

Calendar of Events

September 1992



National Gallery of Art

SEPTEMBER

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

2 WEDNESDAY

12:00 Gallery Talk: "Le Ventre Legislatif" (*The Legislative Belly*) by Honoré Daumier

12:30 Film: *Views of a Vanishing Frontier*

2:00 Gallery Talk: *Homage to Jacques Callot*

3 THURSDAY

12:00 Gallery Talk: *Venetian Painting in the Age of Tiepolo*

12:30 Film: *Views of a Vanishing Frontier*

4 FRIDAY

12:00 Gallery Talk: *Venetian Painting in the Age of Tiepolo*

12:30 Film: *Views of a Vanishing Frontier*

5 SATURDAY

12:30 Film: *Views of a Vanishing Frontier*

2:00 Films: *The Young Girls of Wilko; Orchestra Conductor*

6 SUNDAY

1:00 Film: *Views of a Vanishing Frontier*

4:00 Sunday Lecture: *Salad Days and After: Behind the Scenes of the Art World since 1950*

6:00 Film: *Without Anesthesia*



Tama, Iowa, *Mesquakie Moccasins*, c. 1880, Buffalo Bill Historical Center, Cody, Wyoming, Chandler-Pohrt Collection, Gift of the Pilot Foundation

8 TUESDAY

12:00 Gallery Talk: *Venetian Painting in the Age of Tiepolo*

9 WEDNESDAY

12:00 Gallery Talk: *Venetian Painting in the Age of Tiepolo*

12:30 Film: *Contrary Warriors*

10 THURSDAY

12:30 Film: *Contrary Warriors*

1:00 Gallery Talk: *Bierstadt Reconsidered*

11 FRIDAY

12:30 Film: *Contrary Warriors*

12 SATURDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

12:30 Film: *Contrary Warriors*

2:00 Films: *The Possessed; Crime and Punishment*

2:00 Gallery Talk: *Bierstadt Reconsidered*

13 SUNDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

1:00 Film: *Contrary Warriors*

4:00 Sunday Lecture: *A Nation's Pride: Art in the White House*

6:00 Film: *A Love in Germany*

16 WEDNESDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

12:30 Film: *The Silent Enemy*

17 THURSDAY

12:30 Film: *The Silent Enemy*

18 FRIDAY

12:30 Film: *The Silent Enemy*

19 SATURDAY

12:00 Gallery Talk: *The Reinstallation of the West Building's Permanent Collection*

2:00 Films: *Chronicle of a Love Affair; The November Night*

2:30 Gallery Talk: *Sunlight and Shadow: American Impressionism*

20 SUNDAY

12:00 Gallery Talk: *The Reinstallation of the West Building's Permanent Collection*

1:00 Film: *The Silent Enemy*

4:00 Sunday Lecture: *Cassatt and Morisot: How to Become an Impressionist Painter*

6:00 Film: *Danton*

22 TUESDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

23 WEDNESDAY

12:00 Gallery Talk: *The Reinstallation of the West Building's Permanent Collection*

12:30 Films: *1867; A Window to Heaven*

24 THURSDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

12:30 Films: *1867; A Window to Heaven*

1:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

2:30 Gallery Talk: *Sunlight and Shadow: American Impressionism*

25 FRIDAY

12:30 Films: *1867; A Window to Heaven*

26 SATURDAY

12:00 Gallery Talk: "The Fall of Phaeton" by Sir Peter Paul Rubens

12:30 Films: *1867; A Window to Heaven*

2:00 Film: *The Horsehair Ring*

2:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

27 SUNDAY

12:00 Gallery Talk: "The Fall of Phaeton" by Sir Peter Paul Rubens

1:00 Films: *1867; A Window to Heaven*

4:00 Sunday Lecture: *Jan van Eyck's Arnolfini Portrait: Document, Desire or Deception?*

6:00 Film: *The Horsehair Ring*

29 TUESDAY

12:00 Gallery Talk: *The Reinstallation of the West Building's Permanent Collection*

2:30 Gallery Talk: *Sunlight and Shadow: American Impressionism*

30 WEDNESDAY

12:00 Gallery Talk: "The Fall of Phaeton" by Sir Peter Paul Rubens



John Henry Twachtman, *Winter Harmony*, c. 1890/1900, National Gallery of Art, Gift of the Avalon Foundation

GALLERY TALKS

Tours and Lectures given by Education Department Lecturers.

