

exhibitions

OPENING EXHIBITION

Johannes Vermeer

November 12, 1995,
through February 11, 1996
West Building, main floor,
galleries 72-77

This unprecedented exhibition devoted to the art of the sublime Dutch painter Johannes Vermeer (1632-1675) presents twenty-one of the existing thirty-five works known to have been painted by this master, who lived and worked in Delft in the mid-seventeenth century. This is the only venue for the exhibition in the United States. Vermeer has long been admired for his scenes of quiet intimacy, the sensitivity of his painting technique, his remarkable depiction of light and shadow, and his illusionism. These qualities all become more apparent as a result of the recent conservation of eight paintings for this exhibition. The great masterpiece *View of Delft* (c. 1660-1661) has never before been seen outside Europe. A special display of seventeenth-century maps of the Netherlands and of Delft provides



important information about where the artist lived and painted.

Johannes Vermeer is organized by the National Gallery of Art and the Royal Cabinet of Paintings Mauritshuis in the Hague. Paintings have been drawn from the collections of both institutions as well as from other major public and pri-

vate collections throughout the world.

Passes are required for admission to the exhibition at all times.

The exhibition is made possible by United Technologies Corporation. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Johannes Vermeer, *View of Delft*, c. 1660-1661, Royal Cabinet of Paintings Mauritshuis, The Hague



Visitors using the Micro Gallery computers at the National Gallery of Art. Photo by Rob Shelley, National Gallery of Art

OPENING OCTOBER 29

Micro Gallery

(closed November 7, 8, 9, and 16)
West Building, main floor

The National Gallery of Art's Micro Gallery, the most comprehensive interactive, multimedia computer system in an American art museum, enables visitors with little or no computer experience to discover new ways to view the permanent collection and expand their appreciation of art at the touch on a computer screen. Thirteen computers have been installed in the redesigned art information room near the West Building Mall entrance. Visitors are able to see in magnified detail nearly every work of art on display in the permanent collection—approximately 1,700 paintings and sculpture. In addition, the user can touch the screen to access an illustrated explanation of the subject, the artist's biography, and pertinent sections of the historical and cultural timeline and atlas.

Thousands of pathways have been constructed to allow users to follow their own interests, encompassing subjects, artists, geographic areas, time periods, a pronunciation guide with sound, and more. Visitors can design a personal tour of paintings of their favorite subject and print it out to use as a guide in the galleries. A selection of works of art called FEATURES presents text, special graphics, and animation to reveal aspects of current research, conservation treatment, and visual analyses. An introduction to the Gallery and practical information about restaurants, shops, and other facilities, is also provided.

The Micro Gallery is made possible by American Express Foundation.

exhibitions



CONTINUING EXHIBITION

Hans Hoffmann, *Left Wing of a Blue Roller*, c. 1580, Woodner Collections

The Touch of the Artist: Master Drawings from the Woodner Collections

Through January 28, 1996
East Building, ground level

Over a period of thirty-five years the late Ian Woodner, a real estate developer in New York and Washington, DC, put together one of the preeminent private collections of old master and modern drawings in America. The 114 works in this exhibition were selected from the core of the collection, which has been preserved at the National Gallery of Art. Spanning more than five centuries, the Woodner collection encompasses the full range of European drawing, from its first flowering in the early Renaissance through most of the major styles until 1900. A centerpiece of the exhibition is a rare page from Giorgio Vasari's famous *Libro de' Disegni* (Book of Drawings), onto which Vasari had mounted ten fifteenth-century drawings, including nine by Filippino Lippi. Among the other artists represented in the exhibition are Leonardo da Vinci, Raphael, Rembrandt, François Boucher, Jean-Auguste-Dominique Ingres, and the young Pablo Picasso.

The exhibition brochure is made possible by a special grant from Ford Motor Company.

CONTINUING EXHIBITION

John Singleton Copley in England

Through January 7, 1996
West Building, main floor,
galleries 57-59

John Singleton Copley's long and brilliant career in England is revealed in this exhibition of stately history and portrait paintings. Copley, who was well known as the premier portraitist of the colonial era, left the colonies in 1774 and spent the last forty-one years of his life in London. The exhibition, organized by the National Gallery of Art and the Museum of Fine Arts, Houston, brings together Copley's finest English period paintings with a group of related drawings. With his first great picture of that time, *The Copley Family* (1776-1777), and even more dramatically with the landmark *Watson and the Shark* (1778), Copley mastered the elements of the fashionable English style of painting, exchanging the tight and linear handling of his colonial period for a more fluid and expressive manner. By the 1780s Copley was considered one of the most important painters working in England, and with his masterpiece, *The Death of Major Peirson* (1784),

