### 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.**

#### August 1-August 6
- **August 1-August 6**
  - **William Merritt Chase**
  - *A Friendly Call*  
  - *Gift of Chester Dale*
  - West Building
  - **Nicholas Isbell**, Summer Intern

#### August 8-August 13
- **August 8-August 13**
  - **Jacopino del Conte**
  - *Madonna and Child with Saint Elizabeth and Saint John the Baptist*  
  - *Gift of Ailsa Mellon Bruce Fund*
  - West Building
  - Gallery 70

#### August 15-August 20
- **August 15-August 20**
  - **Horace Vernet**
  - *La Chasse dans les Pontins*  
  - *Chester Dale Fund*
  - West Building
  - Gallery 93

#### August 22-August 27
- **August 22-August 27**
  - **Joachim Antonisz.**
  - *Moses Striking the Rock*  
  - *Gift of Ailsa Mellon Bruce Fund*
  - West Building
  - Gallery 51

### 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**

<table>
<thead>
<tr>
<th>August 2-August 6</th>
<th>August 9-August 13</th>
<th>August 16-August 20</th>
<th>August 23-August 27</th>
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<tbody>
<tr>
<td>[Duane Michals, 1978, 14 min.]; Quebec as Seen by</td>
<td>Wed. through Fri. 12:30</td>
<td>(Teri Wehn Damisch, 1985, 55 min.)</td>
<td>Wed. through Fri. 12:30</td>
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<tr>
<td>Cartier-Bresson (National Film Board of Canada, 1969,</td>
<td>Sun. 1:00</td>
<td>Sun. 1:00</td>
<td>Sun. 1:00</td>
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<tr>
<td>Wed. through Fri. 12:30</td>
<td>Sat. 2:00</td>
<td>and Sunrise (F. W. Murnau, 1927, 97 min.)</td>
<td>and Imitation of Life [Douglas Sirk, 1959, 124 min.]</td>
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<td>Sun. 1:00</td>
<td>Sun. 6:00</td>
<td>Sat. 2:00</td>
<td>Sat. 12:30</td>
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<tr>
<td>Blow-Up [Michelangelo Antonioni, 1966, 111 min.]</td>
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<td>Blond Venus [Josef von Sternberg, 1932, 97 min., print from UCLA Film and Television Archive] and Madame X [Sam Wood, 1937, 71 min.]</td>
<td>How Green Was My Valley (John Ford, 1941, 118 min.)</td>
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<tr>
<td>Sat. 2:30</td>
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<td>Sun. 6:00</td>
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<tr>
<td>The Man with a Movie Camera [Dziga Vertov, 1929, 80 min.] and David Holzman's Diary [Jim McBride, 1968, 71 min.]</td>
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<td>Sun. 6:00</td>
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### SUNDAY LECTURES

Free lectures given by members of the Education Department. No reservations are needed but seating is limited.

**Sunday 4:00 p.m.**
**East Building Auditorium**

<table>
<thead>
<tr>
<th>August 6</th>
<th>August 13</th>
<th>August 20</th>
<th>August 27</th>
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</thead>
<tbody>
<tr>
<td>Philip Leonard, Lecturer National Gallery of Art</td>
<td>Nicholas Isbell, Summer Intern National Gallery of Art</td>
<td>Christopher B. With, Lecturer National Gallery of Art</td>
<td>Dennis P. Weller, Lecturer National Gallery of Art</td>
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Film Programs
East Building Auditorium


On Saturday, August 19, Professor Robert Kolker of the University of Maryland will introduce D. W. Griffith's Broken Blossoms (1919), the opening film in a series entitled "An American Genre: The Domestic Melodrama from Griffith to Hitchcock." Devoted to a distinctly American form of melodrama whose subject, directly or indirectly, is family life and the woman at its hub, the series comprises such films as A Bill of Divorcement (Josef von Sternberg, 1932), New Yorker Irving Rapper (1927), Mildred Pierce (Michael Curtiz, 1945), A Lonely Place (Nicholas Ray, 1950). Some Came Running (Vince Minnelli, 1958), and two versions of Imitation of Life (John M. Stahl, 1934, and Douglas Sirk, 1959). For additional information, see the reverse side.

American Paintings from the Manoogian Collection

Through September 4, 1989
West Building, Main Floor

Organized by the National Gallery of Art and the Detroit Institute of Arts, this exhibition features sixty-three paintings by nineteenth-century American artists from the collection of Mr. and Mrs. Richard A. Manoogian. This is the first public exhibition from one of the most important private collections in its field, containing an impressive range of American art, including Hudson River landscapes, trompe l'oeil still lifes, genre scenes, impressionist landscapes, and figure paintings. Among the painters represented are Thomas Cole, Frederic Church, George Caleb Bingham, Albert Bierstadt, Martin Johnson Heade, William Hammett, Thomas Eakins, Mary Cassatt, and William Merritt Chase.

After its premiere at the Gallery, the show travels to the M.H. de Young Memorial Museum, San Francisco, September 25 through November 23, 1989, The Metropolitan Museum of Art, New York, December 19, 1989, through February 25, 1990, and the Detroit Institute of Arts, March 27 through May 27, 1990. A fully illustrated catalogue has been published by the National Gallery for the exhibition, which is made possible by United Technologies Corporation.