"Le Ventre Legislatif" (*The Legislative Belly*) by Honoré Daumier

(Gift of Lloyd Cutler and Polly Kraft in Honor of the 50th Anniversary of the National Gallery of Art) (30 minutes). Eric Denker, Lecturer. Meet in the West Building Rotunda, September 2 at noon.

Homage to Jacques Callot (45 minutes). Paula Warrick, Lecturer. Meet at the East Building Art Information Desk, September 2 at 2:00.

Venetian Painting in the Age of Tiepolo (60 minutes). Paula Warrick, Lecturer. Meet in the West Building Rotunda, September 3, 4, 8, 9 at noon.



Honoré Daumier, *Le Ventre Legislatif*, 1834, National Gallery of Art, Gift of Lloyd Cutler and Polly Kraft, in Honor of the 50th Anniversary of the National Gallery of Art

Bierstadt Reconsidered (45 minutes). Philip L. Leonard, Lecturer. Meet in the West Building Rotunda, September 10 at 1:00, September 12 at 2:00.

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt (60 minutes). Philip L. Leonard and J. Russell Sale, Lecturers. Meet at the East Building Art Information Desk, September 12, 13, 16, 22, 24 at noon (Leonard) and September 24 at 1:00 (Sale), September 26 at 2:00 (Sale).

The Reinstallation of the West Building's Permanent Collection (60 minutes). William J. Williams,

education division editor. Meet in the West Building Rotunda, September 19, 20, 23, 29, October 2 at noon.

Sunlight and Shadow: American Impressionism (60 minutes). Laili Nasr, Guest Lecturer. Meet in the West Building Rotunda, September 19, 24, 29 at 2:30.

"The Fall of Phaeton" by Sir Peter Paul Rubens (Patrons' Permanent Fund) (20 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, September 26, 27, 30, October 6, 9 at 12:00 noon.

INTRODUCTORY TOURS

Introduction to the West Building Collection

Monday through Saturday 1:30 and 3:00; Sunday 1:00 and 3:00
West Building Rotunda

Introduction to the East Building Collection

Monday through Saturday 11:30 and 1:30; 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.

September 1: *French*
September 8: *Spanish*
September 15: *German*
September 22: *Italian*

RECORDED TOURS

Permanent Collection *Impressionist and Post-Impressionist Paintings*, narrated by former curator of modern paintings, Charles S. Moffett, features the works of Monet, Renoir, Van Gogh, Cézanne, and other masters from the Gallery's outstanding collection of nineteenth-century French paintings. The tapes may be rented in the Rotunda on the main floor of the West Building.

SUNDAY CONCERTS

The 1992-1993 National Gallery concert series will resume next month, with a concert on October 4 by the National Gallery Orchestra, George Manos, conductor. All concerts take place at 7:00 p.m. every Sunday evening from October 4, 1992 through June 27, 1993, in the West Garden Court of the West Building. Admission to the National Gallery and its concerts is always free. Concertgoers are admitted to the West Garden Court on a first-come, first-served basis, beginning at 6:00 p.m. (Passes will be issued at that location only at those concerts where there is a large audience.) Since the Gallery closes at 6:00 p.m. on Sunday evenings, concertgoers arriving after that time may use only the Constitution Avenue entrance of the West Building. For further information about the concerts call (202) 842-6941.

Special Exhibition

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt, narrated by David Penney and George Horse Capture, co-curators of the exhibition outlines American Indian art of the Eastern Woodlands and the Great Plains. Tapes may be rented at the entrance to the exhibition, East Building Upper Level.

Recorded tours are \$3.50; Senior Citizens, students, and groups \$3.00.

