



National Gallery of Art

CALENDAR OF EVENTS

September 1987

SEPTEMBER

Monday, August 31
through
Sunday, September 6

Monday, September 7
through
Sunday, September 13

Monday, September 14
through
Sunday, September 20

Monday, September 21
through
Sunday, September 27

COLLECTION HIGHLIGHTS

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

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

September 1-September 6

Edward Savage
The Washington Family
(Andrew W. Mellon
Collection)
West Building
Gallery 64

William J. Williams
Lecturer
National Gallery of Art



September 8-September 13

Auguste Rodin
A Burgher of Calais
(*Jean d'Aire*)
(Gift of Mrs. John W.
Simpson)
West Building
Ground Floor North 16

Frances Feldman
Lecturer
National Gallery of Art



September 15-September 20

Arthur Devis
*The Maynard Family in the
Park at Waltons, Essex*
(Gift of Mr. and
Mrs. Paul Mellon)
West Building
Gallery 58

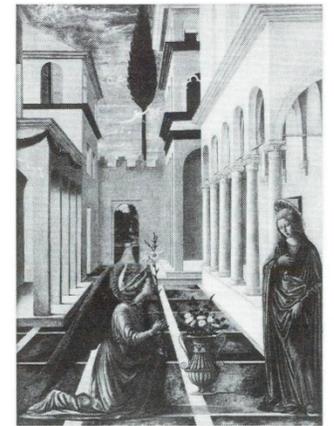
Elizabeth Eder
Lecturer
National Gallery of Art



September 22-September 27

Master of the
Barberini Panels
The Annunciation
(Samuel H. Kress Collection)
West Building
Gallery 4

Amanda L. Renshaw
Education Intern
National Gallery of Art



SPECIAL TOURS

Fifty-minute tours given by Education Department lecturers on related works of art.

Monday through Friday 11:00 a.m.

August 31-September 4

*Italian Painting in the
National Gallery of Art*
West Building, Rotunda

September 1-September 6

Small French Paintings
East Building
Ground Floor Lobby

Eric Denker
Lecturer
National Gallery of Art

September 8-September 11

*Flemish Painting in the
National Gallery of Art*
West Building, Rotunda

(No tour on Monday,
September 7, Labor Day)

September 8-September 13

*The Aesthetics of "Junk":
Unconventional Materials
in Modern Art*
East Building
Ground Floor Lobby

Donna Mann
Lecturer
National Gallery of Art

September 14-September 18

*Spanish Painting in the
National Gallery of Art*
West Building, Rotunda

September 15-September 20

*William Merritt Chase:
Summers at Shinnecock
1891-1902*
East Building
Ground Floor Lobby

Wilford Scott
Lecturer
National Gallery of Art

September 21-September 25

*German Painting in the
National Gallery of Art*
West Building, Rotunda

September 22-September 27

*Landscape Images: The
Evolution of a Concept*
West Building, Rotunda

Christopher B. With
Lecturer
National Gallery of Art



William Merritt Chase,
Reflections, about 1893
Collection of Mr. and
Mrs. Raymond J. Horowitz

FILMS

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

East Building Auditorium

September 2-September 6

*David Smith, American
Sculptor, 1906-1965*
(National Gallery of Art,
1983, 28 min.) and
Mobile, by Alexander Calder
(National Gallery of Art,
1980, 24 min.)
Wed. through Sat. 12:30
Sun. 1:00

The Searchers (John Ford,
1956, 119 min.)
Sat. 2:30

September 9-September 13

Miró— Theatre of Dreams
(Roland Penrose, 1980,
60 min.)
Wed. through Sat. 12:30
Sun. 1:00

Kings of the Road
(*Im Lauf der Zeit*,
Wim Wenders, 1976,
176 min.)
Sat. 2:00; Sun. 6:00

September 16-September 20

Picasso—A Painter's Diary
(Perry Miller Adato, 1980,
90 min.)
Wed. through Sat. 12:30
Sun. 1:00

Antonio das Mortes (Glauber
Rocha, 1969, 100 min.)
Sat. 2:30; Sun. 6:00

September 23-September 27

*The Wyeths: A Father and
His Family* (Smithsonian
World, 1986, 58 min.)
Wed. through Fri. 12:30
Sun. 1:00

*Les Dames du Bois
de Boulogne* (Robert
Bresson, 1945, 96 min.) and
L'Argent (Robert Bresson,
1983, 84 min.)
Sat. 1:30



Les Dames du Bois de Boulogne,
1945, by Robert Bresson, to be
shown September 26 (Museum of
Modern Art/Film Stills Archive)

SUNDAY LECTURES

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

Sunday 4:00 p.m.

