National Gallery of Art

**Film Programs**

**East Building Auditorium**

The dance film trilogy of Spanish director Carlos Saura, including *Blood Wedding (Bodas de sangre, 1981)*, *Carmen (1983)*, and *Love the Magician (El amor brujo, 1986)* will be shown on April 11 and 12 in conjunction with the exhibition *John Singer Sargent’s El Jaleo.*

The exhibition and related public programs are made possible by NYNEX Foundation and New England Telephone. Saura collaborated on these films with renowned choreographer Antony Gades and was inspired to do his adaptation of Federico Garcia Lorca’s *Blood Wedding* while watching Gades in rehearsal. On April 18 and 19, three other Saura films on artistic themes will be shown. During the week of April 20, the National Film Board of Canada documentary *Flamenco at 5:15* is also presented in conjunction with the *El Jaleo* exhibition. A new hour-long documentary on Mexican artist Frida Kahlo is scheduled for Sunday, April 5.

*The Life and Death of Frida Kahlo: David and Karen Crome (1985), 60 minutes;* April 5 at 6:00.
*Frida Kahlo: A Ribbon Around a Bomb (Ken Mandel, 1991, 60 minutes)*; April 5 at 6:00.
*Victoria and Albert (BBC, 1977, 60 minutes;* April 8 through 11 at 12:30, April 9 at 1:30, April 12 at 1:00.

**Guericino: Nature and Idea**

A Quadracentennial Symposium

April 24—25, 1992

A cooperative program of the National Gallery of Art with the Delaware Art Museum and the Department of Art History, University of Delaware. The Friday, April 24 sessions are held at the Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, Delaware. The Friday program is open by registration: call (302) 571-9590 before April 17. No registration is required for the Saturday session held at the National Gallery of Art, East Building Auditorium.

**Friday, April 24, 1992**

Delaware Art Museum (by registration)

10:00 Welcome
Stephen T. Bruni, Executive Director, Delaware Art Museum Introduction: David M. Stone, University of Delaware

New Light on Guercino’s “St. Petronella” Altarpiece
Louise Rice, Columbia University

**Saturday, April 25, 1992**

National Gallery of Art (no registration required)

In the morning, participants are invited to view the exhibitions: *Guericino: Master Painter of the Baroque* and *Guericino: Drawings from Windsor Castle.*

**Recorded Tours**

**Permanent Collection**
With the reinstallation of the West Building in celebration of the National Gallery’s fiftieth anniversary, a new tour by Gallery director J. Carter Brown highlights fifteenth-century to early twentieth-century masterpieces. Tapes may be rented at the Main entrance to the West Building on the main floor.

**Guericino: Master Painter of the Baroque**
Guericino, curator of southern baroque painting, National Gallery of Art. After closing at the Gallery on May 17, the exhibition will travel to the Drawing Center, New York, June 2–August 1, 1992.

**Guericino: Drawings from Windsor Castle**
West Building, Main Floor Galleries, 74, 75, 82 through May 17, 1992

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 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 virtuosity as a draftsman, and a wide range of subjects and moods 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, Fort Worth, and the Drawing Center, New York.

The exhibition catalogue was written by Nicholas Turner, deputy curator of prints and drawings in the British Museum. The exhibition was curated for the National Gallery by Andrew Robinson, Mellon Senior Curator.

**Current Exhibition Catalogues**

*John Singer Sargent’s El Jaleo* $29.95
*Guericino: Master Painter of the Baroque* $39.95
*Guericino: Drawings from Windsor Castle* $29.95

Available from the National Gallery Publications Service
Sales Information (202) 842-6466
Mail Order (301) 322-5900

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**CONTINUING EXHIBITIONS**

The National Gallery presents two exhibitions in honor of the four-hundredth anniversary of the birth of the great 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.

**Guericino: Master Painter of the Baroque**
West Building, Main Floor Galleries, 72, 73, 76–81 through May 17, 1992

This exhibition surveys the paintings of Guercino, one of the most important seventeenth-century Italian artists to carry on the naturalistic reform of painting initiated by Caravaggio. *Sussans and the Elders, Saint William Receives the Monastic Habit,* and *The Intervention of the Sabine Women,* are among the works that were selected on the basis of their 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, *soprintendente dei beni artistici e storici, Bologna,* and essays by Sylvile Ebert-Schiffer, director, Hessisches Landesmuseum in Darmstadt, and Diana De Grazia, curator of southern baroque painting, National Gallery of Art. The exhibition has been made possible by the Florence Gould Foundation.

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

John Singer Sargent’s El Jaleo

East Building, Mezzanine, NW through May 10, 1992

El Jaleo, one of the most brilliantly accomplished works of John Singer Sargent’s career, is the centerpiece of this focus exhibition. The magnificent and monumental painting depicts a gypsy 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 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 Sargent’s Dance, a full-length version of the central figure in El Jaleo. This preliminary but fully realized painting was rediscovered in Grenoble, France, in 1988.

Restored by recent cleaning to the full immediacy of its 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 Osius, and Nicola Gikovski, 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.

The Saint Anne Altarpiece by Gerard David

West Building, Gallery 41A 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 a 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 Child are on her lap. The left and right wings depict scenes 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 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.

CONTINUING EXHIBITIONS

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 public and 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 14 rooms on the concourse level, comprising survey galleries devoted to European expressionism, American abstract expressionism, color-field painting, minimalism, and recent acquisitions. A series of galleries devoted to individual artists includes Jasper Johns, Roy Lichtenstein, Mark Rothko, Frank Stella, and Andy Warhol. Eight paintings by Alice Neel are on view this month in a special room. The Stations of the Cross by Barnett Newman is displayed in a fifteen-sided room and Henri Matisse’s dramatic 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, and Picasso, among others. Fourteen sculptures by David Smith are displayed in the terraced skylight tower gallery, reminiscent of his outdoor studio space at Bolton Landing and the amphitheatre of the Italian industrial town, Spedona.

Special Installation

Eight works by American painter Alice Neel (1900–1984) will be on view during the month of April. Two important paintings by Neel recently donated to the Gallery by Arthur M. Ballowa, Boston, 1965, and Loneliness, 1970, will join six other works on loan from Washington public collections. Neel, whose career spanned seven decades, was one of America’s greatest portraitists.

Homage to Jacques Callot

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

This selective exhibition of eighty-two prints by Jacques Callot honors the 400th birth 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.

The works are from the National Gallery’s collection of over 1,000 Callot prints and were selected by H. Diane Russell, curator of old master prints at the Gallery.


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

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. Metrorail 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 11:00 to 4:00
Sunday 12:30 to 6:30

CASCADE ESPRESSO BAR
Monday–Saturday 12:00 to 4:45
Sunday 12:00 to 5:45

TERRACE CAFE
Monday–Saturday 11:30 to 4:00
Sunday 11:30 to 4:00

COVER: Guercino, *The Persian Sibyl*, 1647, Pinacoteca Capitolina, Rome from the exhibition *Guercino: Master Painter of the Baroque*