



National Gallery of Art

CALENDAR OF EVENTS

June 1990

JUNE

Monday, May 28
through
Sunday, June 3

Monday, June 4
through
Sunday, June 10

Monday, June 11
through
Sunday, June 17

Monday, June 18
through
Sunday, June 24

COLLECTION HIGHLIGHTS

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

Wednesday through Saturday 12:00 p.m.
Sunday 2:00 p.m.
Please note new daily schedule.

May 30–June 3

Robert Motherwell
Reconciliation Elegy
(Gift of the Collectors Committee)
East Building, Concourse Level

Sally Shelburne, Lecturer

June 6–June 10

Bartolomé Esteban Murillo
The Return of the Prodigal Son
(Gift of the Avalon Foundation)
West Building, Gallery 36

Sarah Schroth,
David E. Finley Fellow
Center for Advanced Study in
the Visual Arts

June 13–June 17

Auguste Renoir
Oarsmen at Chatou
(Gift of Sam A. Lewisohn)
West Building, Gallery 81

Philip Leonard, Lecturer

June 20–June 24

Winslow Homer
Hound and Hunter
(Gift of Stephen C. Clark)
West Building, Gallery 68

Wilford W. Scott, Lecturer



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 30–June 3

Matisse, Voyages (Didier Baussy, 1988, 58 min.)
Wed. through Fri. 12:30
Sun. 1:00

Torment (Alf Sjöberg and Ingmar Bergman, 1944, 90 min.)
Sat. 2:30

Miss Julie (Alf Sjöberg, 1950, 90 min.)
Sun. 6:00

Miss Julie, 1950, directed by Alf Sjöberg, to be shown June 3 (The Museum of Modern Art/Film Stills Archive)

June 6–June 10

Art of the Western World, Program 7: Impressionism and Post-Impressionism (WNET, 1989, 60 min., video)
Wed. through Fri. 12:30
Sun. 1:00

Summer Interlude (Ingmar Bergman, 1950, 95 min.)
Sat. 2:30

Secrets of Women (Ingmar Bergman, 1952, 108 min.)
Sun. 6:00

June 13–June 17

Art of the Western World, Program 8: Into the Twentieth Century (WNET, 1989, 60 min., video)
Wed. through Fri. 12:30
Sun. 1:00

The Naked Night (Ingmar Bergman, 1954, 95 min.) and
A Lesson in Love (Ingmar Bergman, 1954, 95 min.)
Sat. 2:00
Sun. 6:00

June 20–June 24

Art of the Western World, Program 9: In Our Own Time (WNET, 1989, 60 min., video)
Wed. through Fri. 12:30
Sun. 1:00

Karin Månsdotter (Alf Sjöberg, 1953, 102 min.)
Sat. 2:30
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

June 3

The Profane and the Sacred: Why Art Offends

Jane Addams Allen
Art Critic
Washington, D.C.

June 10

The Academic Reaction in Later Nineteenth-Century French Art

Patricia Mainardi
Professor of Art History,
Brooklyn College and The
Graduate Center, City
University of New York

June 17

On the Allegory of the Seasons in Jasper Johns' Art

James Cuno
Director, Hood Museum of Art
Dartmouth College
Hanover, New Hampshire

June 24

The National Gallery of Scotland and Its Collection

Hugh Macandrew
Keeper of Prints and
Drawings
National Gallery of Scotland,
Edinburgh

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.

June 3

Duncan Stearns, *piano*

Music of Franck, Ravel, and Alkan

June 10

Ariel Trio

Music of Beethoven, Martin, and Dvorak

June 17

Daria Telizyn, *piano*

Music of Barber, Tchaikovsky, and Liszt

June 24

Theodora Hanslowe, *mezzo-soprano*, Mark Markham, *piano*

Music of Poulenc, Schoenberg, songs by Purcell and Obradors

Final concert of the season. Concerts will resume in the fall.

SPECIAL PROGRAMS

Masters of Nineteenth-Century Painting from the Annenberg and Bührle Collections

The education department offers 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 will be repeated on Saturdays at the same time 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, *Manet 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 Annenberg and Bührle Collections

From May 15 through July 15, the education department presents introductory slide lectures on the Annenberg and Bührle Collections. The 45-minute overviews will 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.

