

National Gallery of Art

**Calendar
of Events**

March 1992

MARCH

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

1 SUNDAY

12:00 Gallery Talk: *Petrus Christus and His Age*
1:00 Film: *Lady Day*
2:00 Gallery Talk: “*The Saint Anne Altarpiece*” by Gerard David
4:00 Sunday Lecture: *Rembrandt and Jan Steen: Self-Portraits, Personae, Myths*
6:00 Film: *The Good, the Bad, and the Ugly*
7:00 Concert: National Gallery Orchestra, George Manos, conductor Beverly Benso, contralto, Honoring the exhibition: *John Singer Sargent’s “El Jaleo”*

3 TUESDAY

12:00 Gallery Talk: *American Naive Painting*

4 WEDNESDAY

12:00 Gallery Talk: *Petrus Christus and His Age*
12:30 Film: *Boneshop of the Heart*

5 THURSDAY

10:15 Survey Course: *The 18th Century: Rococo and the Rise of Romanticism*
12:00 Gallery Talk: *An Introduction to Art: The Artist’s Choices*

12:30 Film: *Boneshop of the Heart*
1:00 Gallery Talk: *Saints and Sinners: Images of Women in Western Art*

6 FRIDAY

12:00 Gallery Talk: *American Naive Painting*
12:30 Film: *Boneshop of the Heart*

7 SATURDAY

10:15 Survey Course: *The 18th Century: Rococo and the Rise of Romanticism*
12:30 Film: *Boneshop of the Heart*
1:00 Gallery Talk: “*The Olive Orchard*” by Van Gogh
2:30 Film: *Carmen* (Ernst Lubitsch)

8 SUNDAY

12:00 Gallery Talk: “*The Olive Orchard*” by Van Gogh
1:00 Film: *Boneshop of the Heart*
2:00 Gallery Talk: *Saints and Sinners: Images of Women in Western Art*
4:00 Sunday Lecture: “*The Hairy Gown and Mossy Cell*”; *The Hermit and The Eighteenth-Century English Garden*
6:00 Film: *The Loves of Carmen* (Raoul Walsh)
7:00 Concert: University of Wisconsin Concert Choir, Robert Fountain, Director

10 TUESDAY

12:00 Gallery Talk: *Petrus Christus and His Age*
12:00 Lecture Series: *Decoding the Moving Image; Seduction: The Art of Directing*

11 WEDNESDAY

12:00 Gallery Talk: “*The Olive Orchard*” by Van Gogh
12:30 Film: *Robert Motherwell*

12 THURSDAY

10:15 Survey Course: *The Early 19th Century: The Predominance of Romanticism*
12:00 Gallery Talk: *An Introduction to Art: The Artist’s Choices*
12:30 Film: *Robert Motherwell*
2:30 Gallery Talk: *The Symbolic and the Narrative in Renaissance Medals*

13 FRIDAY

12:00 Gallery Talk: *Petrus Christus and His Age*
12:30 Film: *Robert Motherwell*

14 SATURDAY

10:15 Survey Course: *The Early 19th Century: The Predominance of Romanticism*
12:30 Film: *Robert Motherwell*
1:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
2:30 Gallery Talk: *The Symbolic and the Narrative in Renaissance Medals*
2:30 Film: *The Loves of Carmen*

15 SUNDAY

12:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
1:00 Film: *Robert Motherwell*
2:00 Gallery Talk: *An Introduction to Art: The Artist’s Choices*
4:00 Sunday Lecture: *Color and Narrative with the Art of Guercino*
6:00 Film: *Carmen Jones* (Otto Preminger)

7:00 Concert: Paul Galbraith, guitarist, Honoring the exhibition *Guercino: Master Painter of the Baroque and Guercino: Drawings from Windsor Castle*

17 TUESDAY

12:00 Gallery Talk: “*The Olive Orchard*” by Van Gogh
12:00 Lecture Series: *Decoding the Moving Image; Conflict: The Art of Editing*

18 WEDNESDAY

12:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
12:30 Film: *Creative Process: Norman McLaren*