CONTINUING EXHIBITION

Prints by James McNeill Whistler and His Contemporaries

Through December 31, 1995
West Building, ground floor,
central gallery

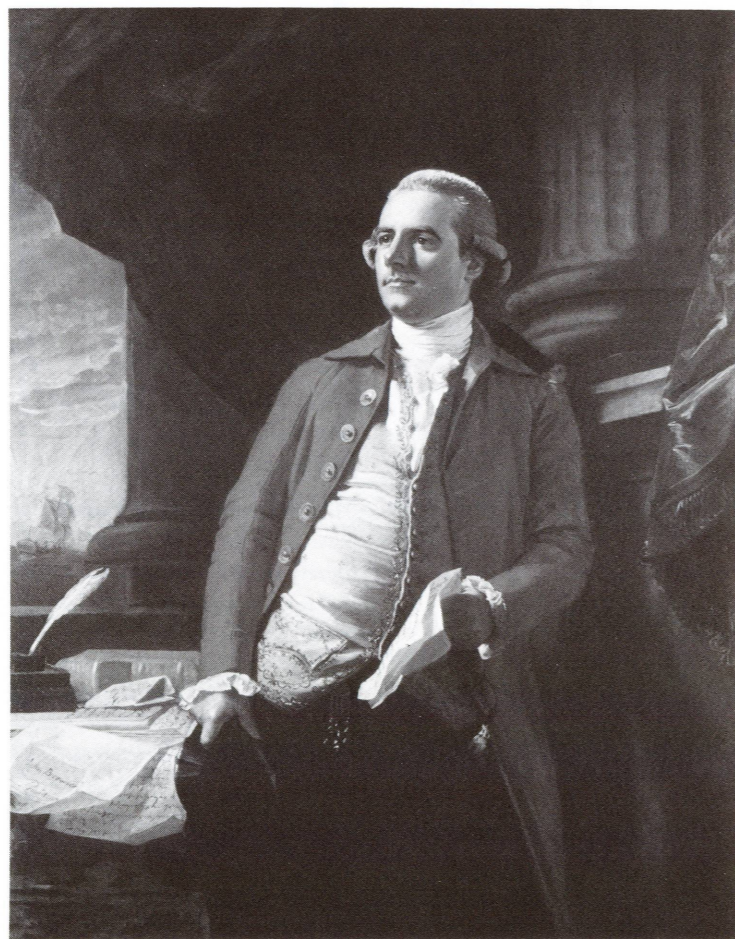
This exhibition of 145 prints illuminates the achievements of James McNeill Whistler and his European and American contemporaries. Prints made during the resurgence in popularity of printmaking in the 1860s include works by James McNeill Whistler, Charles Meryon, and Seymour Haden. Lithographs, etchings, and monotypes by Edouard Manet and Camille Pissarro represent impressionist graphics. Etchings by Mary Cassatt and color lithographs by Edouard Vuillard and Pierre Bonnard are also displayed along with the powerful woodblock images by Félix Vallotton and the etchings by Max Klinger. Whistler's influence on British printmaking is seen in urban scenes by Theodore Roussel and in Venetian views by James McBey. Works in this exhibition are drawn from the collection of the National Gallery of Art, augmented by loans from the Baltimore Museum of Art and several private collections.

CONTINUING EXHIBITION

Recent Acquisitions of Works of Art on Paper

Through December 31, 1995
West Building, ground floor,
outer tier

In the last ten years the National Gallery of Art has made significant additions to its collections of works of art on paper. This survey of 63 recent gifts and purchases highlights some thematic trends in the collecting of works on paper, such as mannerist works and architectural drawings. Displayed are the finest impressions of engravings of *The Senators* by the workshop of Mantegna; Goltzius' haunting *Head of a Siren*; monumental ceiling designs by Andrea Pozzo and Ferdinando Bibiena; Vuillard's watercolor *Four Ladies with Fancy Hats*; two early abstractions by Georgia O'Keeffe; two portraits of O'Keeffe by Alfred Stieglitz; and Frank Stella's twenty-three-foot mixed-media print, *The Fountain*.



John Singleton Copley, *Elkanah Watson*, 1782, The Art Museum, Princeton University. Presented by the Estate of Josephine Thomson Swann

Copley created one of the grandest and most stirring history paintings of the eighteenth century.

The exhibition is made possible by Republic National Bank of New York, Safra Republic Holdings, S. A., and Banco Safra, S. A., Brazil. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

CONTINUING EXHIBITION

A Great Heritage: Renaissance and Baroque Drawings from Chatsworth

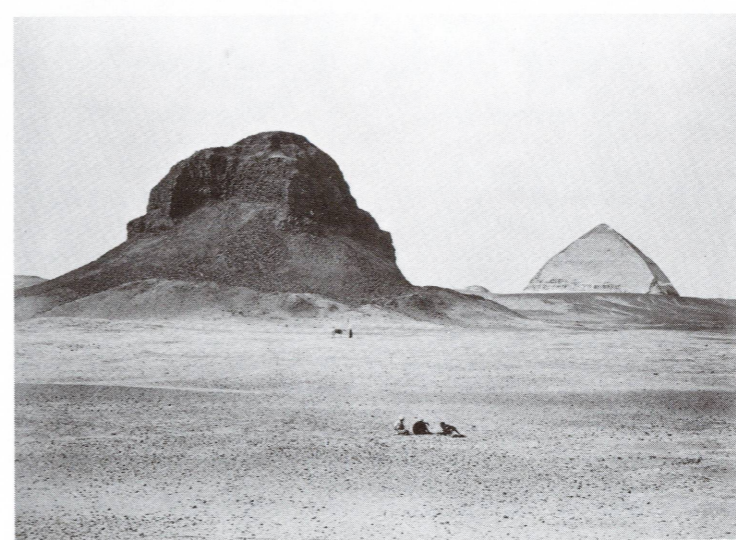
Through December 31, 1995
East Building, mezzanine level

Some of the finest drawings by Raphael, Anthony van Dyck, Peter Paul Rubens, Rembrandt, and other masters from the magnificent collection assembled by the Dukes of Devonshire at Chatsworth in Derbyshire, England, are on display. Many of the 105 drawings have only rarely been shown, and several have never been exhibited in this country. The collection was formed largely in the eighteenth century, when the taste for and opportunities to acquire Italian Renaissance drawings flourished, at the same time that extraordinary collections of baroque drawings from Italy, France, and the Netherlands became available. After the British royal family, Chatsworth is considered to have the finest private collection of old master drawings in the world.



Pietro Buonaccorsi, *Studies of an Eagle's Head*, c. 1525, Devonshire Collection, Chatsworth, Lent by the Duke of Devonshire and the Chatsworth Settlement Trustees

The exhibition and catalogue are made possible by generous support from Ford Motor Company. Additional support for the exhibition is provided by The Marpat Foundation, the Dimick Foundation, Evelyn Stefansson Nef, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



CONTINUING EXHIBITION

The First Century of Photography: New Acquisitions

Through December 31, 1995
West Building, ground floor, outer tier, GS 1, 2, and 3

One of the country's finest private collections of photographs, the Mary and David Robinson Collection, was recently acquired by the National Gallery of Art. Among

the total of 165 works in this exhibition are 53 rare prints, including Nadar's portrait of Daumier; a mammoth plate print of *Cape Horn, Columbia River* (1867) by Carleton E. Watkins; the only known vintage print of *Corot's Pond, Ville-d'Avray* (1900-1910) by Eugène Atget; *The Breast (The Source)* (1921), a crucial early work by Edward Weston; and vintage photographs by such early masters as William Henry Fox Talbot, Édouard-Denis Baldus, Charles Nègre, Julia Margaret Cameron, Lewis Carroll, and Gustave Le Gray.

