious compositions, Poussin and Claude attempted to elevate the reputation of the landscape genre in a variety of ways: Photograph by Beesnest McClain. In a private collection The other prominent landscape tradition of the 17th century emerged from the Netherlands in the work of Dutch artists Jacob van Ruisdael, Aelbert Cuyp, and Meindert Hobbema. The sky, often ominously cloudy and filling half or more of the canvas, played a central role in setting the tone of a scene. The Dutch artists of that period infused the elements of their compositions with metaphorical meaning and made use of the visual impact of small figures in a vast landscape to express ideas on humanity and its relationship to almighty nature. Widener Collection; accession no. The English Rococo landscape tradition was led by Richard Wilson, who painted in Italy as well as in his native England. His best-known painting, Snowdon from Llyn Nantlle. Other English landscape painters of note include Thomas Girtin, John Robert Cozens, and Thomas Gainsborough who was also well known for his portraiture. In a private collection The Romantic landscape and the first half of the 19th century Landscape artists of the 19th century embraced the wide-reaching Romantic movement and infused their compositions with passion and drama. It was in the 19th century that landscape painting finally emerged as a respectable genre within the art academies of Europe and gained a strong following in the United States as well. In England two of the foremost landscape painters were John Constable and J.M.W. Turner. Both artists worked on a grand scale to express the power of nature. They were both masters at capturing on canvas the atmospheric qualities of the weather. Constable, however, worked in a realist mode with a high level of precision in his landscapes of the English countryside, whereas Turner, particularly later in his career, produced wildly expressionistic and atmospheric seascapes that verged on abstraction. In Germany the Romantic landscape was epitomized in the work of Caspar David Friedrich, whose paintings were charged with emotional and religious symbolism and could be interpreted allegorically. The artists, though only loosely tied to one another, were united in their interest in capturing carefully observed nature. They eschewed the formal balanced compositions of their predecessors in preference for a truer, if less harmonious, depiction of their surroundings. In paintings of the Catskill Mountains, the Hudson River, and the wilderness of New England and beyond, the artists captured dramatic effects of light and shade, the finest details of their subject matter, and celebrated the unique beauty of still-untouched areas of the American landscape. The invention of the tin tube for paint and the invention of the portable collapsible easel also in the mid 19th century revolutionized the landscape genre by allowing artists to venture out of the studio and study and paint their subjects firsthand. Outdoor painting became the dominant practice of the Impressionist painters of the late 19th century. Photograph by Katie Chao. A Storm in the

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Rocky Mountains, Mt. Augustus Healy Fund, Ella C. Woodward Memorial Fund, Carll H. Woodward Memorial Fund; purchased with funds given by Daniel M. Kelly and Charles Simon; bequest of Mrs. Brewster, gift of Mrs. Woodward Phelps in memory of her mother and father, Ella M. Southwick, gift of Seymour Barnard, bequest of Laura L. Barnes, gift of J. Bell, and bequest of Mark Finley, by exchange, Restricted gift of Mrs. Artists such as Claude Monet , Camille Pissarro , Pierre-Auguste Renoir , and Berthe Morisot worked outdoorsâ€”en plein airâ€”and recorded in paint the effects of light and weather. Neo-Impressionism, a parallel movement among the Post-Impressionists, was spearheaded by Georges Seurat. Indianapolis Museum of Art, James E. Elkins Collection, Modernism and abstract landscapes The 20th century saw a continued interest in nontraditional approaches to painting the landscape. They, like the Impressionists, painted from nature, but they emphasized the two-dimensionality of their surface and used colour as a mode of expression rather than as the tool with which to capture atmospheric effects and the elements of nature. Artists such as Karl Schmidt-Rottluff , Erich Heckel , and Ernst Ludwig Kirchner applied dark contours and deep colours to canvas and showed a move further toward abstraction. Meidner incorporated a psychological component, betraying the anxiety and fear in the atmosphere leading up to World War I. Braque rejected the spatial conventions traditionally used to create volume and depth on the two-dimensional surface, methods such as linear perspective and the classical framing devices as used in Romantic landscape compositions. The s saw the rise of the Surrealism in Paris. The Surreal landscape depicted strange tableaux of fantasy and myth set in a seminatural world. Marin and Dove, in particular, were pioneers of the abstract landscape. In the midth century artists such as Richard Diebenkorn Berkeley No. The Phillips Collection, Washington, D.