SUNDAY LECTURES

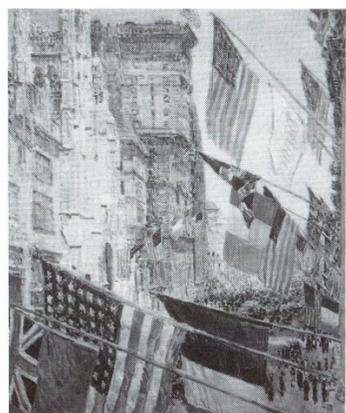
Lectures given by distinguished visiting scholars at 4:00 in the East Building Large Auditorium

SEPTEMBER 6
Salad Days and After: Behind the Scenes of the Art World since 1950
William Bendig
Editor and Publisher
Ivoryton, Connecticut

SEPTEMBER 13
A Nation's Pride: Art in the White House
William Kloss
Art Historian
Washington, D.C.

SEPTEMBER 20
Cassatt and Morisot: How to Become an Impressionist Painter
Anne Higonnet
Assistant Professor of Art History
Wellesley College

SEPTEMBER 27
Jan van Eyck's "Arnolfini Portrait": Document, Desire or Deception?
Linda Seidel
Professor of Art History
University of Chicago



Childe Hassam, *Allies Day*, May 1917, dated 1917, National Gallery of Art, Gift of Ethelyn McKinney in memory of her brother, Glenn Ford McKinney

National Gallery of Art

Film Programs

East Building Auditorium

"The Films of Andrzej Wajda," a retrospective look at the work of Poland's greatest director, continues on weekends in September with the Washington premiere of several films including *The Young Girls of Wilko* (1979), *The Possessed* (1988), and *Chronicle of a Love Affair* (1985). On September 26 and 27, Mr. Wajda will be present to discuss his work. The series has been organized in association with the Polish Ministry of Culture and Art, Film Polski, the Embassy of Poland, The American University Media Center, and USIA. During the first three weeks of September, three documentary films are scheduled in conjunction with *Art of the American Indian Frontier: Views of a Vanishing Frontier* on the early nineteenth-century Missouri River expedition of Swiss artist Karl Bodmer and German naturalist Prince Maximilian zu Wied; *Contrary Warriors*, on the history of Montana's Crow nation; and *The Silent Enemy*, a recently restored 1930 film that reconstructs Ojibway Indian life before the European settlements.

Two experimental documentaries produced by the Program for Art on Film will be shown during the last week of September: *1867*, on Manet's depiction of Emperor Maximilian's execution, and *A Window to Heaven*, on the paintings within a Byzantine monastery.

Views of a Vanishing Frontier (The Metropolitan Museum of Art, 1988, video, 55 minutes); September 2 through 5 at 12:30, September 6 at 1:00.

The Young Girls of Wilko (Andrzej Wajda, 1979, 116 minutes) and *Orchestra Conductor* (Andrzej Wajda, 1980, 102 minutes); September 5 at 2:00.

Without Anesthesia (Andrzej Wajda, 1978, 130 minutes); September 6 at 6:00.

Contrary Warriors: A Film of the Crow Tribe (Connie Poten and Pamela Roberts, 1985, 60 minutes); September 9 through 12 at 12:30; September 13 at 1:00.

The Possessed (Andrzej Wajda, 1988, 112 minutes) and *Crime and Punishment* (1990, Polish Television, video, no subtitles, 90 minutes); September 12 at 2:00.



Orchestra Conductor, Andrzej Wajda

Special Installation

Sol LeWitt's *Wall Drawing #307*, *Blue Circles, Red Grid, Yellow Arcs from Four Corners, Black Arcs from the Midpoints of Four Sides* (1977) has been drawn on a 10 x 20 foot wall on the Ground Floor of the East Building. LeWitt, a pioneer of conceptual art, issues written instructions for the execution of each of his wall drawings. Two assistants from his New York studio drafted *Wall Drawing #307*, which will be on view through September 1992. It is the first object displayed from the Gallery's recently acquired Vogel collection.

Exhibition Catalogues

Art of the American Indian Frontier: The Chandler-Pohrt Collection \$32.00

Dürer to Diebenkorn: Recent Acquisitions of Art on Paper \$24.00

John Singer Sargent's El Jaleo \$29.95

Käthe Kollwitz \$27.50

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

Public Symposium

Perspectives on American Indian Art

A program on the occasion of the exhibition *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

Saturday, October 3, 1992
East Building Auditorium
10:30-4:45

This program of lectures and panel discussion explores different perspectives on collecting, preserving, exhibiting, and interpreting American Indian art.

