**MAY**

### 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.**

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>May 1–6</td>
<td>Sir Joshua Reynolds</td>
<td>2:00 p.m.</td>
<td>West Building, Gallery 58</td>
</tr>
<tr>
<td></td>
<td>Lady Elizabeth Delmé and Her Children</td>
<td>2:00 p.m.</td>
<td>West Building, Gallery 58</td>
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<tr>
<td></td>
<td>(Andrew W. Mellon Collection)</td>
<td>2:00 p.m.</td>
<td>West Building, Gallery 58</td>
</tr>
<tr>
<td></td>
<td>Philip Leonard, Lecturer</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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**May 8–13**

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>May 8–13</td>
<td>Barnett Newman</td>
<td>2:00 p.m.</td>
<td>East Building, Concourse Level</td>
</tr>
<tr>
<td></td>
<td><em>The Stations of the Cross</em> (Robert and Jane Meyerhoff Collection)</td>
<td>2:00 p.m.</td>
<td>East Building, Upper Level</td>
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<tr>
<td></td>
<td>Sally Shellburne, Lecturer</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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**May 15–20**

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker</th>
<th>Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>May 15–20</td>
<td>Max Weber</td>
<td>2:00 p.m.</td>
<td>East Building, Upper Level</td>
</tr>
<tr>
<td></td>
<td><em>Bush Hour, New York</em> (Gift of the Avalon Foundation)</td>
<td>2:00 p.m.</td>
<td>East Building, Upper Level</td>
</tr>
<tr>
<td></td>
<td>Wilfred W. Scott, Lecturer</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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</table>

**Monday, April 30 through Sunday, May 6**

**Monday, May 7 through Sunday, May 13**

**Monday, May 14 through Sunday, May 20**

**Monday, May 21 through Sunday, May 27**

### 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.

**May 2–5**

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 2–5</td>
<td><em>Art of the Western World, Program 2: The Early Renaissance</em> (Perry Miller Adato, WNET, 1989, 60 min., video)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
</tr>
<tr>
<td></td>
<td><em>Le Bonheur</em> (Agnes Varda, 1965, 80 min.) and <em>Bay of Angels</em> (Jacques Demy, 1962, 85 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
</tr>
<tr>
<td></td>
<td><em>Le Boucher</em> (Claude Chabrol, 1969, 100 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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</tbody>
</table>

**May 9–13**

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>May 9–13</td>
<td><em>Art of the Western World, Program 3: The Early Renaissance</em> (Perry Miller Adato, WNET, 1989, 60 min., video)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
</tr>
<tr>
<td></td>
<td><em>Le Joli Mai</em> (Chris Marker, 1962, 120 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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**May 16–20**

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 16–20</td>
<td><em>Art of the Western World, Program 4: The High Renaissance</em> (Perry Miller Adato, WNET, 1989, 60 min., video)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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<tr>
<td></td>
<td><em>La Peau d’âne</em> (Jacques Demy, 1971, 90 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
</tr>
<tr>
<td></td>
<td><em>La Peau d’âne</em> (Jacques Demy, 1971, 90 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
</tr>
<tr>
<td></td>
<td><em>La Peau d’âne</em> (Jacques Demy, 1971, 90 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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**May 23–27**

<table>
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<tr>
<th>Date</th>
<th>Film Title</th>
<th>Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>May 23–27</td>
<td><em>Art of the Western World, Program 6: An Age of Reason, An Age of Passion</em> (Perry Miller Adato, WNET, 1989, 60 min., video)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
</tr>
<tr>
<td></td>
<td><em>The Strongest</em> (Alf Sjöberg, 1929, 105 min.)</td>
<td>2:00 p.m.</td>
<td>East Building Auditorium</td>
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### SUNDAY LECTURES

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

**Sunday 4:00 p.m.**

**East Building Auditorium**

**May 6**

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture Title</th>
<th>Speaker</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 6</td>
<td><em>Monet and Fin-de-Siècle</em> France</td>
<td>Paul Tucker</td>
<td>University of Massachusetts at Boston</td>
</tr>
</tbody>
</table>

