GALLERY TALKS

Tours and lectures given by National Gallery staff and Education Division lecturers.

11:00 GALLERY TALK: Slights in the Darkroom
12:00 GALLERY TALK: Slights in the Darkroom
19:00 GALLERY TALK: Slights in the Darkroom

INTRODUCTORY TOURS

Introduction to the West Building Collection
Monday through Saturday, 1:30 and 3:00; Sunday, 1:00 and 3:00
West Building, Third Floor
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

French-language orientation sessions 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.

November 15

10:30 Discovering Art: Still-Life Painting
11:00 Discovering Art: Still-Life Painting
12:00 Discovering Art: Still-Life Painting
13:00 Discovering Art: Still-Life Painting
14:00 Discovering Art: Still-Life Painting
15:00 Discovering Art: Still-Life Painting
16:00 Discovering Art: Still-Life Painting

November 22

10:30 Discovering Art: Still-Life Painting
11:00 Discovering Art: Still-Life Painting
12:00 Discovering Art: Still-Life Painting
13:00 Discovering Art: Still-Life Painting
14:00 Discovering Art: Still-Life Painting
15:00 Discovering Art: Still-Life Painting
16:00 Discovering Art: Still-Life Painting

November 29

10:30 Discovering Art: Still-Life Painting
11:00 Discovering Art: Still-Life Painting
12:00 Discovering Art: Still-Life Painting
13:00 Discovering Art: Still-Life Painting
14:00 Discovering Art: Still-Life Painting
15:00 Discovering Art: Still-Life Painting
16:00 Discovering Art: Still-Life Painting

Special Programs

East Building Auditorium, 2:15

In conjunction with the Washington Opera, the Education Division of the National Gallery will present two illustrated lectures on the inter­relationship of music and the visual arts through the ages. Bookings are necessary, but seating may be limited.

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The Art of the American Indian Frontier

The Contrariety of Impulses

The Contrariety of Impulses

The Contrariety of Impulses

The Contrariety of Impulses
American Art, acting curator Jeremy Strick and
Whistler, Bellows, and other masters Cikovsky, curator of American and
outstanding collection of nineteenth-
century masterpieces and includes
call (202) 842-6592.

Recorded Tours
Audio tours are $3.50 and $3.00 for
senior citizens, students, and groups of
ten or more. Special headsets and
scripts are available for visitors who
are hard-of-hearing.

Walking Tour:
The Age of
Lorenzo de’ Medici
The year 1992 marks the 500th
anniversary of the death of Lorenzo
de Medici, (1449–1492), one of the
most celebrated patrons and col-
llectors of all time. In his honor, the
Gallery has published a booklet that
takes the visitor on walking tour of
works of art created in Renaissance
Florence. It is available for $2.00 in
the West Building sales shop, at the
Rotunda Acoustiguide desk, and in
the Renaissance galleries.

Exhibition Catalogues
(1978); The Greek Miracle: Classical Sculpture from the Dawn of
Democracy, the Fifth Century B.C.
(1979); The Kritios Boy, Contempora-
yre Athens, Cavalry from the
Parthenon Frieze, and Nike (Victory)
Unbinding Her Sandal are among the
icons of fifth-century sculpture
on view. The exhibition is organized
by the National Gallery of Art in
conjunction with The Metropolitan
Museum of Art and the Ministry of
Culture of the Government of Greece.
The exhibition is made possible by
Philip Morris Companies Inc.

The Greek Miracle includes
twenty-two pieces from Greece, most
of which have never left their native
soil, and twelve more from Europe’s
leading museums and The
Metropolitan Museum of Art.

The works were selected by guest
curator Diana Bryan-Oliver, a well-
known and widely published scholar
of Greek and Roman art and archae-
ology who teaches at Georgetown
University in Washington. The Greek
coordinator for the exhibition is
Katerina Romiopoulou, director of
antiquities, Ministry of Culture of the
Government of Greece. Carlos A.
Picos, curator-in-charge of the
department of Greek and Roman art
at The Metropolitan Museum of Art,
is coordinating the exhibition in New
York.