INTRODUCTORY TOURS

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 Information Desk

Foreign Language Tours

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

June 5 *French*; June 12 *Spanish*;
June 19 *German*; June 26 *Italian*

Film Programs

East Building Auditorium

Matisse, Voyages, a new film written and directed by Didier Baussy for the Centre Georges Pompidou, will be shown May 30 through June 3 in conjunction with the exhibition *Matisse in Morocco. Art of the Western World*, a nine-part series produced last year in association with WNET/Thirteen, New York, will continue from June 6 through June 24 with the last three episodes in the series: *Impressionism and Post-Impressionism, Into the Twentieth Century*, and *In Our Own Time*.

The series "Alf Sjöberg and Ingmar Bergman: Early Films" continues in June with seven films by the two Swedish directors equally distinguished for their work in theater and cinema. *Karin Månsdotter* (1953), a masterwork by Alf Sjöberg rarely screened in the United States, has been loaned by the Swedish Film Institute in Stockholm. This intricately structured film relates the life of the mistress of King Erik XIV and is partially based on August Strindberg's *Erik XIV*. The series is presented in association with *Edvard Munch: Master Prints from the Epstein Family Collection*.

Gallery Talks

The talks are given by members of the museum staff and by Graduate Lecturing Fellows in the education department. All talks begin at 2:00 p.m.

The Drawings of Jasper Johns, Nan Rosenthal, Curator of Twentieth-Century Art, Wednesday, June 6; Meet in the 7th Street Lobby, West Building

The Expatriates: Whistler, Sargent, and Cassatt, Barbara Baxter, Graduate Lecturing Fellow, Education Department, Wednesday, May 30, Saturday, June 9, Wednesday, June 20; Meet in the West Building, Rotunda

Jasper Johns: Painting on Painting, Barbara Baxter, Graduate Lecturing Fellow, Education Department, Saturday, June 23; Meet at the East Building Information Desk

Recorded Tours

The Director's 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.

Recorded tours of *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* and *The Passionate Eye: Impressionism and Other Master Paintings from the Collection of Emil G. Bührle*, both narrated by J. Carter Brown, are available at the entrances to the exhibitions.

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

OPENING EXHIBITION

Old Master Drawings from the National Gallery of Scotland

June 24–September 23, 1990
East Building, Ground Floor

On view are eighty-six works lent by the National Gallery of Scotland, which has become one of the world's principal collections of old master works. These works, created between the fourteenth and eighteenth centuries, have been selected primarily from the Italian and Netherlandish holdings, two main strengths of the Scottish collection. Among the superb examples are Raphael's *Nude Woman Kneeling*, Barocci's *Visitation*, Piranesi's *An Imaginary Prison*, Rembrandt's *Eliezar and Rebecca at the Well*, Van Dyck's *Study for Portrait of Nicolas Lanier*, and Massys' *Landscape with the Temptation of Christ*, one of the earliest dated Netherlandish landscape drawings. The exhibition also includes outstanding French drawings by Bellange, Poussin, and Fragonard, among others.

The works in *Old Master Drawings from the National Gallery of Scotland* were selected by Andrew Robison, curator of prints and drawings and senior curator at the National Gallery of Art, and Hugh Macandrew, keeper of prints and drawings, National Gallery of Scotland. A fully illustrated catalogue written by Macandrew and published by the National Gallery of Art accompanies the exhibition. The



Federico Barocci, *The Visitation*, c. 1583, The National Galleries of Scotland, Edinburgh

exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. It will also be presented at the Kimbell Art Museum, Fort Worth, November 3, 1990–January 13, 1991.

CONTINUING EXHIBITIONS

Impressionist and Post-Impressionist Works on Display

This summer the National Gallery has 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 are shown. *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, on view through August 5 in the West Building, is comprised of 54 works from the distinguished collection of the Honorable and Mrs. Walter H. Annenberg. *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle*, on view through July 15 in the East Building, includes more than 50 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 free of charge 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 exhibition desk. They are distributed each day on a first-come, first-served basis. Same-day passes are not available by telephone or mail.

