

# National Gallery of Art

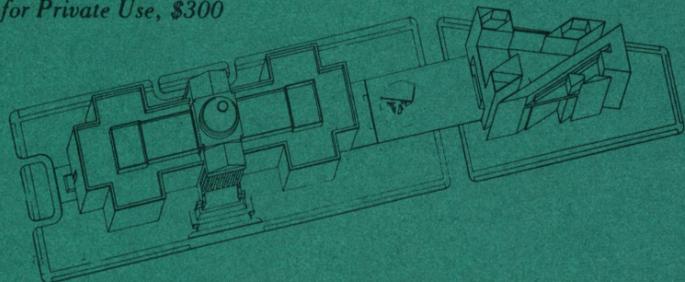
Washington, D.C. 20565

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Gallery of  
Art



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## CALENDAR OF EVENTS

July 1980

### Painting of the Week

### Tours

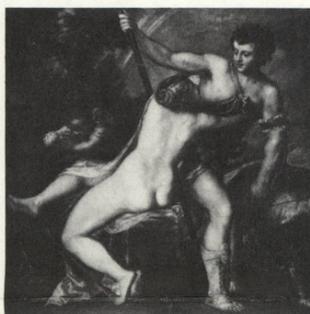
### Films

### Sunday Lectures

**MONDAY,  
June 30  
through  
SUNDAY,  
July 6**

Titian  
*Venus and Adonis*  
(Widener Collection)  
  
Tues. through Thurs., & Sat.  
12:00 & 2:00; Sun. 3:30 & 6:00

West Building  
Gallery 22



*Introduction to the West  
Building's Collection*  
Mon. through Sat. 11:00 &  
3:00; Sun. 1:00 & 5:00  
West Building  
Rotunda

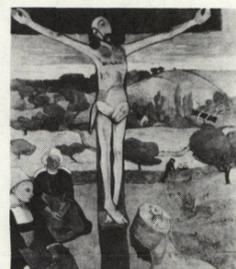
*Introduction to the East  
Building's Collection*  
Mon. through Sat. 1:00;  
Sun. 2:30  
East Building  
Ground Floor Lobby

*Paul Klee (30 min.) and  
Klee: Child of Creation*  
(8 min.)  
Tues. through Sat. 12:30 &  
6:00; Sun. 1:00

*A Place To Be*  
(Construction of the East  
Building) (60 min.)  
Tues. through Sat. 2:00

East Building  
Auditorium

*The Idea and the Ideal in  
French Painting from  
1880-1906*  
**Speaker:**  
MaryAnne Stevens  
Lecturer and Chairman of the  
History and Theory of Art  
University of Kent at  
Canterbury, England  
Sunday 4:00  
East Building  
Auditorium



**MONDAY,  
July 7  
through  
SUNDAY,  
July 13**

Ingres  
*Comtesse de Tournon*  
(Lent by Henry P. McIlhenny)  
  
Tues. through Sat., 12:00 &  
2:00; Sun. 3:30 & 6:00

West Building  
Gallery 56



*Introduction to the West  
Building's Collection*  
Mon. through Sat. 11:00 &  
3:00; Sun. 1:00 & 5:00  
West Building  
Rotunda

*Introduction to the East  
Building's Collection*  
Mon. through Sat. 1:00;  
Sun. 2:30  
East Building  
Ground Floor Lobby

*Malevich (13 min.), Light  
Play: Black, White, Gray*  
(6 min.), and *The Bauhaus  
Stage* (18 min.)  
Tues. through Sat. 12:30 &  
6:00; Sun. 1:00

*A Place To Be*  
(Construction of the East  
Building) (60 min.)  
Tues. through Sat. 2:00

East Building  
Auditorium

*Visions of Nature in French  
Post-Impressionist Painting*  
  
**Speaker:**  
John House  
Lecturer in the History of Art  
Courtauld Institute of Art  
London

Sunday 4:00  
East Building  
Auditorium



**MONDAY,  
July 14  
through  
SUNDAY,  
July 20**

Giovanni Bellini  
*Saint Jerome Reading*  
(Samuel H. Kress Collection)  
  
Tues. through Sat. 12:00 &  
2:00; Sun. 3:30 & 6:00

West Building  
Gallery 21



*Introduction to the West  
Building's Collection*  
Mon. through Sat. 11:00 &  
3:00; Sun. 1:00 & 5:00  
West Building  
Rotunda

*Introduction to the East  
Building's Collection*  
Mon. through Sat. 1:00;  
Sun. 2:30  
East Building  
Ground Floor Lobby

*Josef Albers: Homage to the  
Square* (26 min.)  
Tues. through Sat. 12:30 &  
6:00; Sun. 1:00

*A Place To Be*  
(Construction of the East  
Building) (60 min.)  
Tues. through Sat. 2:00

East Building  
Auditorium

*Divisionism and Italian Post-  
Impressionist Painting*  
  
**Speaker:**  
Sandra Berresford  
Art Historian  
Florence, Italy

Sunday 4:00  
East Building  
Auditorium



**MONDAY,  
July 21  
through  
SUNDAY,  
July 27**

Cole  
*The Notch in the White  
Mountains (Crawford Notch)*  
(Andrew W. Mellon Fund)  
  
