

National Gallery of Art

CALENDAR OF EVENTS

May 1990

COLLECTION HIGHLIGHTS

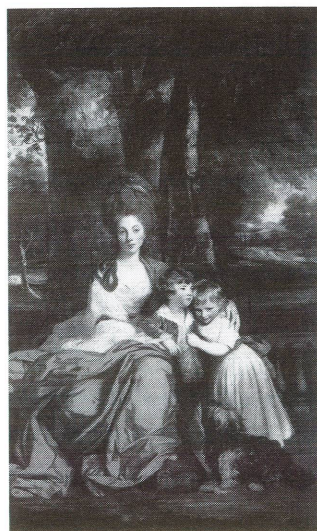
Brief gallery talks given by Education Department lecturers on a single work of art. Reproductions of the works discussed may be purchased in the Gallery's sales shops; a written text is available without charge.

Tuesday through Saturday 12:00 p.m.
Sunday 2:00 p.m.

May 1–May 6

Sir Joshua Reynolds
Lady Elizabeth Delmé and Her Children
(Andrew W. Mellon Collection)
West Building, Gallery 58

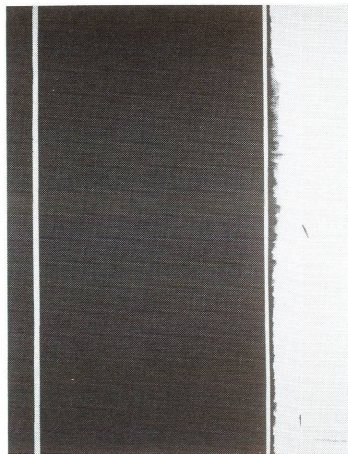
Philip Leonard, Lecturer



May 8–May 13

Barnett Newman
The Stations of the Cross
(Robert and Jane Meyerhoff Collection)
East Building, Concourse Level

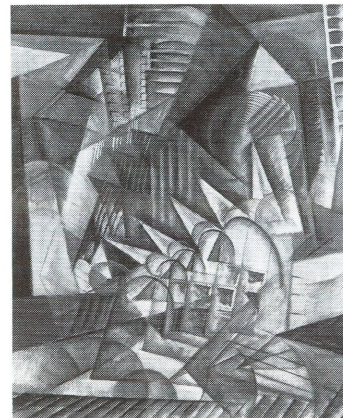
Sally Shelburne, Lecturer



May 15–May 20

Max Weber
Rush Hour, New York
(Gift of the Avalon Foundation)
East Building, Upper Level

Wilford W. Scott, Lecturer



May 22–May 27

John Russell Pope
The West Building of the National Gallery
West Building, Rotunda

Christopher A. Thomas,
Samuel H. Kress Fellow,
Center for Advanced Study
in the Visual Arts



FILMS

Free films on art and feature films related to special exhibitions. Unreserved seats are available on a first-come, first-served basis.

East Building Auditorium

The East Building will close at 6:00 p.m. on Sundays, but the Fourth Street entrance will remain open only for film audiences

May 2–May 6

Art of the Western World, Program 3: The Early Renaissance (Perry Miller Adato, WNET, 1989, 60 min., video)
Wed. through Sat. 12:30
Sun. 1:00

Le Bonheur (Agnes Varda, 1965, 80 min.) and *Bay of Angels* (Jacques Demy, 1962, 85 min.)
Sat. 2:00

Le Boucher (Claude Chabrol, 1969, 100 min.)
Sun. 6:00

May 9–May 13

Art of the Western World, Program 4: The High Renaissance (Perry Miller Adato, WNET, 1989, 60 min., video)
Wed. through Fri. 12:30
Sun. 1:00

Le Joli Mai (Chris Marker, 1962, 120 min.)
Sun. 6:00

May 16–May 20

Art of the Western World, Program 5: Realms of Light, The Baroque (Perry Miller Adato, WNET, 1989, 60 min., video)
Wed. through Sat. 12:30
Sun. 1:00

