



National Gallery of Art

CALENDAR OF EVENTS

April 1990

APRIL

Monday, March 26
through
Sunday, April 1

Monday, April 2
through
Sunday, April 8

Monday, April 9
through
Sunday, April 15

Monday, April 16
through
Sunday, April 22

Monday, April 23
through
Sunday, April 29

COLLECTION HIGHLIGHTS

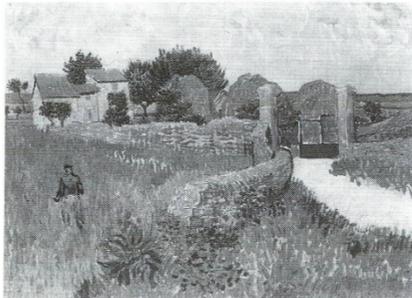
Brief gallery talks given by Education Department lecturers on a single work of art. Reproductions of the works discussed may be purchased in the Gallery's sales shops; a written text is available without charge.

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

March 27–April 1

Vincent van Gogh
Farmhouse in Provence, Arles
(Ailsa Mellon Bruce Collection)
West Building, Gallery 84

Frances Feldman, Lecturer



April 3–April 8

Hans Memling
Saint Veronica
(Samuel H. Kress Collection)
West Building, Gallery 39

Margaret O'Neill, Lecturer



April 10–April 15

Henri Matisse
Oceania—The Sea
(Gift of Mr. and Mrs. Burton Tremaine)
East Building, Upper Level

Sally Shelburne, Lecturer



Detail

April 17–April 22

Robert Le Lorrain
Galatea
(Samuel H. Kress Collection)
West Building, Lobby C

William J. Williams, Lecturer



April 24–April 29

Aert van der Neer
Moonlit Landscape with Bridge
(Patrons' Permanent Fund)
West Building, Gallery 46

Dennis P. Weller, Lecturer



SPECIAL TOURS

One-hour thematic tours given by Education Department lecturers.

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

March 27–April 1

The Fool and the Foolhardy in the Visual Arts
West Building, Rotunda

April 3–April 8

Matisse in Morocco
East Building
Ground Floor Lobby

April 10–April 15

Selections and Transformations: The Art of John Marin
West Building, Rotunda

April 17–April 22

Gardens on Paper
West Building, Rotunda

April 24–April 29

Rembrandt's Landscapes: Drawings and Prints
East Building
Ground Floor Lobby

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

The East Building will close at 6:00 p.m. on Sundays, but the Fourth Street entrance will remain open only for film audiences

March 28–April 1

A Day on the Grand Canal with the Emperor of China
(David Hockney and Philip Haas, 1988, 46 min.)
Wed. through Sat. 12:30
Sun. 1:00

April 4–April 8

Rembrandt: Draughtsman
(Kees van Langeraad and Peter Schatborn, 1985, 52 min., video)
Wed. through Sat. 12:30
Sun. 1:00

Lola (Jacques Demy, 1960, 90 min., introduced on Saturday by Joel E. Siegel)
Sat. 2:00, Sun. 6:00

April 11–April 15

Painting the Town: The Illusionistic Murals of Richard Haas (Amalie Rothschild, 1989, 56 min.)
Wed. through Sat. 12:30
Sun. 1:00

Muriel, ou le temps d'un retour (Alain Resnais, 1963, 115 min.)
Sat. 2:30, Sun. 6:00

April 18–April 22

Art of the Western World, Program 1: The Classical Ideal (Perry Miller Adato, WNET, 1989, 60 min., video)
Wed. through Fri. 12:30
Sun. 1:00

Celine and Julie Go Boating (Jacques Rivette, 1974, 190 min.)
Sat. 1:30

La Collectionneuse (Eric Rohmer, 1967, 88 min.)
Sun. 6:00

April 25–April 29

Art of the Western World, Program 2: A White Garment of Churches (Perry Miller Adato, WNET, 1989, 60 min., video)
Wed. through Fri. 12:30
Sun. 1:00

Zazie dans le Métro (Louis Malle, 1960, 88 min.)
Sat. 12:30

Une Femme est une Femme (Jean-Luc Godard, 1960, 88 min.)
Sun. 6:00

SUNDAY LECTURES

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

Sunday 4:00 p.m.
East Building Auditorium

April 1

Rembrandt's Landscapes: Drawings and Prints

Cynthia Schneider
Assistant Professor
of Fine Art
Georgetown University
Washington

April 8

From Heraldry to Portraiture: The Image of the Owner in Illuminated Manuscripts during the Age of Chivalry

Lucy Freeman Sandler
Helen Gould Sheppard Professor of Art History
New York University

April 15

Gardens on Paper: Prints and Drawings, 1200–1900

Virginia Tuttle Clayton
Assistant Curator
of Graphic Arts
National Gallery of Art

April 22

The Colonizing Aesthetic: Matisse and Modernist Orientalism

Roger H. Benjamin
Lecturer in Fine Arts
University of Melbourne
Melbourne, Australia

April 29

Robert Browning and Italian Renaissance Art

Marvin Eisenberg
Emeritus Professor of
History of Art
The University of Michigan
Ann Arbor, Michigan

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 103.5 FM

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

The West Building will close at 6:00 p.m. on Sundays, but concert audiences may enter through the Fourth Street and Constitution Avenue entrances.

