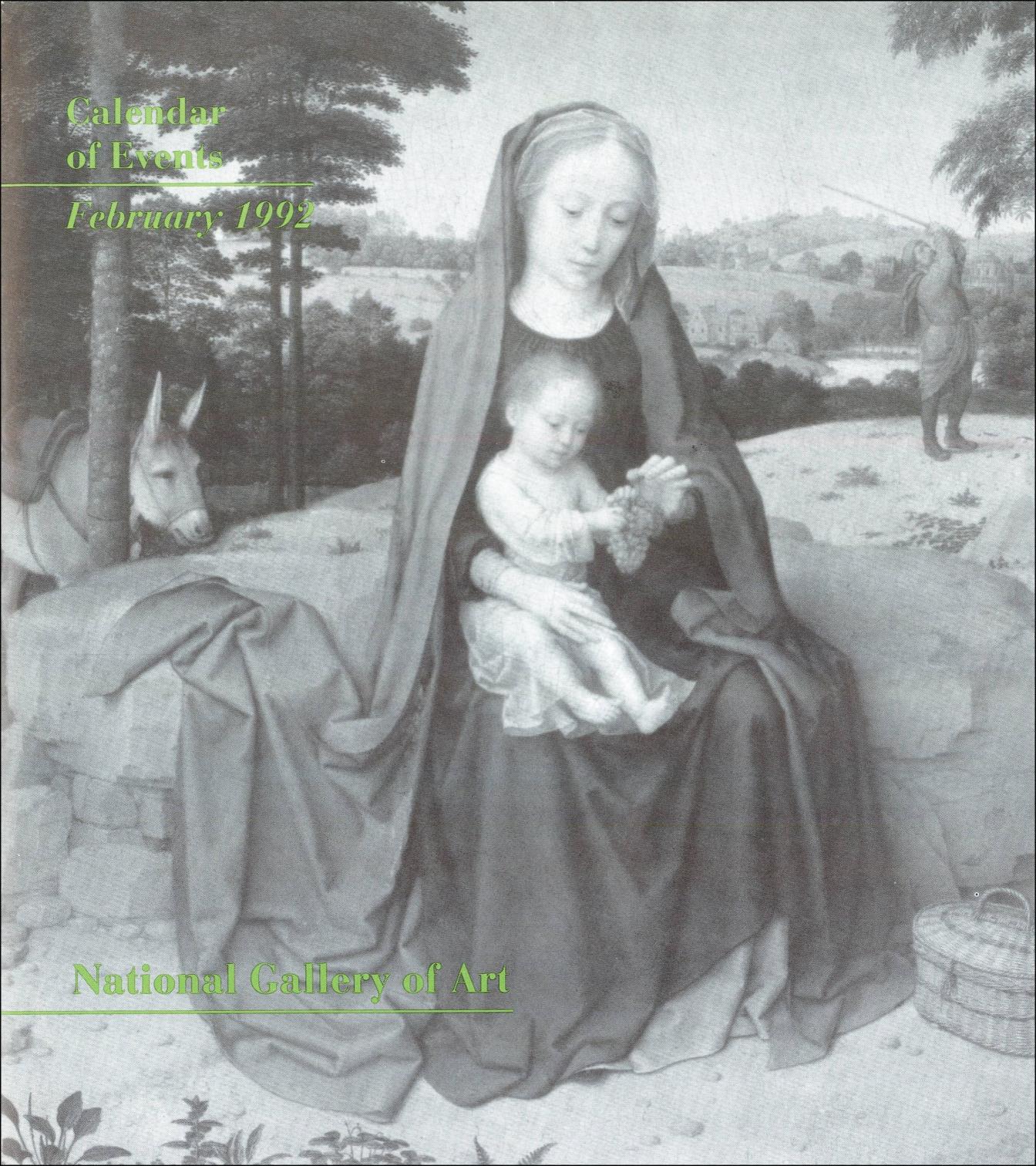


Calendar
of Events

February 1992



National Gallery of Art

FEBRUARY

See bottom panels for introductory and foreign language tours; see reverse side for complete film information.