East Building Auditorium

September 6

*The Composition of
Narrative: How Movie
Images Tell Stories*

Robert P. Kolker
Professor of Communication
Arts and Theater
University of Maryland
College Park, Maryland

(The film, *The State of
Things*, 1982, 120 min.,
by Wim Wenders, will be
shown following the lecture)

September 13

*Berthe Morisot's Women:
Myths of Work and Leisure
in Nineteenth-Century
Representation*

Linda Nochlin
Distinguished Professor
in Art History
The Graduate School and
University Center of the
City University of
New York

September 20

*The Jewelry of the Ancient
Near East: Who Made It?
Who Wore It? And Why?*

Trudy S. Kawami
Adjunct Associate Professor
Division of Arts
Fordham University
Lincoln Center, New York

September 27

*On the "Pre-History" of
the Modern Portrait Bust*

Irving Lavin
Professor of Art History
The Institute for
Advanced Study
Princeton, New Jersey

National Gallery of Art

Gallery Hours

The National Gallery of Art's East and West Buildings are open from 10:00 a.m. to 9:00 p.m. Monday through Saturday and on Sunday, 12:00 noon to 9:00 p.m. These extended summer hours will remain in effect through September 7. After September 7, the Gallery will return to its normal hours, which are 10:00 a.m. to 5:00 p.m. Monday through Saturday and 12:00 noon to 9:00 p.m. on Sunday.

Gallery Concert Season

The National Gallery's 46th concert season will begin in October. The opening concert will feature Greek pianist, Janis Vakarelis, with the National Gallery Orchestra, conducted by George Manos, on Sunday, October 4, at 7 p.m.

Museum Stores Closed for Inventory

An inventory will be taken on September 28, 1987, of the publications and sales areas. All stores will remain closed all day and will reopen on Tuesday, September 29.

FILM PROGRAMS

East Building Auditorium

On Saturday, September 26, two films by French master filmmaker Robert Bresson will be shown in honor of the director's eightieth birthday. The first film, *Les Dames du Bois de Boulogne* (1945), combines stylized black-and-white photography with spare dialogue in a work of poetic understatement and abstraction. The second film, *L'Argent* (1938), is a morality tale adapted from Tolstoy's short story, "The False Note." Color, used symbolically, is arranged throughout the film in three movements—yellow, blue, and green—to convey thematic sequences.

The Wyeths: A Father and His Family is a recent documentary produced by Smithsonian World on American illustrator N. C. Wyeth and his five children, who included not only artists but a composer and an inventor. In addition to commentary about life in the Wyeth household, the film provides many views of the eastern Pennsylvania landscapes and interiors that inspired Andrew Wyeth's linear, realistic drawings and watercolors. The film will be shown September 23-27 in association with *Andrew Wyeth—The Helga Pictures*.

SPECIAL INSTALLATION

In conjunction with *Andrew Wyeth—The Helga Pictures*, a selection of five paintings by Andrew Wyeth either owned by or promised to the Gallery has been installed in Gallery 69A on the Main Floor of the West Building. Included in the installation is the National Gallery's own *Snow Flurries* (1953) and the famous *Wind from the Sea* (1947) in addition to a recent gift from Leonard E. B. Andrews, *Field Hand* (1985). This special showing of the work of Andrew Wyeth will remain on view through September 27, 1987.



Andrew Wyeth, *Snow Flurries*, 1953
National Gallery of Art,
Gift of Dr. Margaret I. Handy 1977

INTRODUCTORY TOURS

Introduction to the West Building Collections

Monday through Saturday 3:00 p.m.
Sunday 5:00 p.m.
West Building, Rotunda

Introduction to the East Building Collections

Monday through Saturday 11:00 a.m.
Sunday 1:00 p.m.
East Building, Ground Floor Lobby

Foreign Language Tours

Regularly scheduled foreign language tours of the West Building are offered on Tuesdays at noon beginning in the Rotunda. The September schedule is as follows:

September 1 *French*
September 8 *Spanish*
September 15 *German*
September 22 *Italian*