La Peau douce (François Truffaut, 1964, 120 min.)
Sat. 2:30

La Peau d'âne (Jacques Demy, 1971, 90 min.)
Sun. 6:00

May 23–May 27

Art of the Western World, Program 6: An Age of Reason, An Age of Passion (Perry Miller Adato, WNET, 1989, 60 min., video)
Wed. through Sat. 12:30
Sun. 1:00

The Strongest (Alf Sjöberg, 1929, 105 min.)
Sat. 2:30

The Road to Heaven (Alf Sjöberg, 1942, 106 min.)
Sun. 6:00



La Peau d'âne, 1971, directed by Jacques Demy, to be shown May 20 (The Museum of Modern Art/Film Stills Archive)

SUNDAY LECTURES

Free lectures given by distinguished scholars. No reservations needed but seating is limited.

Sunday 4:00 p.m.

East Building Auditorium

May 6

Monet and Fin-de-Siècle France

Paul Tucker
Associate Professor of Art
University of Massachusetts at Boston

May 13

A Fifteen-Hundred-Year Project in Preservation: Santo Stefano Rotondo in Rome

Caecilia Davis-Weyer
Associate Professor of Art
Tulane University,
New Orleans

May 20

Jasper Johns: Drawing as Rereading

Nan Rosenthal
Curator,
Twentieth-Century Art
National Gallery of Art

May 27

Envisioning Life: The Functions of Edvard Munch's Art

Reinhold Heller
Professor of Art History,
Germanic Languages and
Literature
University of Chicago

SUNDAY CONCERTS

Free concerts by the National Gallery Orchestra, recitalists, and ensembles. Unreserved seats available from 6:00 p.m. All concerts are broadcast live by WGMS, 103.5 FM

Sunday 7:00 p.m.

West Building, West Garden Court

The West Building will close at 6:00 p.m. on Sundays, but concert audiences may enter through the Fourth Street and Constitution Avenue entrances.

May 6

Maryland Camerata
Samuel Gordon, *Conductor*

Works by Ives, Shearing,
Manos, and Gordon

May 13

McCoy Tyner Trio
Jazz Concert

Passes will be required for this concert, and will be available, free of charge, starting Monday, May 7, in the main floor information room of the West Building (first-come, first-served, limit two passes per person). A limited number of passes will be available on May 13 only, starting at 3:00 p.m. at the West Building Constitution Avenue entrance.

Persons holding passes will be admitted to the West Garden Court at 6:00 p.m.

May 20

Robert DeGaetano, *piano*

Works by Barber, Gershwin,
Gottschalk, and DeGaetano

May 27

National Gallery Orchestra
George Manos, *Conductor*

Works by Porter, Barber, and
Grofé



George Manos conducting the National Gallery Orchestra

SPECIAL PROGRAMS

Masters of Nineteenth-Century Painting from the Annenberg and Bührle Collections

The education department is offering a series of five lectures on important impressionist and post-impressionist artists represented in two significant private collections currently on view at the National Gallery of Art. The lectures are held at 12:30 on Tuesdays and repeated on Saturdays in the East Building Auditorium. Tickets are not required, but seating is limited and on a first-come, first-served basis.

May 29, June 2, *Manet and Degas*, Eric Denker, lecturer

June 12, 16, *Early Impressionism: Renoir and Monet*, Philip Leonard, lecturer

June 19, 23, *Cézanne*, Wilford W. Scott, lecturer

June 26, 30, *Monet's Later Work*, Frances Feldman, lecturer

July 3, 7, *Van Gogh and Gauguin*, Dennis Weller, lecturer

During the week of each lecture, a related tour of the artists' works in the permanent collection will be offered. The tours will begin at 1:00 on Wednesdays, Thursdays, and Fridays, in the West Building, Rotunda.