Advance passes to see the 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.*



Paul Gauguin, *The Siesta*, 1892–1894, From the Collection of The Hon. and Mrs. Walter H. Annenberg

Bührle, are available free of charge. Visitors may obtain advance passes for both exhibitions at the East Building pass desk and West Building Art Information Room adjacent to the Rotunda.

Advance passes may also be obtained at all TicketCenter locations for a service charge of \$1.50 per pass, and through TicketCenter's nationwide PhoneCharge for 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

Entrance to the exhibitions will be by pass only. 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.

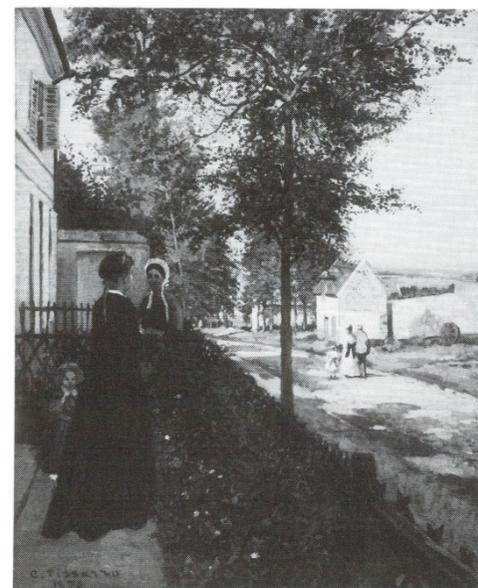
CONTINUING EXHIBITIONS

The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle

Through 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, through 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



Camille Pissarro, *Road from Versailles to Louveciennes*, 1870, Foundation E. G. Bührle Collection

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, Hortense Anda-Bührle, and Christian Bührle, of the Foundation Emil G. Bührle Collection. The exhibition is made possible at the National Gallery by Martin Marietta Corporation and is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection

Through 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. 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 *Vase 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: *At the Lapin Agile* by Pablo Picasso, *The Studio* by Georges Braque, and *Asters and Fruit on a Table* by Henri Fantin-Latour.

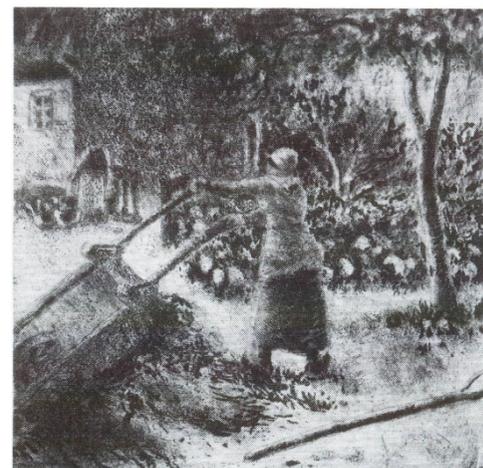
Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection was organized by Joseph Rishel, curator of European painting and sculpture before 1900, Philadelphia Museum of Art, and Colin Bailey, now senior curator, Kimbell Art Museum. It was coordinated at the National Gallery by Charles 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, 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.

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.



Camille Pissarro, *Woman Emptying a Wheelbarrow* (detail), 1880, National Gallery of Art, Rosenwald Collection

CONTINUING EXHIBITIONS

The Drawings of Jasper Johns

Through July 29, 1990
West Building, Ground Floor

The Drawings of Jasper Johns features 117 drawings spanning this American artist's career of the last 35 years. Johns' familiar images of flags, targets, and numbers are featured in many of the works that reveal his virtuosity as a draftsman. His drawings are distinctive, in part, for his use of several techniques in the same work, including freehand drawing, tracing, and imprinting, as well as for his superb handling of a variety of media. The exhibition includes one of Johns' most important works, *Diver*, in charcoal and chalk on two paper panels more than seven feet tall. National Gallery curator of twentieth-century art, Nan Rosenthal, and National Gallery curator of modern prints and drawings, Ruth E. Fine, selected the works and wrote the catalogue for the exhibition. After opening in Washington, the 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,



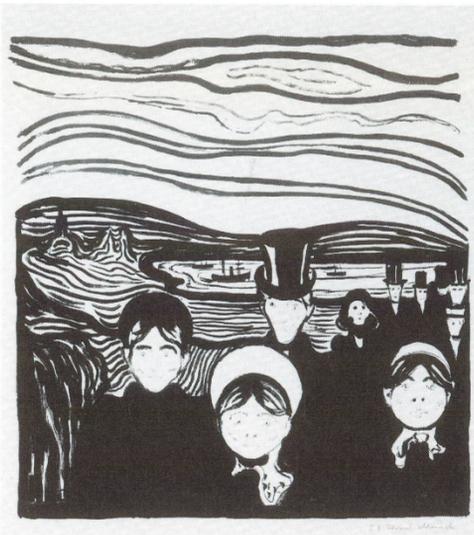
Jasper Johns, *Savarin*, 1977, Ms. Agnes Gund

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.

