## SEPTEMBER

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Collection Highlights</th>
<th>SPECIAL TOURS</th>
<th>FILMS</th>
<th>SUNDAY LECTURES</th>
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<tr>
<td><strong>Monday, September 1 through Sunday, September 7</strong></td>
<td>Brief gallery talks on a single work of art. Reproductions of the art discussed may be purchased in the Gallery’s sales shops; a written text is available without charge.</td>
<td>September 2-September 7</td>
<td>September 6</td>
<td>September 7</td>
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<td>Civilisation (episodes 9 and 10, with Kenneth Clark, 100 min.)</td>
<td><strong>Masterworks in Miniature:</strong> Statuettes by Giambologna</td>
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<td>Sat. 2:30</td>
<td>Katharine Watson</td>
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<td>Director</td>
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<td>Bowdoin College Museum of Art</td>
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<td>Brunswick, Maine</td>
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<tr>
<td><strong>Monday, September 8 through Sunday, September 14</strong></td>
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<td>September 9-September 14</td>
<td>September 10-September 14</td>
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<td>The Artist and the Nude (by Judith Wechsler, 1985, 27 min.) and Venice: Theme and Variations (by James Ivory, 1957, 28 min.)</td>
<td>Turner in the National Gallery of Art, Washington</td>
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<td>Wed. through Sat. 12:30 Sun. 1:00</td>
<td>Eric Shanes</td>
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<td>Civilisation (episodes 11 and 12, with Kenneth Clark, 100 min.)</td>
<td>Sat. 2:30</td>
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<td>Sat. 6:00</td>
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<td><strong>Monday, September 15 through Sunday, September 21</strong></td>
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<td>September 16-September 21</td>
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<td>Tradesmen and Treasures: Gothic and Renaissance Nuremberg (Metropolitan Museum of Art, 1986, 60 min.) Wed. through Sat. 12:30 Sun. 1:00</td>
<td><strong>The Stone Carvers</strong> (by Marjorie Hunt and Paul Wagner, 1984, 28 min.) Wed. through Sat. 12:30 Sun. 1:00</td>
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<td>The Golden Couch (by Jean Renoir, 1953, 100 min.) Sat. 2:30</td>
<td>Le Petit Théâtre de Jean Renoir (by Jean Renoir, 1969, 100 min.) Sat. 2:30</td>
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<td>Sun. 6:00</td>
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<td><strong>Monday, September 22 through Sunday, September 28</strong></td>
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<td>Northern European Paintings in the Collection of the National Gallery of Art West Building Rotunda</td>
<td><strong>Vittore Carpaccio’s “Legend of St. Ursula” Restored</strong></td>
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More than 100 of the finest examples of furniture will be on view with a focus on major regional style centers, including National Gallery of Art October 5. These programs will be given in the 45th Season of the West Building. Each Sunday evening at 7:00 p.m. Admission is free and no tickets are required.

October 5: National Gallery Orchestra, George Manou, Conductor Music of Gluck, Sibelius, Beethoven

October 12: National Gallery Orchestra, GeorgeManou, Conductor Music of Mozart, Ravel, Haydn

October 19: Nicole Woditschka, Pianist Music of Brahms, Martinu, Debussy, Prokofiev

October 26: The Music Group of London Music of Beethoven and Schubert

FALL PREVIEW

American Furniture from the Kaufman Collection
October 12, 1986-April 15, 1987
West Building

Ground Floor

More than 100 of the finest examples of American furniture from the colonial period to the mid-19th century have been chosen from the collection of Linda and George M. Kaufman. Outstanding examples of Queen Anne, Chippendale, Federal, and Empire furniture will be on view. The exhibition will focus on major regional style centers, including Boston, Newport, Philadelphia, Baltimore, and Charleston.

Henri Matisse: The Early Years in Nice 1916-1930
November 2, 1986-March 29, 1987
West Building

Mezzanine

Seventy-five Italian and northern European bronzes of the 15th to the mid-17th centuries, from the Renaissance to the baroque, selected from one of the world’s greatest collections of the Kunsthistorisches Museum in Vienna, will be on view at the National Gallery, through November 30, 1986.

These small sculptures, including works by such artists as Filarete, Riccio, Antico, and Giambologna, include depictions of ancient heroes and myths, as well as natural and religious themes. Some of them also served as utilitarian objects, such as inkwells, lamps, and containers for burning sand. The works in the exhibition are evocative of classic prototypes which were unearthed in Italy in considerable quantity during the 15th and 16th centuries. Represented in the collection are bronzes from the major Renaissance artistic centers of Florence, Padua, Mantua, Venice, and Nuremberg.

