



National Gallery of Art

CALENDAR OF EVENTS

July 1990

JULY

**Monday, June 25
through
Sunday, July 1**

**Monday, July 2
through
Sunday, July 8**

**Monday, July 9
through
Sunday, July 15**

**Monday, July 16
through
Sunday, July 22**

**Monday, July 23
through
Sunday, July 29**

COLLECTION HIGHLIGHTS

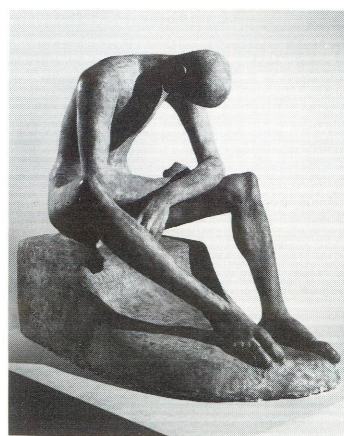
Brief gallery talks given by Education Department lecturers on a single work of art. Reproductions of the works discussed may be purchased in the Gallery's sales shops; a written text is available without charge.

*Wednesday through Saturday 12:00 p.m.
Sunday 2:00 p.m.*
Please note new daily schedule.

June 27–July 1

Wilhelm Lehmbruck
Seated Youth
(Andrew W. Mellon Purchase Fund)
West Building, Ground Floor GN-19

Sally Shelburne, Lecturer



July 4–July 8

Adriaen de Vries
Empire Triumphant Over Avarice
(Widener Collection)
West Building, Gallery 18

Dennis P. Weller, Lecturer



July 11–July 15

Eugène Delacroix
Arabs Skirmishing in the Mountains
(Chester Dale Fund)
West Building, Gallery 93

Frances Feldman, Lecturer



July 18–July 22

James McNeill Whistler
The White Girl
(Harris Whittemore Collection)
West Building, Gallery 68

Molly H. Bourne, Summer Lecturer



July 25–July 29

Sir Thomas Lawrence
Lady Elizabeth Templeton and Her Son
(Andrew W. Mellon Collection)
West Building, Gallery 59

Philip Leonard, Lecturer



FILMS

Free films on art are 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

June 27–July 1

Hanafuda: Jasper Johns (Katrina Martin, 1981, 35 min.) and *Jasper Johns: Decoy* (Michael Blackwood, 1973, 18 min.)
Wed. through Fri. 12:30
Sun. 1:00

Smiles of a Summer Night (Ingmar Bergman, 1955, 108 min.)
Sat. 2:30
Sun. 6:00

July 5–July 8

The English Garden, parts I and II (Thames Television, 1984, 52 min.)
Thurs. and Fri. 12:30
Sun. 1:00

Edvard Munch (Peter Watkins, 1976, 167 min.)
Sat. 2:00

Ship to India (Ingmar Bergman, 1947, 100 min.) and *Prison* (Ingmar Bergman, 1949, 80 min.)
Sun. 6:00

July 11–July 15

The English Garden, parts III and IV (Thames Television, 1984, 52 min.)
Wed. through Sat. 12:30
Sun. 1:00

Only a Mother (Alf Sjöberg, 1949, 99 min.)
Sat. 2:30

The Father (Alf Sjöberg, 1969, 98 min.)
Sun. 6:00

July 18–July 22

The English Garden, parts V and VI (Thames Television, 1984, 52 min.)
Wed. through Sat. 12:30
Sun. 1:00

Kamilla (Vibeke Lokkeberg, 1981, 108 min.)
Sat. 2:30

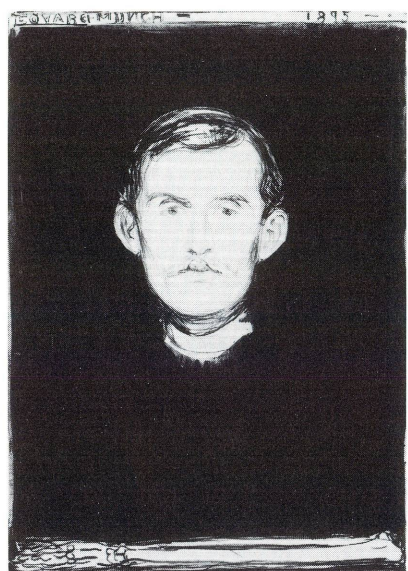
The Women on the Roof (Carl-Gustav Nykvist, 1989, 96 min.)
Sun. 6:00