April 1

Forough and McCracken,
Duo, *violin and piano*

Works by Beethoven, Debussy,
and Bartok

April 8

Maria Meirelles, *piano*

Works by Chopin, Prokofiev,
and Beethoven

April 15

Classical Brass and the
Rosewood Chamber Consort

Easter Program
Works by Albinoni, Bozza,
and Bach

April 22

National Gallery Orchestra
George Manos, *Conductor*
Paul Hume, *Narrator*

Aaron Copland, *Lincoln Portrait*; Richard Bales,
Lincoln Ballet; Robert Ward,
Symphony No. 3

April 29

American String Quartet

Mitchell Stern, *violin*
Laurie Carney, *violin*
Daniel Avshalomiv, *viola*
Donald Geber, *cello*

Works by Adam, Copland,
and Tsontakis

Film Programs

East Building Auditorium

"Art of the Western World," a nine-part series produced for WNET/New York and broadcast on PBS earlier this year, will be shown in the East Building auditorium from April through June. Program 1, "The Classical Ideal," will be shown April 18 through 22, and subsequent programs in the series will follow consecutively. *Painting the Town*, a new film by Amalie Rothschild on the urban architectural trompe l'oeil paintings of artist Richard Haas, will be shown April 11 through 15.

In association with the current exhibition of works by Henri Matisse, a program of classic films of the French new wave from the late 1950s and 1960s will be shown in April and May. This period in French film is remembered as a time of great experimentation in both form and subject matter. Adroit but uncomplicated camera work, elliptical structure, and narrative sketches of the Parisian intellectual milieu of the day combined to create a distinctive aesthetic in films of this era. Critic and lecturer Joel E. Siegel will introduce the opening film in the series, Jacques Demy's *Lola*. See the reverse side for additional information.

Gallery Talks

All talks begin at 2:00 p.m.

Of Myth and Men: The New York School in the Forties; Barbara Baxter, Graduate Lecturing Fellow; Wednesday, April 4; Meet at the East Building Information Desk

Nymphs, Goddesses, and the Poetic Nude in Italy and the North; Barbara Baxter, Graduate Lecturing Fellow; Saturday, April 7; Wednesday, April 18; Meet in the West Building Rotunda

Fantasy, Nature, and Convention in Nineteenth-Century American Landscape Painting; Thomas E. A. Dale, Graduate Lecturing Fellow; Wednesday, April 11; Meet in the West Building Rotunda

The Three Kings: Beloved Theme and Variations in Fifteenth-Century Italian Painting; Barbara Baxter, Graduate Lecturing Fellow; Saturday, April 14; Meet in the West Building Rotunda

A Nuptial Admonition: Bernardino Luini's "Cephalus and Procris"; Thomas E. A. Dale, Graduate Lecturing Fellow; Saturday, April 21; Wednesday, April 25; Meet in the West Building Rotunda

Introduction to the West Building Collections

Monday through Saturday 3:00 p.m.
Sunday 1:00 p.m.; West Building, Rotunda

Introduction to the East Building Collections

Monday through Friday 11:30 a.m.
Saturday 11:00 a.m.; Sunday 12:00 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.

March 27 *Italian*; April 3 *French*; April 10 *Spanish*; April 17 *German*; April 24 *Italian*

Pass Information for Forthcoming Exhibitions

Advance passes to see the National Gallery exhibitions, *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* and *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle*, which open to the public on May 6, will be available free of charge beginning April 2, 1990. Visitors can obtain advance passes for both exhibitions at the East Building pass desk and West Building Art Information Room adjacent to the Rotunda. Entrance to the exhibition will be by pass only.

Advance passes can also be obtained at all TicketCenter locations at a service charge of \$1.50 per pass, and through TicketCenter's nationwide Phonecard service at a service charge of \$2.00 per pass. To order by telephone, please call the following numbers:
Washington, D.C. (202) 432-0200
Baltimore, MD (301) 481-6000
Richmond, VA (804) 780-3777
Nationwide toll-free 1-800-448-9009
Advance passes are *not* available by phone or mail from the National Gallery.