Presented in cooperation with the National Museum of the American Indian, Smithsonian Institution.

10:30
David Penney, Moderator
Adventures of a Collector
Richard Pohrt

American Indian Art and History: Tradition and Innovation
David Penney

A Love in Germany (Andrzej Wajda, 1983, 100 minutes); September 13 at 6:00.

The Silent Enemy (William Chanler and W. Douglas Burden, 1930, 87 minutes); September 16 through 18 at 12:30, September 20 at 1:00.

Chronicle of a Love Affair (Andrzej Wajda, 1985, c. 100 minutes) and *The November Night* (Andrzej Wajda, 1978, Polish Television, video, no subtitles); September 19 at 2:00.

Danton (Andrzej Wajda, 1982, 136 minutes); September 20 at 6:00.

1867 (Program for Art on Film, 1990, 14 minutes) and *A Window to Heaven* (Program for Art on Film, 1990, 20 minutes); September 23 through 26 at 12:30, September 27 at 1:00.

The Horsehair Ring (Andrzej Wajda, 1992, introduced by the director); September 26 at 2:00, September 27 at 6:00.

CONTINUING EXHIBITIONS

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt

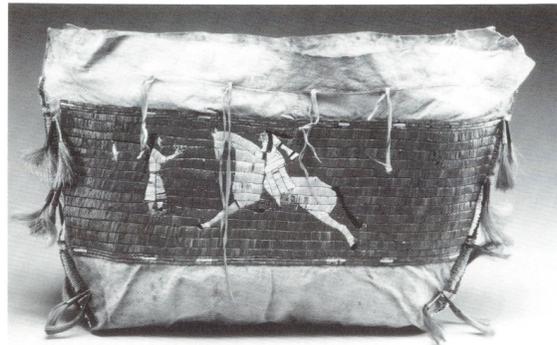
through January 24, 1993
East Building, Upper Level, North Bridge

The dramatic and dynamic character of objects produced by Woodland and Plains Indians in the nineteenth century is revealed in this exhibition of 152 of the most important works from the unparalleled Chandler-Pohrt collection of American Indian art. Featured in *Art of the American Indian Frontier* is a wide range of decorative, utilitarian, and ceremonial objects, including feather headdresses; moccasins; leather and textiles; beadwork; domestic items such as cradles, trunks, bowls, and spoons; pipes; weaponry; and pictographic engravings and drawings.

The Chandler-Pohrt collection of more than four thousand objects was assembled by Milford G. Chandler (1889-1981) and Richard A. Pohrt (b. 1911). Their commitment and knowledge have stemmed from their associations with American Indians. Chandler established close relationships with families among the Potawatomi, Mesquakie, and Miami communities of the Midwest, while Pohrt formed attachments to the Gros Ventre of Fort Belknap, Montana.

A 17-minute video on the formation of the Chandler-Pohrt collection accompanies the exhibition.

Co-curators of the exhibition are David W. Penney, of the Detroit Institute of Arts, and George P. Horse Capture, a member of the Gros Ventre tribe and former curator for the Plains Indian Museum at the Buffalo Bill Historical Center, Cody, Wyoming.



South Dakota, *Sioux Storage Bag*, 1890, Buffalo Bill Historical Center, Cody, Wyoming, Chandler-Pohrt Collection

Reinstallation of the West Building Permanent Collection

Main Floor, West Building

The National Gallery has newly reinstalled its renowned permanent collection of Italian, Spanish, German, Flemish and Dutch, British, American, and French painting and sculpture throughout the main floor of the West Building. In all, the placement of nearly one-thousand works have been reorganized in refurbished galleries.

The new installation traces the development of Western art in approximately chronological order within each grouping of related works. Historical relationships between artists have been clarified by exhibiting their work as closely as possible to that of their contemporaries. Also, painting and sculpture have been integrated in new ways.

