Tours of varying lengths given by Education Department Lecturers and Graduate Lightning Fellows.

November 26

Fridays 11:00 a.m.-5:00 p.m.
Saturday mornings. This free program is open to the public but pre-registration is essential. November 3, 10, 17, 24, and December 1, 2001.

After September 11, 2001, and in the context of the University’s efforts to support the community, the Education Department is offering a series of six lectures on "The Arts in Spain under Ferdinand II: Coordinating the World: Maps in the Age of Exploration" (Honoring the exhibition "The Arts in Spain under Ferdinand II: Coordinating the World: Maps in the Age of Exploration" (Honoring the exhibition "Circa 1492: Art in the Age of Exploration"), 2001)

November 11


November 9, 10, 11, 16, 17, 22, 23, 29, December 4, 6, 11, 13, 18, 20, 21, 24, December 1, 2001.

November 26

Three days long, 1st Annual "William S. Clements Symposium on Nineteenth-Century American Art and Architecture" (Honoring the exhibition "Japan in the Age of Ashikaga Yoshimasa (1436-1490): A Shogun’s Heritage"").

November 15

November 11


November 26

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November 15

**Recorded Tours**

Permanent Collection

Three new recorded tours of the permanent collection are available with the completion of the rear installation of the West Building in celebration of the National Gallery’s fiftieth anniversary. The Director’s Tour features fifteen through early twentieth-century masterpieces, selected and discussed by J. Carter Brown, Impressionist and Post-Impressionist Paintings discussed by senior curator of paintings and curator of modern painting, Charles S. Moffett; works of Cézanne, Manet, Monet, Renoir, Van Gogh, and other masters from the Gallery’s outstanding collection of nineteenth-century French painting; and a Tour of American Paintings with curator of American art Nicolai Cikovsky, Jr. Each tour discusses the works of Gilbert Stuart, Winslow Homer, James McNeill Whistler, and other favorites. These tapes may be rented near the Mall Entrance to the West Building on the main floor.

Albert Bierstadt: Art & Enterprise

A recorded tour narrated by Nancy Anderson, co-curator of the exhibition, National Gallery of Art, is available at the entrance to the exhibition.

Circa 1492: Art in the Age of Exploration

A recorded tour for Circa 1492 is narrated by National Gallery of Art director J. Carter Brown. A second tour, for visitors with children ages six through twelve and narrated by Linda Downs, Head of Education, is also available. Recorded tours may be obtained at the entrance to the exhibition, with disks for children, students, and groups of ten or more. To reserve recorded tours for groups, please call (202) 842-6092.

**Current Exhibition Catalogues**

*Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art* $45.00

*America’s National Gallery of Art: A Gift to the Nation* $47.50

*Circa 1492: Art in the Age of Exploration* $45.00

*Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida* $45.00

*Albert Bierstadt: Art & Enterprise* $29.95

*Walker Evans: Subways and Streets* $35.00

Available from the National Gallery of Art, Walker Evans: Subways and Streets

*Sales Information*  (202) 842-6466

*Mail Orders* (301)322-5900

**National Gallery of Art**

**Film Programs**

**East Building Auditorium**

Masters of Illusion, a new half-hour documentary film produced by the National Gallery of Art, is shown regularly throughout November in conjunction with the exhibition *Circa 1492: Art in the Age of Exploration.* Using special effects to illustrate dramatically how the works of the Renaissance masters were created, the film focuses on the discovery of linear perspective and the use of color and shading to create the illusion of depth in space. The film was made possible through the generous support of Canon U.S.A., Inc. and Canon, Inc. Presentation of the film in High Definition video is made possible by Sony. Additional support for air travel is provided by Al Nippon Airways. The film is shown 1:30 daily in the East Building Auditorium, and other times as listed on the reverse side.

A series of films from Latin America, focusing on the artistic movements known as cinema novo, opens November 2 and continues through December 22. The series begins November 2 and continues on weekends through December 22. The series opens with a survey of classic films from Argentina, Venezuela, Colombia, and Chile, including *Araya* (Venezuela, 1958) by Margot Benayoum, and *Valparaiso mi amor* (Chile, 1968) by Aldo Frizzi. The program for November then centers on films from Brazil, including two by director Nelson Pereira dos Santos, *Rio 49 Degrees* (1955) and *Frida cerca* (1963). The series has been organized in association with Patricia Andrade, assistant professor in the School of Communication at The American University, Joao Luiz Vieira, the Cinemateca Brasileira, Fabiano Canova, and the Ministry of Foreign Affairs, Brazil. *Masters of Illusion* (Rick Harper for the National Gallery of Art, 1991, 30 minutes) consults the daily listing on the reverse side for show times.