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Chapter 3 : GEORGE WIDENER - Ricco Maresca Gallery

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Make a left turn onto 14th Street at the traffic light and continue on 14th Street for three blocks. In the middle of the fourth block is a building called University Center. The Gallery is located just inside the front door of the University Center, the first building on your right see parking information below. In the middle of the third block is a building called University Center. The Gallery is located just inside the front door of University Center, the first building on your right. You can also take Route south to I south to Exit 6, follow directions from Philadelphia. Take south to I south. Take I south toward Chester, staying in the right-hand lane. Exit I at Exit 6 for Routes and Turn right at dead end. Bear left onto 13th Street. Parking is available in the lot on 13th St. The Gallery is located in the University Center, the large brick building to your right as you exit I From Philadelphia Take I south toward Chester. Bear left onto 13th Street. Parking is available in the lot on 13th St. From Delaware Take I north into Pennsylvania. At first traffic light turn left over bridge. Bear right at the fork on the other side of the bridge. Go to the next traffic light and turn right at the entrance to the Main Campus. Go to the second stop sign Walnut Street ; cross Walnut St. Proceed on Route west across Commodore Barry Bridge. Coming off the bridge, follow signs for Interstate 95 north and Philadelphia to get on I north. Follow directions from Delaware above.

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Chapter 4 : National Gallery Of Art | blog.quintoapp.com

Giovanni Bellini, Titian, The Feast of the Gods, /, oil on canvas, Widener Collection, View all Paintings The National Gallery of Art's painting collection, like the museum itself, began with Andrew W. Mellon ().

Mellon began gathering a private collection of old master paintings and sculptures during World War I, but in the late s he decided to direct his collecting efforts towards the establishment of a new national gallery for the United States. In Mellon formed the A. Mellon Educational and Charitable Trust, which was to be the legal owner of works intended for the gallery. In 1913, the Trust made its first major acquisition, 21 paintings from the Hermitage Museum in St. Petersburg. When the director of the Gallery retired, Mellon requested Abbot not to appoint a successor, because he proposed to endow a new building, with funds for expansion of the collections, which would, in effect, be a rebirth of the Gallery. When quizzed by Abbot, he explained that the project was in the hands of the Trust and that its decisions were partly dependent on "the attitude of the Government towards the gift". In January 1917, Mellon formally offered to create the new Gallery, and on his birthday, 24 March 1917, an Act of Congress accepted the collection and building funds provided through the Trust, and approved the construction of a museum on the National Mall. Roosevelt on behalf of the American people on March 17, 1917. Neither Mellon nor Pope lived to see the museum completed; both died in late August 1917, only two months after excavation had begun. At the time of its inception it was the largest marble structure in the world. The museum stands on the former site of the Baltimore and Potomac Railroad station, most famous for being where 20th president James Garfield was shot in by Charles Guiteau, a disgruntled office seeker. As anticipated by Mellon, the creation of the National Gallery encouraged the donation of other substantial art collections by a number of private donors. Founding benefactors included such individuals as Paul Mellon, Samuel H. Kew, and the Mellon family. Designed by famed architect I. M. Pei, the contemporary structure was completed in 1967 and was opened on June 1 of that year by President Jimmy Carter. Operations National Gallery of Art logo. The National Gallery of Art is supported through a private-public partnership. All artwork, as well as special programs, are provided through private donations and funds. The museum is not part of the Smithsonian Institution. Noted directors of the National Gallery have included David E. Finley. Entry to both buildings of the National Gallery of Art is free of charge. From Monday through Saturday, the museum is open from 10 a.m. to 5 p.m. It is closed on December 25 and January 1. Architecture Lua error in Module:Hatnote at line 172: attempt to index field 'url' (a nil value). Designed in the form of an elongated H, the building is centered on a domed rotunda modeled on the interior of the Pantheon in Rome. Extending east and west from the rotunda, a pair of high, skylit sculpture halls provide its main circulation spine. Bright garden courts provide a counterpoint to the long main axis of the building. The West Building has an extensive collection of paintings and sculptures by European masters from the medieval period through the late 19th century, as well as pre-20th century works by American artists. In contrast, the design of the East Building by architect I. M. Pei is rigorously geometrical, dividing the trapezoidal shape of the site into two triangles: That outlined by the right triangle became the study center. The atrium is centered on the same axis that forms the circulation spine for the West Building and constructed in the same Tennessee marble. Starting in 1961, the joints attaching the marble panels to the walls began to show signs of strain, creating a risk of panels falling off the building onto the public below. In 1964, officials decided that it would be necessary to remove and reinstall all the panels. The project was completed in 1967. Newman painted them after he had recovered from a heart attack; they are usually regarded as the peak of his achievement. The series has also been seen as a memorial to the victims of the Holocaust. In 1991, the National Gallery of Art commissioned American artist Leo Villareal to transform the Concourse into an artistic installation. The concourse also includes the food court and a gift shop. The final element of the National Gallery of Art complex, the Sculpture Garden was completed in 1991 after more than 30 years of planning. To the west of the West Building, across Seventh Street, the 6. A circular reflecting pool and fountain form the center of its design, complemented by great arching pathways of granite and crushed stone. Although some galleries closed for periods of time, others remained open. The East Building is clad in