**May 13**

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture Title</th>
<th>Speaker</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 13</td>
<td><em>A Fifteen-Hundred-Year Project in Preservation: Santo Stefano Rotundo in Rome</em></td>
<td>Carrick Davis-Weyer</td>
<td>Tulane University</td>
</tr>
<tr>
<td></td>
<td><em>The Road to Heaven</em> (Alf Sjöberg, 1942, 106 min.)</td>
<td>Nan Rosenthal</td>
<td>National Gallery of Art</td>
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</tbody>
</table>

**May 20**

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture Title</th>
<th>Speaker</th>
<th>Institution</th>
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</thead>
<tbody>
<tr>
<td>May 20</td>
<td><em>Jasper Johns: Drawing as Rereading</em></td>
<td>Reinhold Heller</td>
<td>National Gallery</td>
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</tbody>
</table>

**May 27**

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture Title</th>
<th>Speaker</th>
<th>Institution</th>
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</thead>
<tbody>
<tr>
<td>May 27</td>
<td><em>Envisioning Life: The Functions of Edvard Munch’s Art</em></td>
<td>George Manos, Curator</td>
<td>Tulane University</td>
</tr>
</tbody>
</table>

### 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.

**May 6**

<table>
<thead>
<tr>
<th>Date</th>
<th>Concert Title</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 6</td>
<td><em>Maryland Camerata</em></td>
<td>Samuel Gordon, Conductor</td>
</tr>
<tr>
<td></td>
<td><em>Works by Ives, Shearing, Manos, and Gordon</em></td>
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</tbody>
</table>

**May 13**

<table>
<thead>
<tr>
<th>Date</th>
<th>Concert Title</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 13</td>
<td><em>McCoy Tyner Trio</em></td>
<td>Robert DeGaetano, piano</td>
</tr>
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<td></td>
<td><em>Jazz Concert</em></td>
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<td></td>
<td><em>Passe will be required for this concert, and will be available, free of charge, starting Monday, May 7, in the main floor information room of the West Building (first-come, first-served, limited two passes per person). A limited number of passes will be available on May 13 only, starting at 3:00 p.m.at the West Building Constitution Avenue entrance. Persons holding passes will be admitted to the West Garden Court at 6:00 p.m.</em></td>
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**May 20**

<table>
<thead>
<tr>
<th>Date</th>
<th>Concert Title</th>
<th>Performers</th>
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</thead>
<tbody>
<tr>
<td>May 20</td>
<td><em>Robert DeGaetano, piano</em></td>
<td>George Manos, Conductor</td>
</tr>
<tr>
<td></td>
<td><em>Works by Barber, Gershwin, Gottschalk, and DeGaetano</em></td>
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**May 27**

<table>
<thead>
<tr>
<th>Date</th>
<th>Concert Title</th>
<th>Performers</th>
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</thead>
<tbody>
<tr>
<td>May 27</td>
<td><em>National Gallery Orchestra</em></td>
<td>George Manos, Conductor</td>
</tr>
<tr>
<td></td>
<td><em>Works by Porter, Barber, and Grofit</em></td>
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George Manos conducting the National Gallery Orchestra

**La Peau d’âne, 1971, directed by Jacques Demy, to be shown May 20 (The Museum of Modern Art/Film Stills Archive)**
Masters of Nineteenth-Century Painting from the Annenberg and Bührle Collections

The education department is offering a series of five lectures on important impressionist and post-impressionist artists represented in two significant private collections currently on view at the National Gallery of Art. The lectures are held at 12:30 on Tuesdays and repeated on Saturdays in the East Building Auditorium. Tickets are not required, but seating is limited and on a first-come, first-served basis.

May 29, June 2, Monet and Degas, Eric Denker, lecturer
June 12, 16, Early Impressionism: Renoir and Monet, Philip Leonard, lecturer
June 19, 23, Cézanne, Wilford W. Scott, lecturer
June 26, 30, Monet's Later Work, Frances Feldman, lecturer
July 3, 7, Van Gogh and Gauguin, Dennis Weller, lecturer

During the week of each lecture, a related tour of the artists' works in the permanent collection will be offered. The tours will begin at 1:00 on Wednesdays, Thursdays, and Fridays, in the West Building, Rotunda.

Introduction to the Bührle and Annenberg Collections

From May 15 through July 15, the education department will present introductory slide lectures on the special exhibitions from the Annenberg and Bührle Collections. The 45-minute slide overviews take place in the East Building Auditorium Tuesdays, Thursdays, and Saturdays at 11:00 a.m., and Wednesdays and Fridays at 2:30 p.m. Reservations are not necessary, but seating is limited and on a first-come, first-served basis.