1 SATURDAY

1:00 Gallery Talk: *Walker Evans: Subway Photographs*
2:30 Gallery Talk: *Reflections on Beauty: Titian's "Venus with a Mirror"*

2 SUNDAY

12:00 Gallery Talk: *Walker Evans: Subway Photographs*
1:00 Films: *Walker Evans; Dorothea Lange*
2:00 Gallery Talk: *Albert Bierstadt: Art & Enterprise*
4:00 Sunday Lecture: *Portraiture in the Late Twentieth Century: You Are What You Ain't*
6:00 Film: *Red River*
7:00 Concert: National Gallery Orchestra, George Manos, Conductor

4 TUESDAY

12:00 Gallery Talk: *Altarpieces: Form and Function*
1:00 Gallery Talk: *Walker Evans: Subway Photographs*

5 WEDNESDAY

12:30 Film: *The Landscapes of Frederic Edwin Church*

6 THURSDAY

12:30 Film: *The Landscapes of Frederic Edwin Church*

1:00 Gallery Talk: *Rubens and His Age*

2:30 Gallery Talk: *"High" Meets "Low": Art and Popular Culture in the 1960s*

7 FRIDAY

12:00 Gallery Talk: *Altarpieces: Form and Function*
12:30 Film: *The Landscapes of Frederic Edwin Church*

8 SATURDAY

12:00 Gallery Talk: *Masterpieces of Italian Baroque Painting*
12:30 Film: *The Landscapes of Frederic Edwin Church*
2:00 Film: *Big Country*
2:30 Gallery Talk: *Reflections on Beauty: Titian's "Venus with a Mirror"*

9 SUNDAY

12:00 Gallery Talk: *Masterpieces of Italian Baroque Painting*
1:00 Film: *Naked Spur*
2:00 Gallery Talk: *Rubens and His Age*
4:00 Sunday Lecture: *A Fresh Look at Italian Baroque Paintings in the National Gallery of Art*
6:00 Film: *Westward the Women; Wagonmaster*
7:00 Concert: Bradford Gowen, pianist

11 TUESDAY

12:00 Gallery Talk: *Walker Evans: Subway Photographs*

12 WEDNESDAY

12:00 Gallery Talk: *Masterpieces of Italian Baroque Painting*

12:30 Film: *Frederic Remington: The Truth of Other Days*

13 THURSDAY

1:00 Gallery Talk: *Images of Blacks in Western Painting*
12:30 Film: *Frederic Remington: The Truth of Other Days*

14 FRIDAY

12:30 Film: *Frederic Remington: The Truth of Other Days*

15 SATURDAY

12:30 Film: *Frederic Remington: The Truth of Other Days*
1:00 Gallery Talk: *Music and Musical Instruments in Western Art*
2:00 Film: *Shane; Pale Rider*

16 SUNDAY

12:00 Gallery Talk: *Music and Musical Instruments in Western Art*
1:00 Film: *Ride Lonesome*
2:00 Gallery Talk: *Images of Blacks in Western Painting*
4:00 Sunday Lecture: *High Victorian London, the Tourist's View*
6:00 Films: *3:10 to Yuma; Bad Day at Black Rock*
7:00 Concert: The Lafayette Quartet, Resident String Quartet of the University of Victoria, British Columbia

18 TUESDAY

12:00 Gallery Talk: *Masterpieces of Italian Baroque Painting*

19 WEDNESDAY

12:00 Gallery Talk: *Music and Musical Instruments in Western Art*
12:30 Film: *Alias Will James*

20 THURSDAY

12:30 Film: *Alias Will James*
1:00 Gallery Talk: *"The Saint Anne Altarpiece" by Gerard David and Workshop*
2:30 Gallery Talk: *"High" Meets "Low": Art and Popular Culture in the 1960s*

21 FRIDAY

12:00 Gallery Talk: *Masterpieces of Italian Baroque Painting*
12:30 Film: *Alias Will James*