East Garden Court, Main Floor, West Building,
National Gallery of Art

OPENING EXHIBITIONS

Berthe Morisot—Impressionist

September 6–November 29, 1987
West Building, Main Floor

The first major retrospective to be held in America of the work of this innovative and pioneering member of the impressionist group, *Berthe Morisot—Impressionist*, includes many works that have not been seen by the public since the artist's memorial exhibition in 1896. The exhibition will consist of some sixty oil paintings, as well as a selection of pastels, watercolors, and colored pencil drawings from both public and private collections. A vivid demonstration of Morisot's virtuoso brushwork and her extraordinary use of color, the exhibition will include examples of Morisot's early and late works and will chronicle the heroic years of the impressionist movement. *Berthe Morisot—Impressionist* is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition has been organized by the Mount Holyoke College Art Museum in association with the National Gallery of Art and is supported by a generous contribution from Republic National Bank of New York and Banco Safra, S.A., Brazil.



Berthe Morisot, *The Lake in the Bois de Boulogne (Summer Day)*, 1879
The Trustees of the National Gallery, London

A Portrait of Berthe Morisot

September 6–November 29, 1987
West Building, Main Floor

In conjunction with the exhibition *Berthe Morisot—Impressionist*, the National Gallery will present a special single masterpiece, Edouard Manet's *Repose*. The painting, on loan from the Museum of Art, Rhode Island School of Design, is a particularly insightful portrait of the young Berthe Morisot, Manet's sister-in-law. Manet was a great admirer of Morisot's work, and he frequently used her as a model in some of his own paintings.



William Merritt Chase, *Idle Hours*, 1894 or 1895
Amon Carter Museum, Fort Worth, Texas

William Merritt Chase: Summers at Shinnecock 1891-1902

September 6–November 29, 1987
East Building, Ground Floor

William Merritt Chase was one of the most important and influential American artists of the late nineteenth century. This exhibition, consisting of a select group of approximately twenty-five paintings and pastels, will be the first to focus exclusively on Chase's greatest works, the ones he made at his summer home and studio at Shinnecock, Long Island, between 1891 and 1902. The interiors of his home and studio, the sun-filled landscapes of the surrounding grassy dunes, and the comings and goings of his own family which formed the subjects of his summer work at Shinnecock are some of the most beautiful paintings of Chase's career. *A Friendly Call* (1895), one of the best-loved works in the National Gallery's collection of American paintings, will be featured, along with *A Fairy Tale* (c. 1892), *Reflections* (c. 1893), *In the Studio* (c. 1892), and the great pastel, *Hall at Shinnecock* (c. 1892).

William Merritt Chase: Summers at Shinnecock 1891-1902 is the first in a series of three closely focused exhibitions of masters and masterpieces of American impressionism. The series, supported over the next three years by Bell Atlantic, will celebrate the artistic achievements of William Merritt Chase (in 1987), Childre Hassam (in 1988), and John Twachtman (in 1989).

CONTINUING EXHIBITIONS

A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection

Through January 3, 1988
East Building, Mezzanine, Ground Floor, and Concourse

A select overview of modern sculpture, this exhibition features over seventy works from one of the finest private collections of modern sculpture in the world. The exhibition includes concentrations of sculpture by diverse modern masters of the figurative and constructivist traditions as well as a selection of minimal, pop, and postmodernist objects. The sculpture is installed at the entrance to the East Building, on three levels of the East Building, and in the north sculpture court. There are important examples of work by Jean Arp,

Constantin Brancusi, Alexander Calder, Raymond Duchamp-Villon, Max Ernst, Alberto Giacometti, Barbara Hepworth, Gaston Lachaise, Henri Matisse, Joan Miró, Henry Moore, Isamu Noguchi, Pablo Picasso, Medardo Rosso, and Auguste Rodin. The postwar objects include sculpture by Jonathan Borofsky, Anthony Caro, Jean Dubuffet, Ellsworth Kelly, Barnett Newman, Claes Oldenburg, George Segal, and seven works by David Smith.

This exhibition is supported by Northern Telecom.

CONTINUING EXHIBITIONS

Master Drawings from The Armand Hammer Collection

West Building, Ground Floor

One of the finest collections of drawings in American private hands is on view in the graphics galleries in the West Building. The selection includes sheets by Albrecht Dürer, Leonardo da Vinci, Raphael, Correggio, Rembrandt, and Michelangelo. The collection has been formed by Dr. Armand Hammer of Los Angeles.