Current Exhibition Catalogues

<i>Twentieth-Century Painting and Sculpture: Selections for the Tenth Anniversary of the East Building</i>	\$19.95
<i>A Profile of the East Building</i>	\$15.00
<i>The 1980s: Prints from the Collection of Joshua P. Smith</i>	\$19.95
<i>The Feast of the Gods: Conservation, Examination, and Interpretation</i>	\$15.00
<i>John Marin</i>	\$29.95
<i>Rembrandt's Landscapes: Drawings and Prints</i>	\$29.95
<i>Matisse in Morocco</i>	\$22.50
<i>Gardens on Paper: Prints and Drawings 1200-1900</i>	\$24.95
Available from the National Gallery Publications Service	
Sales Information (202) 842-6466	
Mail Orders (301) 322-5900	

Recorded Tours

A recorded tour of the West Building collections, narrated by J. Carter Brown, is available at the Ground Floor Sales Area during Gallery hours.

A recorded tour of *Twentieth-Century Painting and Sculpture* is available in two parts at the East Building publications desk, Concourse Level.

A recorded tour of *Matisse in Morocco*, narrated by Jack Cowart, Curator of Twentieth-Century Art, is available at the entrance to the exhibition.

Recorded tours are \$3.00; \$2.50 for senior citizens, students, and groups.

Gardens on Paper: Prints and Drawings 1200-1900

April 1, 1990–July 22, 1990
West Building, Ground Floor

This exhibition traces the development of the garden as a theme in Western art as it develops and changes from the Middle Ages through the nineteenth century. The exhibition begins with early prints and manuscript pages illustrating sacred garden scenes and medieval gardens of love. A new concern for realism is seen in Renaissance topographical views of gardens, and for grandeur and magnificence in highly refined depictions of baroque royal and aristocratic gardens. Eighteenth-century prints

CONTINUING EXHIBITION

Matisse in Morocco: The Paintings and Drawings, 1912-1913

A USA/USSR Joint Project

Through June 3, 1990
East Building, Mezzanine and Upper Level

Jointly organized by the National Gallery of Art, The Museum of Modern Art, the State Pushkin Museum of Fine Arts, and The State Hermitage Museum in the Soviet Union, this exhibition is the first since 1913 and the most comprehensive ever to focus on the works by Henri Matisse during his visits to Morocco in 1912-1913. Although each of his visits lasted only several months, the motifs he found there influenced his work for the remainder of his career. Twelve of the twenty-three paintings on view have never before been exhibited in the United States, and many of the forty-seven drawings were discovered during research for the exhibition. The scholarly catalogue that accompanies the exhibition includes new chronologies and significant new documentation excerpted from letters and postcards Matisse wrote while in Morocco.

The exhibition is made possible by a generous grant from the Richard King Mellon Foundation. After premiering at the National Gallery, *Matisse in Morocco* will travel to The Museum of Modern Art, New York, June 24



Henri Matisse, *Calla Lilies, Irises, and Mimosas*, 1913, State Pushkin Museum of Fine Arts, Moscow

and drawings of gardens attest to a profound desire to conform to the principles of nature, and nineteenth-century images of small private gardens and public parks reflect the new importance of the post-industrial middle classes.

A fully illustrated catalogue published by the National Gallery of Art and University of Pennsylvania Press accompanies the show. Support for the exhibition has been generously provided by Estée Lauder Inc.

–September 4, 1990; the State Pushkin Museum of Fine Arts, Moscow, September 28–November 20, 1990; and The Hermitage Museum, Leningrad, December 15, 1990–February 15, 1991.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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 pass desk located on the ground floor of the East Building. Current pass information for the exhibition is available by calling (202) 842-3472.

RELATED EXHIBITION

Matisse: Jazz and Other Works on Paper from the National Gallery Collections and Promised Gifts

Through June 3, 1990
East Building, Ground Floor

To complement *Matisse in Morocco*, an exhibition of Henri Matisse's prints and drawings is on display on the ground floor of the East Building. Ranging in dates from 1906 to 1948, these works suggest Matisse's great range as a graphic artist. His mastery of line and tone is evident in both his etchings and lithographs, as well as in drawings in several media. Included are a number of exotic odalisques, a theme derived from the artist's Moroccan experiences.

In addition, Matisse's dazzling use of color is apparent in the suite of stencil prints entitled *Jazz*, based on collages Matisse made late in life when he was too frail to stand at his easel. The artist developed a process of "drawing with scissors," and the brilliantly colored dynamic shapes of the *Jazz* prints are a by-product of this technique. They evoke the rhythms and sounds of the circus, holiday celebrations, and ceremonies.

Rembrandt's Landscapes: Drawings and Prints

Through May 20, 1990
East Building, Ground Floor

A selection of 99 works, including more than 50 drawings and 26 landscape prints, many in two or more impressions, are on view in the East Building. This is the first major exhibition devoted to Rembrandt's landscape drawings and prints and will be seen only at the National Gallery. Although Rembrandt is known primarily as a figure painter, his drawings and prints have endured as the archetypes of Dutch landscape.