July 25–July 29

Jasper Johns: Take an Object (Hans Namuth and Judith Wechsler, 1990, 27 min.)
Wed. through Sat. 12:30
Sun. 1:00

The Goalie's Anxiety at the Penalty Kick (Wim Wenders, 1971, 100 min.)
Sat. 2:30

Ali: Fear Eats the Soul (Rainer Werner Fassbinder, 1974, 94 min.)
Sun. 6:00



Edvard Munch, *Self-Portrait with Skeletal Arm*, 1895, Epstein Family Collection



The Goalie's Anxiety at the Penalty Kick, 1971, directed by Wim Wenders, to be shown July 28 (The Museum of Modern Art/Film Stills Archive)



Ali: Fear Eats the Soul, 1950, directed by Rainer Werner Fassbinder, to be shown July 29 (The Museum of Modern Art/Film Stills Archive)

SUNDAY LECTURES

Free lectures given by distinguished scholars and members of the Education Department. No reservations are needed but seating is limited.

Sunday 4:00 p.m.
East Building Auditorium

July 1

The Sculpture of Indonesia and Its Architectural Context

Jan Fontein
Matsutaro Shoriki Curator
Museum of Fine Arts, Boston

July 8

The Buddhist and Hindu Sculpture of Indonesia: Its Place in Asian Culture

Hiram W. Woodward, Jr.
Curator of Asian Art
The Walters Art Gallery,
Baltimore

July 15

The Rise and Fall of George Caleb Bingham

Michael Shapiro
Chief Curator,
The St. Louis Art Museum
St. Louis

July 22

Between Tradition and Opposition: The Art and Career of the German Impressionist Painter Max Liebermann

Christopher With
Coordinating Curator of Art Information
National Gallery of Art

July 29

The Prince Regent (George IV) and Royal Patronage in England

Philip Leonard, Lecturer
National Gallery of Art

SPECIAL PROGRAMS

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

The education department offers the final lectures in its series 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 will be repeated on Saturdays at the same time in the East Building Auditorium. Tickets are not required, but seating is limited and on a first-come, first-served basis.

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

Tours on Special Exhibitions of Graphics

National Gallery Lecturers

The Drawings of Jasper Johns
Wednesdays, July 11, 25; Friday, July 20
West Building, Rotunda

Edvard Munch: Master Prints from the Epstein Family Collection
Tuesdays, July 10, 24; Wednesday, July 18
West Building, Rotunda

Old Master Drawings from the National Gallery of Scotland
Thursdays, July 12, 19, 26
East Building, Art Information Desk

All tours begin at 1:00 p.m.

Sunday Concert Series

The National Gallery concert series will resume in October, with a concert by the National Gallery Orchestra, George Manos, conductor.

INTRODUCTORY TOURS

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, Art Information Desk

Foreign Language Tours

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

June 26 *Italian*; July 3 *French*;
July 10 *Spanish*; July 17 *German*;
July 24 *Italian*

Film Programs

East Building Auditorium

Edvard Munch, Peter Watkins' 1976 biographical film, inaugurates a summer film series on the theme of alienation in the modern world. Drawn from different periods and cultures, the films in the series are concerned with expressing a range of individual emotions in the face of a reality that is often incoherent and frightening. The films are reflective, expressionistic studies, and excellent examples of the mature styles of their directors, each of whom used the cinema to represent modern malaise. Included in the series, organized in association with the exhibition of prints by Edvard Munch, are films from Norway, Sweden, Germany, France, Italy, and the United States. Robert Kolker, professor in the department of radio, television, and film at the University of Maryland, assisted in the selection of films.

In conjunction with the exhibition *Gardens on Paper*, six episodes from the Thames Television series "The English Garden," narrated by Sir John Gielgud, will be shown July 5 through July 22. Please see the reverse side for additional information.