EXHIBITION PASSES

Advance and same-day passes for Winslow Homer may be obtained free of charge in the East Building. Advance passes for Johannes Vermeer may be obtained free of charge in the East Building, and same-day passes beginning November 12 in the West Building. There is a limit of 6 passes per person for each exhibition. Advance passes may also be obtained at all TicketMaster locations and Hecht's stores for a service charge of \$2.00 per pass, and through TicketMaster Phone-Charge for a \$2.75 service fee per pass and a \$1.25 handling fee per order, by calling one of the following numbers:

Washington, DC: (202) 432-SEAT
Baltimore, MD: (410) 481-SEAT
Northern Virginia: (703) 573-SEAT
Nationwide toll-free: (outside the areas listed above) (800) 551-SEAT

For more information about passes call (202) 842-6713 for Winslow Homer; (202) 842-6684 for Johannes Vermeer; or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176.

CONTINUING EXHIBITION

Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections

Through December 31, 1995
West Building, ground floor,
outer tier

The Russian painter Marc Chagall (1887-1985) made his first prints in Berlin and Paris during the 1920s. Their subjects, like those of his paintings and drawings, were largely a mixture of autobiography and fantasy. This exhibition focuses on Chagall's graphic work from 1910, when the artist first left his Russian homeland for Paris, until 1930. Included are prints from the 1920s, drawings made between 1910 and 1917, three illustrated books, and one painting. In many respects Chagall was at the peak of his ingenuity during this period, when his rendering was especially incisive and his humor most penetrating. In recent years the National Gallery of Art's Chagall holdings have been greatly enriched by gifts from Evelyn Stefansson Nef and especially Gerhard and Marianne Pinkus, whose exceptionally fine collection of Chagall's early graphic works forms the basis of this exhibition.

Francis Frith, *The Pyramids of Dahshoor from the East*, 1857, National Gallery of Art, Patrons' Permanent Fund

CONTINUING EXHIBITION

Winslow Homer

Through January 28, 1996
East Building, upper and
mezzanine levels

The towering artistic achievement of Winslow Homer (1836-1910), one of America's greatest painters, is presented in the first comprehensive retrospective of his work in more than twenty years. The exhibition of 228 works illustrates Homer's superb breadth and mastery as well as his keen observation of life and sensitivity to political and cultural issues of the 1800s. Seventy-one objects in the show were specially selected to reveal the artist's technique, working methods, and creative process.

Visitors get a broad view of

Homer's career, beginning with his first oil paintings depicting Civil War subjects. They are followed by his works of the 1860s and 1870s in which he addressed key aspects of national life: his heroic, classically formed paintings of the 1880s; his vivid nature scenes in the Adirondacks; his colorful watercolors of the tropics; and his monumental Prout's Neck seascapes. The show concludes with the tragic, almost visionary paintings of Homer's final years, such as *Right and Left* (1909).

Passes are required for admission to the exhibition on Saturdays and Sundays as well as November 24 and December 26 through 31.

The exhibition is made possible by GTE Corporation. The exhibition catalogue and brochure are supported by a grant from The Henry Luce Foundation.



Winslow Homer, *The Sick Chicken*, 1874, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

FEATURES FROM THE PERMANENT COLLECTION

Dutch Cabinet Galleries

Through January 7, 1996
West Building, main floor

Newly constructed spaces adjacent to the existing Dutch galleries have been specially designed to create three cabinet galleries. The intimate scale of the new spaces is ideally suited for display of smaller paintings from the permanent collection as well as related objects in different media such as drawings, prints, and small sculpture. The inaugural opening of the galleries displays four installations of works from public and private collections and from the National Gallery of Art: "Adriaen Brouwer: *Youth Making a Face*," "Paintings on Copper," "Vermeer's Contemporaries," and "Dutch and Flemish Still-Life Paintings."

The creation of the Dutch cabinet galleries is made possible by Juliet and Lee Folger & The Folger Fund.

The installation of "Adriaen Brouwer: *Youth Making a Face*" is made possible by gifts from Juliet and Lee Folger & The Folger Fund, The Wunsch Foundation, and friends of Arthur K. Wheelock Jr.

The exhibition brochure is made possible by The Circle of the National Gallery of Art.

Special Installation of Works by Jean Dubuffet from the Stephen Hahn Family Collection

The National Gallery of Art recently received a partial and promised gift from the Stephen Hahn Family Collection of thirty-two works of art by preeminent French artist Jean Dubuffet (1901-1985). Many of these works are installed in the East Building upper level galleries.

calendar

N O V E M B E R

1 WEDNESDAY

12:30 **Film:** *Bauhaus, Texas—Donald Judd* (eba)
Gallery Talk: *Prints by James McNeill Whistler and His Contemporaries* (wb)
Slide Overview: *Winslow Homer* (eba)

2 THURSDAY

10:15 **History of Western Art Survey Course:** *Later Medieval: Gothic Art* (eba)
Gallery Talk: *The First Century of Photography: New Acquisitions* (wb)
Film: *Bauhaus, Texas—Donald Judd* (eba)
Gallery Talk: *An Introduction to Rembrandt* (wb)
Slide Overview: *Winslow Homer* (eba)

3 FRIDAY

10:30 **Slide Overview:** *Winslow Homer* (eba)
Gallery Talk: *John Singleton Copley in England* (wb)
Film: *Bauhaus, Texas—Donald Judd* (eba)
Gallery Talk: *An Introduction to Rembrandt* (wb)
Slide Overview: *Winslow Homer* (eba)

4 SATURDAY

10:15 **History of Western Art Survey Course:** *Later Medieval: Gothic Art* (eba)
Gallery Talk: *Lithography and Wood Engraving* (wb)
Film: *Bauhaus, Texas—Donald Judd* (eba)
Film: *Before Caligari*, part three (eba)

5 SUNDAY

12:00 **Gallery Talk:** *Lithography and Wood Engraving* (wb)
Film: *Bauhaus, Texas—Donald Judd* (eba)
Gallery Talk: *An Introduction to Rembrandt* (wb)
Slide Overview: *Winslow Homer* (eba)
Sunday Lecture: *Three Eccentric Artists of the Reformation Era* (eba)
Film: *Before Caligari*, part four (eba)
Concert: Tobias Ringborg, violin, and Constance Moore, piano (wgc)