Still Lives of the Golden Age: Northern European Paintings from the Heinz Family Collection

Through September 4, 1989
East Building, Mezzanine

The forty-four paintings on exhibition from the Heinz Family Collection include Dutch, Flemish, and German still lifes from the late sixteenth to the early eighteenth century. The paintings range in date from the Symbolic Allegory of Summer, painted in the 1590's by Lucas van Valkenborch and Georg Pfeifl, to the highly decorative work, Flowers and Fruit, by the early eighteenth-century artist Coenraet Roelof. The exhibition contains a wide variety of still-life types, among them floral pieces, tabletop sets covered with exotic fruits and cheeses, and paintings that contain reminders of the transience of life. Important artists represented include Jan Brueghel the Elder, Pieter Claesz., William Claesz. Heda, and Jan Davidsz. de Heem.

A fully illustrated catalogue accompanies the exhibition. The show will travel to the Museum of Fine Arts, Boston, October 28 to December 31, 1989.

Paintings by Eugene Boudin from the National Gallery of Art

Through September 17, 1989
East Building, Ground Floor

The paintings on exhibition provide a brief survey of Eugene Boudin's career (1850-1895). The earliest example, Festival in the Harbor of Honfleur, dated 1858, is characteristic of his first marine works, while the latest, St. Abbé Basil at Trouville-Dompierre, painted in 1895-1896, is typical of the broad handling of his late style. The twenty paintings and three drawings on view come from the Ailsa Mellon Bruce Bequest and other National Gallery collections.

Drawings of Landscape and Architecture from The Armand Hammer Collection

Through November 26, 1989
West Building, Ground Floor

Thirteen drawings of landscape and architecture are on view in an installation of master drawings from The Armand Hammer Collection. The works selected represent four centuries of draftsmanship and illustrate the breadth of the Hammer collection. The exhibition is on a continuous series from the collection and is on display in the graphics galleries in the West Building.

TOURS

Introduction to the West Building Collections
Monday through Friday 1:00 p.m. and 5:00 p.m. Saturday 1:00 p.m. West Building, Rotunda

Introduction to the East Building Collections
Monday through Friday 11:30 a.m. and 1:30 p.m. East Building, Ground Floor Lobby

American art can be seen on the Concourse Level.

In addition, three major gifts just received by the National Gallery from the late Rita Schreiber of Los Angeles in memory of her late husband Tall B. Schreiber are on view. The two paintings, Hatuey Musician (1924) by Pablo Picasso and Woman Seated in an Armchair (1940) by Henri Matisse, and a bronze sculpture by Constantin Brancusi, Bird in Space (1927) will remain on display for the duration of the exhibition.

Two publications have been produced by the National Gallery in conjunction with the exhibition. The installation is made possible by a grant from American Express Company.

Mary Cassatt: The Color Prints

Through August 27, 1989
East Building, Ground Floor

This is the first comprehensive exhibition devoted to the color prints of Mary Cassatt, which are among her most famous and beloved works of art. Cassatt's prints combine daring composition with extraordinary draughtsmanship and were greatly admired by both her fellow impressionists and the general public. Among the well-known images of women and children in the collection are In the Observatory, The Bath, The Letter, and The Fitting.

More than 110 works by Cassatt are on view, borrowed from private and public collections in America and abroad. The exhibition includes all of Cassatt's color prints, showing the development of the compositions and revealing the course of their artistic creation through her refined adjustments in the images and their colors. The individual prints are presented with many of their preparatory drawings, rare and sometimes unique black-and-white or color trial states, and color variations of the final states. Related pastels and paintings are also included.

The exhibition has been organized by the Williams College Museum of Art in collaboration with the Museum of Fine Arts, Boston, and in association with the National Gallery of Art. It has been made possible, in part, by a grant from the National Endowment for the Arts. The show will travel to the Museum of Fine Arts, Boston, September 9-November 5, 1989, and Williams College, Williamstown, November 24, 1989-January 21, 1990.

GENERAL INFORMATION

GALLERY HOURS
Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday noon to 9:00 p.m.
These hours will remain in effect throughout the summer.
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.

Four restaurants offer luncheon and light snacks throughout the year. Hours of operation are:

TERRACE CAFE
Monday-Saturday 11:00 to 2:00
2:30 to 4:00 (dessert service)
Sunday 12:00 to 4:00

CONCOURSE BUFFET
Monday-Saturday 10:00 to 4:00
Sunday 12:00 to 6:00

CASCADE CAFE
Monday-Friday Closed
Saturday 11:00 to 2:30
2:30 to 4:30 (dessert service)
Sunday 12:00 to 3:30

GARDEN CAFE
Monday-Saturday 11:00 to 4:00
4:00 to 4:30 (dessert service)
Sunday 12:00 to 7:00

COVER: Henri Matisse, Woman Seated in an Armchair, c. 1940, National Gallery of Art, Gift of Rita Bloch Schreiber in memory of her husband Taft Schreiber