Introduction to the Bührle and Annenberg Collections

From May 15 through July 15, the education department will present introductory slide lectures on the special exhibitions from the Annenberg and Bührle Collections. The 45-minute slide overviews take place in the East Building Auditorium Tuesdays, Thursdays, and Saturdays at 11:00 a.m., and Wednesdays and Fridays at 2:30 p.m. Reservations are not necessary, but seating is limited and on a first-come, first-served basis.

Gallery Talks

The talks are given by Graduate Lecturing Fellows in the education department. All talks begin at 2:00 p.m.

Nymphs, Goddesses, and the Poetic Nude in Italy and the North, Barbara Baxter, Wednesday, May 2; Meet in the West Building, Rotunda

Hermits in the Desert: Temptation and Meditation, Thomas E. A. Dale, Wednesday, May 5; Meet in the West Building, Rotunda

A Nuptial Admonition: Bernardino Luini's "Cephalus and Procris", Thomas E. A. Dale, Saturday, May 12; Meet in the West Building, Rotunda

The Beginnings of Abstract Painting, Barbara Baxter, Saturday, May 19; Meet at the East Building Art Information Desk

Roy Lichtenstein: Icons of Pop Culture, Thomas E. A. Dale, Saturday, May 23; Meet at the East Building Art Information Desk

The Expatriates: Whistler, Sargent, and Cassatt, Barbara Baxter, Wednesday, May 30; Meet in the West Building, Rotunda

SPECIAL ALL-DAY LECTURE PROGRAM

On and Off the Boulevard Reflections on French Painting in the Later Nineteenth Century

SATURDAY, MAY 12
EAST BUILDING AUDITORIUM

10:30

Moderator: Charles Moffett, senior curator of paintings, National Gallery of Art

The Nineteenth Century Revisited: Masterpieces from the Annenberg and Bührle Collections

Colin B. Bailey; senior curator, Kimbell Art Museum, Fort Worth

Shadow with the Sunlight: Monet's Garden Pictures of the 1870s

Joel Isaacson, professor of art history, University of Michigan, Ann Arbor

12:30 INTERMISSION

2:00

Moderator: Elizabeth Streicher, associate research curator, modern painting, National Gallery of Art

Impressionist Images of Loved Ones and Strangers

Hollis Clayton; assistant professor of art history, Northwestern University, Evanston

Artistic Strategy and Foreign Policy: Gauguin at the 1889 Paris Universal Exposition

Douglas W. Druick, Searle curator of European painting, Prince Trust curator of prints and drawings, The Art Institute of Chicago

Film Programs

East Building Auditorium

"Art of the Western World," a nine-part series produced for WNET/New York and broadcast on PBS earlier this year, continues on weekdays during May. Program 3, "The Early Renaissance," will be shown May 2 through 6, with subsequent programs in the series in the following weeks.

In association with the current exhibition of works by Henri Matisse, a program of classic French films of the *nouvelle vague* (1960–1971) continues through May 20. This period in French film history is remembered as a time of experimentation with both form and content. Skillful but uncomplicated camerawork, elliptical structure, and narrative sketches of the Parisian intellectual milieu of the day combine to create a distinctive aesthetic in films of this era.

In association with the exhibition of prints by Edvard Munch opening this month on May 27, a showing of the rare silent film *The Strongest* (1929) by Alf Sjöberg inaugurates an eight-part series devoted to the work of Swedish filmmakers Ingmar Bergman and Alf Sjöberg, both equally acclaimed for their work in theater and cinema. The series has been organized with the cooperation of the Swedish Film Institute and continues through June.

OPENING EXHIBITIONS

Impressionist and Post-Impressionist Works on Display

Beginning May 6, 1990, the National Gallery will have one of the greatest assemblages of impressionist and post-impressionist paintings ever on display in one museum. In addition to the National Gallery's own collection of nineteenth-century French paintings in the West Building, two of the world's outstanding private collections featuring impressionist and post-impressionist art will be shown. *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, in the West Building, comprises 54 works from the distinguished collection of the Honorable and Mrs. Walter H. Annenberg. In the East Building, *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* includes some 60 paintings by the major artists of the impressionist and post-impressionist movements that have rarely been seen in the United States.