SPECIAL ALL-DAY LECTURE PROGRAM

On and Off the Boulevard Reflections on French Painting in the Later Nineteenth Century

SATURDAY, MAY 12
EAST BUILDING AUDITORIUM
10:30 Moderator: Charles Moffett, senior curator of paintings, National Gallery of Art
The Nineteenth Century Revisited: Masterpieces from the Annenberg and Bührle Collections
Colin B. Bailey; senior curator, Kimbell Art Museum, Fort Worth
Shadows with the Sunlight: Monet's Garden Pictures of the 1870s
Joel Isaacson, professor of art history, University of Michigan, Ann Arbor
12:30 INTERMISSION
2:00 Moderator: Elizabeth Streicher, associate research curator, modern painting, National Gallery of Art
Impressionist Images of Loved Ones and Strangers
Hollis Clayson; assistant professor of art history, Northwestern University, Evanston

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, continues on weekdays during May. Program 3, "The Early Renaissance," will be shown May 2 through 6, with subsequent programs in the series in the following weeks.

In association with the current exhibition of works by Henri Matisse, a program of classic French films of the nouvelle vague (1960–1971) continues through May 20. This period in French film history is remembered as a time of experimentation with both form and content. Skillful but uncomplicated camerawork, elliptical structure, and narrative sketches of the Parisian intellectual milieu of the day combine to create a distinctive aesthetic in films of this era.

In association with the exhibition of prints by Edvard Munch opening this month on May 27, a showing of the rare silent film The Strongest (1929) by Alf Sjöberg inaugurates an eight-part series devoted to the work of Swedish filmmakers Ingmar Bergman and Alf Sjöberg, both equally acclaimed for their work in theater and cinema. The series has been organized with the cooperation of the Swedish Film Institute and continues through June.

SPECIAL PROGRAMS

Nymphs, Goddesses, and the Poetic Nude in Italy and the North, Barbara Baxter, Wednesday, May 2; Meet in the West Building, Rotunda
Hermits in the Desert: Temptation and Meditation, Thomas E. A. Dale, Wednesday, May 5; Meet in the West Building, Rotunda
A Nuptial Admonition: Bernardino Luini's "Cephalus and Procris," Thomas E. A. Dale, Saturday, May 12; Meet in the West Building, Rotunda
The Beginnings of Abstract Painting, Barbara Baxter, Saturday, May 19; Meet at the East Building Art Information Desk
The Expatriates: Whistler, Sargent, and Cassatt, Barbara Baxter, Wednesday, May 30, Meet in the West Building, Rotunda

Film Programs

East Building Auditorium

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Impressionist and Post-Impressionist Works on Display

Beginning May 6, 1990, the National Gallery will have one of the greatest assemblages of impressionist and post-impressionist paintings ever on display in one museum. In addition to the National Gallery's own collection of nineteenth-century French paintings in the West Building, two of the world's outstanding private collections featuring impressionist and post-impressionist art will be shown. Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection, in the West Building, comprises 54 works from the distinguished collection of the Honorable and Mrs. Walter H. Annenberg. In the East Building, The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle includes some 60 paintings by the major artists of the impressionist and post-impressionist movements that have rarely been seen in the United States.

Pass Information for Exhibitions. There will be a limited number of same-day passes available at the National Gallery in the East Sculpture Hall of the West Building for Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection. Same-day passes for The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle are available at the East Building special information desk. These passes will be available beginning May 6. They will be distributed each day thereafter on a first-come, first-served basis. Same-day passes will not be available by telephone or mail.

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. Visitors can obtain advance passes for both exhibitions at the East Building pass desk and West Building Art Information Room adjacent to the Rotunda.

Advance passes can be obtained at all TicketCenter locations at a service charge of $1.50 per pass, and through TicketCenter’s nationwide PhoneCharge 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) 789-3777
Nationwide toll-free 1-800-448-9009

Entrance to the exhibitions will be by pass only. Advance passes are not available by phone or mail from the National Gallery. Current pass information for both exhibitions is available by calling (202) 289-5479.