22 SATURDAY

12:30 Film: *Alias Will James*
2:30 Films: *Ride the High Country; The Shooting*
3:00 Gallery Talk: *American Naive Painting*

23 SUNDAY

12:00 Gallery Talk: *American Naive Painting*
1:00 Film: *Alias Will James*
2:00 Gallery Talk: *"The Saint Anne Altarpiece" by Gerard David and Workshop*
4:00 Sunday Lecture: *John Constable and the Old Masters*
6:00 Film: *She Wore a Yellow Ribbon*
7:00 Concert: David Buechner, pianist

25 TUESDAY

12:00 Gallery Talk: *Music and Musical Instruments in Western Art*

26 WEDNESDAY

12:00 Gallery Talk: *American Naive Painting*
12:30 Film: *Lady Day: The Many Faces of Billie Holiday*



Titian, *Venus with a Mirror* (detail), c. 1555, National Gallery of Art, Andrew W. Mellon Collection

27 THURSDAY

12:30 Film: *Lady Day: The Many Faces of Billie Holiday*
1:00 Gallery Talk: *"The Saint Anne Altarpiece" by Gerard David and Workshop*
2:30 Gallery Talk: *Reflections on Beauty: Titian's "Venus with a Mirror"*

28 FRIDAY

12:00 Gallery Talk: *Music and Musical Instruments in Western Art*

12:30 Film: *Lady Day: The Many Faces of Billie Holiday*

29 SATURDAY

12:30 Film: *Lady Day: The Many Faces of Billie Holiday*
1:00 Gallery Talk: *Petrus Christus and His Age*
2:00 Films: *The Searchers; Ulzana's Raid*
2:30 Gallery Talk: *"High" Meets "Low": Art and Popular Culture in the 1960s*

GALLERY TALKS

Tours and lectures given by Education Division staff and Graduate Lecturing Fellows.

Walker Evans: Subway Photographs (50 minutes). Wilford W. Scott, Lecturer. Meet at the East Building Art Information Desk, February 1, 4 at 1:00, February 2, 11, at 12:00 noon.

Reflections on Beauty: Titian's "Venus with a Mirror" (45 minutes). Laili Nasr, Graduate Lecturing Fellow. Meet in the West Building Rotunda, February 1, 8, 27 at 2:30.

Albert Bierstadt: Art & Enterprise (60 minutes). Wilford W. Scott, Lecturer. Meet in the West Building Rotunda, February 2 at 2:00.

Altarpieces: Form and Function (60 minutes). Philip L. Leonard, Lecturer. Meet in the West Building Rotunda, February 4, 7 at 12:00 noon.

Rubens and His Age (50 minutes). Paula Warrick, Lecturer. Meet at the West Building Rotunda, February 6 at 1:00, February 9 at 2:00.

"High" Meets "Low": Art and Popular Culture in the 1960s (45 minutes). Theresa Papanikolas, Graduate Lecturing Fellow. Meet at the East Building Information Desk, February 6, 20, 29 at 2:30.

Masterpieces of Italian Baroque Painting (60 minutes). Paula Warrick,



Sir Peter Paul Rubens, *Daniel in the Lions' Den* (detail), c. 1613/1615, National Gallery of Art, Ailsa Mellon Bruce Fund

Lecturer. Meet at the West Building Rotunda, February 8 at 1:00, February 9, 12, 18, 21 at 12:00 noon.

Images of Blacks in Western Painting (45 minutes). Frances Feldman, Lecturer. Meet in the West Building Rotunda, February 13 at 1:00, February 16 at 2:00.

Variations on a Theme: Music and Musical Instruments in Western Art (50 minutes). Frances Feldman, Lecturer. Meet in the West Building Rotunda, February 15 at 1:00, February 16, 19, 25, 28 at 12:00 noon.

"The Saint Anne Altarpiece" by Gerard David and Workshop (Widener Collection) (30 minutes). Philip L. Leonard and Russell Sale, Lecturers. Meet in the West Building Rotunda, February 20, 27 at 1:00, February 23 at 2:00.