On view for the first time in the United States is Raphael's large-scale preparatory drawing, or "cartoon," for the painting *La Belle Jardinière* in the Louvre. Pricked for transfer to a panel, it is the only full-scale cartoon by any Renaissance artist in the United States. It has been acquired by the National Gallery of Art through the generosity of The Armand Hammer Foundation, and is on display in a gallery reminiscent of a Renaissance chapel, newly constructed to house it and other selections from The Hammer Collection on a rotating basis.



Giovanni Battista Tiepolo, *Virgin and Child Adored by Bishops, Monks, and Women*
The Armand Hammer Collection

CLOSING EXHIBITIONS

American Drawings and Watercolors of the Twentieth Century

The National Gallery of Art is holding an exhibition of twentieth-century American graphic art in two parts. Both have been made possible by The Du Pont Company.

Selections from the Whitney Museum of American Art

Through September 7, 1987
West Building, Ground Floor

These drawings and watercolors from the Whitney Museum in New York represent one of the finest and most comprehensive public collections of American twentieth-century works on paper. Examining major schools of American art including figurative works from the traditional to the surreal and tracing abstraction from its roots at the beginning of the century through the present, the exhibition focuses on the imaginative diversity and innovation American artists have displayed during this period.

Highlighting a wide range of both subject matter and media, the exhibition includes works in graphite, watercolor, pastel, gouache, and collage. Featured are drawings by such twentieth-century masters as Georgia O'Keeffe, Edward Hopper, Milton Avery, Willem de Kooning, and Jasper Johns.



Andrew Wyeth, *Braids*, 1979
© 1986 Leonard E. B. Andrews

Andrew Wyeth—The Helga Pictures

Through September 27, 1987
West Building, Ground Floor

A selection of pencil drawings and watercolors supplemented with four finished temperas, this exhibition offers a highly focused look at the tradition of realism in American art. *Andrew Wyeth—The Helga Pictures* consists of 125 works depicting the artist's neighbor, Helga Testorf, in Chadds Ford, Pennsylvania. By concentrating on his treatment of a single subject, this suite (executed between 1971 and 1985) provides an opportunity to examine thoroughly Wyeth's process of concentration and revision over a fifteen-year period.

The exhibition includes groups of about thirty different interrelated poses. Helga is shown standing and walking, as in the series *In the Orchard*, as well as nude and clothed, posed against architectural elements, asleep and awake at different seasons and times of day. The Helga suite was acquired by Leonard E. B. Andrews in 1986.

Pass System. To minimize waiting, computer-generated advance passes specifying date and time of entry are issued for *Andrew Wyeth—The Helga Pictures*. Passes are available free of charge on a first-come, first-served basis at the special Pass Desk located at the Rotunda on the Main Floor of the West Building, either for the same day or for any date available through September 27. Advance passes from the National Gallery may be acquired only in person, not by telephone or by mail.

Passes may also be obtained at all Ticketron outlets nationwide, or ordered by calling Teletron at 1-800-233-4050. There is a Ticketron service charge for passes ordered through outlets (\$1.35) or by telephone (\$2.00, credit card only).

To avoid overcrowding, there are no public tours through the exhibition and no special arrangements for groups.

Recorded Information. Current information on *American Drawings and Watercolors of the Twentieth Century* is available by calling (202) 842-3472.

GENERAL INFORMATION

NATIONAL GALLERY OF ART

Washington, D.C. 20565

GALLERY SUMMER HOURS (through September 7)

Monday through Saturday 10:00 a.m. to 9:00 p.m.

Sunday noon to 9:00 p.m.

GALLERY HOURS (after September 7)

Monday through Saturday 10:00 a.m. to 5:00 p.m.

Sunday noon to 9:00 p.m.

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.

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. After September 7, hours of operation from Monday through Saturday are:

Terrace Café: 11:00 to 4:30

Concourse Buffet: 10:00 to 4:00

Cascade Café: 11:30 to 2:30

Garden Café: 11:00 to 4:30

Sunday hours are noon to 6:00 p.m. for the Terrace Café, Concourse Buffet, and Garden Café; noon to 3:30 p.m. for the Cascade Café.

COVER: Berthe Morisot, *Reading*, 1873

The Cleveland Museum of Art, Gift of the Hanna Fund