

LESS THAN AN HOUR?

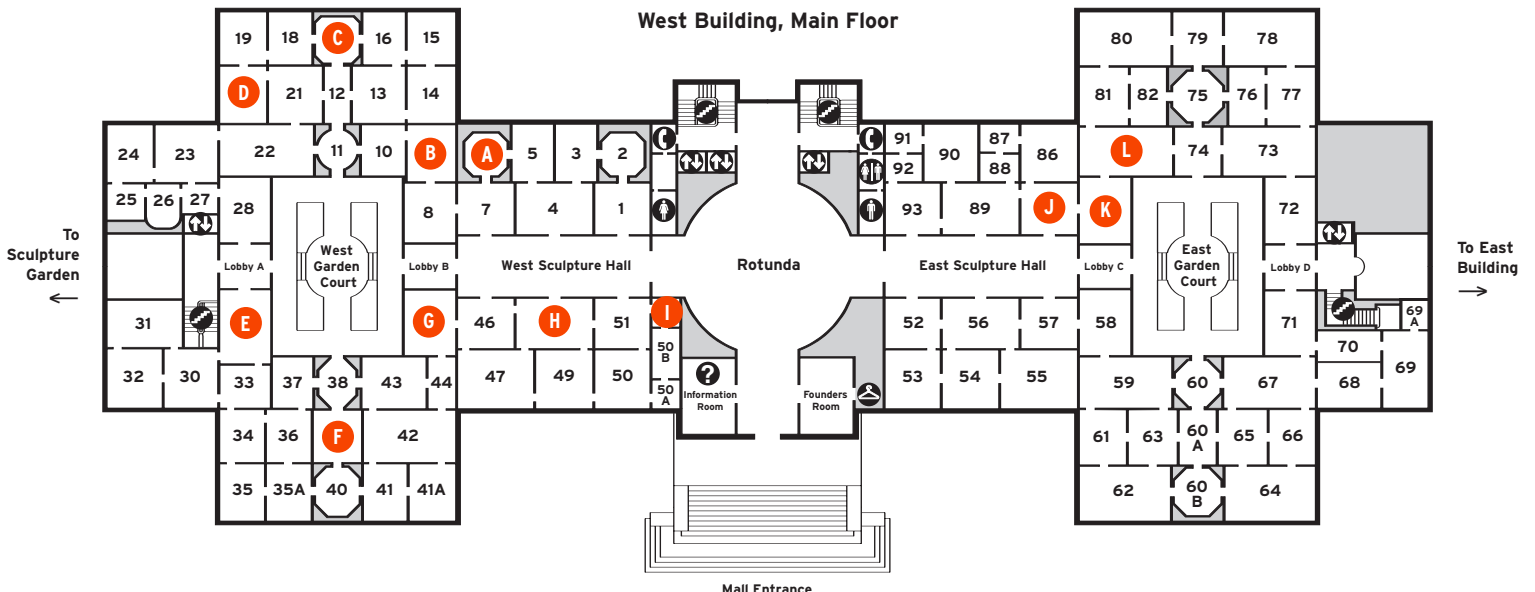
West Building Highlights



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If you only have a short time to visit the National Gallery of Art, here are twelve must-see works with information on the other side of this sheet. Some objects may be temporarily off view.

- A** Leonardo da Vinci, *Ginevra de' Benci*, c. 1474/1478, **Gallery 6**
- B** Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi, *Lorenzo de' Medici*, 1478/1521, **Gallery 9**
- C** Giovanni Bellini and Titian, *The Feast of the Gods*, 1514/1529, **Gallery 17**
- D** Raphael, *The Alba Madonna*, c. 1510, **Gallery 20**
- E** Orazio Gentileschi, *The Lute Player*, c. 1612/1620, **Gallery 29**
- F** Jan van Eyck, *The Annunciation*, c. 1434/1436, **Gallery 39**
- G** Sir Peter Paul Rubens, *Daniel in the Lions' Den*, c. 1614/1616, **Gallery 45**
- H** Rembrandt van Rijn, *The Mill*, 1645/1648, **Gallery 48**
- I** Johannes Vermeer, *Woman Holding a Balance*, c. 1664, **Gallery 50C**
- J** Claude Monet, *Rouen Cathedral, West Façade, Sunlight*, 1894, **Gallery 85**
- K** Vincent van Gogh, *Self-Portrait*, 1889, **Gallery 84**
- L** Paul Cézanne, *The Peppermint Bottle*, 1893/1895, **Gallery 83**



Information →

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- A** **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.
- B** **Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi**
Lorenzo de' Medici, 1478/1521
Gallery 9
Lorenzo de' Medici, brilliant overlord of Florence, escaped assassination in 1478. Wax portrait statues of him were placed in churches throughout the city to celebrate his survival and may have served as models for this terracotta bust. Its strong forms and details (note the beard stubble and steely gaze) animate his powerful presence.
- C** **Giovanni Bellini and Titian**
The Feast of the Gods, 1514/1529
Gallery 17
This painting bears the imprint of two giants. The resplendent gods and the glowing horizon epitomize the luminous color that Bellini introduced to Venetian painting and that would distinguish it for centuries. The craggy mountain, added after Bellini's death, exhibits the free, expressive brushwork of his greatest pupil, Titian.
- D** **Raphael**
The Alba Madonna, c. 1510
Gallery 20
Three figures—the Virgin and Child with John the Baptist—focus on a slender cross. All understand its meaning as Christ accepts his future sacrifice. The solemnity and grandeur of this message are communicated by the figures' monumentality and harmonious pyramidal placement.
- E** **Orazio Gentileschi**
The Lute Player, c. 1612/1620
Gallery 29
A young woman, cheeks flushed, is lost in dreamy thought as she tunes her lute. That music and love can equally transport the soul was a popular theme among art patrons in seventeenth-century Italy.
- F** **Jan van Eyck**
The Annunciation, c. 1434/1436
Gallery 39
The astonishing illusion of minute details, made possible by the perfection of oil painting techniques, brought holy figures into the real world of the viewer. Such immediacy inspired the intense personal devotion that was central to contemporary religious experience.
- G** **Sir Peter Paul Rubens**
Daniel in the Lions' Den, c. 1614/1616
Gallery 45
The Old Testament describes Daniel being thrown to the lions for placing his faith in God above his loyalty to the king. The next morning, the stone covering the lions' den is rolled back, and Daniel fervently thanks God for saving him from a grisly fate. Rubens observed lions in the royal zoo in Brussels to paint this image.
- H** **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, which is standing alone above a bulwark and silhouetted against a stormy sky.
- I** **Johannes Vermeer**
Woman Holding a Balance, c. 1664
Gallery 50C
As she considers the empty scales, Vermeer's subject reflects on the balance that must be achieved in life. Her glowing presence, a masterful study of light effects, echoes Christ in the Last Judgment depicted behind her, while worldly pearls and gold rest on the other side of the table.
- J** **Claude Monet**
Rouen Cathedral, West Façade, Sunlight, 1894
Gallery 85
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.
- K** **Vincent van Gogh**
Self-Portrait, 1889
Gallery 84
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.
- L** **Paul Cézanne**
The Peppermint Bottle, 1893/1895
Gallery 83
Cézanne loved to paint the French countryside, and the arrangement of this still life resembles a landscape with its peaks and valleys of fabric. 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.