7 TUESDAY

10:30 **Slide Overview:** *Winslow Homer* (eba)
Gallery Talk: *Adriaen Brouwer* (wb)
Special Lecture Series: *German Drawings: A Vision of Intensity* (eba)
Slide Overview: *Winslow Homer* (eba)
Gallery Talk: *An Introduction to Rembrandt* (wb)

8 WEDNESDAY

12:00 **Gallery Talk:** *Lithography and Wood Engraving* (wb)
Films: *Lacock Abbey, Wiltshire* and *Nadar the Great* (eba)
Slide Overview: *Winslow Homer* (eba)

9 THURSDAY

10:15 **History of Western Art Survey Course:** *Early Italian Art of the Fourteenth Century* (eba)
Gallery Talk: *An Introduction to Rembrandt* (wb)
Films: *Lacock Abbey, Wiltshire* and *Nadar the Great* (eba)
Gallery Talk: *Old Master Drawings from Chatsworth* (eb)
Slide Overview: *Winslow Homer* (eba)
Gallery Talk: *"Monsignor Francesco Barberini" by Gian Lorenzo Bernini* (wb)

10 FRIDAY

10:30 **Slide Overview:** *Winslow Homer* (eba)
Gallery Talk: *Lithography and Wood Engraving* (wb)
Films: *Lacock Abbey, Wiltshire* and *Nadar the Great* (eba)
Gallery Talk: *Old Master Drawings from Chatsworth* (eb)
Slide Overview: *Winslow Homer* (eba)
Gallery Talk: *Symbolism and the Beginnings of Abstraction: Gauguin's "Self-Portrait" of 1889* (wb)

11 SATURDAY

10:15 **History of Western Art Survey Course:** *Early Italian Art of the Fourteenth Century* (eba)
Gallery Talk: *Adriaen Brouwer* (wb)
Gallery Talk: *"Monsignor Francesco Barberini" by Gian Lorenzo Bernini* (wb)
Film: *Before Caligari*, part five (eba)

12 SUNDAY

12:00 **Gallery Talk:** *Adriaen Brouwer* (wb)
Family Program: *Adriaen Brouwer* (pre-registration is required)
Gallery Talk: *Old Master Drawings from Chatsworth* (eba)
Slide Overview: *Winslow Homer* (eba)
Sunday Lecture: *Creating the Vermeer Exhibition: Preparations and Revelations* (eba)
Film: *Before Caligari*, part six (eba)
Concert: National Gallery Orchestra, George Manos, conductor, honoring the exhibition *Johannes Vermeer* (wgc)

13 MONDAY

2:00 **Slide Overview:** *Vermeer* (wblh)

14 TUESDAY

11:15 **Slide Overview:** *Vermeer* (wblh)
Special Lecture Series: *Seventeenth-Century Dutch and Flemish Drawings: The Lure of Nature and the Italian Experience* (eba)
Gallery Talk: *Old Master Drawings from Chatsworth* (eb)
Slide Overview: *Winslow Homer* (eba)

15 WEDNESDAY

12:00 **Gallery Talk:** *Adriaen Brouwer* (wb)
Slide Overview: *Winslow Homer* (eba)
Slide Overview: *Vermeer* (wblh)

16 THURSDAY

10:15 **History of Western Art Survey Course:** *Fifteenth-Century Northern Art* (eba)
Slide Overview: *Vermeer* (wblh)
Gallery Talk: *Old Master Drawings from Chatsworth* (eb)
Slide Overview: *Winslow Homer* (eba)

17 FRIDAY

10:30 **Slide Overview:** *Winslow Homer* (eba)
Film: *Homage to Chagall* (eba)
Gallery Talk: *Rubens, Van Dyck, and Hals* (wb)

17 FRIDAY

10:30 **Slide Overview:** *Winslow Homer* (eba)
Slide Overview: *Vermeer* (wblh)
Gallery Talk: *Adriaen Brouwer* (wb)
Slide Overview: *Vermeer* (wblh)
Gallery Talk: *Symbolism and the Beginnings of Abstraction: Gauguin's "Self-Portrait" of 1889* (wb)

18 SATURDAY

10:15 **History of Western Art Survey Course:** *Fifteenth-Century Northern Art* (eba)
Slide Overview: *Vermeer* (wblh)
Slide Overview: *Winslow Homer* (eba)
Gallery Talk: *Symbolism and the Beginnings of Abstraction: Gauguin's "Self-Portrait" of 1889* (wb)
Films: *Hotel Monterey* and *Toute une nuit* (eba)

19 SUNDAY

11:15 **Slide Overview:** *Winslow Homer* (eba)
Film: *D'Est* (eba)
Sunday Lecture: *Listening to Pictures* (eba)
Films: *Saute ma ville* and *Les Rendez-vous d'Anna* (eba)
Concert: Members of the Fodor Wind Quintet of Amsterdam with Marietta Petkova, piano, honoring the exhibition *Johannes Vermeer* (wgc)

20 MONDAY

2:00 **Slide Overview:** *Vermeer* (wblh)

21 TUESDAY

11:15 **Slide Overview:** *Vermeer* (wblh)
Special Lecture Series: *French Drawings: A Touch of Elegance* (eba)
Gallery Talk: *Reading Abundance in Dutch Painting* (wb)
Slide Overview: *Winslow Homer* (eba)

22 WEDNESDAY

11:15 **Slide Overview:** *Vermeer* (wblh)
Film: *Homage to Chagall* (eba)
Slide Overview: *Winslow Homer* (eba)

23 THURSDAY

2:00 **Gallery Talk:** *Rubens, Van Dyck, and Hals* (wb)

24 FRIDAY

10:30 **Slide Overview:** *Winslow Homer* (eba)
Film: *Homage to Chagall* (eba)
Gallery Talk: *Rubens, Van Dyck, and Hals* (wb)

25 SATURDAY

11:15 **Slide Overview:** *Vermeer* (wblh)
Gallery Talk: *Reading Abundance in Dutch Painting* (wb)
Slide Overview: *Winslow Homer* (eba)
Films: *J'ai faim j'ai froid* and *The Golden Eighties* (eba)