Pass Information for Exhibitions. There will be a limited number of same-day passes available at the National Gallery in the East Sculpture Hall of the West Building for *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*. Same-day passes for *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* are available at the East Building special information desk. These passes will be available beginning May 6. They will be

distributed each day thereafter on a first-come, first-served basis. Same-day passes will not be available by telephone or mail.

Advance passes to see the National Gallery exhibitions, *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* and *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle*, which open to the public on May 6, will be available free of charge. Visitors can obtain advance passes for both exhibitions at the East Building pass desk and West Building Art Information Room adjacent to the Rotunda.

Advance passes can be obtained at all TicketCenter locations at a service charge of \$1.50 per pass, and through TicketCenter's nationwide PhoneCharge service at a service charge of \$2.00 per pass. To order by telephone, please call the following numbers:

Washington, D.C. (202) 432-0200
Baltimore, MD (301) 481-6000
Richmond, VA (804) 780-3777
Nationwide toll-free 1-800-448-9009

Entrance to the exhibitions will be by pass only. Advance passes are *not* available by phone or mail from the National Gallery. Current pass information for both exhibitions is available by calling (202) 289-5479.



Edouard Vuillard, *The Album*, 1895, From the Collection of The Hon. and Mrs. Walter H. Annenberg

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection

May 6–August 5, 1990
West Building, Main Floor

One of the finest collections of impressionist and post-impressionist works in private hands is on display in the West Building, May 6–August 5, 1990. These paintings, watercolors, and drawings, assembled by the Honorable and Mrs. Walter H. Annenberg since the 1950s, had never been presented together to the public before the current tour. Among the works exhibited are the haunting *House with Cracked Walls* by Cézanne, the elegant *Vase of Roses* by Van Gogh, and *The Siesta* by Gauguin. The exhibition of 54 works in Washington will include, for the first time, three recent acquisitions by Ambassador Annenberg: *Au Lapin Agile* by Pablo Picasso, *The Studio* by Georges Braque, and *Asters and Fruit on a Table* by Henri Fantin-Latour.

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection was organized by Joseph Rishel, curator of European painting and sculpture before 1900, Philadelphia Museum of Art, and Colin Bailey, now senior curator, Kimbell Art Museum. It

was coordinated at the National Gallery by Charles S. Moffett, senior curator of paintings. A new edition of the fully illustrated catalogue written by Rishel, Bailey, and Mark Rosenthal, consulting curator, The Solomon R. Guggenheim Museum, and published by the Philadelphia Museum of Art, will accompany the show. The exhibition began its tour at the Philadelphia Museum of Art in 1989, continues at the National Gallery through August 5, and travels to the Los Angeles County Museum of Art, August 16–November 11, 1990, and the Metropolitan Museum of Art in the summer of 1991. The exhibition is made possible at the National Gallery and the Los Angeles County Museum of Art by GTE Corporation.