As part of the two-year effort,

galleries have been repainted, many with special glazes; new lighting has been added; and architectural elements have been adapted to enhance the works of art. The collection has been completely relabeled, off the frames, with additional information and greater legibility; and summary labels have been added at the entrances to each gallery.

A new floor plan in color has been produced, and laminated information guides are available in twenty-one galleries, as well as a walking-tour booklet, guiding visitors through the Gallery's collection of Renaissance art in Florence. The reinstallation incorporates many recent acquisitions including the Monet *Japanese Footbridge*, in Gallery 85.

CLOSING EXHIBITION

Homage to Jacques Callot

through September 7, 1992
East Building, Ground Floor

This selective exhibition of eighty-two prints by Jacques Callot honors the four-hundredth anniversary of the birth of this master etcher and engraver whose work influenced later printmakers including Rembrandt. Patronized by the ducal courts in Tuscany and Lorraine for most of his life, Callot at 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 shown, from the National Gallery's collection of more than one thousand Callot prints, were selected by H. Diane Russell, curator of old master prints at the Gallery.

The exhibition was organized by the Detroit Institute of Arts in association with the National Gallery of Art and the Buffalo Bill Historical Center with support from the National Endowment for the Humanities, the city of Detroit, the state of Michigan, and the Founders Society Detroit Institute of Arts. After closing at the Gallery, the exhibition will travel to the Seattle Art Museum (March 11-May 9, 1993), the Buffalo Bill Historical Center (June 18-September 12, 1993), and the Detroit Institute of Arts (October 17, 1993-February 6, 1994).

FALL PREVIEW

Stieglitz in the Darkroom

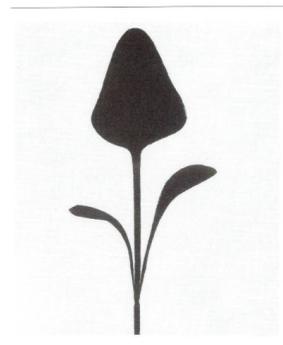
October 4, 1992 through February 14, 1993
East Building, Ground Floor

The art of photographic technique will be demonstrated in this exhibition of 75 prints by the preeminent American photographer Alfred Stieglitz. By showing different kinds of prints that Stieglitz made from the same negative, the exhibition will examine how photographic prints look, how they differ from one another, and how the artist controlled and changed his statements through cropping, scale, tone, and

paper selection. The prints on view span his career, beginning with photographs Stieglitz made in Europe in the late 1880s and continuing with portraits of Georgia O'Keeffe, including several which have not been exhibited in more than sixty years. An exhibition brochure will be available to visitors, made possible by the Arcadia Foundation and the Circle of the National Gallery of Art.



Alfred Stieglitz, *Venice*, 1894, National Gallery of Art, Alfred Stieglitz Collection



Ellsworth Kelly, *Plant II*, 1949, Collection of the Artist

Ellsworth Kelly: The Years in France, 1948-1954

November 1, 1992 through January 24, 1992
West Building, Ground Floor, Outer Tier

This exhibition of approximately forty rarely seen paintings and reliefs, and eighty drawings, collages, and photographs will trace a pivotal period in the career of Ellsworth Kelly, one of America's most respected abstract artists. During the six years that he lived in Paris, Kelly's oeuvre evolved from representation to the very sophisticated colorful abstraction for which he is known

today. *Ellsworth Kelly: The Years in France, 1948-1954* premiered at the Jeu de Paume in Paris and then traveled to the Westfälisches Landesmuseum in Munster, before opening in Washington. The exhibition was organized by the Galerie Nationale du Jeu de Paume, Paris, and the National Gallery of Art, Washington.

The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.

November 22, 1992 through February 7, 1993
East Building, Upper Level and Mezzanine

The National Gallery and the Metropolitan Museum of Art will commemorate the 2,500th anniversary of the birth of democracy with this unprecedented exhibition of the finest examples of original sculpture created in fifth-century B.C. Greece, the golden age that transformed the history of Western art. The objects selected for the show include twenty-two pieces, most of which have never left Greek soil, and twelve more from Europe's leading museums and the Metropolitan Museum. Among the icons of fifth-century B.C. sculpture on view will be *The Kritios Boy*, *Contemplative Athena*, *Cavalry from the Parthenon Frieze*, and *Nike*

(*Victory*) *Unbinding Her Sandal*. The exhibition is made possible by Philip Morris Companies Inc.

