



National Gallery of Art

CALENDAR OF EVENTS

October 1987

OCTOBER

Monday, September 28
through
Sunday, October 4

Monday, October 5
through
Sunday, October 11

Monday, October 12
through
Sunday, October 18

Monday, October 19
through
Sunday, October 25

COLLECTION HIGHLIGHTS

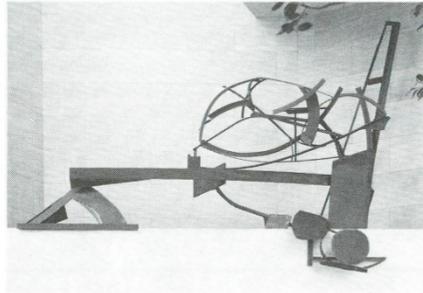
Brief gallery talks given by Education Department lecturers on a single work of art. Reproductions of the work discussed may be purchased in the Gallery's sales shops; a written text is available without charge.

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

September 29-October 4

Anthony Caro
*National Gallery of Art
Ledge Piece, 1978*
(Gift of the Collectors
Committee)
East Building
Ground Floor Lobby

Julie Springer, Lecturer



October 6-October 11

Quentin Massys
Ill-Matched Lovers
(Ailsa Mellon Bruce Fund)
West Building
Gallery 41

Gwendolyn Everett, Lecturer



October 13-October 18

Edouard Manet
*Le Repos (Portrait of
Berthe Morisot)*
(Lent by the Museum of
Art, Rhode Island School
of Design)
West Building, Lobby D

Eric Denker, Lecturer



October 20-October 25

Titian
*Portrait of a Young Lady
as Venus Binding the
Eyes of Cupid*
(Samuel H. Kress Collection)
West Building
Gallery 22

Gail Feigenbaum, Lecturer



SPECIAL TOURS

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

Monday through Friday 11:00 a.m.

September 28-October 2

Dutch Painting
West Building, Rotunda

October 5-October 9

*French Painting of
the Nineteenth Century*
West Building, Rotunda

October 13-October 16

*American Art of
the Eighteenth and
Nineteenth Centuries*
West Building, Rotunda

(No tour on October 12,
Columbus Day)

October 19-October 23

Twentieth-Century Art
East Building
Ground Floor Lobby

One-hour thematic tours given by Education Department lecturers.

Tuesday through Saturday 1:00 p.m.
Sunday 2:30 p.m.

September 29-October 4

*Berthe Morisot –
Impressionist*
West Building, Rotunda

Philip Leonard, Lecturer

October 6-October 11

*“Stepping Out”: The Ledge
as a Spatial Device in
Italian Painting*
West Building, Rotunda

Jill B. Steinberg, Lecturer

October 13-October 18

*A Century of Modern
Sculpture: The Patsy and
Raymond Nasher Collection*
East Building
Ground Floor Lobby

Wilford Scott, Lecturer

October 20-October 25

*Patronage in the
Italian Renaissance*
West Building, Rotunda

Margaret O'Neil, Lecturer



Berthe Morisot, *Madame Pontillon and Her Daughter Jeanne*, 1871
National Gallery of Art, Ailsa Mellon Bruce Fund 1970

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 30-October 4

*William Merritt Chase
at Shinnecock*
(National Gallery of Art,
1987, 27 min.)
Wed. and Thurs. 12:30

October 10-October 11

Rembrandt
(Alexander Korda, 1936,
85 min.)
Sat. 2:30
Sun. 6:00

October 14-October 18

*In Open Air: A Portrait of
the American Impressionists*
(Smithsonian Institution,
1982, 30 min.)
Wed. through Sat. 12:30
Sun. 1:00

Moulin Rouge (John Huston,
1952, 123 min.) and *The
Moon and Sixpence* (Albert
Lewin, 1942, 89 min.)
Sat. 1:30

October 21-October 25

*William Merritt Chase
at Shinnecock*
(National Gallery of Art,
1987, 27 min.)
Wed., Thurs., Sat. 12:30
Sun. 1:00

Lust for Life (Vincente
Minnelli, 1956, 122 min.)
Sat. 2:30
Sun. 6:00



Rembrandt, 1936, by Alexander Korda, to be shown October 10, 11
(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

October 4

*There will be no
Sunday lecture this week*

October 11

*William Merritt Chase:
Summers at Shinnecock
1891-1902*

Nicolai Cikovsky, Jr.
Curator of American Art
National Gallery of Art

October 18

*Imago Dei: The Byzantine
Apologia for the Icons*

*Realpolitik and Religion:
Byzantine Style*

Jaroslav Pelikan
A. W. Mellon Lecturer
in the Fine Arts

October 25

*Imago Dei: The Byzantine
Apologia for the Icons*

*Graven Images: The
Ambiguity of Tradition*

Jaroslav Pelikan
A. W. Mellon Lecturer
in the Fine Arts

SUNDAY CONCERTS

Free concerts by the National Gallery Orchestra, recitalists, and ensembles. Unreserved seats available from 6:00 p.m. All concerts are broadcast live by WGMS 570 AM and 103.5 FM.

