GALLERY TALKS
Tours and lectures given by Education Division staff and graduate Leeds artist fellows.

Petra Christine and Her Age (60 minutes), Philip L. Lerman, Lecturer. Meet in the West Building Rotunda, March 1, 4, 10, 13 at 1:00 noon.


American Painters Past (25 minutes), Phillip L. Lerman, Lecturer. Meet in the West Building Rotunda, March 5, 12, 20 at 1:00 noon. March 13 at 2:00.

Suites and Sirens 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.

“Goya’s Children” by Fireman son Gude (Chester Dale Fund) (15 minutes). William W. Scott, Lecturer. Meet in the East Building Art Information Desk, March 23 at 1:00, March 24, 25, 31, April 3 at 12:00 noon.

Sunday Lectures

introduction to TOURS

Introductory tours in the West Building Collection
Monday through Friday 1:00 and 3:00. Saturday, 10:00 and 3:00.

Introductory tours in the East Building Collection
Monday through Friday 11:30. Saturday 11:00 and 2:30.

Art Information Desk

Tuesday 11:30

March 8: The Henry Ford and Money Coll

March 15: 19th Century: The Nineteenth-Century Art:

March 22: 13: The Eighteenth-Century: Rococo and the Rise of Art:

March 29: 15: The Nineteenth-Century: Victorian and the Significance of the Paper Cut Outs:

March 31: 16: The Nineteenth-Century: Rococo and the Rise of Art:

Jazz Concert: “A Salute to the Age of Swing

April 4

East Building Auditorium

El Jaleo Special Program

Saturday, March 21 2:30

Two Carmens: Georges Bizet, 1875, and Cecil B. DeMille, 1915

Early excerpts from the score, “Carmen” sung by Linda Mallozzi (Carmen), Gene Tucker (Don José), and Isabel Freeman (Estrellita) will be followed by a screening of DeMille’s film “Carmen” with free orchestral accompaniment.

The orchestra, comprising local musicians assembled by conductor Gillian Anderson, will play an arrangement of Bizet’s “Carmen” made by Hugo Riesendahl for the premiere of the film in 1915. The original music is preserved by the Library of Congress.

Gillian Anderson Conducts/Robert

Music Specialist, Library of Congress

Sunday, March 29 2:30

The Modern Cab for Spanish Films: Nicolás Clicósky

Carmen

American and British Paintings

Former Cultural Counselor of Spain, John Singer Sargent, and the Spanish Vision in the Nineteenth Century

Gillian Anderson Conducts/Robert

Music Specialist, Library of Congress

Surveys in Course in Art History

The Department of Education offers 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 Paul Warrick of the education staff, are held in the East Building Auditorium at 10:15, Thursday and Saturday mornings. This course is open to the public but seating is limited.

March 8: The Eighteenth-Century: Rococo and the Rise of Art:

March 15: The Nineteenth-Century: Victorian and the Significance of the Paper Cut Outs:

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Gillian Anderson Conducts/Robert

Music Specialist, Library of Congress

Beginner/Intermediate Group

Jarvis, Assistant Professor of Art History

University of Delaware

Saturday, March 28 12:00

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East Building Auditorium

Sargent’s El Jaleo.

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

Boneshop of the Heart, a recent portrait of six folk artists, will have its first Washington screenings March 4 through 6. 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.

New Guides for the Permanent Collection

This month’s 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 608, all the illustrated guides are being translated into French, German, Italian, Japanese, and Spanish.

Produced in conjunction with 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 fifteen- 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 $8.50; $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 artwork, 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 Bruegel, Brancusi, Gorky, Magritte, Matisse, Miró, 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 Bobrof Landing, and the amphitheater of the Italian industrial town Spiedi. The reinstallations on the upper level and tower are scheduled for April.
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. Savassa 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 Emilianii, Superintendenza per I Beni Artistici e Storici, Bologna, and essays by Sybil Eliot-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: 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 comic. 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 Bolston, 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.

CURRENT EXHIBITION CATALOGUES

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

CONTINUING EXHIBITION

The Saint Anne Altarpiece by Gerard David
West Building, Gallery A
through May 10, 1992

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 watercolor 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 Haud, 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.

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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.

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’ architected 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 Mrs. Harry H. Lunn, Jr., the Clive Gray family, Mr. and Mrs. Samuel Stern, the John Wilmerding Fund, Katherine J. Meyer 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.
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"