26 SUNDAY

11:15 **Slide Overview:** *Winslow Homer* (eba)
Gallery Talk: *Reading Abundance in Dutch Painting* (wb)
Film: *Homage to Chagall* (eba)
Slide Overview: *Vermeer* (wblh)
Gallery Talk: *Rubens, Van Dyck, and Hals* (wb)
Sunday Lecture: *The Drawings of Mantegna* (eba)
Film: *Night and Day* (eba)
Concert: National Gallery Orchestra, George Manos, conductor, with Jason Stearns, baritone, and Maribeth Gowen, piano (wgc)

27 MONDAY

2:00 **Slide Overview:** *Vermeer* (wblh)

28 TUESDAY

12:00 **Gallery Talk:** *The Incarnation Cycle in Christian Art* (wb)
Special Lecture Series: *The Birth of Italian Renaissance Drawing* (eba)
Gallery Talk: *Rubens, Van Dyck, and Hals* (wb)
Slide Overview: *Winslow Homer* (eba)
Slide Overview: *Vermeer* (wblh)

29 WEDNESDAY

11:15 **Slide Overview:** *Vermeer* (wblh)
Gallery Talk: *Reading Abundance in Dutch Painting* (wb)
Film: *Winslow Homer: The Nature of the Artist* (eba)
Gallery Talk: *Rubens, Van Dyck, and Hals* (wb)
Slide Overview: *Winslow Homer* (eba)

30 THURSDAY

10:15 **History of Western Art Survey Course:** *Fifteenth-Century Italian Art* (eba)
Film: *Winslow Homer: The Nature of the Artist* (eba)
Slide Overview: *Winslow Homer* (eba)
Gallery Talk: *"Monsignor Francesco Barberini" by Gian Lorenzo Bernini* (wb)

programs

Lectures

Sunday Lectures

Lectures are given by National Gallery of Art staff and distinguished scholars at 4:00 in the East Building auditorium.

NOVEMBER 5

Three Eccentric Artists of the Reformation Era
 Alan Shestack, deputy director, National Gallery of Art

NOVEMBER 12

Creating the Vermeer Exhibition: Preparations and Revelations
 Arthur K. Wheelock Jr., curator of northern baroque painting, National Gallery of Art

NOVEMBER 19

Listening to Pictures
 Ellen Handler Spitz, Mary Cabot Putnam Fellow, The Bunting Institute, Radcliffe College, Cambridge, MA

NOVEMBER 26

The Drawings of Mantegna
 George Goldner, Drue Heinz Chairman of Drawings and Prints, The Metropolitan Museum of Art, New York

Special Lecture Series

An Introduction to Old Master Drawings
 Tuesdays at noon
 East Building auditorium

NOVEMBER 7

German Drawings: A Vision of Intensity
 John Hand, curator of northern Renaissance painting, National Gallery of Art

NOVEMBER 14

Seventeenth-Century Dutch and Flemish Drawings: The Lure of Nature and the Italian Experience
 William W. Robinson, Ian Woodner Curator of Drawings, Harvard University Art Museums

NOVEMBER 21

French Drawings: A Touch of Elegance
 Margaret Morgan Grasselli, curator of old master drawings, National Gallery of Art

NOVEMBER 28

The Birth of Italian Renaissance Drawing
 George Goldner, Drue Heinz Chairman of Drawings and Prints, The Metropolitan Museum of Art, New York

DECEMBER 5

Connoisseurship: Deciphering the Handwriting of Drawings
 Margaret Morgan Grasselli, curator of old master drawings, National Gallery of Art

Symposium

Conceptions and Misconceptions of Winslow Homer
 Sunday, December 3 at 1:30
 East Building auditorium

Philip C. Beam, professor of art history emeritus, Bowdoin College; Jules Prown, professor of art history, Yale University; and Bruce Robertson, professor of art history, University of California, Santa Barbara, are among the distinguished scholars who will provide diverse perspectives on Winslow Homer's work and times. This program is free and open to the public, but seating is limited.

History of Western Art Survey Course, Part 1

The education division is offering a survey course on the history of Western art and its background. Placing works from the National Gallery of Art's collections in context, this series examines the development of painting, sculpture, and architecture from the ancient world to the seventeenth century. The lectures for part 1, given by J. Russell Sale, lecturer, education division, are being held in the East Building auditorium at 10:15 a.m. on Thursdays and Saturdays. This free program is open to the public, but seating is limited. Part 1 continues through January 13, 1996.

NOVEMBER 2 AND 4

Later Medieval: Gothic Art

NOVEMBER 9 AND 11

Early Italian Art of the Fourteenth Century

NOVEMBER 16 AND 18

Fifteenth-Century Northern Art

NOVEMBER 30

AND DECEMBER 2

Fifteenth-Century Italian Art



Gallery Talks

Talks are given by education division lecturers and National Gallery of Art staff. Unless otherwise noted, talks begin in either the Rotunda of the West Building (wb) or at the ground floor art information desk in the East Building (eb). Some presentations will give in the West Building lecture hall (wblh) and the East Building auditorium (eba).

Gallery talks are divided into several categories:

Focus: The Permanent Collection includes traditional theme-based tours of objects in the National Gallery of Art's collections.

Special Exhibitions discusses works of art on view in temporary exhibitions.

Introducing Art is designed for beginners, as an approach to understanding the language, techniques, and subjects of the visual arts.

Focus: The Permanent Collection

An Introduction to Rembrandt (60 minutes). Eric Denker, lecturer. November 2 and 3 at 1:00; November 5 and 7 at 2:00; and November 9 at noon (wb)

Winslow Homer: An Introductory Slide Overview (45 minutes). Education division staff. November 1, 2, 3, 5, 7, 8, 9, 10, 12, 14, 15, 16, 21, 22, 28, 29, and 30 at 2:00; November 3, 7, 10, 17, and 24 at 10:30; November 18 and 25 at 12:30; and November 19 and 26 at 11:15 (eba)

"Monsignor Francesco Barberini" by Gian Lorenzo Bernini (Samuel H. Kress Collection) (40 minutes). James Harper, graduate lecturing fellow. November 9, 11, and 30 at 2:00 (wb)

Symbolism and the Beginnings of Abstraction: Gauguin's "Self-Portrait" of 1889 (40 minutes). Margaret Doyle, graduate lecturing fellow. November 10, 17, and 18 at 2:00 (wb)