19 THURSDAY

10:15 Survey Course: *The 19th Century: Realism and Impressionism*
12:30 Film: *Creative Process: Norman McLaren*
1:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
2:30 Gallery Talk: *The Symbolic and the Narrative in Renaissance Medals*

20 FRIDAY

12:00 Gallery Talk: “*The Olive Orchard*” by Van Gogh
12:30 Film: *Creative Process: Norman McLaren*

21 SATURDAY

10:15 Survey Course: *The 19th Century: Realism and Impressionism*
1:00 Gallery Talk: “*Lady with Pompons*” by Jean Dubuffet
2:30 Film: *Carmen* (Carlos Saura; Laurie Anderson)
2:30 Gallery Talk: *Henri Matisse in*

the 1950s and the Significance of the Paper Cut-Outs

22 SUNDAY

12:00 Gallery Talk: “*Lady with Pompons*” by Jean Dubuffet
1:00 Film: *Creative Process: Norman McLaren*
2:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
4:00 Sunday Lecture: *Climbing and Clarifying: The Genius of Jacob Lawrence*
6:00 Film: *Carmen* (Francesco Rosi)
7:00 Concert: The Vienna Trio

24 TUESDAY

12:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
12:00 Lecture Series: *Decoding the Moving Image; Pursuit: The Art of Cinematography*

25 WEDNESDAY

12:00 Gallery Talk: “*Lady with Pompons*” by Jean Dubuffet
12:30 Film: *Lyrical Nitrate*

26 THURSDAY

12:00 Gallery Talk: *An Introduction to Art: The Artist’s Choices*
12:30 Film: *Lyrical Nitrate*
1:00 Gallery Talk: “*The Nativity*” by Perino del Vaga
2:30 Gallery Talk: *Henri Matisse in the 1950s and the Significance of the Paper Cut-Outs*

27 FRIDAY

12:00 Gallery Talk: *John Singer Sargent’s “El Jaleo”*
12:30 Film: *Lyrical Nitrate*



Vincent van Gogh, *The Olive Orchard*, 1889, National Gallery of Art, Chester Dale Collection

28 SATURDAY

1:00 Gallery Talk: *Guercino: Master Painter of the Baroque*
2:00 Special Program: *El Jaleo: Imagined Spain*
2:30 Film: *Carmen* (Cecil B. DeMille)
2:30 Gallery Talk: *Henri Matisse in the 1950s and the Significance of the Paper Cut-Outs*

29 SUNDAY

12:00 Gallery Talk: *Guercino: Master Painter of the Baroque*
1:00 Special Program: *El Jaleo: Imagined Spain*

2:00 Gallery Talk: “*The Nativity*” by Perino del Vaga
4:00 Sunday Lecture: *Flamenco Lecture and Demonstration*
6:00 Film: *Carmen* (Carlos Saura; Laurie Anderson)
7:00 Concert: Peter Vinograd, pianist

31 TUESDAY

12:00 Gallery Talk: “*Lady with Pompons*” by Jean Dubuffet
12:00 Lecture Series: *Decoding the Moving Image; Release: The Art of Sound*

El Jaleo Special Program

Saturday, March 28 2:30

Two Carmens: Georges Bizet, 1875, and Cecil B. DeMille, 1915
Brief excerpts from the opera, “*Carmen*” sung by Linda Mabbs (Carmen), Gene Tucker (Don José), and Isaiah Freeman (Escamillo) will be followed by a screening of DeMille’s film “*Carmen*” with live orchestral accompaniment. The orchestra, comprising local musicians assembled by conductor Gillian Anderson, will play an arrangement of Bizet’s “*Carmen*” made by Hugo Riesenfeld for the premiere of the film in 1915. The original music is preserved at the Library of Congress.