The Greek Miracle: Classical Sculpture from the Dawn of Democracy, The Fifth Century B.C. was organized by the National Gallery of Art, the Metropolitan Museum of Art, and the Ministry of Culture of the Government of Greece. An exhibition brochure and an audio-visual presentation will be available to visitors. Additional support for the audio-visual program is provided by Stavros S. Niarchos. A public symposium and a series of lectures will be held during the exhibition in Washington.



Contemplative Athena, 470-460 B.C., Acropolis Museum, Athens

CLOSING EXHIBITION

Dürer to Diebenkorn: Recent Acquisitions of Art on Paper

through September 7, 1992
West Building, Central Gallery

Continuing the celebration of the Gallery's permanent collection, this exhibition comprises a selection of drawings, prints, photographs, and illustrated books that were acquired in the past year. The 114 objects survey high points over five centuries, including such master works as Giovanni Benedetto Castiglione's *Noah Leading the Animals into the Ark* (c. 1655); Rembrandt's first illustrated book, *In Praise of Seafaring* (1634); Thomas Gainsborough's *Woods Near a Village* (1750s); Ernst Ludwig Kirchner's *Girls from Fehmarn* (1913); and a monumental untitled

figure drawing by Eric Fischl (1991). The Gallery's most important recent purchases are included, ranging from a Renaissance drawing by Vittore Carpaccio to contemporary prints by Lucian Freud and Joan Mitchell. The exhibition also highlights works from important graphic collections that have come recently to the Gallery: the Woodner Family collection of old master drawings (Albrecht Dürer, Hans Holbein, Andrea del Sarto, Francisco Goya); the O'Neal collection of drawings (Cherubino Alberti, Francisco Ribalta); the Marcy family collection of works by

Lovis Corinth; the Milton Avery archive; the Crown Point Press collection (Richard Diebenkorn, William Wiley); and the Vogel collection of minimalist art (Robert Mangold, Christo). A heretofore unrecognized drawing, *The Callant Gardener*, by Jean-Antoine Watteau, was acquired by the Gallery last July and installed in the eighteenth-century section of the exhibition.

The catalogue for the exhibition was written by Gallery staff members Andrew Robison, Andrew W. Mellon senior curator; Margaret Morgan Grasselli, curator of old master drawings; Sarah Greenough, curator of photographs; Ruth E. Fine, curator of modern prints and drawings; and Judith Brodie, assistant curator in the department of prints and drawings.

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.

Friday, September 4 10:00 a.m. to 8:00 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. 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 disabled persons; and on 4th Street. The entrance to the East Building is on 4th Street off National Gallery Plaza and also has a ramp.

RESTAURANTS

Three restaurants offer luncheon and light fare throughout the year. Dinner service offered Friday evenings through September 4. 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 4:00
(until 6:30 Friday, September 4)

Sunday 12:00 to 5:00

CASCADE ESPRESSO BAR

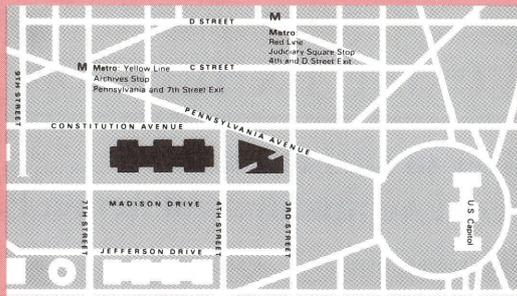
Monday-Saturday 12:00 to 4:30
(until 7:30 Friday, September 4)

Sunday 12:00 to 5:30

TERRACE CAFE

Monday-Saturday 11:30 to 4:00
(Beverages and Desserts until 7:30
Friday, September 4)

Sunday 11:30 to 4:00



COVER: Indiana or Kansas, *Delaware or Shawnee (?) Coat*, 1820-1850, The Detroit Institute of Arts, Museum Purchase with funds from the state of Michigan, the city of Detroit, and the Founders Society from the exhibition: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*