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection
May 6–August 5, 1990
West Building, Main Floor

One of the finest collections of impressionist and post-impressionist works in private hands is on display in the West Building, May 6–August 5, 1990. These paintings, watercolors, and drawings, assembled by the Honorable and Mrs. Walter H. Annenberg since the 1950s, had never been presented together to the public before the current tour. Among the works exhibited are the haunting House with Cracked Walls by Cézanne, the elegant Fare of Roses by Van Gogh, and The Siesta by Gauguin. The exhibition of 54 works in Washington will include, for the first time, three recent acquisitions by Ambassador Annenberg: Au Lapin Agile by Pablo Picasso, The Studio by Georges Braque, and Arters and Fruit on a Table by Henri Fantin-Latour. Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection was organized by Joseph Rishel, curator of European painting and sculpture before 1900, Philadelphia Museum of Art, and Colin Bailey, now senior curator, Kimbell Art Museum. It was coordinated at the National Gallery by Charles S. Moffett, senior curator of paintings. A new edition of the fully illustrated catalogue written by Rishel, Bailey, and Mark Rosenthal, consulting curator, The Solomon R. Guggenheim Museum, and published by the Philadelphia Museum of Art, will accompany the show. The exhibition began its tour at the Philadelphia Museum of Art in 1989, continues at the National Gallery through August 5, and travels to the Los Angeles County Museum of Art, August 16–November 11, 1990, and the Metropolitan Museum of Art in the summer of 1991. The exhibition is made possible at the National Gallery and the Los Angeles County Museum of Art by GTE Corporation.

The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle
May 6–July 15, 1990
East Building, Upper Level and Mezzanine

The first exhibition in the United States devoted to the extraordinary collection of Swiss industrialist and collector Emil G. Bührle is on view in the East Building of the National Gallery of Art, May 6–July 15, 1990. The collection features 85 old master, impressionist, post-impressionist, and early modern works. Among the impressionist and post-impressionist works are six paintings by Van Gogh, including The Sower, and seven paintings by Cézanne, including The Boy in the Red Vest, one of the artist’s most famous images. The exhibition opens with works by old masters such as Hals and Canaletto, and it closes with paintings by twentieth-century masters such as Matisse, Kandinsky, and Picasso. The current world tour, inaugurated in Washington, the only American site, will then travel to the Montreal Museum of Fine Arts, August 3–October 14, 1990, followed by Yokohama and London in 1991. After the tour the collection will retire from international lending.

The exhibition is organized by the Foundation E. G. Bührle Collection, Zurich, and the National Gallery of Art. A fully illustrated catalogue has been published by Artemis Verlag, Zurich and Munich, in English, French, German, and Japanese. Contributors to the catalogue include Margrit Hahnloser-Ingold, Mrs. Anda Bührle and Christian Bührle, of the Foundation Emil G. Bührle Collection.

The Drawings of Jasper Johns
May 20–July 29, 1990
West Building, Ground Floor

This exhibition, spanning Jasper Johns’ 35-year career as one of the preeminent artists of the twentieth century, contains 117 works that reveal his virtuosity as a draftsman. Johns’ drawings are distinctive in part for his use of several techniques in a single work, including freehand drawing, tracing, and imprinting, as well as his superb handling of an extraordinary range of media: graphite pencil, graphite wash, charcoal, chalk, Pastel, oil crayon, pen and ink, brush and ink, and watercolor. Johns’ familiar images of flags, targets, and numbers—subjects he elevated to the level of fine art—are featured in many of the works. The exhibition also includes Johns’ largest drawing, Dior (1963), in charcoal and chalk on two panels over seven feet tall, it is one of his most important works.

Nan Rosenblalt, curator of twentieth-century art, and Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art, selected the works and wrote the catalogue for the exhibition. After Washington, the first and only venue in the U.S., the exhibition will travel to the Kunstmuseum Basel, August 19 through October 28, 1990, and the Hayward Gallery in London, November 29, 1990 through February 3, 1991. The exhibition and the catalogue are made possible by Ford Motor Company. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Drawings from The Armand Hammer Collection
May 20, 1990–November 11, 1991
West Building, Ground Floor

A new selection of master drawings from The Armand Hammer Collection goes on view this month, one in a continuous series of rotating exhibitions. Focusing on the human figure, this group represents four centuries of draftsmanship and illuminates the breadth of the Hammer Collection. Included in the selection are a rare study sheet by Leonardo da Vinci, two exquisite chalk drawings by Antoine Watteau, and a fine portrait by the nineteenth-century master Ingres.
OPENING EXHIBITION