OPENING EXHIBITION
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

Commemorating the 2,500th anni-
versary of the birth of democracy,
the National Gallery presents this
unprecedented exhibition of some of
the finest examples of original sculp-
ture created in Greece in the fifth
century B.C., the golden age that
brought forth a new tradition of art
and government still in practice
today. The thirty-four marbles and
bronzes selected for the show repres-
sent the great sculptural innovations
and achievements in the depiction of
what has been considered the ideal
or classical image of the human
figure, The Kritios Boy, Contempora-
yre Athens, Cavalry from the
Parthenon Frieze, and Nike (Victory)
Unbinding Her Sandal are among the
icons of fifth-century sculpture
on view.

The exhibition is organized by the
National Gallery of Art in collabora-
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Picos, curator-in-charge of the
department of Greek and Roman art
at The Metropolitan Museum of Art,
is coordinating the exhibition in New
York.


More information on passes,
call (202) 432-SEAT.

Slide Overviews
Daily slide overviews by education
division staff will be offered Tuesday
through Friday and Sundays begin-
ing December 1. Please check the
December Calendar of Events daily
schedule for specific times and dates.

Special Lecture Course
Toward Understanding Greek
Classical Art
Tuesdays at noon
East Building Auditorium
William L. MacDonald
Former Professor of the History of
Art, Smith College
DECEMBER 1
Time and Place
DECEMBER 2
Myth and Reality
DECEMBER 15
Artists, Architects, and Craftsmen

Special Slide Lecture Series
East Building Auditorium
Tuesdays at noon
JANUARY 12 AND 19
High Ideal: Greek and Classical
Imagery in American Art,
1776–1876
Richard Gay Wilson
Professor of Architectural History
University of Virginia

A series of two slide lectures on how
and why American artists sought
the inspiration of classical Greek art.
CONTINUING EXHIBITIONS


November 1, 1992, through January 16, 1993
West Building, Ground Floor, Outer Tier

This exhibition of approximately forty rarely seen paintings and reliefs, sixty drawings and collages, and twenty photographs traces 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.

Kelly filled sketchbooks with hundreds of vignettes of Paris, such as patterns of sidewalk repairs, the chance arrangement of posters in the Metro subway, and gridlike traces left on the walls of buildings after attached floors, walls, and ceilings were pulled down. The exhibition includes a group of important works from 1950 based on everyday objects, including Curtain in Wood, White Relief, Relief with Blue, and La Combe II, inspired by the patterns created by shadows on a staircase. Also on view are Kelly's grid and checkerboard compositions Cité and Meachers of 1951, which were developed from collages of drawings that he cut up and randomly rearranged.

Kelly's move away from the checkerboard and grid compositions to multicolored panel paintings in 1952–1953 is revealed in the works Red Yellow Blue White, Painting for a White Wall, Train Landscape, and Tiger.

Special Display of Dutch Emblem Books

through December 31, 1992
East Building Library, Ground Floor

An exhibition of forty-two rare seventeenth-century Dutch emblem books from the Gallery's collection are on display in the library of the National Gallery of Art. The exhibition examines the character of Dutch emblem books and the relationship of emblematic images to various Dutch paintings from the Gallery's collection. Students enrolled in the Folger Shakespeare Institute's "Iconematica and Dutch Art" seminar offered last spring in connection with the University of Maryland, organized the exhibition. Arthur Wheelock, National Gallery curator of northern baroque painting and professor of art history at the University of Maryland, served as advisor to the students. To view the books, visitors should register at the Study Center guard desk for access to the Library, Monday through Friday, 10:00 to 4:30.

CONTINUING EXHIBITIONS

Series and Sequences: Contemporary Drawings and Prints from the Permanent Collection

through March 14, 1993
West Building, Central Gallery

This selection celebrating many recent acquisitions includes an exciting array of unusual portfolios and series of works in distinguished groupings that are rarely exhibited as the complete set the artists created.

The 123 works by twelve artists represent a wide range of subjects and styles. Among figurative works are David Hockney's twenty etchings entitled The Blue Guitar that colorfully pay tribute to a poem by Wallace Stevens that was in turn inspired by a Picasso, and Alex Katz's four Poets Dot Blouse prints feature lively portraits of his wife from different angles printed in a combination of screenprinting and lithography. Abstract minimalistic works include Josef Albers's twelve "homage to the square" lithographs, Gray Instrumentation II; twelve etchings, Pages, by Robert Mangold; and Jürgen Partenheimer's Book of Rundisten, one of only two variant portfolios of etchings the artist completed.