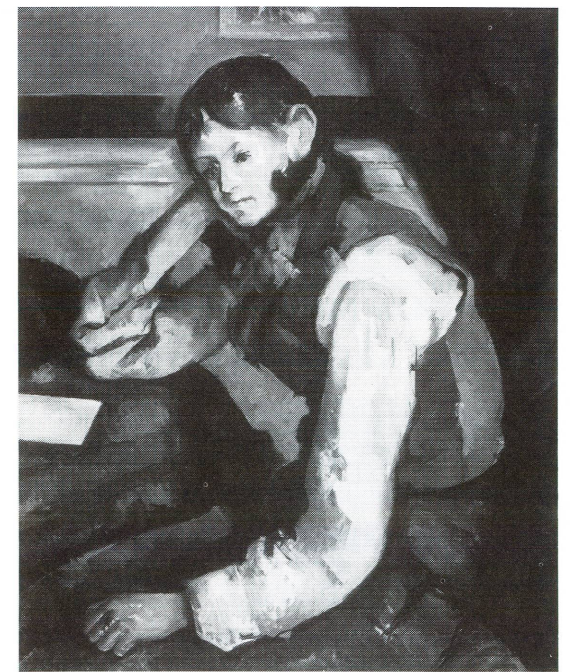
OPENING EXHIBITIONS

The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle

May 6–July 15, 1990
East Building, Upper Level and Mezzanine

The first exhibition in the United States devoted to the extraordinary collection of Swiss industrialist and collector Emil G. Bührle is on view in the East Building of the National Gallery of Art, May 6–July 15, 1990. The collection features 85 old master, impressionist, post-impressionist, and early modern works. Among the impressionist and post-impressionist works are six paintings by Van Gogh, including *The Sower*, and seven paintings by Cézanne, including *The Boy in the Red Vest*, one of the artist's most famous images. The exhibition opens with works by old masters such as Hals and Canaletto, and it closes with paintings by twentieth-century masters such as Matisse, Kandinsky, and Picasso. The current world tour, inaugurated in Washington, the only American site, will then travel to the Montreal Museum of Fine Arts, August 3–October 14, 1990, followed by Yokohama and London in 1991. After the tour the collection will retire from international lending.

The exhibition is organized by the Foundation E. G. Bührle Collection, Zurich, and the National Gallery of Art. A fully



Paul Cézanne, *The Boy in the Red Vest*, 1888–1890, Foundation E. G. Bührle Collection

illustrated catalogue has been published by Artemis Verlag, Zurich and Munich, in English, French, German, and Japanese. Contributors to the catalogue include Margrit Hahnloser-Ingold, Mrs. Anda Bührle and Christian Bührle, of the Foundation Emil G. Bührle Collection.

The exhibition is made possible at the National Gallery by Martin Marietta and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

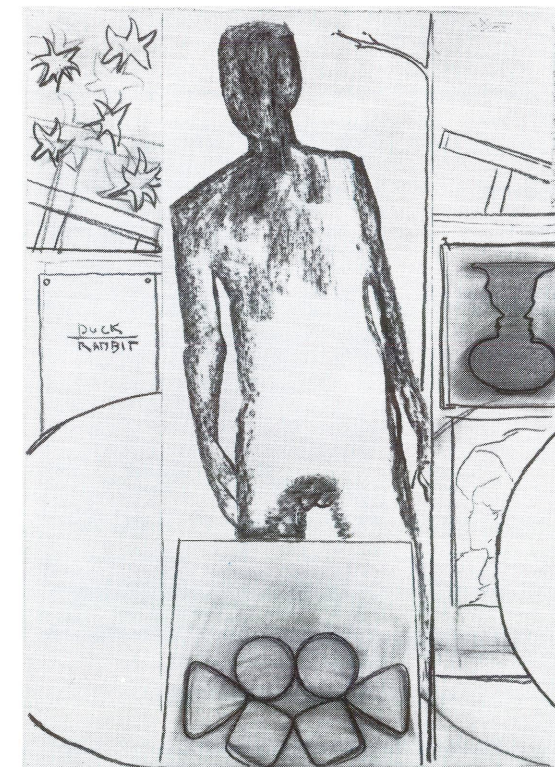
The Drawings of Jasper Johns

May 20–July 29, 1990
West Building, Ground Floor

This exhibition, spanning Jasper Johns' 35-year career as one of the preeminent artists of the twentieth century, contains 117 works that reveal his virtuosity as a draftsman. Johns' drawings are distinctive in part for his use of several techniques in a single work, including freehand drawing, tracing, and imprinting, as well as his superb handling of an extraordinary range of media: graphite pencil, graphite wash, charcoal, pastel, chalk, Paintstik, oil crayon, pen and ink, brush and ink, and watercolor. Johns' familiar images of flags, targets, and numbers—subjects he elevated to the level of fine art—are featured in many of the works. The exhibition also includes Johns' largest drawing, *Diver* (1963). In charcoal and chalk

on two panels over seven feet tall, it is one of his most important works.