Two films on Jasper Johns are shown daily in the West Building Hall in conjunction with the Jasper Johns exhibition: Monday through Saturday at 12:00 and 3:30, Sunday at 11:30, 1:00, and 3:00. A film on the life of Edvard Munch is also shown in the West Building Lecture Hall: Monday through Saturday at 11:00 and 2:30 and Sunday at 12:15 and 1:45.

Introduction to the Bührle and Annenberg Collections

From May 15 through July 14, the education department presents introductory slide lectures on the special exhibitions of paintings from the Annenberg and Bührle Collections. The 45-minute slide overviews will 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.

Recorded Tours

The Director's tour of the West Building collections, narrated by J. Carter Brown, is available at the Ground Floor Sales Area during Gallery hours.

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

Recorded tours of *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* and *The Passionate Eye: Impressionism and Other Master Paintings from the Collection of Emil G. Bührle*, both narrated by J. Carter Brown, are available at the entrances to the exhibitions.

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

OPENING EXHIBITIONS

The Sculpture of Indonesia

July 1–November 4, 1990
East Building, Upper Level

The National Gallery of Art presents the first major exhibition of ancient Indonesian art, from three continents, ever assembled in the United States. *The Sculpture of Indonesia* will inaugurate an eighteen-month nationwide celebration of Indonesian culture. The more than 135 works include Buddhist and Hindu life-size stone sculpture, bronzes, delicate figures made of gold and silver, and ceremonial objects dating from the eighth- through the fifteenth-centuries. One of the greatest treasures in the exhibition is a superbly carved and perfectly preserved thirteenth-century sculpture of the Goddess of Transcendental Wisdom, which is also thought to be a portrait of the first queen of the Eastern Javanese dynasty of Singasari. The show will also contain the only surviving example of a ninth-century bronze of the four-armed Siva with precious metal inlay. Jan Fontein, former director of the Museum of Fine Arts, Boston, and currently its Matsutaro Shoriki curator for research in the department of Asiatic Art, is the guest curator for *The Sculpture of Indonesia*.

The accompanying fully illustrated catalogue includes entries on the objects, essays by Fontein and Indonesian scholars R. Soekmono and Edi Sedyawati, and color photographs of monument sites. After closing at the National Gallery on November 4, the show will travel to the Museum of Fine Arts, Houston, December 9, 1990 through March 17, 1991; The Metropolitan Museum of Art, New York, April 21 through August 18, 1991; and the Asian Art Museum, San Francisco, September 28, 1991 through January 5, 1992. Organized by the National Gallery of Art, the exhibition is made possible by a grant from Mobil Corporation and is supported by an indemnity from the Federal Council on the Arts and the Humanities. Transportation between Indonesia and the United States has been provided by Garuda Indonesian Airways.



The Goddess of Transcendental Wisdom (Prajnaparamita), c. 1300, Museum Nasional, Jakarta

Special Tours of the Exhibition: *The Sculpture of Indonesia*

Saturday, July 7, 1:00 p.m.
Friday, July 13, 1:00 p.m.
Tuesday, July 17, 1:00 p.m.
Daniel Ehnborn, Assistant Professor
The State University of New York
College at New Paltz
Meet at the East Building Information Desk

Sargent's "Javanese Dancers"

July 1–September 30, 1990
East Building, West Mezzanine

Three life-size paintings by John Singer Sargent (1856–1925) are on view in conjunction with *The Sculpture of Indonesia*. Sargent painted three dancers of the famous Javanese troupe that he saw perform at the 1889 Exposition Universelle in Paris. On loan from private collections, these colorful and dynamic portraits have never before been displayed together. D. Dodge Thompson, chief of exhibition programs and curator for this installation, and Nicolai Cikovsky Jr., the National Gallery's deputy senior curator of paintings, have proposed that Sargent may have intended the three dancers to be included in one large work, although Sargent never proceeded with this planned project. These paintings remained in his studio until the end of his life.