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3-inch 7. The panels are held about 2 inches 5. Gravity holds the panel in the bottom anchors which are placed at each corner , while "button head" anchors stainless steel posts with large, flat heads at the top corners keep the panel upright. Mortar was used on the gravity anchors to level the stones. Joints of flexible colored neoprene were placed between the panels. This system was designed to allow each panel to hang independent of its neighbors, and NGA officials say they are not aware of any other panel system like it. Unfortunately, many panels were accidentally mortared together. In , regular maintenance showed that some panels were cracked or significantly damaged, while others leaned by more than 1 inch 2. The structural engineering firm Robert Silman Associates was hired to determine the cause of the problem. Although the Gallery began raising private funds to fix the issue, eventually federal funding was used to repair the building. Anodized aluminum anchors replaced the stainless steel ones, and the top corner anchors were moved to the center of the top edge of each stone. The neoprene joints were removed and new colored silicone gaskets installed, and leveling screws rather than mortar used to keep the panels square. Work began in November , and originally was scheduled to end in . The East Building remained open throughout the project. Because the angular interior space of the East Building makes it impossible to close off galleries, the renovation requires all but the atrium and offices to close by December . The structure will remain closed for three years. The architectural firm of Hartman-Cox will oversee both aspects of the renovation. This plan established the timeline for closing the building, and planned for the renovation of the electronic security systems, elevators, and HVAC. A rooftop sculpture garden will also be added. NGA officials said the Tower Galleries will probably house modern art, and the creation of a distinct " Rothko Room" is possible. A group of wealthy benefactors " which included Victoria and Roger Sant, Mitchell and Emily Rales, and David Rubenstein " privately financed the renovation. The Washington Post reported that the donation is one of the largest the NGA has received in a decade. NGA staff say they will use the closure to conserve artwork, plan purchases, and develop exhibitions. Plans renovating conservation, construction, exhibition prep, groundskeeping, office, storage, and other internal facilities are also ready, but will not be implemented for many years. The National Gallery of Art has one of the finest art collections in the world. It was created for the people of the United States of America by a joint resolution of Congress accepting the gift of financier, public servant, and art collector Andrew W. European and American paintings, sculpture, works on paper, photographs, and decorative arts are displayed in the collection galleries and Sculpture Garden. The permanent collection of paintings spans from the Middle Ages to the present day. The collection of sculpture and decorative arts is admittedly not quite as rich as this, but includes such works as the Chalice of Abbot Suger of St-Denis and a superb collection of work by Auguste Rodin and Edgar Degas. The collection began with prints donated by five collectors in . In , Joseph E. Widener donated his entire collection of nearly 2, works. In , Lessing Rosenwald donated his collection of 8, old master and modern prints; between and , he donated almost 14, more works. The painting has not been on view since . Highlights from the collection.

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Chapter 5 : GEORGE WIDENER (b) - BETHANY MISSION GALLERY

Art Gallery Exhibitions Exhibitions. Our current exhibition is also our permanent collection, which began November 10, The Art Gallery is currently showing selections from the Widener University and Alfred O. Deshong Collections.

Deshong Museum Alfred O. Deshong Museum The Alfred O. Deshong Collection of 19th century American and European paintings and 18th and 19th century Asian art is now a part of the permanent Widener University collection. In the J. Lewis Crozer Library was located in Deshong Park. In July a large number of priceless oriental art objects were stolen from the museum. Deshong Museum at opening in Deshong spent most of the latter years of his life in making a collection of modern paintings and fine Chinese bronzes and ivories. Many of the paintings have been exhibited at the Salon in Paris and at the various international expositions in this country. Upon his death in , he left his estate and mansion with its art collection to the city, in charge of three trustees, and willed that a suitable building be erected for the housing of his works of art and that the estate of some twenty-seven acres, which is situated in the center of the city of Chester, PA, be made into a public park. The beautiful marble structure and the surrounding park are the results of two competitions, both of which were awarded to Mr. Robb as associated architects. The treatment of the grounds includes various features, such as swimming pools, outdoor gymnasiums, etc. In connection with the building, shown in this issue of Architecture, the completion of the entire scheme will give a most imposing and beautiful institution on the banks of the Chester river. Into the carving there has been introduced many forms of the ivories and fine bronzes to be found within the galleries. The bronze doors and window grilles have been treated in a patina to match the antique Oriental dogs and lanterns placed about the exterior of the building. The building is provided with an indirect heating and ventilating system controlled by thermostats and humidistats to supply a uniform amount of moisture under varying weather conditions. The mechanical plant is in a small basement under the rear with entrance from the exterior of the building only. The building is of fireproof construction and was erected by the firm of Frank N. The main gallery floor is supported directly upon earth while cemented pipe-trenches encircle this room under the surrounding galleries which have floors of reinforced concrete construction covered with cork tile. Each gallery is cut off from the adjoining galleries by automatic sliding copper covered fire-doors. The artificial lighting is by reflectors above the diffusing sash. As the collection is now complete, the paintings have been hung directly from plugs in the masonry walls to exclude the usual non-fireproof sheathing. The installation of the art collection has been under the direction of Mr. Getz who also prepared the catalogue.