Nan Rosenthal, curator of twentieth-century art, and Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art, selected the works and wrote the catalogue for the exhibition. After Washington, the first and only venue in the U.S., the exhibition will travel to the Kunstmuseum Basel, August 19 through October 28, 1990, and the Hayward Gallery in London, November 29, 1990 through February 3, 1991. The exhibition and the catalogue are made possible by Ford Motor Company. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



Jasper Johns, *Spring*, 1986, Robert and Jane Meyerhoff, Phoenix, Maryland

Drawings from The Armand Hammer Collection

May 20, 1990–November 11, 1991
West Building, Ground Floor

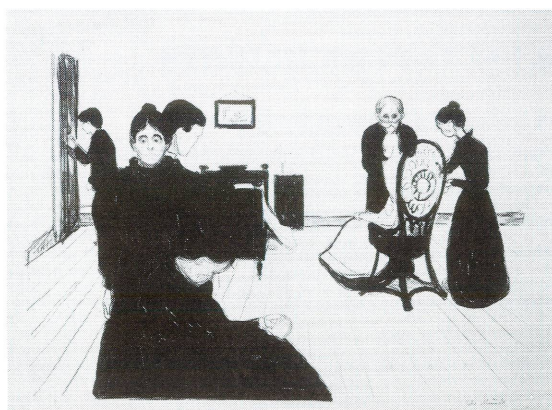
A new selection of master drawings from The Armand Hammer Collection goes on view this month, one in a continuous series of rotating exhibitions. Focusing on the human figure, this group represents four centuries of draftsmanship and illuminates the breadth of the Hammer Collection. Included in the selection are a rare study sheet by Leonardo da Vinci, two exquisite chalk drawings by Antoine Watteau, and a fine portrait by the nineteenth-century master Ingres.

OPENING EXHIBITION

Edvard Munch: Master Prints from the Epstein Family Collection

May 27–September 3, 1990
West Building, Central Gallery

An exhibition of ninety-four prints by Norwegian artist Edvard Munch (1863–1944) opens this month in the West Building. The works are on loan from the Epstein Family Collection, one of the world's largest and finest private collections of Munch prints. Munch's works depict the universal themes of birth and family, desire and jealousy, loneliness and anguish, death and regeneration—themes drawn from his own experiences. Among the prints are many of the artist's well-known images such as *The Scream*, *The Kiss*, *Madonna*, and *The Sin*. Andrew Robison, National Gallery senior curator of prints, drawings, and sculpture, selected the prints for the exhibition, which includes many of the finest impressions of Munch's major works, as



Edvard Munch, *Death Chamber*, 1896. Epstein Family Collection

well as a number of their most interesting variations in different colors or states. The catalogue, published by the National Gallery, will contain full-color reproductions providing the best visual survey of Munch's prints currently in print. The exhibition is made possible by Statoil.

CONTINUING EXHIBITIONS

Matisse in Morocco: The Paintings and Drawings, 1912-1913

A USA/USSR Joint Project

Through June 3, 1990
East Building, Mezzanine

Jointly organized by the National Gallery of Art, The Museum of Modern Art, New York, and the State Pushkin Museum of Fine Arts and The State Hermitage Museum in the Soviet Union, this exhibition is the first since 1913 and the most comprehensive of its kind ever to focus on the works made by Henri Matisse during his visits to Morocco in 1912–1913. Although each of his visits lasted only several months, the motifs he found there influenced his work for the remainder of his career. Twelve of the twenty-three paintings on view have never before been exhibited in the United States, and many of the forty-seven drawings were discovered during research for the exhibition. Also on view is a 1913 letter from Matisse to Ivan Morosov, the Russian collector, describing his intentions for hanging the *Moroccan Triptych* and the formula for the gray paint he used on the frames. The scholarly catalogue that accompanies the exhibition includes new chronologies and significant new documentation excerpted from letters and postcards Matisse wrote while in Morocco.

