National Gallery of Art

CALENDAR OF EVENTS

October 1987
## OCTOBER

### 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.

**Sunday, September 29 through Sunday, October 4**
- September 29-October 4
  - Anthony Caro
  - National Gallery of Art
  - Ledge Piece, 1978
  - (Gift of the Collectors Committee)
  - East Building
  - Ground Floor Lobby

**Monday, October 5 through Sunday, October 11**
- October 5-October 9
  - Dutch Painting
  - West Building, Rotunda

**Monday, October 12 through Sunday, October 18**
- October 13-October 18
  - American Art of the Eighteenth and Nineteenth Centuries
  - West Building, Rotunda

**Monday, October 19 through Sunday, October 25**
- October 20-October 25
  - Twentieth-Century Art
  - East Building
  - Ground Floor Lobby

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

**Monday, September 28 through Friday, October 1**
- September 28-October 2
  - Dutch Painting
  - West Building, Rotunda

**Monday, October 5 through Friday, October 11**
- October 5-October 9
  - French Painting of the Nineteenth Century
  - West Building, Rotunda

**Monday, October 12 through Friday, October 18**
- October 13-October 16
  - American Art of the Eighteenth and Nineteenth Centuries
  - West Building, Rotunda

### 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

**East Building Auditorium**
- October 10-October 11
  - Rembrandt
    - (Alexander Korda, 1936, 85 min.)
    - Sat. 2:30
    - Sun. 6:00

**East Building Auditorium**
- 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

**East Building Auditorium**
- October 21-October 25
  - William Merritt Chase at Shinnecock
    - (National Gallery of Art, 1987, 27 min.)
    - Wed., Thurs., Sat. 12:30
    - Sun. 1:00

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

**East Building Auditorium**
- October 4
  - There will be no Sunday lecture this week

**East Building Auditorium**
- October 11
  - William Merritt Chase: Summers at Shinnecock
    - 1891-1902

**National Gallery of Art, Ailsa Mellon Bruce Fund 1970**
- October 18
  - In Open Air: A Portrait of the American Impressionists

**National Gallery of Art, Ailsa Mellon Bruce Fund 1970**
- October 25
  - William Merritt Chase at Shinnecock

### 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.

**National Gallery Orchestra**
- October 4
  - George Manos, Conductor
  - Janis Vakarelis, Pianist
  - Works by Mozart, Beethoven, and Prokofiev

**National Gallery Orchestra**
- October 11
  - George Manos, Conductor
  - Works by Wagner, Ravel, and Haydn

**National Gallery Orchestra**
- October 18
  - Aldo Mancinelli, Pianist
  - Works by Brahms, Griffes, and Liszt

**National Gallery Vocal Arts Ensemble**
- October 25
  - Rosa Lamoreaux, Beverly Bенно, Samuel Gordon, Robert Kennedy, George Manos, Artistic Director
  - Music by Scarlatti, Mendelssohn, Rossini, Ives, and Bach
CONTINUING EXHIBITIONS

October 25, 1987-January 3, 1988 West Building, Central Gallery
Rosso Fiorentino Drawings, Prints, and Decorative Arts

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 of King Francis I. His French manner and 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 maiolica 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. Franco A. Carolei of Vassar College and 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.

Meritoisot – Impressionist

September 29, 1987 West Building, Main Floor

The first major retrospective to be held in America of the work of an 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 1943. The exhibition consists of sixty-six oil paintings and pastels, and colored pencil drawings from both public and private collections. A vivid demonstration of Morisot’s virtuosity brings extra-ordinary 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 is 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.

Master Drawings from The Armand Hammer Collection

November 1, 1987-February 21, 1988 National Gallery of Art

This exhibition will comprise more than 100 drawings from the private collection of Dr. Armand Hammer of Los Angeles. Among the 121 objects are works by Dürer, Leonardo da Vinci, Raphael, Michelangelo, Dürer, Leonardo da Vinci, Raphael, Michelangelo, Rembrandt, and Goya. The exhibition will travel to the Amon Carter Museum (May 7-October 4, 1987) and the Philadelphia Museum of Art (February 5-September 13, 1987). The exhibition is organized by the National Gallery of Art and is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is made possible by a grant from the Southwestern Bell Foundation.