Edvard Munch: Master Prints from the Epstein Family Collection

Through September 3, 1990
West Building, Central Gallery

An exhibition of ninety-four prints by Norwegian artist Edvard Munch (1863–1944) is on view in the West Building. These works are on loan from the Epstein Family Collection, one of the world's largest and finest private collections of Munch prints. Drawn from his own experiences, Munch's works depict the universal themes of birth and family, desire and jealousy, loneliness and anguish, death and regeneration. Among the prints are many of the artist's well-known images such as *The Scream*, *The Kiss*, *Madonna*, and *The Sin*. National Gallery senior curator Andrew Robison selected the prints for the exhibition, which includes many of the finest impressions of Munch's major works, as well as a number of their most interesting variations in different colors or states. 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 Statoil.



Edvard Munch, *Anxiety*, 1896, Epstein Family Collection

Drawings from The Armand Hammer Collection

Through November 11, 1991
West Building, Ground Floor

A new selection of master drawings from The Armand Hammer Collection remains on view, 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.

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 were designed and built to accommodate a greatly expanded reinstallation 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.

CLOSING EXHIBITIONS

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

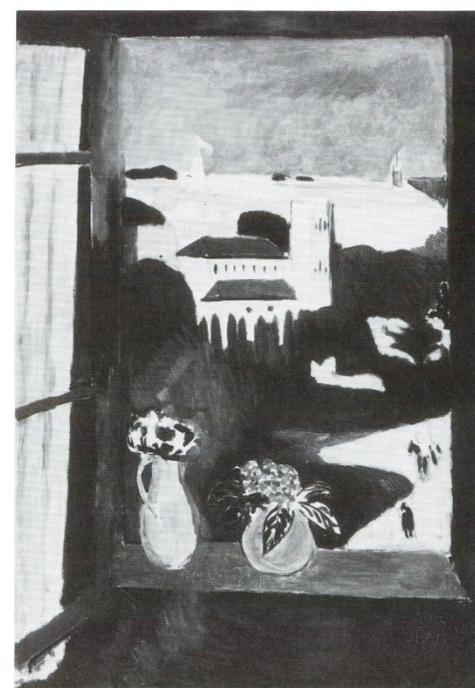
A USA/USSR Joint Project

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 ever to focus on the works made by Henri Matisse during his visits to Morocco in 1912–1913. Although each of his two 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.

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–September 4, 1990; the State Pushkin Museum of Fine Arts, Moscow, September 28–November 20, 1990; and The State 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 exhibition desk located on the ground floor of the East Building. Current pass information for the exhibition is available by calling (202) 842-3472.



Henri Matisse, *Landscape Viewed from a Window*, 1912/1913, State Pushkin Museum of Fine Arts, Moscow

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 not 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.

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>Matisse in Morocco</i>	\$22.50
<i>Gardens on Paper: Prints and Drawings, 1200–1900</i>	\$24.95
<i>Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection</i>	\$18.95
<i>The Passionate Eye: Impressionist and Other Master Paintings from the E. G. Bührle Collection</i>	\$19.95
<i>The Drawings of Jasper Johns</i>	\$29.95
<i>Edvard Munch: Master Prints from the Epstein Family Collection</i>	\$19.95
<i>Old Master Drawings from the National Gallery of Scotland</i>	\$29.95

Available from the National Gallery Publications Service

Sales Information (202) 842-6466
Mail Orders (301) 322-5900



Henri Matisse, *The Standing Riffian*, 1912, The State Hermitage Museum, Leningrad

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 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	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: Vincent van Gogh, *The Sower*, 1888,
Foundation E. G. Bührle Collection