*Time dii* (Fernando Birri, 1958, 30 minutes) and Los imundos (Fernando Birri, 1961, 87 minutes), November 2 at 2:30.

*Araya* (Margot Benayoum, 1958, 105 minutes) and *Chicos* (Martín Rodríguez and Jorge Silva, 1972, 45 minutes), November 3 at 6:00.

*Leonardo: To Know How To See* (National Gallery of Art, 1972, 55 minutes), November 6 through 8 at 12:30.

*Memória da canção* (Paulo Gil Soares, 1963, 60 minutes) and *Black God, White Devil* (Gleischer Rocha, 1962, 125 minutes), November 23 at 2:30.

*Menino de engenho* (Walter Lima, Jr., 1965, 110 minutes), November 17 at 6:00.

*Botticelli: A Second Spring* (Yoko Quilici, 1987, 29 minutes), November 29 through 22 at 12:30.

*God, White Devil* (Nelson Pereira dos Santos, 1963, 125 minutes); November 23 at 6:00.

*Viramundo* (Joaquim Pedro de Andrade, 1962, 70 minutes) and *Canga Zomba* (Carlos Diegues, 1963, 100 minutes), November 17 at 6:00.

*Cronica de un niño solo* (Leonardo Favio, 1964, 90 minutes) and *Valparaiso mi amor* (Aldo Frizzi, 1968, 90 minutes), November 9 at 2:30.

*Rio 49 Degrees* (Nelson Pereira dos Santos, 1955, 95 minutes) and *Frida cerca* (Nelson Pereira dos Santos, 1963, 103 minutes), November 10 at 6:00.

*Tradersmen and Treasure* (Metropolitan Museum of Art, 1986, 55 minutes), November 13 through 15 at 12:30.

*Barrovento* (Gleischer Rocha, 1962, 80 minutes) and *Firamundo* (Geraldo Sarno, 1964, 60 minutes), November 16 at 2:30.

*Garrincha* (Joaquim Pedro de Andrade, 1966, 70 minutes), November 24 at 6:00.

*Botticelli: A Second Spring* (Yoko Quilici, 1987, 29 minutes), November 29 through 22 at 12:30.

*Memória da canção* (Paulo Gil Soares, 1963, 60 minutes) and *Black God, White Devil* (Gleischer Rocha, 1962, 125 minutes), November 23 at 2:30.

*Menino de engenho* (Walter Lima, Jr., 1965, 110 minutes), November 17 at 6:00.

*Martín Chambi and the Heirs of the Andes* (Andy Harries for the BBC Arena series, 1986, 50 minutes), November 27 and 29 at 12:30.

**OPENING EXHIBITION**

**Albert Bierstadt: Art & Enterprise**

November 3, 1991 through February 17, 1992
West Building, Main Floor Galleries

This exhibition comprises more than seventy paintings by Albert Bierstadt, one of the most prominent American landscape painters of the nineteenth century. Bierstadt was the first to capture the powerful visual impact of the American West on a monumental scale. The Rocky Mountains, Lander’s Peak, Storm in the Rocky Mountains; Mt. Boudinot, and Looking Down Yosemite Valley, California are among the epic panoramas depicting spectacular mountain ranges suffused with brilliant, theatrical light that are included in the exhibition.

As a special highlight, Bierstadt’s pivotal early painting, *Lone Lucerne* (1859) appears for the first time in this sweeping retrospective, organized by The Brooklyn Museum in association with the National Gallery, the exhibition’s third and final stop. Missing for over a century and considered lost, the painting was rediscovered last year in Rhode Island. The work came to the National Gallery as a gift of Richard M. Scalin and Margaret R. Battle in honor of the Gallery’s 50th Anniversary. Newly cleaned, it will be shown with the finest works from the artist’s middle and late periods, including *Among the Sierra Nevada Mountains, California* (1868) from the National Museum of American Art and *The Last of the Buffalo* (1888) from the Corcoran Gallery of Art.