American Naive Painting (60 minutes). Philip L. Leonard, Lecturer. Meet in the West Building Rotunda, February 22 at 3:00, February 23, 26 at 12:00 noon.

Petrus Christus and His Age (60 minutes). Russell Sale, Lecturer. Meet in the West Building Rotunda, February 29 at 1:00.

SURVEY COURSE IN ART HISTORY

The Education Department is offering a survey course on the history of Western art. This series of lectures examines the development of painting, sculpture, and architecture from the ancient world to the twentieth century. The lectures, given by Paula Warrick of the education staff, are held in the East Building Auditorium at 10:15 Thursday and Saturday mornings. This free program is open

INTRODUCTORY TOURS

Introduction to the West Building Collection
Monday through Friday 1:30 and 3:00; Saturday 3:00; Sunday 1:00 and 3:00
West Building Rotunda

Introduction to the East Building Collection
Monday through Friday 11:30; Saturday 11:00; Sunday 2:00 and 4:00
East Building, Art Information Desk

FOREIGN LANGUAGE TOURS

Foreign language tours of the permanent collection are offered on Tuesdays. Tours of the West Building are at noon and begin in the Rotunda of the West Building. Tours of the East Building are at 2:00 and begin at the Art Information Desk of the East Building.

February 4: *French*
February 11: *Spanish*
February 18: *German*
February 25: *Italian*

to the public, but seating is limited.
February 6, 8
Baroque Art: Italy
February 20, 22
Baroque Art: Spain, Flanders, and Holland
February 27, 29
Baroque Art: Holland, France, and England

SUNDAY LECTURES

Lectures given by distinguished visiting scholars at 4:00 p.m. in the Large Auditorium on the Concourse Level of the East Building.

FEBRUARY 2
Portraiture in the Late Twentieth Century: You are What You Ain't
Linda Klinger
Associate Professor of Art History
Franklin and Marshall College,
Lancaster

FEBRUARY 9
A Fresh Look at Italian Baroque Paintings in the National Gallery of Art
Edgar Peters Bowron
Andrew W. Mellon Senior Consultative Curator
National Gallery of Art

FEBRUARY 16
High Victorian London, the Tourist's View
John Coolidge
Samuel H. Kress Professor
Center for Advanced Studies in the Visual Arts

FEBRUARY 23
John Constable and the Old Masters
Michael Kitson
Director of Studies
The Paul Mellon Centre for Studies in British Art, London

SUNDAY CONCERTS

Concerts take place at 7:00 every Sunday evening through June 25, 1992, in the West Garden Court of the West Building. Admission to the National Gallery and its concerts is always free, but passes are required for the concerts, due to their popularity. Passes will be distributed on Sundays beginning at 4:00 p.m. on the Main Floor of the Gallery's West Building. There is a limit of two free passes per person. For further information about the concerts and the availability of passes, call (202) 842-6941.

FEBRUARY 2
National Gallery Orchestra
George Manos, conductor
Works by Delius and Juan Crisostomo Ariaga

FEBRUARY 9
Bradford Gowen, pianist
Works by Bach, Kirchner, Mendelssohn, and Fauré

FEBRUARY 16
The Lafayette Quartet
Resident String Quartet of the University of Victoria,
British Columbia
Works by Mozart, Barber, and Tchaikovsky

FEBRUARY 23
David Buechner, pianist
Works by Bach, Poulenc, Martin, and Gershwin

National Gallery of Art

Film Programs

East Building Auditorium

Masters of Illusion, a half-hour documentary produced by the National Gallery of Art, is shown on HDTV on weekends through March 1. Using special effects to dramatically illustrate how the works of the Renaissance masters were created, *Masters of Illusion* focuses on the discovery of linear perspective and the use of color and shading to create the illusion of depth in space. It is presented continuously Saturdays and Sundays beginning February 2 in the small auditorium on the concourse level of the East Building starting at 1:00, with the last screening beginning one hour before closing. The film was made possible through the support of Canon U.S.A., Inc. and Canon, Inc. Presentation of the film in High Definition video is made possible by Sony Corporation.