Gillian Anderson
Conductor/scholar
Music Specialist, Library of Congress

Sunday, March 29 1:00

The Modern Cult for Spanish Things
Nicolai Gikovsky
Curator
American and British Paintings
National Gallery of Art

John Singer Sargent’s Spanish Subjects in the Context of his Career
Trevor Fairbrother
Beal Curator of Contemporary Art
Museum of Fine Arts, Boston

Prosper Mérimée, John Singer Sargent, and the Spanish Vision
Judith Farr
Professor of English
Georgetown University

Andalusia: Font of Artistic Inspiration in the Nineteenth Century
Thomás Rodríguez-Pantoja
Former Cultural Counselor of Spain,
New York

Intermission

4:00
Jaleo Flamenco
Lecture/demonstration
Dame Marina Keet
Professorial Lecturer
George Washington University
and The Spanish Dance Society
Special Guest Artist: Manolo Leiva,
flamenco singer

Intermission

6:00
Carmen
Laurie Anderson, 1991 video, 13
minutes

Carmen
Carlos Saura, 1983 film, 102 minutes

GALLERY TALKS

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

Petrus Christus and His Age (60 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, March 1, 4, 10, 13 at 12:00 noon.

“*The Saint Anne Altarpiece*” by Gerard David and Workshop. (Widener Collection) (30 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, March 1 at 2:00.

American Naive Painting (60 minutes). Philip L. Leonard, Lecturer. Meet in the West Building Rotunda, March 3, 6 at 12:00 noon.

An Introduction to Art: The Artist’s Choices (60 minutes). Eric Denker, Lecturer. Meet in the West Building Rotunda, March 5, 12, 26 at 12:00 noon, March 15 at 2:00.

Saints and Sinners: Images of Women in Western Art (60 minutes). Frances Feldman, Lecturer. Meet in the West Building Rotunda, March 5 at 1:00, March 8 at 2:00.

“*The Olive Orchard*” by Vincent van Gogh (Chester Dale Collection) (20 minutes). Frances Feldman, Lecturer. Meet in the West Building Rotunda, March 7 at 1:00, March 8, 11, 17, 20 at 12:00 noon.

Myths in Metal: The Symbolic and the Narrative in Renaissance Medals



Edward Hicks, *The Cornell Farm* (detail), dated 1848, National Gallery of Art, Gift of Edgar William and Bernice Chrysler Garbisch

(45 minutes) Laili Nasr, Graduate Lecturing Fellow. Meet in the West Building Rotunda, March 12, 14, 19 at 2:30.

John Singer Sargent’s “El Jaleo” (45 minutes). Eric Denker or Wilford W. Scott, Lecturers. March 14, 19 at 1:00, March 15, 18, 24, 27 at 12:00 noon, March 22 at 2:00.

“*Lady with Pompons*” by Jean Dubuffet (Chester Dale Fund) (15 minutes). Wilford W. Scott, Lecturer. Meet at the East Building Art Information Desk, March 21 at 1:00, March 22, 25, 31, April 3 at 12:00 noon.

“*The Nativity*” by Perino del Vaga (Samuel H. Kress Collection) (20 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, March 26 at 1:00, March 29 at 2:00.

Guercino: Master Painter of the Baroque (60 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, March 28 at 1:00, March 29, April 1, 7, 10 at 12:00 noon.

Henri Matisse in the 1950s and the Significance of the Paper Cut-Outs (45 minutes) Theresa Papanikolas, Graduate Lecturing Fellow. Meet at the East Building Art Information Desk, March 21, 26, 28 at 2:30.



Henri Matisse, *Large Composition with Masks*, 1953, National Gallery of Art, Ailsa Mellon Bruce Fund

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.

March 3: *French*
March 10: *Spanish*
March 17: *German*
March 24: *Italian*

SUNDAY LECTURES

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

MARCH 1
Rembrandt and Jan Steen: Self-Portraits, Personae, Myths
Perry Chapman
Associate Professor of Art History
University of Delaware

MARCH 8
“*The Hairy Gown and Mossy Cell*”; *The Hermit and The Eighteenth-Century English Garden*
Edward Harwood
Professor of Art History
Bates College

MARCH 15
Color and Narrative in the Art of Guercino
David Stone
Assistant Professor of Art History
University of Delaware

MARCH 22
Climbing and Clarifying: The Genius of Jacob Lawrence
Richard J. Powell
Assistant Professor of Art
Duke University

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 for part two, given by Paula Warrick of the education staff, are being held in the East Building Auditorium at 10:15 Thursday and Saturday mornings. This free program is open to the public but seating is limited.