Rubens, Van Dyck, and Hals (50 minutes). Philip L. Leonard, lecturer. November 23, 26, and 28 at 2:00; November 24 and 29 at 1:00 (wb)

The Incarnation Cycle in Christian Art (60 minutes). Russell Sale, lecturer. November 28 at noon (wb)

Special Exhibitions

Prints by James McNeill Whistler and His Contemporaries (60 minutes). Eric Denker, lecturer. November 1 at 1:00 (wb)

John Singleton Copley in England (60 minutes). Wilford W. Scott, lecturer. November 3 at noon (wb)

Winslow Homer: An Introductory Slide Overview (45 minutes). Education division staff. November 1, 2, 3, 5, 7, 8, 9, 10, 12, 14, 15, 16, 21, 22, 28, 29, and 30 at 2:00; November 5, 8, and 10 at noon (wb)

Reading Abundance in Dutch Painting (60 minutes). Philip L. Leonard, lecturer. November 21, 25, 26, and 29 at noon (wb)

Winslow Homer, Leaping Trout, 1889, Museum of Fine Arts, Boston, William Wilkins Warren Fund

Vermeer: An Introductory Slide Overview (30 minutes). Education division staff. November 14, 16, 18, 21, 22, 25, and 29 at 11:15; November 13, 15, 17, 20, 26, 27, 28, and 30 at 2:00; and November 17 at 10:30 (wblh)

Adriaen Brouwer (40 minutes). Frances Feldman, lecturer. November 7, 11, 12, 15, and 17 at noon (wb)

Old Master Drawings from Chatsworth (60 minutes). Frances Feldman, lecturer. November 9 and 10 at 1:00; November 12 at 2:00; November 14 at 1:00; and November 16 at noon (eb)

The First Century of Photography: New Acquisitions (45 minutes). Wilford W. Scott, lecturer. November 2 at noon (wb)

Introducing Art

Lithography and Wood Engraving (50 minutes). Eric Denker, lecturer. November 4 at 2:00; and November 5, 8, and 10 at noon (wb)

Reading Abundance in Dutch Painting (60 minutes). Philip L. Leonard, lecturer. November 21, 25, 26, and 29 at noon (wb)

Legend
 eb East Building, ground level art information desk
 eba East Building auditorium
 wb West Building Rotunda
 wblh West Building lecture hall
 wgc West Building, West Garden Court,

See listings under **Guided Tours** for daily tours of the collections and foreign language tours.

programs

Guided Tours

Introductory Tours

Introduction: The West Building Collection
Monday–Saturday 10:30 and 12:30
Sunday 12:30 and 4:30
(no 10:30 tour on Wednesday and no 12:30 tour on Saturday)
West Building Rotunda

Introduction: The East Building Collection
Monday–Saturday 11:30 and 1:30
Sunday 11:30, 1:30, and 3:30
(no 11:30 tour on Wednesday and Saturday)
East Building art information desk

Introduction: The American Collection
Monday, Wednesday, Friday, Saturday, and Sunday 2:30
West Building Rotunda

Introduction: The Italian Renaissance Collection
Tuesday and Thursday 2:30
West Building Rotunda

Foreign Language Tours

Foreign language tours of the permanent collection are offered on Tuesday and Thursday. Tours of the West Building are at noon and begin in the Rotunda. Tours of the East Building are at 2:00 and begin at the art information desk.

November 7: French
November 14: Spanish
November 16: Russian
November 21: German
November 28: Italian
November 30: Japanese

Tours by Appointment

Tours of the permanent collection and special exhibitions, including tours with a sign language interpreter, may be arranged. Please call (202) 842-6247 or TDD (202) 842-6176. For school tours call (202) 842-6249.

Audio Tours

Permanent Collection

Impressionism and Post-Impressionism. “Inform,” a digitized system that allows individualized access to interpretive commentary on paintings in the French impressionist and post-impressionist galleries, replaces the conventional taped audio tour. The self-selected approach lets the visitor choose the length of commentary on any or all of the works programmed into the “Inform” system. Narrated by Philip Conisbee, curator of French paintings.

The Director’s Tour, narrated by Earl A. Powell III, discusses fifteenth- through early twentieth-century masterpieces and includes some of the Gallery’s best-loved paintings.

“Inform” and audio tours are \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more). They may be rented in the Rotunda, on the main floor of the West Building.

Special Exhibitions

Winslow Homer is available at the entrance to the exhibition, narrated by Earl A. Powell III, director, and Nicolai Cikovsky Jr. and Franklin Kelly, curators of American and British painting, National Gallery of Art.

Audio tours for the special exhibitions are \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more).

Amplified headsets and/or scripts are available to assist visitors with hearing impairments. To reserve audio tours for groups call (202) 842-6592.

Video Presentation

A six-minute video program produced by the National Gallery of Art in conjunction with the *Winslow Homer* exhibition explores the artist’s painting process. An investigation of the changes Homer made to his paintings *The Veteran in a New Field* and *Breezing Up* reveals the layers of meaning in these apparently straightforward works of art.

Music at the Gallery

Sunday Concert Series

Concerts take place at 7:00 Sunday evenings through June 30 and are open to the public, free of charge. Concertgoers are admitted to the West Garden Court on a first-come, first-served basis beginning at 6:00. The 6th Street and Constitution Avenue entrance to the West Building remains open for those arriving between 6:00 and 7:00, and the Garden Café is open until 6:30. Concerts are broadcast four weeks after the performance on Sunday evenings at 7:00 on radio station WGTS 91.9-FM. For further information, call (202) 842-6941.

NOVEMBER 5

Tobias Ringborg, *violin*, and Constance Moore, *piano*
Music by Dvorák, Brahms, Wilhelm Steuhammer, and Richard Strauss

NOVEMBER 12

National Gallery Orchestra
George Manos, *conductor*
Music by Bernard Wagenaar and Hans Kindler, honoring the exhibition *Johannes Vermeer*

NOVEMBER 19

Members of the Fodor Wind Quintet of Amsterdam
with Marietta Petkova, *piano*
Music by Rossini, Prokofiev, Villa-Lobos, and Poulenc, honoring the exhibition *Johannes Vermeer*

NOVEMBER 26

National Gallery Orchestra
George Manos, *conductor*, with Jason Stearns, *baritone*, and Maribeth Gowen, *piano*
Music by J. S. Bach, Poulenc, and Louis Spohr

Family Programs

Adriaen Brouwer consists of a tour of the exhibition and hands-on art activity on Sunday, November 12, from 1:00 to 3:00.