George Caleb Bingham. *The Jolly Flatboatmen* (detail), 1846, The Manoogian Collection

George Caleb Bingham

July 15–September 30, 1990
East Building, Mezzanine

A select group of twenty-nine genre and landscape paintings by this nineteenth-century American artist are on view in the East Building. Famous for his series of paintings depicting life on the great rivers of the Midwest and his images of rural political campaigns, Bingham sought to record the social and political characteristics of the nation during one of its most colorful eras. Bingham's painting of the period between 1845 and 1855 has a consistent clarity and structure that reflects America's supreme moment of self-confident optimism and expansionism. Featured in the selection are two of Bingham's finest works, *The Jolly Flatboatman* and *Fur Traders Descending the Missouri*, which are considered icons of American art.

George Caleb Bingham is made possible in Washington by Hecht's, a division of The May Department Stores Company, and by Monsanto Company. A fully illustrated catalogue published by The Saint Louis Art Museum in association with Harry N. Abrams, Inc. accompanies the exhibition. The show has been organized by The Saint Louis Art Museum, in association with the National Gallery of Art and is supported in part by a grant from the National Endowment for the Arts and the Humanities. Research for the exhibition and catalogue was funded by the Henry Luce Foundation, Inc.

CONTINUING EXHIBITIONS

Edvard Munch: Master Prints from the Epstein Family Collection

Through September 3, 1990
West Building, Central Gallery

An exhibition of ninety-four prints by Norwegian artist Edvard Munch (1863–1944) is on view 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. Drawn from his own experiences, Munch's works depict the universal themes of birth and family, desire and jealousy, loneliness and anguish, death and regeneration. Among the prints are many of the artist's well-known images such as *The Scream*, *The Kiss*, *Madonna*, and *The Sin*. National Gallery senior curator Andrew Robison selected the prints for the exhibition, which includes many of the finest impressions of Munch's major works, as well as a number of their most interesting variations in different colors or states. The catalogue, with an essay by Sarah G. Epstein and published by the National Gallery, contains full-color reproductions providing the best visual survey of Munch's prints currently in print. The exhibition is made possible by Statoil, the national oil company of Norway.

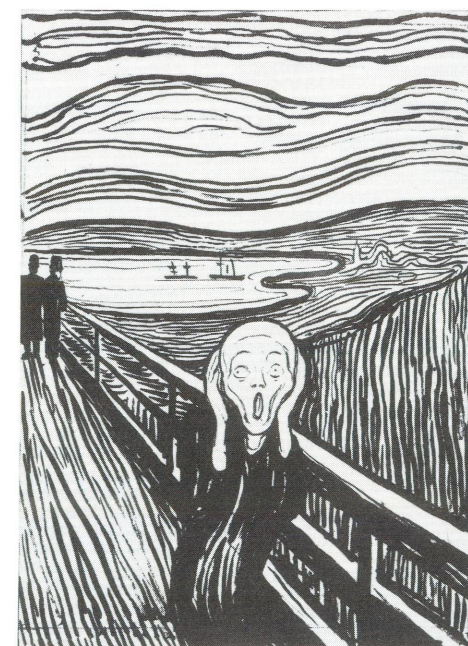


Cornelis Massys. *Landscape with the Temptation of Christ* (detail), 1540–1541, The National Galleries of Scotland, Edinburgh

Old Master Drawings from the National Gallery of Scotland

Through September 23, 1990
East Building, Ground Floor

On view are eighty-six works lent by the National Gallery of Scotland, which has become one of the world's principal collections of old master drawings. These works, created between the fourteenth and eighteenth centuries, have been selected primarily from the Italian and Netherlandish holdings, two main strengths of the Scottish collection. Among the superb examples are Raphael's *Nude Woman Kneeling*, Federico Barocci's *Visitation*, Piranesi's *An Imaginary Prison*, Rembrandt's *Eliezer and Rebecca at the Well*, Van Dyck's *Study for a Portrait of Nicolas Lanier*, and Massys' *Landscape with the Temptation of Christ*, one of the earliest dated Netherlandish landscape drawings. The exhibition also includes outstanding French drawings by artists such as Bellange, Poussin, and Fragonard. The works in *Old Master Drawings from the National Gallery of Scotland* were selected by Andrew Robison, curator of prints and drawings and senior curator at the National Gallery of Art, and Hugh Macandrew, keeper of prints and drawings, National Gallery of Scotland. A fully illustrated catalogue written by Macandrew and published by the National Gallery of Art accompanies the exhibition. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. It will also be presented at the Kimbell Art Museum, Fort Worth, November 3, 1990–January 13, 1991.