Continuing through the end of February, a weekend series of classic Western films entitled "Western Vistas" is presented in conjunction with the exhibition *Albert Bierstadt: Art & Enterprise*. The series ranges from films of the silent era such as James Cruze's *The Covered Wagon* (1923)—a carefully constructed Western in which Nevada settlers participated as actors—to recent widescreen extravaganzas such as Clint Eastwood's *Pale Rider* (1985), photographed entirely on location in Idaho's Sawtooth Mountains. All of the films in the series provide

"Reading Art" Discussion Groups: Altarpieces

The focus exhibition on Gerard David's *Saint Anne Altarpiece* offers an opportunity to examine other altarpiece paintings in the permanent collection. Small groups, seated before one or two works, will discuss how such devotional paintings functioned in their original church settings and their modern context in an art museum. Another session will be devoted to identifying saints by their accompanying attributes. The final session discusses David's *Saint Anne Altarpiece* itself. Three groups will be formed: one meeting on Tuesday afternoons from 2:00 to 4:00 on March 10, 17, and 24; another on Thursday afternoons from 2:00 to 4:00 on March 12, 19, and 26; and a third on Saturday mornings from 11:00 to 1:00 on March 14, 21, and 28. Space is limited; for free enrollment, call the Education Department at (202) 842-6259.

Current Exhibition Catalogues

Albert Bierstadt: Art & Enterprise
\$29.95

Walker Evans: Subways and Streets
\$35.00

Available from the National Gallery Publications Service

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



Wagonmaster, John Ford

significant reference to the literary and artistic impulse to romanticize the spectacle of Western landscape.

A new video portrait of jazz artist Billie Holiday, *Lady Day: The Many Faces of Billie Holiday*, will be shown February 26 through March 1. The story is told through interviews with friends and contemporaries, film clips of performances, old photographs, and excerpts from Billie Holiday's autobiography.

Walker Evans (Sedat Pakay, 1969, 21 minutes) and *Dorothea Lange: Under the Trees* (Richard Moore, 1965, 30 minutes); February 2 at 1:00.

Red River (Howard Hawks, 1948, 133 minutes); February 2 at 6:00.

The Landscapes of Frederic Edwin Church (National Gallery of Art, 1989, 27 minutes); February 5 through 8 at 12:30.

The Big Country (William Wyler, 1958, 165 minutes); February 8 at 2:00.

The Naked Spur (Anthony Mann, 1953, 91 minutes); February 9 at 1:00.

Westward the Women (William Wellman, 1951, 116 minutes) and *Wagonmaster* (John Ford, 1950, 86 minutes); February 9 at 6:00.

Frederic Remington: The Truth of Other Days (Metropolitan Museum

New Guides for the Permanent Collection

In conjunction with the reinstallation of the permanent collection for the National Gallery's fiftieth anniversary, illustrated, laminated guides are being produced for use in the galleries. Thirteen galleries on the West Building's main floor are now equipped with guides. The John

of Art, 1990, 58 minutes); February 12 through 15 at 12:30.

Shane (George Stevens, 1953, 118 minutes) and *Pale Rider* (Clint Eastwood, 1985, 113 minutes); February 15 at 2:00.

Ride Lonesome (Budd Boetticher, 1959, 74 minutes); February 16 at 1:00.

3:10 to Yuma (Delmer Daves, 1957, 92 minutes) and *Bad Day at Black Rock* (John Sturges, 1954, 81 minutes); February 16 at 6:00.

Alias Will James (National Film Board of Canada, 1988, 80 minutes); February 19 through 22 at 12:30, February 23 at 1:00.

Ride the High Country (Sam Peckinpah, 1962, 94 minutes) and *The Shooting* (Monte Hellman, 1967, 82 minutes); February 22 at 2:30.

She Wore a Yellow Ribbon (John Ford, 1949, 103 minutes); February 23 at 6:00.