Sunday 7:00 p.m.
West Building, West Garden Court

October 4

National Gallery Orchestra
George Manos, *Conductor*
Janis Vakarelis, *Pianist*

Works by Mozart,
Beethoven, and Prokofiev

October 11

National Gallery Orchestra
George Manos, *Conductor*

Works by Wagner, Ravel,
and Haydn

October 18

Aldo Mancinelli, *Pianist*

Works by Brahms, Griffes,
and Liszt

October 25

National Gallery Vocal Arts
Ensemble: Rosa Lamoreaux,
Beverly Benso, Samuel
Gordon, Robert Kennedy;
George Manos, *Artistic
Director*

Music by Scarlatti,
Mendelssohn, Rossini, Ives,
and Bach

National Gallery of Art

Mellon Lecture Series

The 1987 Andrew W. Mellon Lectures in the Fine Arts will be given by Jaroslav Pelikan, Sterling Professor, Yale University. Entitled "Imago Dei: The Byzantine Apologia for the Icons," the series of six lectures begins Sunday, October 18, in the East Building Auditorium. Please see reverse side for additional information.

Gallery Concerts Resume

The 46th season of Sunday evening concerts will begin on October 4. The National Gallery Orchestra, conducted by George Manos, will feature pianist Janis Vakarelis playing the 3rd Piano Concerto by Prokofiev. Please see reverse side for additional information.

Art Survey Course: Masters of Twentieth-Century Sculpture

In conjunction with the exhibition *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection*, the Education Department presents a six-week slide lecture course on modern sculpture. Focusing on a representative sample of twentieth-century sculptors, the talks will survey their works, examine their innovative approaches to form and content, and relate these masters to the ideas and movements of their specific historical age. The course will be held in the East Building Auditorium on Tuesdays at 12:30 p.m. and repeated on Saturdays at 11:00 a.m. No advance reservations are necessary but seating is limited.

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| October 20, 24 | <i>Auguste Rodin and the Origins of Modern Sculpture</i> |
| October 27, 31 | <i>Pablo Picasso and the Cubist Tradition</i> |
| November 3, 7 | <i>Alberto Giacometti and the Inner Landscape of the Mind</i> |
| November 10, 14 | <i>Constantin Brancusi and the "New Classicism"</i> |
| November 17, 21 | <i>David Smith and the Aesthetics of New Materials</i> |
| November 24, 28 | <i>George Segal and Sculpture of the 1970s and 1980s</i> |

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 October schedule is as follows: October 6 *French*; October 13 *Spanish*; October 20 *German*; October 27 *Italian*.



Byzantine, thirteenth century
Madonna and Child on a Curved Throne
National Gallery of Art
Andrew W. Mellon Collection 1937

Film Programs

East Building Auditorium

A seven-part series, "The Artist and the Silver Screen," examines a popular narrative film form, the artist biography. Three sub-categories of the form are included in the series: the Hollywood-style melodrama in which romantic sentiment frequently takes precedence over historic accuracy is explored in *Moulin Rouge* and *Montparnasse 19*; the literary adaptation is illustrated by *The Moon and Sixpence* and *Lust for Life*; and *Edvard Munch* and *Pirosmani* are noted examples of the docudrama, a form in which the conventions of cinematic realism are deliberately heightened and actual works by the artist are used in the film. Eric Denker, lecturer in the Education Department, will introduce the series on Saturday, October 10, at 2:30 p.m. prior to the screening of Alexander Korda's 1936 film *Rembrandt*. For additional information see the reverse side.

William Merritt Chase at Shinnecock, produced by the National Gallery of Art, deals with the artist's life and work, from his early academic training in Munich through his Shinnecock years, and includes footage of the Shinnecock landscape and of Chase's house and studio as they are today. The film will be shown regularly in the East Building Auditorium from early October through November 29, when the exhibition closes. Please see reverse side for additional information. The film is supported by Bell Atlantic.

FAMILY PROGRAMS

The Education Department is happy to announce its fall series of Saturday morning programs for families with children ages 6-12. This month we will feature a tour of twentieth-century sculpture from the Nasher Collection and a workshop where the participants will make masks. Please meet in the East Building small auditorium at 10:00 a.m. for the program which will last approximately an hour and a half and is free of charge. Call (202) 842-6249 for reservations. Children must be accompanied by an adult.