Edvard Munch. *The Scream*, 1895, Epstein Family Collection

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 in 1988, a series of twenty-five new galleries were 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.

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>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
<i>The Drawings of Jasper Johns</i>	\$29.95
<i>Edvard Munch: Master Prints From the Epstein Family Collection</i>	\$19.95
<i>Old Master Drawings from the National Gallery of Scotland</i>	\$29.95
<i>The Sculpture of Indonesia</i>	\$29.95
<i>George Caleb Bingham</i>	\$16.95

Available from the National Gallery Publications Service
Sales Information (202) 842-6466
Mail Orders (301) 322-5900

Publications Annual Summer Sale

July 12 through July 29
A selection of cards, books, and posters are on sale in the Concourse sales area.

CONTINUING EXHIBITIONS

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection

Through 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. 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 includes, for the first time, three recent acquisitions by the Annenbergs: *At the 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.



Claude Monet, *Camille Monet on a Garden Bench (The Bench)*, 1873, From the Collection of The Hon. and Mrs. Walter H. Annenberg

Impressionist and Post-Impressionist Works on Display

This summer, the National Gallery has 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- and twentieth-century French paintings in the West Building, two of the world's outstanding private collections featuring impressionist and post-impressionist art are shown. *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, on view through August 5 in the West Building, is comprised of 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*, on view through July 15 in the East Building, includes some 60 paintings by the major artists of the impressionist and post-impressionist movements, works that have rarely been seen in the United States.

Pass Information for Exhibitions: There are a limited number of same-day passes available free of charge 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



Vincent van Gogh, *La Berceuse (Woman Rocking a Cradle)*, 1889, From the Collection of The Hon. and Mrs. Walter H. Annenberg

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, accompanies the show. The exhibition began its tour at the Philadelphia Museum of Art, 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, May 18–September 29, 1991. The exhibition is made possible at the National Gallery and the Los Angeles County Museum of Art by GTE Corporation.

at the East Building special exhibition desk. They are distributed free of charge each day on a first-come, first-served basis. Same-day passes are not available by telephone or mail.

Advance passes to see the 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*, are also available free of charge. Visitors may obtain advance passes for both exhibitions at the East Building pass desk and West Building Art Information Room adjacent to the Rotunda.

Advance passes may also be obtained at all TicketCenter locations for a service charge of \$1.50 per pass, and through TicketCenter's nationwide PhoneCharge service for 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 is by pass only. 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.

CLOSING EXHIBITIONS

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

Through 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. 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 be retired from international lending.

The exhibition is organized by the Foundation E. G. Bührle Collection, Zurich, and the National Gallery of Art. A fully 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, Hortense Anda-Bührle and Christian Bührle, of the Foundation Emil G. Bührle Collection. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities and is made possible at the National Gallery by Martin Marietta Corporation.

The Drawings of Jasper Johns

Through July 29, 1990
West Building, Ground Floor

The Drawings of Jasper Johns features 117 drawings spanning this American artist's career of the last 35 years. Johns' familiar images of flags, targets, and numbers are featured in many of the works that reveal his virtuosity as a draftsman. His drawings are distinguished for their use of several techniques in the same work, including freehand drawing, tracing, and imprinting, as well as for Johns' superb handling of a variety of media. The exhibition includes one of Johns' most important works, *Diver*, in charcoal and pastel on two panels more than seven feet tall. National Gallery curator of twentieth-century art, Nan Rosenthal, and National Gallery curator of modern prints and drawings, Ruth E. Fine, selected the works and wrote the catalogue for the exhibition. After opening in Washington, the 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 is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition and the catalogue are made possible by Ford Motor Company.



Camille Corot, *A Girl Reading*, c. 1845–1850, Foundation E. G. Bührle Collection

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 is provided by Estée Lauder Inc.



Jasper Johns, *Untitled*, 1984, Collection of the artist

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: Jasper Johns, *Flag*, 1957,
Collection Kate Ganz, London