Lady Day: The Many Faces of Billie Holiday (Toby Byron, 1990, 59 minutes); February 26 through 29 at 12:30.

The Searchers (John Ford, 1956, 119 minutes) and *Ulzana's Raid* (Robert Aldrich, 1972, 103 minutes); February 29 at 2:00.

Singleton Copley guide in Gallery 60B is also available in French, German, Italian, Japanese, and Spanish. Check the Art Information Desks in the West Building for further information. The project has received support from Knight Foundation.

James McNeill Whistler, and other favorites. These tapes may be rented at the Mall Entrance to the West Building on the main floor.

Recorded tours of the permanent collection are \$3.50; \$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.

CONTINUING EXHIBITIONS

The Saint Anne Altarpiece by Gerard David

Through May 10, 1992
West Building, Gallery 41A

This exhibition is an unparalleled opportunity for visitors to probe the mysteries surrounding the *Saint Anne Altarpiece* by Gerard David, one of the finest Netherlandish artists of the Renaissance. For the first time since around 1902, the three panels of the recently restored *Saint Anne Altarpiece* belonging to the National Gallery of Art will be brought together with six smaller panels, including *Three Miracles of Saint Nicholas* from the National Galleries of Scotland and *Three Miracles of Saint Anthony of Padua* from the Toledo Museum of Art. It is generally agreed that these six panels are part of the original altarpiece. Another painting that might have been part of this ensemble, *The Lamentation at the Foot of the Cross* from the Art Institute of Chicago, will also be a part of the exhibition.

A striking combination of precision and power, the *Saint Anne Altarpiece*, when assembled, was one of the largest and most impressive of early Netherlandish altarpieces. Dominating the center panel of the

upper portion of the retable is Saint Anne, a monumental figure seated on a throne decorated with four naked putti, the Virgin and Christ Child are on her lap. The left and right wings depict the figures of Saint Nicholas, bishop of Myra in Asia Minor in the fourth century, and Saint Anthony of Padua. The six smaller panels portray scenes from the lives of Saint Nicholas and Saint Anthony.

Hypothetical reconstructions of the panels are presented through photographs. Infrared reflectograms of the underdrawings of the National Gallery's panels will help visitors to understand how they were created. Accompanying the exhibition is a brochure written by the exhibition's curator, John Oliver Hand, curator of Northern Renaissance Painting, National Gallery of Art. This publication was made possible by the Circle of the National Gallery of Art. The National Gallery's *Saint Anne Altarpiece* was restored by Cathy A. Metzger, conservator for the systematic catalogue, National Gallery.



Gerard David, *The Saint Anne Altarpiece*, (detail, right panel), c. 1500/1520, National Gallery of Art, Widener Collection

Walker Evans: Subway Photographs and Other Recent Acquisitions

Through March 1, 1992
East Building, Ground Level



Walker Evans, *Bridgeport*, 1941, National Gallery of Art, Promised Gift of Kent and Marcia Minichiello

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 will be 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 Minichiello.

Also on display are rare vintage prints including one of Evans' earliest portraits of Berenice Abbott, his precisionist-inspired architectural studies, and examples of his later work for *Fortune* magazine between 1945 and 1965. These have been selected from recent acquisitions and gifts from Mr. and Mrs. Harry H.

Reinstallation of Twentieth-Century Art

Through December 31, 1992
East Building, Concourse, Upper Level, and Tower

The National Gallery has mounted a new installation of twentieth-century art, combining recent works acquired during its 50th anniversary year with its current holdings. In addition, a number of major loans from private collections are on view including Andy Warhol's *32 Soup Cans*, Robert Rauschenberg's *Barge*, and Jasper John's *White Flag*.

Post-1945 European and American art is shown in 14 rooms on the concourse level, comprising survey galleries devoted to European expressionism, American abstract

expressionism, minimalism, and recent acquisitions. A series of galleries devoted to individual artists include Jasper Johns, Roy Lichtenstein, Mark Rothko, and Frank Stella. *The Stations of the Cross* by Barnett Newman are displayed in a special fifteen-sided room, while Henri Matisse's lively paper cut-outs reach the 15-foot ceiling of a gallery open to the public from 10:00 to 2:00 Monday through Saturday and 12:00 to 4:00 on Sundays.