OPENING EXHIBITION

Rosso Fiorentino Drawings, Prints, and Decorative Arts

October 25, 1987-January 3, 1988
West Building, Central Gallery

Internationally known during his lifetime, Rosso Fiorentino is today regarded as one of the finest and most individualistic Italian artists of the sixteenth century. Rosso was active in Florence and Rome before being called to France in 1530 to become the prime painter to King Francis I. His sophisticated style had great impact in France, bringing the art of the Italian Renaissance to Paris and Fontainebleau. Approximately twenty-five of his finest surviving drawings and eighty prints after his compositions convey the beauty and power of Rosso's imagery. As his

designs were widely influential in decorative arts, the exhibition will include majolica and Limoges enamels, as well as two important tapestries that were executed from his compositions. The scholarly catalogue accompanying the exhibition is written by Prof. Eugene A. Carroll of Vassar College, a leading authority on Rosso. H. Diane Russell is the coordinator of the exhibition for the National Gallery. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

CONTINUING EXHIBITIONS

Berthe Morisot—Impressionist

Through 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 consists of about 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 includes examples of Morisot's early and late works and chronicles 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 Harbor at Lorient*, 1869
National Gallery of Art
Ailsa Mellon Bruce Collection 1970

A Portrait of Berthe Morisot

Through November 29, 1987
West Building, Main Floor

In conjunction with the exhibition *Berthe Morisot—Impressionist*, the National Gallery presents a special single masterpiece, Edouard Manet's *Le Repos (Portrait of Berthe Morisot)*. 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 own work and frequently used her as a model. The painting will be seen at the National Gallery of Art only.



William Merritt Chase, *In the Studio*, 1892
Collection of Mr. and Mrs. Arthur Altschul

William Merritt Chase: Summers at Shinnecock 1891-1902

Through 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, is the first to focus exclusively on Chase's greatest works, executed 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, is 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, Childe 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,



Aristide Maillol, *La Nuit*
Collection of Mr. and Mrs. Raymond D. Nasher

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.

Master Drawings from The Armand Hammer Collection

West Building, Ground Floor

One of the finest collections of drawings in private hands in America 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.

NOVEMBER PREVIEW

Georgia O'Keeffe 1887-1986

November 1, 1987-February 21, 1988
East Building
Mezzanine and Upper Level

This centennial exhibition of works by Georgia O'Keeffe will celebrate the artistic achievement of a major American artist. The exhibition will comprise more than 100 rarely seen oil paintings, watercolors, pastels, and drawings. It will focus on the most influential aspects of O'Keeffe's career: abstractions, flower paintings, cityscapes, still lifes, and landscapes. The catalogue, with essays by co-curators Jack Cowart of the National Gallery and Juan Hamilton, will also include a selection of previously unpublished letters by O'Keeffe to artists and other friends, assembled and annotated by research curator Sarah Greenough. This exhibition is made possible by a grant from the Southwestern Bell Foundation.

Passes and Information

Pass System. On crowded weekdays and weekends, free passes will be distributed if necessary on a first-come, first-served basis. Passes are for specified half-hour entry times and may be obtained at the special exhibition desk located inside the 4th street entrance of the East Building.

Recorded Information. Current information on the *Georgia O'Keeffe and Shelburne* exhibitions is available by calling (202) 842-3472.

An American Sampler: Folk Art from the Shelburne Museum

November 15, 1987-April 14, 1988
East Building, Upper Level

The Shelburne Museum in Vermont holds a large and diverse collection of works from America's artistic and cultural heritage, yet many of them have not been exhibited widely and remain unknown to the American public. Among the 121 objects included in the exhibition will be quilts and coverlets, hooked rugs, weather vanes and whirligigs, decoys, carousel animals, trade signs, and carved figures. The selection has been overseen by John Wilmerding, deputy director of the National Gallery of Art and noted American art scholar. Organized to coincide with the Shelburne Museum's fortieth anniversary, the exhibition will travel to the Amon Carter Museum (May 7-September 4, 1988), the Denver Art Museum (October 15, 1988-January 1, 1989), the Los Angeles County Museum of Art (February 5-April 30, 1989), the Wadsworth Atheneum (June 4-September 3, 1989), the New-York Historical Society (October 3, 1989-January 7, 1990), and the Worcester Art Museum (April 15-August 5, 1990) after leaving the National Gallery. The exhibition is made possible through a grant from The New England.

GENERAL INFORMATION

NATIONAL GALLERY OF ART

Washington, D.C. 20565

GALLERY HOURS

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. 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: Rosso Fiorentino, *Pandora and Her Box*, c. 1536
Ecole des Beaux-Arts, Paris