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Chapter 6 : Intimate Impressionism - SAM - Seattle Art Museum

Joseph Early Widener was a wealthy American art collector who was a founding benefactor of the National Gallery of Art in Washington, D.C. A major figure in Thoroughbred horse racing, he was head of New York's Belmont Park and builder of Miami, Florida's Hialeah Park racetrack.

In December , Andrew W. Mellon offered to build an art gallery for the United States in Washington, D. Roosevelt recommended acceptance of this gift, described as the largest to the national government up to that time. On 24 March , the Seventy-fifth Congress approved a joint resolution to establish the National Gallery of Art as an independent bureau of the Smithsonian Institution. While in Washington, he came to believe that the United States capital needed a great art museum to serve Americans and visitors from abroad. He had begun to collect paintings early in life, yet he made his most important purchases after his plans for the national art gallery began to take shape. In , he formed the A. Mellon Educational and Charitable Trust to hold works of art and funds to build the new museum. The institution that Mellon envisioned was to blend private generosity with public ownership and support. He laid out his proposals in two letters of 22 December and 31 December to President Franklin D. Mellon believed the museum should belong to the people of the United States and that the entire public "should forever have access" to it. To accomplish this, it should be open to the public without charge and maintained by annual Congressional appropriation. At the same time, however, Mellon believed the museum, which would be built with private funds, should grow through gifts of works of art from private citizens. To encourage such gifts, Mellon stipulated that the museum not bear his name but be called "the national gallery of art or such other name as would identify it as a gallery of art of the National Government. Reflecting the combined public and private character of the museum, its enabling legislation specifies that the National Gallery of Art will be governed by a board of nine trustees consisting of four public officials: The building Pope planned is classic in style, but thoroughly modern in its proportions and structure. The location of the museum was of particular concern to Mellon. He believed that it should be close to other museums and accessible for visitors. After considering various alternatives, he selected a site on the north side of the national Mall, close to the foot of Capitol Hill near the intersection of Constitution and Pennsylvania Avenues. Construction of the West Building began in June In August , less than three months later, Andrew W. John Russell Pope died less than twenty-four hours later. Higgins, under the direction of the A. Mellon Educational and Charitable Trust. Dedication On the evening of 17 March , the National Gallery of Art was dedicated before a gathering of roughly nine thousand invited guests. Roosevelt concluded the ceremonies: In July , Samuel H. Kress " , founder of the chain of five and dime stores, had offered the museum his large collection of mostly Italian Renaissance art. Nonetheless, vast possibilities remained for further expansion. The museum remained open throughout the war and made every effort to make its rooms welcoming to men and women of the armed services. Following the example of the National Gallery in London, the museum began a series of Sunday afternoon concerts to entertain and inspire visitors. The concerts proved so successful that they were extended throughout the war and continue to the present. At the request of a number of organizations and individuals in the American cultural and intellectual community, on 8 December Chief Justice of the United States Harlan Stone, then Chairman of the Board of Trustees of the National Gallery of Art, wrote President Roosevelt to ask him to set up a commission to help in protecting historic buildings and monuments, works of art, libraries, and archives in war areas. The Commission was formed as a result of this request. Its headquarters was in the National Gallery building. In December , shortly after the close of hostilities, the United States Army asked the National Gallery to accept temporary custody of paintings from Berlin museums until conditions permitted their return to Germany. The move proved highly controversial. Nonetheless, the works remained in secure storage at the museum until March when they were placed on public display for 40 days. Nearly a million people viewed the works during this brief period. Following the exhibition, paintings on panel were transferred to Germany and the remaining works toured to twelve other