The exhibition is made possible by a generous grant from the Richard King Mellon Foundation. After premiering at the National Gallery, *Matisse in Morocco* will travel to The Museum of Modern Art, New York, June 24–September 4, 1990; the State Pushkin Museum of Fine Arts, Moscow, September 28–November 20, 1990; and The State Hermitage Museum, Leningrad, December 15, 1990–February 15, 1991. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Pass System: On crowded weekdays and weekends, free passes will be distributed if necessary on a first-come, first-served basis. Passes are for specified half-hour entry times and may be obtained at the special pass desk located on the ground floor of the East Building. Current pass information for the exhibition is available by calling (202) 842-3472.

Matisse: Jazz and Other Works on Paper from the National Gallery Collections and Promised Gifts

Through June 3, 1990
East Building, Ground Floor

In conjunction with *Matisse in Morocco* two groups of works on paper by Henri Matisse, ranging in date from 1906 to 1948, are on display on the ground floor of the East Building. Matisse's mastery of line and tone is evident in a series of black and white prints and drawings featuring several exotic odalisques, a theme derived from the artist's Moroccan travels.

Late in life when he was no longer able to paint, Matisse invented a new process of "drawing with scissors." The works that make up the second part of this display, from the colorful *Jazz* series, are a product of this technique. Printed from stencils, the light and witty *Jazz* scenes evoke the sounds and sights of the circus and of celebrations and ceremonies.

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building

Through December 31, 1990
East Building, Concourse, Upper Level, and Tower

To celebrate the tenth anniversary of the East Building of the National Gallery of Art, a series of twenty-five new galleries have been designed and built to accommodate a greatly expanded reinstallation of the twentieth-century collection, complemented by loans from private collections.

Two publications have been produced by the National Gallery in conjunction with the exhibition. The installation is made possible by a grant from American Express Company.

CONTINUING EXHIBITION

Gardens on Paper: Prints and Drawings 1200-1900

Through July 22, 1990, West Building, Ground Floor

This exhibition traces the development of the garden as a theme in Western art as it develops and changes from the Middle Ages through the nineteenth century. Early prints and manuscript pages illustrate sacred garden scenes and medieval gardens of love. Renaissance topographical views of gardens show a new concern for realism, and highly refined baroque depictions convey the image of grand aristocratic and royal gardens. Eighteenth-century prints and drawings of gardens attest

to a profound desire to conform to the principles of nature, and nineteenth-century representations of small private gardens and public parks reflect the new importance of the post-industrial middle classes.

A fully illustrated catalogue published by the National Gallery of Art and University of Pennsylvania Press accompanies the show. Support for the exhibition has been generously provided by Estée Lauder Inc.

CLOSING EXHIBITION

Rembrandt's Landscapes: Drawings and Prints

Through May 20, 1990
East Building, Ground Floor

A selection of 99 works, including 50 drawings and 26 landscape prints, many in two or more impressions, are on view in the East Building. This is the first major exhibition devoted to Rembrandt's landscape drawings and prints and will be seen only at the National Gallery. Although Rembrandt is known primarily as a figure painter, his landscape drawings and prints have endured as the archetypes of Dutch landscapes.

The works in the exhibition reveal Rembrandt's achievements as a draftsman and are arranged thematically in five segments to highlight his distinctive approach to different types of landscapes, ranging from views of simple cottages to vast panoramas. Many of Rembrandt's greatest landscape drawings are



Rembrandt, *Farmhouse among Trees with a Man in a Rowboat*, c. 1648–1650, The Duke of Devonshire and the Chatsworth Settlement Trustees

on view, some for the first time in the United States.