The works in the exhibition are arranged thematically in five segments to highlight Rembrandt's distinctive approach to different types of landscapes, ranging from views of simple cottages to vast panoramas. Many of Rembrandt's greatest landscape drawings are on view, some for the first time in the United States.

A fully illustrated catalogue published by the National Gallery accompanies the exhibition, which is supported by an indemnity from the Federal Council on the Arts and the Humanities.

CLOSING EXHIBITIONS

The 1980s: Prints from the Collection of Joshua P. Smith

Through April 8, 1990
West Building, Ground Floor

Reflecting the major artistic currents of the 1980s, this exhibition contains more than one hundred prints and illustrated books lent by Joshua P. Smith, an important collector of contemporary art in the United States who is considered by many to have one of the most extensive collections of prints of the 1980s in private hands.

More than ninety American and European artists, including many of the most significant working today, are represented in the exhibition, such as Richard Diebenkorn, Jasper Johns, Alex Katz, Ellsworth Kelly, Howard Hodgkin, Robert Rauschenberg, Jennifer Bartlett, Georg Baselitz, Jonathan Borofsky, Eric Fischl, and Terry Winters.

The exhibition, organized by the National Gallery of Art and shown in Washington only, is accompanied by a fully illustrated catalogue, published by the National Gallery.

Reinstallation of *The Feast of the Gods* by Bellini and Titian

Through April 29, 1990
West Building, Main Floor Galleries

The newly restored painting, *The Feast of the Gods*, originally painted in 1514 by Giovanni Bellini and later repainted by Titian, can be clearly seen for the first time in centuries. Color photographs of *The Feast of the Gods* before restoration, a full-scale radiograph, and an infra-red reflectogram are on view, and a new half-hour film produced by the National Gallery of Art is shown continuously. The film is made possible by The Circle of the National Gallery of Art and Solomon Inc.

In conjunction with the reinstallation, a special issue of *Studies in the History of Art* has been published to accompany this exhibition.

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building

Through December 31, 1990
East Building
Concourse, Upper Level, and Tower

To celebrate the tenth anniversary of the East Building of the National Gallery of Art in 1988, a series of twenty-five new galleries were designed and built to accommodate a greatly expanded reinstallation of the twentieth-century collection, complemented by loans from private collections. The Upper Level includes art from the beginning of the century to World War II. Fourteen works by David Smith are displayed in the skylit space of the Tower Gallery. Postwar-European and American art can be seen on the Concourse Level.

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.



Jonathan Borofsky, *Stick Man*, 1983, Joshua P. Smith Collection

Selections and Transformations: The Art of John Marin

Through April 15, 1990
West Building, Central Gallery

Selections and Transformations: The Art of John Marin is the first comprehensive exhibition in twenty years to examine the work of twentieth-century American artist John Marin. The exhibition, which is being shown in Washington only, includes 147 oil paintings, watercolors, drawings, and etchings, representing all phases of Marin's career which spanned the first half of this century. Marin's extensive body of work is central to an understanding of American modernism. The works in the exhibition have been drawn from significant public and private collections throughout the U.S., including the Gallery's own Marin holdings, one of the foremost collections of his work in the world.

A fully illustrated catalogue, co-published by the National Gallery and Abbeville Press, Inc., accompanies the exhibition.

NATIONAL GALLERY OF ART
Washington, D.C. 20565

GENERAL INFORMATION

GALLERY HOURS

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

Sunday 11:00 a.m. to 6:00 p.m. (NEW HOURS)

The National Gallery of Art has changed its Sunday schedule. The galleries are open from 11:00 a.m. to 6:00 p.m. The ground floor shop will remain open until 7:00 p.m. and the Garden Café will serve until 6:45 p.m. Patrons arriving for the 7:00 p.m. concert may enter through the Constitution Avenue or the Fourth Street entrances. The East Building will be open until 7:00 p.m. for film series patrons.

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

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 are:

TERRACE CAFE

Monday-Saturday 11:00 to 2:30
2:30 to 4:00 (dessert service)

Sunday 12:00 to 4:00

CONCOURSE BUFFET

Monday-Saturday 10:00 to 4:00
Sunday 11:00 to 5:15
5:15 to 5:50 (beverages and desserts)

CASCADE CAFE

Monday-Friday Closed
Saturday 11:30 to 2:30
2:30 to 4:30 (dessert service)

Sunday 11:00 to 3:30

GARDEN CAFE

Monday-Saturday 11:00 to 4:00
4:00 to 4:30 (dessert service)

Sunday 11:00 to 6:00
6:00 to 6:45 (dessert service)

COVER: Auguste Lepère, *The Pond in the Tuileries*, 1898,
National Gallery of Art, Ailsa Mellon Bruce Fund