Merittiisot: Summers at Shinnecock 1891-1902

Through November 30, 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 (c. 1896), one of the best-loved works in the National Gallery’s collection of American paintings, is featured, along with A Tatey Tale (c. 1890), April Morning (c. 1890), A Winter Scene (c. 1897), and The Great Storm of the 8th October, 1891 (c. 1894). This exhibition is possible with a grant by a grant from the Southwestern Bell Foundation.

William Merritt Chase: Childe Hassam (in Conversation) 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, carved animals, trade signs, and carved figures. The selection has been overseen by John W. Ulricht, deputy director of the National Gallery of Art and noted American scholar. Organized to coincide with the Shelburne Museum’s fortieth anniversary, the exhibition will travel to the Amon Carter Museum (October 7-September 4, 1988), the Denver Art Museum (October 15-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-September 1, 1989), and the Worcester Art Museum (April 11-June 10, 1989) after leaving the National Gallery. The exhibition is made possible through a grant from The New England

The National Gallery of Art presents a special single masterpieces, Edward Manet’s The Repose (Portrait of Berthe Morisot). The painting, loaned from the Museum of Art, Rhode Island School of Design, is a particularly insightful portrait of the young Berthe Morisot, mother of the French artist Edmond Manet, as a selection of pastels, watercolors, and rare oils were drawn from both public and private collections. The catalogue, with essays by curators Jack Cowart of the National Gallery of Art and John Wilmerding, deputy director of the National Gallery of Art and noted American scholar, is available in the gallery store.

A Portrait of Berthe Morisot

Through November 29, 1987 East Building, Main Floor

In conjunction with the exhibition Berthe Morisot – Impressionist, the National Gallery presents a special single masterpieces, Edward Manet’s The Repose (Portrait of Berthe Morisot). The painting, loaned from the Museum of Art, Rhode Island School of Design, is a particularly insightful portrait of the young Berthe Morisot, mother of the French artist Edmond Manet. Manet was a great admirer of Morisot’s own work and frequently used her as a model. The painting will remain at the National Gallery of Art only.

A Centuy of Modern Sculpture: The Patsy and Shelby White Collection

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

A select overview of modern sculpture, this exhibition features sixty 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 important American 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. These are important works by Jean Arp, Constantin Brancusi, Alexander Calder, Raymond Duchamp-Villon, Max Ernst, Alberto Giacometti, Barbara Hepworth, Gaston Lachaise, Henri Matisse, Joan Miro, Henry Moore, Isamu Noguchi, Pablo Picasso, Modesto Rosso, and Aristide Maillol. The postwar objects include sculpture by Jonathan Borofsky, Anthony Caro, Jean Dubuffet, Arman, Niki de Saint Phalle, Claes Oldenburg, George Segal, and seven works by David Smith. This exhibition is supported by National Telecommunications and Information Administration.

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Connections: The Patsy and Shelby White Collection

October 5, 1987-January 15, 1988 East Building, Main Floor

The exhibition includes works by Jean Arp, Constantin Brancusi, Alexander Calder, Raymond Duchamp-Villon, Max Ernst, Alberto Giacometti, Barbara Hepworth, Gaston Lachaise, Henri Matisse, Joan Miro, Henry Moore, Isamu Noguchi, Pablo Picasso, Modesto Rosso, and Aristide Maillol. The postwar objects include sculpture by Jonathan Borofsky, Anthony Caro, Jean Dubuffet, Arman, Niki de Saint Phalle, Claes Oldenburg, George Segal, and seven works by David Smith. This exhibition is supported by National Telecommunications and Information Administration.
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 handi­
capped, 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