MARCH 5, 7
The Eighteenth Century: Rococo and the Rise of Romanticism

MARCH 12, 14
The Early Nineteenth Century: The Predominance of Romanticism

MARCH 19, 21
The Nineteenth Century: Realism and Impressionism

Jazz Concert: “A Salute to the Age of Swing”

April 4
East Building Auditorium

The 49th annual American Music Festival, from April 4 through May 3, opens with pianist George Shearing, vocalist Angela Christian, and bassist Neil Swainson joining members of the BBC Big Band in

SPECIAL TUESDAY LECTURE SERIES

Decoding the Moving Image

A four-part series on the art of cinema and its relationship to other art forms, illustrated with examples from the work of Godard, Welles, Wenders, and other filmmakers. The course is given by Margot Starr Kernan, video artist and faculty member at the Maryland Institute College of Art, Baltimore.

East Building Large Auditorium
12:00 noon

MARCH 10
Seduction: The Art of Directing

MARCH 17
Conflict: The Art of Editing

MARCH 24
Pursuit: The Art of Cinematography

MARCH 31
Release: The Art of Sound

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 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) 542-6941.

MARCH 1
National Gallery Orchestra
George Manos, Conductor
Beverly Benso, contralto
(Honoring the exhibition: John Singer Sargent’s *El Jaleo*)
Works by de Falla, Dvořák

MARCH 29
Peter Vinograd, pianist
All Bach program
Works by J. S. Bach

MARCH 8
University of Wisconsin
Concert Choir
Robert Fountain, Director
Works by Bach, Britten, Messiaen,
Argento

MARCH 15
Paul Galbraith, guitarist
(Honoring the exhibitions: *Guercino: Master Painter of the Baroque* and *Guercino: Drawings from Windsor Castle*)
Works by Laurencini, Constantinidis,
Skalkottas, Ponce

MARCH 22
The Vienna Trio
Works by Bach/Mozart, Von Einem,
Beethoven



The BBC Big Band

Film Programs

East Building Auditorium

A series of film versions of the Prosper Mérimée novella *Carmen* will be presented on Saturdays and Sundays in March in conjunction with the exhibition *John Singer Sargent's El Jaleo*. This series opens on Saturday, March 7, with German director Ernst Lubitsch's 1918 *Carmen*, featuring Pola Negri in the title role. Also included later in the month are Cecil B. DeMille's 1915 silent version with orchestral accompaniment conducted by Gillian Anderson of the Library of Congress; Otto Preminger's *Carmen Jones* (1954); Francesco Rosi's full-scale screen opera *Carmen* with Julia Migenes-Johnson, Plácido Domingo, and Ruggero Raimondi; and

Carlos Saura's flamenco version of the story which combines dance, Bizet's music, and a modern narrative. The Washington premiere of performance artist Laurie Anderson's new thirteen-minute video *Carmen*, will also be shown as part of this series.

Boneshop of the Heart, a recent portrait of six folk artists, will have its first Washington screenings March 4 through 8. Later in the month, *Creative Process: Norman McLaren*, a feature-length tribute to the pioneer Canadian animator, will be shown in cooperation with the National Film Board of Canada.

Lady Day: The Many Faces of Billie Holiday (Toby Byron, 1990, 59 minutes); March 1 at 1:00.



The Loves of Carmen, Raoul Walsh

The Good, the Bad, and the Ugly (Sergio Leone, 1967, 161 minutes); March 1 at 6:00.

Boneshop of the Heart (Scott Crocker and Toshiaki Ozawa, 1991, 53 minutes); March 4 through 7 at 12:30, March 8 at 1:00.

Carmen (Ernst Lubitsch, 1918, silent with accompaniment); March 7 at 2:30.

The Loves of Carmen (Raoul Walsh, 1927, silent with accompaniment); March 8 at 6:00.