Tues. through Sat. 12:00 &  
2:00; Sun. 3:30 & 6:00

West Building  
Gallery 60



*Introduction to the West  
Building's Collection*  
Mon. through Sat. 11:00 &  
3:00; Sun. 1:00 & 5:00  
West Building  
Rotunda

*Introduction to the East  
Building's Collection*  
Mon. through Sat. 1:00;  
Sun. 2:30  
East Building  
Ground Floor Lobby

*Degas in New Orleans (14  
min.), Renoir (7 min.), and  
Seurat Drawings (17 min.)*  
Tues. through Sat. 12:30 &  
6:00; Sun. 1:00

*A Place To Be*  
(Construction of the East  
Building) (60 min.)  
Tues. through Sat. 2:00

East Building  
Auditorium

*British Post-Impressionist  
Paintings*  
  
**Speaker:**  
Anna Gruetzner  
Lecturer in the History of Art  
Reading University  
Reading, England

Sunday 4:00  
East Building  
Auditorium



# National Gallery of Art

Washington, D.C. 20565

**Gallery Hours:** Through Labor Day, September 1, the Gallery will be open 10 a.m. to 9 p.m. Monday through Saturday. Sunday hours remain the same throughout the year: 12 noon to 9 p.m.

The Gallery is located between 3rd and 7th Streets, Northwest, 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 and on Constitution Avenue at 6th Street, which has a ramp for the handicapped. The entrance to the East Building is on 4th Street, off National Gallery Plaza. There is a ramp for the handicapped.

## EXHIBITIONS

July 1980

### Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906

Through September 1

Concourse level  
East Building



Top, from left: *The Man with the Axe* (detail), GAUGUIN, Lent by Mr. and Mrs. Alexander Lewyt; *The Poet's Garden, Arles* (detail), VAN GOGH, Anonymous Loan; and *Still-Life with Pots and Fruit* (detail), CEZANNE, Lent by a Private Collector.

Bottom, from left: *Haystacks in Winter* (detail), MONET, Lent by the Museum of Fine Arts, Boston; and *Young Woman Powdering Herself* (detail), SEURAT, Lent by the Home House Trustees, Courtauld Institute Galleries, London.

As no other exhibition has attempted to do, this international loan show of 274 paintings places the four major French post-impressionists in the context of their contemporaries, not only in France but in eight other countries in Europe and the United States. The four principals are Paul Cézanne, Paul Gauguin, Vincent van Gogh and Georges Seurat.

This exhibition is presented in sections entitled (1) Beyond Impressionism; (2) Aspects of Salon Painting, The 1880s; (3) Great Masters of Post-Impressionism, 1880-1906; (4) Brittany, Tradition and Innovation, 1886-1901; (5) Great Britain and Ireland; (6) The United States, 1880-1906; (7) Belgium and Holland, 1881-1897; (8) Aspects of Salon Painting, The 1890s; (9) Young Independents and the Nabis, 1887-1899; (10) The Neo-Impressionists (Pointillists), 1883-1896; (11) Divisionism in Italy, 1892-1905; (12) Germany, Norway and Switzerland, 1883-1902; and (13) The Heritage of Post-Impressionism, 1899-1906.

A recorded tour of the exhibition, lasting approximately 45 minutes, is available at the entrance for a nominal fee.

**Lectures:** During July, the four Sunday lectures will cover some of the aspects of post-impressionism in the exhibition. The talks will be given by English scholars who contributed to the Royal Academy exhibition, from which the Gallery's show was developed.

### Twentieth-Century Art from the Busch-Reisinger Museum

Through September 1

Mezzanine level  
East Building



Harbor Scene, SCHMIDT-ROTTLUFF  
Busch-Reisinger Museum, Harvard University

Seventy-two 20th-century northern and central European paintings, drawings, watercolors and sculptures from Harvard University's Busch-Reisinger Museum are on view, exploring some of the developments that followed post-impressionism in schools thinly represented in the Gallery's permanent collection. Founded in 1903, the Busch-Reisinger has in its holdings a distinguished collection of German expressionist and Bauhaus works. These include paintings and sculptures by Paul Klee, Lyonel Feininger, Wassily Kandinsky, George Grosz, Ernst Barlach, Emil Nolde, Max Beckmann, Erich Heckel and Karl Schmidt-Rottluff and works by Bauhaus artists such as Josef Albers, Laszlo Moholy-Nagy, Naum Gabo, Willi Baumeister and Oskar Schlemmer.

**Films:** During July, films on various artists in the exhibition will be shown in the Gallery Auditorium. (Check listings for details.)

### In Praise of America: Masterworks of American Decorative Arts (1650-1830)

Through July 6

Upper level  
East Building



Easy Chair, 1758, Newport  
The Metropolitan Museum of Art  
Photograph: Richard Cheek

This is the Gallery's first American decorative arts exhibition. Included are 83 exceptionally fine examples from the mid-17th to the early 19th centuries. The selection was made to present the best of American design and craftsmanship during this country's first 200 years and to bring new information in the field to the visitor. Each piece is installed as a work of art in its own right rather than as part of a period room ensemble and the exhibition includes desks and bookcases, chairs, sofas, chests, sideboards, mirrors, clocks and works in glass, silver, brass, copper and iron by craftsmen working both in cities and in rural regions.

Complementing the exhibition is a 10-minute audio-visual program, covering connoisseurship in the American decorative arts in the last 50 years.