Also on display are works reflecting the artist’s extensive travels in Europe, Canada, Alaska, and the Caribbean. A selection of the spontaneous, plein-air oil sketches that sparked a revival of interest in Bierstadt’s work during the 1960s is also on view.

Albert Bierstadt: Art & Enterprise

**Family Program**

**Albert Bierstadt: Art & Enterprise**

Great Landscapes, a program for children ages six and ten accompanied by an adult will take place on Saturdays, November 9, 16, and 23, from 1:00 to 3:00. The program includes a tour of the exhibition, an art project, and take-home materials. Great Landscapes is free, but pre-registration is required; for more information call (202) 842-6796.

**Rembrandt’s Lucretias**

Through January 5, 1992
West Building, Main Floor, Gallery 46

The National Gallery of Art’s painting of Lucretia by Rembrandt (1664) has been brought together with the artist’s 1666 depiction of this heroic figure of antiquity, which is one of the great treasures of the Minneapolis Institute of Art. The exhibition of these two masterpieces offers a rare opportunity to compare Rembrandt’s two moving depictions of this tragic heroine.

The boldly executed paintings, which date near the end of Rembrandt’s career, convey the profound tragedy of Lucretia’s suicide. The National Gallery version depicts the heroine with knife in hand anticipating her self-sacrifice, while the Minneapolis image portrays Lucretia after her chemical has been stained by blood from the mortal wound.

An illustrated brochure written by Arthur K. Wheelock, curator of northern European painting at the National Gallery of Art, and George Keyes, curator of painting at The Minneapolis Institute of Arts, accompanies the exhibition.
OPENING EXHIBITIONS

WALKER EVANS: SUBWAY PHOTOGRAPHS AND OTHER RECENT ACQUISITIONS
November 24, 1991 through March 1, 1992
East Building, Ground Floor

This extraordinary show takes visitors on an artistic journey of the world during the age of exploration. Approximately 600 objects, including sculptures, drawings, and decorative arts, as well as maps and scientific instruments represent the epitome of artistic achievements of major civilizations in Europe and Africa, Asia, and the Americas.

Circa 1492 is open on Friday evenings until 8:00 p.m. for the duration of the exhibition.

The exhibition is organized into three major sections: "Europe and the Mediterranean World," "Toward Cathay," and "The Americas." After a prologue that shows medieval notions of distant lands, "Europe and the Mediterranean World" presents the artistic cultures of Portugal, Spain, Italy, West Africa, and the Islamic world. Included in this section are works by Leonardo da Vinci and Albrecht Dürer, whose wide-ranging interests symbolize the breadth of the period's quest for knowledge.

"Toward Cathay" examines the civilizations of Japan, Korea, China, and India through the paintings, sculpture, calligraphy, and works of decorative art created in the late fifteenth and early sixteenth centuries. In the world of 1492, the cultures of eastern Asia comprised the world's wealthiest, most technologically developed, and oldest continuing civilizations.

"The Americas," the final section, surveys the art of the great empires of the Aztecs and Incas as well as of smaller chiefdoms. On view are major works of Aztec sculpture and pre-Hispanic Mexican codices, precious textiles from the Inka empire, and masterful works in gold from Colombia and Costa Rica.

In conjunction with the exhibition, several educational programs are planned, including a two-day public symposium on the weekend following Thanksgiving, four Sunday lectures, a Tuesday lunchtime lecture series, general slide overviews, daily slide orientations with question and answer sessions, and recorded tours. Check this and future calendars for details.

The exhibition catalogue, co-published by the National Gallery of Art and Yale University Press, includes essays by an international team of renowned art historians, historians, and anthropologists. The essays are complemented by more than 600 color reproductions with full commentary on the objects in the exhibition.

The exhibition is made possible by Ameritech, The Nomura Securities Co. Ltd./The Mitsui Taiyo Kobe Bank Ltd., and Republic National Bank of New York. The National Gallery is also grateful for additional support provided by Banco Exterior de España (Grupo CBE), The Rockefeller Foundation, and Pratt, S.P.A.

PASSES: Admission to Circa 1492 requires a pass. Same-day and advance passes are available free of charge in the East Building. They can also be obtained at all Ticketmaster locations and Hech Co. stores for a $2.00 service charge per pass, or through Ticketmaster phonecharge for a $3.00 service fee per pass plus $1.00 handling fee per order. Call one of the following numbers:

Washington, DC (202) 432-0200
Baltimore, MD (301) 461-6000
Nationwide toll-free 1-800-445-9009

Weekday visits recommended. For recorded pass information, call the National Gallery at (202) 842-6604. For additional questions and availability of same-day passes, call (202) 842-6690.