Robert Motherwell and the New York School (Catherine Tatge for American Masters/WNET, 1990, video, 55 minutes); March 11 through 14 at 12:30, March 15 at 1:00.

The Loves of Carmen (Charles Vidor, 1948, 99 minutes); March 14 at 2:30.

Carmen Jones (Otto Preminger, 1954, 105 minutes); March 15 at 6:00.

Creative Process: Norman McLaren (Donald McWilliams, 1990, 115 minutes); March 18 through 20 at 12:30, March 22 at 1:00.

Carmen (Laurie Anderson, 1991, video, 13 minutes) and *Carmen* (Carlos Saura, 1983, 102 minutes); March 21 at 2:30, March 29 at 6:00.

Carmen (Francesco Rosi, 1984, 152 minutes); March 22 at 6:00.

Lyrical Nitrate (Peter Delpout, 1990, 50 minutes); March 25 through 27 at 12:30.

Carmen (Cecil B. DeMille, 1915, silent with orchestral accompaniment, 70 minutes); March 28 at 2:30.

OPENING EXHIBITIONS



John Singer Sargent's *El Jaleo*

East Building, Mezzanine, NW
March 1 through August 2, 1992

El Jaleo, one of the most accomplished works of John Singer Sargent's career, is the centerpiece of this focused exhibition. The monumental painting depicts a magnificent flamenco dancer performing to musical accompaniment. The theatrical lighting of the large canvas, measuring eight by eleven feet, adds to the drama of the exotic subject.

Seven other paintings and forty drawings and watercolors trace Sargent's creative evolution in portraying the Spanish dance theme, a process culminating in the dynamic *El Jaleo*. Included in the selection is *Spanish Dancer*, a full-length version of the central figure in *El Jaleo*. This preliminary but fully realized painting was rediscovered in Grenoble, France, in 1988.

John Singer Sargent, *El Jaleo* (1882), Isabella Stewart Gardner Museum, Boston

Restored by recent cleaning to its full brilliance of color and brushwork, *El Jaleo* is on loan for the first time from the Isabella Stewart Gardner Museum in Boston, along with related works from public and private collections. The conservation and exhibition of *El Jaleo* have been made possible by generous grants from NYNEX Foundation and New England Telephone.

A fully illustrated catalogue includes essays by Mary Crawford Volk, guest curator for the exhibition, Warren Adelson, Elizabeth Oustinoff, and Nicolai Cikovsky, Jr., curator of the exhibition at the National Gallery. After closing at the National Gallery on August 2, a reduced version of the exhibition will be on view at the Isabella Stewart Gardner Museum, September 10 through November 22, 1992.



John Singer Sargent, *Sketch of a Spanish Dancer* (1879-1880), The Metropolitan Museum of Art, Gift of Mrs. Francis Ormond, 1950

"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 will meet 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.

New Guides for the Permanent Collection

This month new laminated guides for the National Gallery's paintings by El Greco and Frans Hals will be available in Galleries 29 and 46. They join thirteen previously announced guides recently distributed around the West Building's Main Floor. Like the guide to John Singleton Copley's work in Gallery 60B, all the illustrated guides are being translated into French,

German, Italian, Japanese, and Spanish.

Produced in conjunction with the reinstallation of the permanent collection for the National Gallery's 50th anniversary, the guides have received support from Knight Foundation. Ask at the Main Floor Information Desk for a map of guide locations.

Recorded Tours

Permanent Collection
With the National Gallery's 50th anniversary, a new tour by the director is available. J. Carter Brown's discussion highlights fifteenth- through early twentieth-century masterpieces. Tapes may be rented at the Mall Entrance to the West Building on the main floor.

Guercino: Master Painter of the Baroque
Guercino: Drawings from Windsor Castle

Diane De Grazia, curator of southern baroque paintings, presents an overview of Guercino's drawings and paintings. Tapes may be rented at the entrance to the exhibition, West Building Main Floor.

Recorded tours are \$3.50; \$3.00 for senior citizens, students, and groups.