A fully illustrated catalogue copublished by the National Gallery and Bulfinch Press accompanies the exhibition, which is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Introduction to the West Building Collections

Monday through Saturday 3:00 p.m.
Sunday 1:00 p.m.
West Building, Rotunda

Introduction to the East Building Collections

Monday through Friday 11:30 a.m.
Saturday 11:00 a.m.
Sunday 12:00 p.m.
East Building, Ground Floor Information Desk

Recorded Tours

A recorded tour of the West Building collections, narrated by J. Carter Brown, is available at the Ground Floor Sales Area during Gallery hours.

A recorded tour of *Twentieth-Century Painting and Sculpture* is available in two parts at the East Building publications desk, Concourse Level.

A recorded tour of *Matisse in Morocco*, narrated by Jack Cowart, curator of twentieth-century art, is available at the entrance to the exhibition.

Recorded tours are \$3.00; \$2.50 for senior citizens, students, and groups.

Foreign Language Tours

Regularly scheduled foreign language tours of the West Building are offered on Tuesdays at noon beginning in the Rotunda.

May 1 *French*; May 8 *Spanish*;
May 15 *German*; May 22 *Italian*

Current Exhibition Catalogues

<i>Twentieth-Century Painting and Sculpture: Selections for the Tenth Anniversary of the East Building</i>	\$19.95
<i>A Profile of the East Building</i>	\$15.00
<i>Rembrandt's Landscapes: Drawings and Prints</i>	\$29.95
<i>Matisse in Morocco</i>	\$22.50
<i>Gardens on Paper: Prints and Drawings 1200–1900</i>	\$24.95
<i>Masterpieces of Impressionism & Post-Impressionism: The Annenberg Collection</i>	\$18.95
<i>The Passionate Eye: Impressionist and Other Master Paintings from the E. G. Bührle Collection</i>	\$19.95

Available from the National Gallery Publications Service

Sales Information (202) 842-6466
Mail Orders (301) 322-5900

NATIONAL GALLERY OF ART
Washington, D.C. 20565

GENERAL INFORMATION

GALLERY HOURS

Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday 11:00 a.m. to 6:00 p.m. (NEW HOURS)

The National Gallery of Art has changed its Sunday schedule. The galleries are open from 11:00 a.m. to 6:00 p.m. The ground floor shop will remain open until 7:00 p.m. and the Garden Café will serve until 6:45 p.m. Patrons arriving for the 7:00 p.m. concert may enter through the Constitution Avenue or Fourth Street entrances. The East Building will be open until 7:00 p.m. for film series patrons.

The telephone number for general information is (202) 737-4215.

The Gallery is located between 3rd and 7th Streets, N.W., on Constitution Avenue. The East and West Buildings are connected by an all-weather underground passage with a moving walkway. Entrances to the West Building are on the Mall, on 7th Street, on Constitution Avenue at 6th Street, which has a ramp for the handicapped, and off 4th Street. The entrance to the East Building is on 4th Street off National Gallery Plaza and also has a ramp for the handicapped.

RESTAURANTS

Four restaurants offer luncheon and light snacks throughout the year. Hours of operation are:

TERRACE CAFE

Monday-Saturday	11:00 to 2:30 2:30 to 4:00 (dessert service)
Sunday	12:00 to 4:00

CONCOURSE BUFFET

Monday-Saturday	10:00 to 4:00
Sunday	11:00 to 5:15 5:15 to 5:50 (beverages and desserts)

CASCADE CAFE

Monday-Friday	11:30 to 3:00
Saturday	11:30 to 2:30 2:30 to 4:30 (dessert service)
Sunday	11:30 to 3:30

GARDEN CAFE

Monday-Saturday	11:00 to 4:00 4:00 to 4:30 (dessert service)
Sunday	11:00 to 6:00 6:00 to 6:45 (dessert service)

COVER: Pablo Picasso, *At the Lapin Agile*, 1905, From the Collection of The Hon. and Mrs. Walter H. Annenberg