The exhibition has been organized in cooperation with the Smithsonian Institution's Traveling Exhibition Service (SITES). The selection has been made by Manfred Leite-Jasper, head of the sculpture and decorative arts department, Kunsthistorisches Museum, and by Douglas Lewis, curator of sculpture at the National Gallery of Art. Both have contributed to the fully illustrated, scholarly catalogue.

In its Washington showing, the exhibition is supported by the National Bank and Banco Safisa, S.A., Brazil.

Habitué Girard, Mars, Venus, and Cupid, c. 1600
Kunsthistorisches Museum, Vienna

Baroque Paintings from the John and Mable Ringling Museum of Art
Through September 3, 1986
West Building

Main Floor

The John and Mable Ringling Museum of Art, containing one of America’s foremost collections of baroque paintings, is celebrating its 40th anniversary of ownership by the state of Florida. To commemorate this occasion, a group of 95 works by Italian, Dutch, and Flemish masters on view in the West Building’s Main Floor Gallery through September 3, 1986.

The exhibition was selected by Anthony F. Janson, chief curator of the Ringling Museum, and includes works by Bernardo Strozzi, Giovanni Paoli Panini, Salvador Rosa, Nicolas Poussin, Simon Vouet, Anthony van Dyck, Peter Paul Rubens, Willem van Aelst, Frans Hals, and Jan de Heem. When the exhibition closes in Washington, the pictures will return to the Ringling Museum in Sarasota, Florida.

SPECIAL INSTALLATION

Seven American Masters
East Building

Upper Level

Seven American Masters is an installation of works by seven painters representing two generations central to the development of American art during the last forty years. It draws upon a large number of important and rarely exhibited paintings on loan as well as selections from the collections of the National Gallery of Art. These works are presented in a series of individual rooms.

Barnett Newman (1905-1970) and Mark Rothko (1903-1970) were founders of the color-field branch of abstract expressionism. Each is represented by a cycle of closely related paintings that create a unified environment, Newman by the Sutroms of the Cross, and a series of fifteen paintings on loan to the Gallery from the artist’s widow, Annalee Newman, and Rothko by six paintings known as The Seagull Murals. The diversity of style among the succeeding generation is represented by the work of All Held, other U.S. cities. George Inness developed a highly expressive style of painting which he used to evoke emotion from the viewer. The aim of the art, he wrote, “is not to instruct, nor to edify, but to awaken an emotion.” The exhibition highlights some of Inness’ greatest works, including The Lackawanna Valley (1881), Clearing Up (c. 1866), The Coming Storm (1879), and Sundown (1884). The National Gallery’s installation, the last showing of a national tour, has been selected from the larger exhibition organized by Michael Quick, curator of American art, Los Angeles County Museum of Art. Nicolai Cikovsky, Jr., curator of American art, National Gallery of Art, has coordinated the Washington showing.

George Inness

Through September 7, 1986
West Building

Ground Floor

The first national retrospective of the highly influential 19th-century American landscape painter George Inness highlights the artist’s work from his assimilation of French Baro­ chic landscape art in the 1840s to his development of a personal artistic language. Frequently (although erroneously) associated with Hudson River School paintings, Inness’ landscapes are characterized by an intimate and atmospheric quality that make his style unique in the late 19th century. During his lifetime, Inness’ pictures achieved enormous popularity, but the artist’s reputation declined after his death in 1894. In recent years his status as one of America’s premier landscape painters has been reaffirmed, culminating in this exhibition which has recently been seen in four
GENERAL INFORMATION

NATIONAL GALLERY OF ART
Washington, D.C. 20565

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

To change your mailing address for the Calendar of Events, please mail a copy of your new address to the Information Office, National Gallery of Art, Washington, D.C. 20565, taking care to include the mailing label from your last Calendar of Events.

GALLERY HOURS:
Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday noon to 9:00 p.m.

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. Monday through Saturday, hours of operation are:

Terrace Café: 11:00 to 4:30
Café/Buffet: 10:00 to 3:30
Cascade Café: 11:00 to 3:30
Garden Café: 11:00 to 4:30

Sunday hours are noon to 6:00 p.m. for the Terrace Café, Café/Buffet, and Garden Café; noon to 4:30 p.m. for the Cascade Café.

COVER: George Inness, Approaching Storm, 1869
Collection of Mr. and Mrs. Frederick R. Mayer