Reinstallation of Twentieth-Century Art

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

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

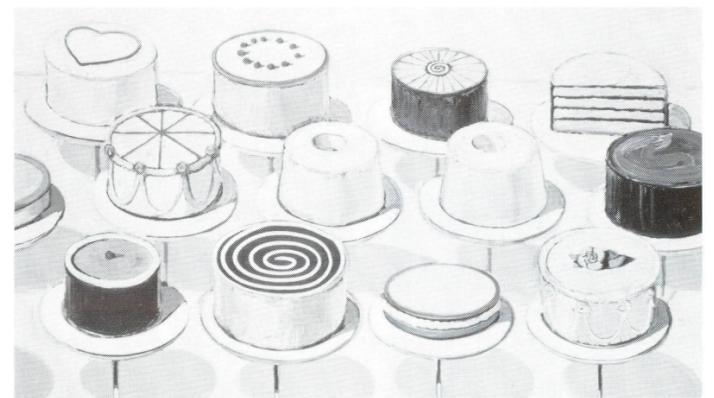
Post-1945 European and American art is shown in fourteen rooms on the concourse level, comprising survey galleries devoted to European expressionism, American abstract expressionism, color-field paintings, minimalism, and recent acquisitions. A series of galleries devoted to individual artists includes Jasper Johns, Roy Lichtenstein, Mark Rothko, Frank Stella, and Andy Warhol. *The Stations of the Cross* by Barnett Newman is displayed in a special fifteen-sided room, while Henri Matisse's dramatic paper cut-outs reach the 15-foot

ceiling of a gallery open to the public from 10:00 to 3:00, 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, Miro, Modigliani, and Picasso,

among others. Fourteen sculptures by David Smith are displayed in the terraced skylit tower gallery reminiscent of his outdoor studio space at Bolton Landing, and the amphitheater of the Italian industrial town Spoleto.

The reinstallation on the upper level and tower is scheduled for April.



Wayne Thiebaud, *Cakes* (detail), 1963, Gift in Honor of the 50th Anniversary of the National Gallery of Art, from the Collectors Committee, the Anniversary Gift Committee, and the Circle, with additional support from the Abrams family in Memory of Harry N. Abrams

OPENING EXHIBITIONS

The National Gallery presents two exhibitions in honor of the 400th anniversary of the birth of the Italian baroque painter Guercino. During his lifetime, Guercino produced hundreds of drawings and paintings that are now among the treasures of the world's museums. The majority of works shown in these two exhibitions, which come from both public and private collections, have never before traveled to the United States. Both exhibitions are supported by an indemnity from the Federal Council on the Arts and the Humanities.

Guercino: Master Painter of the Baroque

West Building, Lobby D, Main Floor Galleries 72, 73, 76-81
March 15 through May 17, 1992

This survey of Guercino paintings represents the naturalistic reform of painting initiated by the Carracci at the turn of the seventeenth century as well as the classical trend prevalent in seventeenth-century Italian painting. *Susanna and the Elders*, *Saint William Receives the Monastic Habit*, and *The Intervention of the Sabine Women* are among the brilliant works which were selected on the basis of their outstanding quality and their importance to Guercino's development as an artist.

The exhibition catalogue, written principally by renowned Guercino expert, Sir Denis Mahon, includes an introduction by Andrea Emiliani, Soprintendenza per I Beni Artistici e Storici, Bologna, and essays by Sybille Ebert-Schifferer, director, Hessisches Landesmuseum in Darmstadt, and Diane De Grazia, curator of southern baroque painting, National Gallery of Art. The exhibition has been made possible by the Florence Gould Foundation.



Guercino, *The Intervention of the Sabine Women to Make Peace Between the Romans* (1645), Musée du Louvre, Paris

Guercino: Drawings from Windsor Castle

West Building, Main Floor Galleries 74, 75, 82
March 15 through May 17, 1992

This exhibition of sixty Guercino drawings was selected from the collection of Her Majesty Queen Elizabeth II in the Royal Library, Windsor Castle, which holds the largest and finest group of the artist's drawings in the world. The selection includes a variety of media and styles, revealing the artist's enormous facility, his wide range of subjects, varying in mood from deeply religious to comical. The exhibition was organized by the Royal Library, Windsor Castle, in conjunction with the National Gallery of Art, the Kimbell Art Museum, and the Drawing Center.