The upper level features art from the beginning of the century to

World War II, with works by Braque, Brancusi, Gorky, Magritte, Matisse, Miró, Modigliani, Picasso, among others. Fourteen sculptures by David Smith are displayed in the skylit space of the tower gallery that is reminiscent of the artist's isolated home in the Adirondack Mountains, and the arena at Spoleto, the Italian industrial town where some of his sculptures were first installed.

The reinstallation on the upper level and tower is scheduled for mid-February following the closing of *Circa 1492*.

SPRING EXHIBITIONS PREVIEW



Guercino, *The Assumption of the Virgin* (detail), 1622, Chiesa del Rosario, Cento

The Gallery will present two simultaneous exhibitions in celebration of the four hundredth anniversary of the birth of Giovanni Francesco Barbieri, called Guercino, one of the most singularly gifted and original of all Italian baroque painters.

Guercino: Drawings from Windsor Castle

March 15 through
May 17, 1992
West Building, Main Floor
Galleries 69, 70

This exhibition of sixty drawings by Guercino was selected from the collection of Her Majesty Queen Elizabeth II in the Royal Library, Windsor Castle, which has the largest and finest group of the artist's drawings in the world. The drawings include a variety of media and styles, revealing an extremely wide range of subjects, varying in mood from religious to comical.

CLOSING EXHIBITION

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. Rosalie;* 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* (1858), appears for the first time in this sweeping retrospective, organized by the Brooklyn Museum in association with the National Gallery of Art, the exhibition's third and final stop. Missing for over a century and considered lost, the painting was rediscovered in 1990 in Rhode Island. The work came to the National Gallery as a gift of Richard M. Scaife and Margaret R. Battle in honor of the Gallery's 50th Anniversary.

Newly cleaned, 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 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 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

John Singer Sargent's *El Jaleo*

March 1 through July 5, 1992
East Building, Mezzanine

El Jaleo, John Singer Sargent's early masterpiece depicting a magnificent flamenco dancer, will be on loan for the first time from the Isabella Stewart Gardner Museum in Boston. Paintings, drawings, watercolors, and two book illustrations from public and private collections will trace Sargent's evolution in portraying the Spanish dance theme, a process culminating in the life-sized *El Jaleo*. The conservation and exhibition of *El Jaleo* are made possible by grants from NYNEX Foundation and New England Telephone.

Homage to Jacques Callot

March 29 through
September 7, 1992
East Building, Ground Floor

An exhibition of fifty of the best-loved prints by Jacques Callot honors the 400th anniversary of his birth. His work, which influenced later printmakers including Rembrandt, brilliantly conveys the social and political climate of the early baroque period. Patronized by the ducal courts of Tuscany and Lorraine for most of his life, at age twenty-two Callot became court artist to the Medici in Florence.



Albert Bierstadt, *The Last of the Buffalo* (detail), 1888, The Corcoran Gallery of Art, Washington D.C.

NATIONAL GALLERY OF ART
Washington, D.C. 20565

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.
TTY # (202) 842-6176 Monday through Friday 9:00 to 5:30

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

Three restaurants offer luncheon and light snacks throughout the year. Hours of operation are:

CONCOURSE BUFFET

Monday–Saturday 10:00 to 3:00
Sunday 11:00 to 3:00

GARDEN CAFE

Monday–Saturday 11:30 to 3:00
Sunday 12:30 to 6:30

CASCADE ESPRESSO BAR

Monday–Saturday 12:00 to 4:45
Sunday 12:00 to 5:45

TERRACE CAFE

Closed for renovation.

COVER: Gerard David, *The Rest of the Flight into Egypt* (detail), c. 1510, National Gallery of Art, Andrew W. Mellon Collection; from the exhibition *The Saint Anne Altarpiece*