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museums in the United States before being returned. The Collections During the war and afterward, the collections of the National Gallery of Art continued to grow. In , Lessing J. Rosenwald " gave his collection of old master and modern prints and drawings. He continued to enlarge and enhance the collection until his death in , when his gifts to the Gallery totaled some 22, prints and drawings. In , Chester Dale " , who eventually assembled one of the greatest collections of French impressionist and post-impressionist paintings, gave his first gift to the museum. When Dale died in , he left the Gallery a bequest that included masterworks of painting and sculpture. Her brother Paul served as a trustee for more than 40 years before retiring in Paul Mellon also was an important collector, especially of British and French impressionist works. By the time of his death, he had given more than 1, works of art and generous endowments to the museum his father founded. Additional space was needed for the display of the permanent collection, including large modern paintings and sculpture; for temporary exhibitions; and for new library and research facilities. Realizing these needs, in Paul Mellon and Ailsa Mellon Bruce offered funds for a second museum building. Architect Ieoh Ming Pei " was selected to design the new building, which was to be built on the trapezoidal site immediately to the east of the original building. The site had been set aside for the museum in its enabling legislation. Pei designed a dramatic modernist building, whose public spaces are centered around a grand atrium enclosed by a sculptural space frame. The ground breaking took place in , and the East Building was dedicated and opened to the public in Special Exhibitions Even as the East Building was being designed and built, museums were becoming ever more popular destinations for the public and temporary exhibitions began to receive enormous public attention. At the National Gallery of Art, the exhibition Treasures of Tutankhamun attracted more than , visitors during the four months it was on view from November to March The Treasure Houses of Britain: It attracted nearly a million visitors who viewed some works of art in 17 specially constructed period rooms. The museum attracted national attention between November and February when an unprecedented Vermeer exhibition brought together 21 of the existing 35 works known to have been painted by the Dutch artist. The exhibition was closed for a total of 19 days during its showing due to two Federal budget-related shutdowns and a major blizzard. National Gallery of Art Sculpture Garden With the opening of the National Gallery of Art Sculpture Garden in , the museum added an area for the outdoor display of large sculpture to its campus. Designed by landscape architect Laurie D. Museum Programs As the museum enters its seventh decade, it continues an active exhibition program, presenting approximately fifteen temporary shows annually. It also lends its own works of art widely to make the national collections available beyond Washington. With its superb collection of works of art and outstanding library and research facilities, the National Gallery of Art has become an important center for the scholarly study of art. The Center supports fellowships and sponsors lectures and symposia on specialized topics intended to shape new directions in research. Regular public lectures, tours, and film programs help interpret works of art for visitors. An extensive docents program provides guided tours and other activities for school groups. Films and videos are loaned to schools throughout the United States through an extension program. The MicroGallery, an interactive computer information center, is available to visitors on-site. The National Gallery of Art web site <http://www.nga.gov>: It was among the first to provide access to complete, searchable information about the collection on-line. The museum operates an art conservation laboratory that monitors the condition of paintings, sculpture, and works on paper, and develops methodology to ensure the security of art during transportation. Research analyzing the physical materials of works of art and the causes and prevention of deterioration continues to the present. Powell III became director in A Standard of Excellence: Smithsonian Institution Press, A Gift to the Nation. Mellon, Paul, with John Baskett. Reflections in a Silver Spoon: The Rape of Europa: Confessions of an Art Collector. National Gallery of Art, Washington.

Chapter 7 : File:John Constable - Wivenhoe Park, Essex - Google Art blog.quintoapp.com - Wikimedia Cor

National Gallery of Art, Widener Collection, In , Joseph Early Widener () donated to the National Gallery more than two

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thousand paintings, sculptures, decorative art objects, and works on paper in memory of his father, Peter A. B. Widener ().

Chapter 8 : The Orleans Collection | New Orleans Museum of Art

The New Orleans Museum of Art and the Frick Collection's Center for the History of Collecting will host a three-day symposium, January , , in conjunction with The Orleans Collection, an exhibition dedicated to the collecting and collection of Philippe II, Duke of Orleans () and on view at NOMA through January 27,

Chapter 9 : Landscape painting | art | blog.quintoapp.com

Many artists working today were directly inspired by the European artists featured in the Widener Gallery. Masterworks by Romantic painters Edwin Landseer, Théodore Géricault, Jean-Léon Gérôme, and Rosa Bonheur complement work by the acknowledged forefathers of wildlife art, including famous wildlife artists Richard Friese, Wilhelm Kuhnert, Bruno Liljefors, and Carl Rungius.