The exhibition catalogue was written by Nicholas Turner, deputy keeper in the department of prints and drawings in the British Museum. The exhibition was curated for the National Gallery by Andrew Robison, Mellon Senior Curator at the Gallery. After closing at the Gallery on May 17, the exhibition will travel to the Drawing Center in New York, June 2-August 1, 1992.



Guercino, *The Annunciation* (c. 1618), Copyright Her Majesty Queen Elizabeth II, Royal Library, Windsor Castle

Current Exhibition Catalogues

Walker Evans: Subways and Streets
\$35.00

John Singer Sargent's El Jaleo
\$29.95

Guercino: Master Painter of the Baroque
\$39.95

Guercino: Drawings from Windsor Castle
\$29.95

Available from the National Gallery Publications Service

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

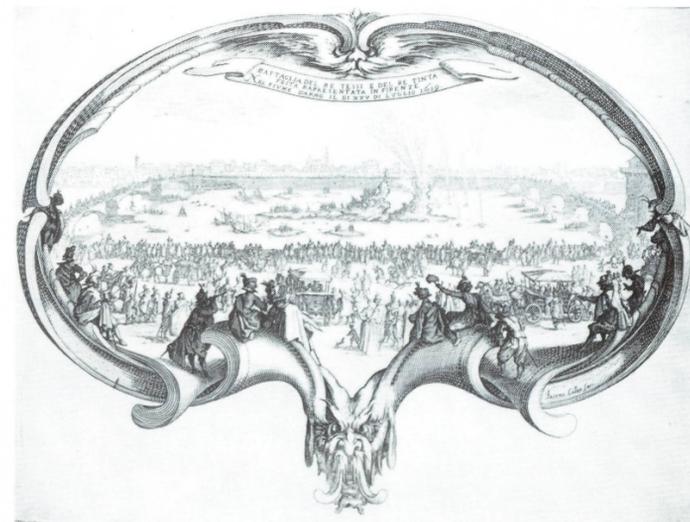
OPENING EXHIBITION

Homage to Jacques Callot

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

This selective exhibition of eighty-two prints by Jacques Callot honors the 400th anniversary of this master etcher and engraver whose work influenced later printmakers, including Rembrandt. Patronized by the ducal courts at Tuscany and Lorraine for most of his life, Callot at age twenty-two became court artist to the Medici in Florence. His depictions of theatrical performances, court festivals, and warfare brilliantly convey the social and political climate of the early baroque period.

Fifty works from the National Gallery's collection of over 1,400 Callot prints were selected by H. Diane Russell, curator of Old Master prints at the Gallery.



Jacques Callot, *The Fan* (1619), National Gallery of Art, Rosenwald Collection

CONTINUING EXHIBITION

The Saint Anne Altarpiece by Gerard David

West Building, Gallery A
through May 10, 1992



Gerard David, *The Drowned Child Restored to Life*, c. 1500/1510, The Toledo Museum of Art; Gift of Edward Drummond Libbey

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 have been 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* in the Toledo Museum of Art. It is generally agreed that these six panels are part of the original altarpiece. Another painting which might have been part of this ensemble, *The Lamentation at the Foot of the Cross* from the Art Institute of Chicago, is also 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.

Hypothetical reconstructions of the panels are presented through photographs. Infrared reflectograms of the underdrawings of the National Gallery's panels 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 Catherine A. Metzger, conservator for the systematic catalogue, National Gallery.

CLOSING EXHIBITION

Walker Evans: Subway Photographs and Other Recent Acquisitions

East Building, Ground Level
through March 1, 1992

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 Minichiello.

Also on display are rare vintage prints including one of Evans' earliest portraits of the late 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. 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.

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 number is (202) 842-6176

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 disabled, 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 disabled.

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: John Singer Sargent, *Spanish Dancer* (detail), 1880-1881, Dorothy and Wendell Cherry; from the exhibition *John Singer Sargent's "El Jaleo"*