CONTINUING EXHIBITION

CIRCA 1492: ART IN THE AGE OF EXPLORATION
Through January 12, 1992
East Building, Mezzanine, Upper Level

This extraordinary show takes visitors on an artistic journey of the world during the age of exploration. Approximately 600 objects, including sculptures, drawings, and decorative arts, as well as maps and scientific instruments represent the epitome of artistic achievements of major civilizations in Europe and Africa, Asia, and the Americas.

Circa 1492 is open on Friday evenings until 8:00 p.m. for the duration of the exhibition.

The exhibition is organized into three major sections: "Europe and the Mediterranean World," "Toward Cathay," and "The Americas." After a prologue that shows medieval notions of distant lands, "Europe and the Mediterranean World" presents the artistic cultures of Portugal, Spain, Italy, West Africa, and the Islamic world. Included in this section are works by Leonardo da Vinci and Albrecht Dürer, whose wide-ranging interests symbolize the breadth of the period's quest for knowledge.

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CONTINUING EXHIBITION

GRAPHICSTUDIO: CONTEMPORARY ART FROM THE COLLABORATIVE WORKSHOP
At the University of South Florida
Through January 5, 1992
West Building, Ground Floor Central Gallery, Outer Tier

This exhibition presents more than one hundred prints and editions by twenty-four leading contemporary artists including Chuck Close, Jim Dine, Lee Friedlander, Nancy Graves, Roy Lichtenstein, Philip Pearlstein, Robert Rauschenberg, and James Rosenquist. The imaginative works were created between 1938 and 1941, selected from recent acquisitions and gifts from Mr. and Mrs. Harry H. Lunn, Jr., the Clive Gray family, Mr. and Mrs. Samuel Stern, the John Wilmerding Fund, Katherine L.

The exhibition catalogue, written by Sarah Greenough, curator of prints and drawings at the Gallery, accompanies the exhibition.

An illustrated catalogue, written by Meier and Edward J. Lenkin, as well as an anonymous donor, accompanies the exhibition.

ITALIAN DRAWINGS FROM THE ARMAND HAMMER COLLECTION
November 17, 1991 through May 10, 1992
West Building, Ground Floor

A new selection of master drawings from The Armand Hammer Collection goes on view this month, the latest in a continuous series of rotating exhibitions. Focusing on Italian drawings from the fifteenth century to the eighteenth century, this group includes exemplary works by Leonardo da Vinci, Correggio, Paolo Veronese, and Giovanni Battista Tiepolo. Also on view is the only full-scale Renaissance cartoon outside Europe, Raphael's Madonna and Child with Saint John the Baptist. The exhibition will remain on view in the Ground Floor galleries of the West Building through May 10, 1992.

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GENERAL INFORMATION

The National Gallery of Art and its collections belong to the people of the United States of America. European and American paintings, sculpture, decorative arts, and works on paper are displayed in the permanent collection galleries, and temporary exhibitions of art from countries and cultures throughout the world are presented on a regular basis. Admission is free at all times.

HOURS
Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday 11:00 a.m. to 6:00 p.m.

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 nearest Metro stops are Judiciary Square on the Red Line, Archives on the Yellow Line, and Smithsonian on the Blue/Orange Line. Metrobus stops are located on 4th Street and 7th Street. 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 on 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:

CONCOURSE BUFFET
Monday–Friday 10:00 to 4:00
Saturday 10:00 to 4:30
Sunday 11:00 to 4:30

GARDEN CAFE
Monday–Saturday 11:30 to 4:00
Sunday 12:00 to 6:00

CASCADE ESPRESSO BAR
Monday–Saturday 12:00 to 4:00
Sunday 12:00 to 5:00

TERRACE CAFE
Monday–Thursday and Saturday 11:00 to 4:00
Friday 11:00 to 7:30 (October 12–January 10)
Sunday 12:00 to 5:00

COVER: Albert Bierstadt, Lake Lucerne (detail), 1858, Gift of Richard M. Scaife and Margaret R. Battle, in Honor of the 50th Anniversary of the National Gallery of Art