Edvard Munch: Master Prints from the Epstein Family Collection

May 27–September 3, 1990
West Building, Central Gallery

An exhibition of ninety-four prints by Norwegian artist Edvard Munch (1863–1944) opens this month in the West Building. The works are on loan from the Epstein Family Collection, one of the world’s largest and finest private collections of Munch prints. Munch’s works depict the universal themes of birth and death, love and jealousy, loneliness and anguish, death and regeneration—themes drawn from his own experiences. Among the prints are many of the artist’s well-known images such as The Scream, The Kiss, Madonna., and The Scream. The catalogue, published by the National Gallery, will contain full-color reproductions providing the best visual survey of Munch’s prints currently in print. The exhibition is made possible by a grant from American Express Company.

CONTINUING EXHIBITIONS

Matisse in Morocco: The Paintings and Drawings, 1912–1913
A USA/USRR Joint Project

Through June 3, 1990
East Building, Mezzanine

Jointly organized by the National Gallery of Art, The Museum of Modern Art, New York, and 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 of its kind to focus on the works made 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. Also on view is a 1913 letter from Matisse to Ivan Morosov, the Russian collector, describing his intentions for hanging the Moroccan Triptych and the formula for the gray paint he used on the frames. The scholarly catalogue that accompanies the exhibition includes new chronologies and significant new documentation excerpted from letters and postcards Matisse wrote while in Morocco.


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

Through June 3, 1990
East Building, Ground Floor

In conjunction with Matisse in Morocco two groups of works on paper by Henri Matisse, ranging in date from 1906 to 1948, are on display on the ground floor of the East Building. Matisse’s mastery of line and tone is evident in a series of black and white prints and drawings featuring several exotic odalisques, a theme derived from the artist’s Moroccan travels. Late in life when he was no longer able to paint, Matisse invented a new process of “drawing with scissors.” The works that make up the second part of this display, from the colorful Jazz series, are a product of this technique. Printed from stencils, the light and witty Jazz scenes evoke the sounds and sights of the circus and of celebrations and ceremonies.

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, a series of twenty-five new galleries have been designed and built to accommodate a greatly expanded installation of the twentieth-century collection, complemented by loans from private collections. 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.

GARDENS ON PAPER: PRINTS AND DRAWINGS 1200–1900

Through 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. Early prints and manuscript pages illustrate sacred garden scenes and medieval gardens of love. Renaissance topographical views of gardens show a new concern for realism, and highly refined baroque depictions convey the image of grand aristocratic and royal gardens. Eighteenth-century prints and drawings of gardens attest to a profound desire to conform to the principles of nature, and nineteenth-century representations 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.

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 Information Desk

Current Exhibition Catalogues

Twentieth-Century Painting and Sculpture: Selections for the Tenth Anniversary of the East Building $19.95
A Profile of the East Building $15.00
Rembrandt’s Landscapes: Drawings and Prints $29.95
Matisse in Morocco $22.50
Gardens on Paper: Prints and Drawings 1200–1900 $24.95
Masterpieces of Impressionism & Post-Impressionism: The Annenberg Collection $18.95
The Passionate Eye: Impressionist and Other Master Paintings from the E. G. Bührle Collection $19.95
Available from the National Gallery Publications Service
Sales Information (202) 842-6466
Mail Orders (301) 322-5900

CURRENT EXHIBITION

Rembrandt’s Landscapes: Drawings and Prints

Through May 20, 1990
East Building, Ground Floor

A selection of 99 works, including 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 landscape drawings and prints have endured as the archetypes of Dutch landscapes.

The works in the exhibition reveal Rembrandt’s achievements as a draftsman and are arranged thematically in five segments to highlight his 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 copublished by the National Gallery and Bulfinch Press accompanies the exhibition, which is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Foreign Language Tours

Regularly scheduled foreign language tours of the West Building are offered on Tuesdays at noon beginning in the Rotunda.

May 1 French; May 8 Spanish;
May 15 German; May 22 Italian

Recruited 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.
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 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 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 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 11:30 to 3:00
Saturday 11:30 to 2:30
2:30 to 4:30 (dessert service)
Sunday 11:30 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: Pablo Picasso, At the Lapin Agile, 1905, From the Collection
of The Hon. and Mrs. Walter H. Annenberg