All family programs are designed for children, ages six to ten, with an accompanying adult. Programs are free, and pre-registration is required. Please call (202) 789-3030.

Publications

Exhibition Catalogues

Johannes Vermeer
\$19.95 (softbound)
\$45.00 (hardbound)

Winslow Homer
\$24.95 (softbound)
\$60.00 (hardbound)

The Touch of the Artist: Master Drawings from the Woodner Collections
\$39.95 (softbound)
\$60.00 (hardbound)

A Great Heritage: Renaissance and Baroque Drawings from Chatsworth
\$29.95 (softbound)
\$50.00 (hardbound)

John Singleton Copley in England
\$30.00 (softbound)
\$50.00 (hardbound)

Available from the National Gallery of Art publications service.
Sales information: (202) 842-6466
Mail order: (301) 322-5900

Gallery Guide Booklets

Tour the permanent collection guided by brochures now on sale in the Gallery shops. Family guides with children’s games and activities include *West Building Highlights* of ten popular works from the Renaissance through impressionism; *Portraits and Personalities* about French and American painting and sculpture; and *Shapes and Patterns* concerning the East Building’s modern art and architecture. Family guides are supported by a grant from the Vira I. Heinz Endowment. Adult tour booklets include *French Painting, Landscape Paintings*, and “*I Am Still Learning*”: *Late Works by Masters*. Each guide: \$2.50.



Film Programs

East Building auditorium

Listening devices are available at the art information desk for visitors with hearing impairments.

Before Caligari: German Cinema 1911–1918

This selection of films offers a look at a largely forgotten period in German film history—the years before the release of the expressionist classic *Das Cabinet des Dr. Caligari*. In subject matter and style, German films of those years exhibited many of the tendencies of French or American cinema of the period, but with an even greater diversity and a striking emphasis on psychological conflict and social problems. The series, which continues through November 12, has been organized in association with Goethe-Institut Washington.

The Films of Chantal Akerman

Over the course of a thirty-year career, Belgian director Chantal Akerman has earned a reputation as one of the most uncompromising auteurs of film. Her direct, unadorned visual style and thematic concern with the everyday has been profoundly influential. Personal, introspective, by turns humorous and painfully sad, her films are both cinematic and resolutely natural.

Whether filming fiction, as in *Les Rendez-vous d’Anna* or *Night and Day*, or documentary, as in *Hotel Monterey*, or blurring the lines between the two, as she does

“*Twice Lived*” from *Before Caligari*, part five, November 11 at 2:30.

Before Caligari, part six (German films, 1911–1918, silent with musical accompaniment, c. 88 minutes); November 12 at 6:00.

Hotel Monterey (Chantal Akerman, 1972, 65 minutes) and *Toute une nuit* (Chantal Akerman, 1982, 89 minutes); November 18 at 2:30.

D’Est (From the East) (Chantal Akerman, 1993, 107 minutes); November 19 at 1:00.

Saute ma ville (Chantal Akerman, 1968, 13 minutes) and *Les Rendez-vous d’Anna* (Chantal Akerman, 1979, 122 minutes); November 19 at 6:00.

Homage to Chagall (Harry Rasky, 1977, 90 minutes); November 22 and 24 at 12:30; and November 26 at 1:00.

J’ai faim j’ai froid (I’m Hungry I’m Cold) (Chantal Akerman, 1984, 13 minutes) and *The Golden Eighties* (Chantal Akerman, 1983, 96 minutes); November 25 at 2:30.

Night and Day (Chantal Akerman, 1991, 90 minutes); November 26 at 6:00.

Winslow Homer: The Nature of the Artist (National Gallery of Art, 1986, 29 minutes); November 29 and 30 at 12:30 in conjunction with the *Winslow Homer* exhibition

November Films

Bauhaus, Texas—Donald Judd (Regina Wyrwoll, 1995, video, 55 minutes); November 1–3 and 5 at 12:30; November 4 at 2:00.

Before Caligari, part three (German films, 1911–1918, silent with musical accompaniment, c. 84 minutes); November 4 at 3:30.

Before Caligari, part four (German films, 1911–1918, silent with musical accompaniment, c. 138 minutes); November 5 at 6:00.

Lacock Abbey, Wiltshire (Thames TV, 1978, 30 minutes) and *Nadar the Great* (BBC, 1975, 25 minutes); November 8–10 at 12:30.

Before Caligari, part five (German films, 1911–1918, silent with musical accompaniment, c. 111 minutes); November 11 at 2:30.

et cetera

Restaurant Highlights

Concourse Buffet

Enjoy a continental breakfast served Monday through Saturday, 10:00 to 11:00, or come in daily for lunch after 11:00.

Garden Café

West Building, ground floor

In celebration of the Johannes Vermeer exhibition, the menu features Dutch as well as American fare. The Garden Café remains open until 6:30 on Sundays for a snack or dinner before the concerts.

Cascade Espresso Bar

Concourse

Take an afternoon break near the cascade fountain. Choose from gourmet coffee, espresso, cappuccino, or other beverages, plus an array of light dishes and desserts.

Terrace Café

East Building, upper level

After visiting the *Winslow Homer* exhibition, come to the Terrace Café, where the menu honors one of America’s great artists and the New England he loved to paint. Traditional corn chowder, chicken pot pie, the chef’s baked beans, and apple crisp are among the specialties being offered. For reservations call (202) 789-3201.

