FRIDAY AND SATURDAY EVENINGS IN THE TERRACE CAFE

Through January 12, the Terrace Café will be open until 7:30 p.m. on Friday and Saturday evenings. Enjoy a special candlelit offering of food, wine, and beers from countries represented in Circle 1492, with trained accompaniment.

Friday, December 14 (3:00 to 6:00)

Panel Discussion: Latin American Cinema

Moderator: Krystina J. O’Callaghan, Assistant Professor, Tulane University

Panelists: Mark M. Lowry, Associate Professor, University of North Carolina
         Nils Dreisbach, Associate Professor, University of Wisconsin
         Ana Maria (Cecilia) Carvalho, Professor, Instituto de Estudos Brasileiros, Sorbonne University

Friday, December 21 (3:00 to 6:00)

Panel Discussion: Latin American Photography

Moderator: Marcia Sjöstrand, Assistant Professor, University of Texas, Austin

Panelists: Luís Alberto de Mendonça, Associate Professor, University of Illinois
         Leticia Silva, Assistant Professor, University of California, Los Angeles
         Renato Carrilho, Assistant Professor, University of Pennsylvania

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 sculpture, drawings, and decorative arts, as well as maps and scientific instruments, represent the epicenter of artistic achievements of major civilizations in Europe, Africa, Asia, and the Americas.

Circle 1492 is open on Friday and Saturday 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 fifteenth century. In the world of 1492, the cultures of the Far East were among the world’s oldest, wealthiest, and most technologically developed.

“The Americas,” the final section, surveys the art of the great empires of Europe and the Mediterranean World; presents the artistic cultures of Portugal, Spain, Italy, West Africa, and the Islamic world; and includes in situ surveys 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 masterful works in gold from the Aztecs and Incas as well as of smaller chalices. Two new high-resolution images on a wide screen. Using special effects to dramatically illustrate how the works of the Renaissance masters were created, the video focuses on the discovery of linear perspective and the illusion of depth in space.

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CONTINUING EXHIBITIONS

Albert Bierstadt: Art & Enterprise
Through February 17, 1992
West Building, Main Floor, NE 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. Rainier; and Looking Down Yosemite Valley, California are among the epic panoramas included in the exhibition, depicting spectacular mountain ranges suffused with brilliant, theatrical light.

As a special highlight, Bierstadt’s pivotal early painting, Lake Lucerne (1856) 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 Block Island. The work came to the National Gallery as a gift of Richard M. Scudde and Margaret B. Battle in honor of the Gallery’s 50th Anniversary.

Previously cleansed, it is 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 Lost of the Buffalo (1863) 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 spon-

taneous, plein-air sketches that sparked a revival of interest in Bierstadt’s work during the 1960s is also on view.

Albert Bierstadt: Art & Enterprise is made possible by Philip Morris Companies Inc. Critical support was also provided by The Henry Luce Foundation, Inc. Additional funds were provided by the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies, by the New York State Council on the Arts, and by Mr. and Mrs. Willard L. Ross, Jr.

CONTINUING EXHIBITIONS

Walker Evans: Subway Photographs and Other Recent Acquisitions
Through March 1, 1992
East Building, Ground Level

Walker Evans, Subway Portrait. 1938–1941, National Gallery of Art, Gift of Kent and Marcia Minichello.

More than sixty arresting images by one of the country’s most important photographers are on view in the East Building. Selected from the Gallery’s recent acquisitions, the photographs reflect Evans’ fascination with the mundane details of modern life and his ability to present these everyday subjects as telling reflections of American culture.

More than thirty images in the exhibition are drawn from Evans’ acclaimed series of photographs made on the New York subways. These compelling portraits of subway riders represent remarkable technical and aesthetic achievements, exploring the possibilities of newly developed miniature cameras.

Created between 1938 and 1941, the Subway series predicted the direction of American photography after the Second World War. Many of these works are a gift to the Gallery from Kent and Marcia Minichello.

Also on display are rare vintage prints including one of Evans’ earliest portraits of Berenice Abbott, his precocious-inspired architectural studies, and examples of his later work for Fortune magazine between 1945 and 1963. These have been 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. Meier and Edward J. Lenkin, as well as an anonymous donor.

A fully illustrated catalogue, written by Sarah Greenough, curator of photographs at the National Gallery, accompanies the 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 edition sculpture 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 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 Lucretia with knife in hand anti-

Rembrandt’s Lucretias
Through January 5, 1992
West Building, Main Floor, Gallery 48

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

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Graphicstudio, founded in 1968 by artist Donald J. Stoff, is one of the leading print and sculpture workshops in the United States. The works in the exhibition are drawn from the National Gallery’s Graphicstudio Archive collection, which was established in 1986 and numbers approximately 500 pieces.

The exhibition catalogue, written by Ruth E. Fine, curator of modern prints and drawings at the Gallery, and Mary Lee Corlett, was produced by the National Gallery and includes full-color reproductions and dis-

Recorded Tours

Permanent Collection
Three new recorded tours of the permanent collection are available with the completion of the reinstalla-

Albert Bierstadt: Subway Portrait. 1938–1941, National Gallery of Art, Gift of Kent and Marcia Minichello. tion of the West Building in celebration of the National Gallery’s fiftieth anniversary. The Director’s Tour highlights fifteen-through early twentieth-century masterpieces, selected and discussed by J. Carter Brown. Impressionist and Post-

Impressionist Paintings discussed by senior curator of modern paintings, Charles B. McVetf, features the works of Gérome, Monet, Renoir, Yum Gogh, and other masters from the Gallery’s outstanding collection of nineteenth-century French paint-

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. $3.50 per person; $3.00 for senior citizens, students, and groups.

The National Gallery of Art’s permanent collection is available at the entrance to the exhibition. $3.50 per person; $3.00 for senior citizens, students, and groups.

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. $3.50 per person; $3.00 for senior citizens, students, and groups.

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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.

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

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 6:30

**CASCADE ESPRESSO BAR**

Monday–Saturday 12:00 to 4:00
Sunday 12:00 to 5:00

**TERRACE CAFE**

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