Restaurant Hours

Concourse Buffet

Concourse
Monday–Friday 10:00–3:00
Saturday 10:00–4:00
Sunday 11:00–4:00

Garden Café

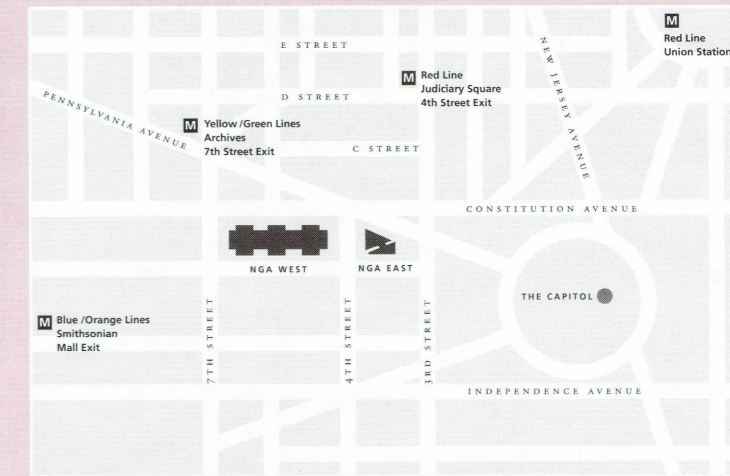
West Building, ground floor
Reservations (202) 789-3202
Monday–Friday 11:30–3:00
Saturday 11:30–3:00
Sunday 12:00–6:30

Cascade Espresso Bar

Concourse
Monday–Friday 12:00–4:30
Saturday 12:00–4:30
Sunday 12:00–5:30

Terrace Café

East Building, upper level
Reservations (202) 789-3201
Monday–Friday 11:30–3:00
Saturday 11:30–3:00
Sunday 12:00–4:00



Gallery Shops

Peaceable Kingdom by Edward Hicks is the subject of this year’s advent calendar. Windows open on different parts of the painting and reveal explanations of its symbolism. A must for families and art lovers alike (\$9.95).

Also, for the first time, Christmas ornaments inspired by the National Gallery of Art’s collections are for sale in the shops. A holiday bow embellished with Christmas flowers and electroplated with 24 kt. gold would be a great addition to any tree (\$38.00), and our famous angel Gabriel in brass verdigris would be a beautiful gift for friends and family (\$12.95).

Gallery Information

The National Gallery of Art and its collections belong to the people of the United States of America. European and American paintings, sculpture, decorative arts, and selected works on paper are displayed in the permanent collection galleries, and temporary exhibitions of art from countries and cultures throughout the world are presented on a regular basis. The Matisse cut-outs are on view only between 10:00 and 2:00 weekdays and Saturdays, noon to 4:00 on Sundays. Other works of art on paper not on exhibit may be seen weekdays by calling (202) 842-6380. Admission is always free.

Hours
Monday–Saturday 10 am to 5 pm
Sunday 11 am to 6 pm

For general information
Call (202) 737-4215

Location

The Gallery is located between 3rd and 7th Streets, NW, on Constitution Avenue. The nearest Metro stops are **Judiciary Square** on the Red Line, **Archives** on the Yellow/Green Lines, and **Smithsonian** on the Blue/Orange Lines. Metro bus stops are located on 4th Street and

7th Street. 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 Constitution Avenue at 6th Street, on 4th Street, and on 7th Street (Saturday and Sunday only). The entrance to the East Building is on 4th Street.

Accessibility

Ramps for wheelchairs and strollers are located at the 6th Street entrance to the West Building on Constitution Avenue, NW, and at the 4th Street entrance to the East Building. Wheelchairs and strollers are available at all entrances. For information about access to public areas and galleries, refer to the *Brief Guide and Plan* of the East and West Buildings at the art information desks. Limited parking is available in front of the East Building for vehicles displaying the international symbol of accessibility (♿).

Assistive listening devices are available on a free-loan basis from the art information desk in the East Building for the large auditorium, and from a self-service unit in the wall to the left of the entrance to the East Building small auditorium.

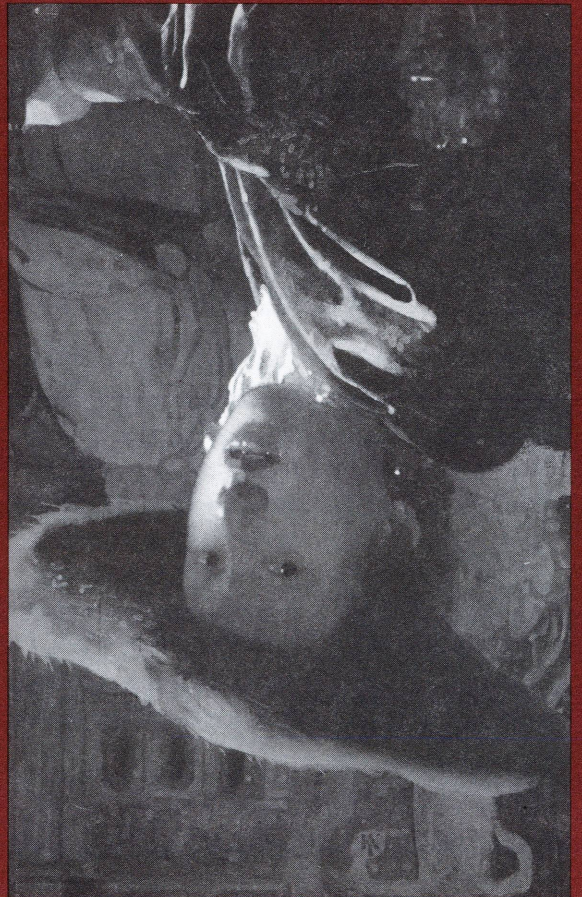
Sign-language interpretation is available with three weeks’ notice. Call (202) 842-6247 or the TDD line given below.

For general information on services
Call (202) 842-6690
Weekdays 9:00 am to 5:00 pm

Telecommunications Device for the Deaf (TDD)
Call (202) 842-6176
Weekdays 9:00 am to 5:00 pm

A TDD has been installed at the public telephone adjacent to the stamp machine on the concourse level. It is located to accommodate wheelchair users especially.

National
Gallery of Art,
Washington



november calendar 1995

National Gallery of Art
Washington, DC 20565

Delivery may be delayed by bulk-rate mailing.

ON THE COVER:

Left: Johannes Vermeer, *The Girl with the Red Hat*, c. 1665, National Gallery of Art, Andrew W. Mellon Collection

Right: Johannes Vermeer, *Girl with a Pearl Earring*, c. 1665–1666, Royal Cabinet of Paintings Mauritshuis, The Hague

November