Other highlights of the exhibition include a virtually unknown group of twenty-five self-portraits by Sam Francis; Nancy Graves' Lunar Orbiter series, based on diagrams and photographs of the moon's surface; a group of senescent chalk drawings and watercolors by Edda Renouf; lithographs by Jasper Johns; screenprints by Sol LeWitt; etchings by Tony Cragg; and woodcuts by Mimmo Paladino.

The exhibition was organized by Ruth Fine, curator of modern prints and drawings, National Gallery of Art, with the help of assistant curator Charles Rachlin.

Stieglitz in the Darkroom

through February 14, 1993
East Building, Floor

The art of photographic technique is demonstrated in this exhibition of seventy-five prints by the preeminent American photographer Alfred Stieglitz. By showing different kinds of prints made from the same negative, the exhibition examines how photographic prints look, how they differ from one another, and how the artist controlled and changed his statements through cropping, scaling, tone, and paper selection. Stieglitz continued throughout his working life to make prints with a perfectionist's zeal, often producing more than a hundred prints before achieving one that satisfied him.

Works in the exhibition span Stieglitz's career, beginning with photographs taken in Europe in the late 1880s and continuing with portraits of Georgia O'Keefe, including several that have not been exhibited in more than sixty years. Stieglitz was the first to take successful photographs during a snowstorm, including Rain—Fifth Avenue, which is shown in five variations. The following year, he made photographs in the rain, and in 1896 he created some of the first night images. Such landmark works as the 1915 photogravure print of The Steerage is also on view, along with an extremely rare gelatin silver print of a snowstorm. All of the prints in the exhibition are drawn from the key set of Stieglitz's photographs given to the National Gallery by Georgia O'Keefe in 1949 and 1980. The works were selected by National Gallery curator of photographs Sarah Greenough, who is the author of the accompanying brochure, Constance McCabe and Nora Kennedy, National Gallery consulting conservators, also contributed to the brochure, along with Julia Thompson, exhibition assistant in the department of photographs. The brochure is made possible by The Arcadia Foundation with additional funding from The Circle of the National Gallery of Art. The exhibition will not travel.

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 are 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; weepoty; and pote poty 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 steered them from their association with American Indians. Chandler established close relationships with families among the Potawatomi, Mesquequie, and Miami communities of the Midwest, while Pohrt formed attachments to the Gros Ventre tribe and former curator of twentieth-century art, and major loans from private collections.

The exhibition was organized by the Detroit Institute of Arts in association with the National Gallery of Art and the Buffalo Bill Historical Center, Cody, Wyoming. The exhibition will travel to the Steve Art Museum (March 11–May 9, 1995), the Buffalo Bill Historical Center (June 18–September 12, 1993), and the Detroit Institute of Arts (October 17, 1993–February 6, 1994).

Reinstallation of the West Building Permanent Collection

Main Floor, West Building

The National Gallery has newly installed 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, nearly 1,000 works have been reorganized in refurbished galleries.

The West Building exhibition 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. And, 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; additional information and labels have been added; and architectural elements have been adapted to enhance the works of art. The collection has been completely rebalanced 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 provided along with information guides, supported by a grant from Knight Foundation, are available in twenty-one galleries; and a walking-tour booklet guides visitors throughout the Gallery's collection of Renaissance art in Florence. A recorded summary tour is also available.
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.

EXTENDED HOURS
November 27 and November 28—10:00 a.m. to 7:00 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 people with disabilities; and on 4th Street. The entrance to the East Building is on 4th Street off National Gallery Plaza and also has a ramp.

RESTAURANTS
Four restaurants offer luncheon and light fare throughout the year. The Garden Café offers a Sunday evening meal for concertgoers. Hours of operation are:

CONCOURSE BUFFET
Monday—Friday 10:00 to 3:00
Saturday 10:00 to 4:00
Sunday 11:00 to 4:00
(Open until 6:00 November 27 and November 28)

GARDEN CAFE
Monday—Friday 11:30 to 3:00
Saturday 11:30 to 4:00
Sunday 12:00 to 7:00
(Open until 6:30 November 27 and November 28)

CASCADE ESPRESSO BAR
Monday—Saturday 12:00 to 4:30
Sunday 12:00 to 5:30
(Open until 6:30 November 27 and November 28)

TERRACE CAFE
Monday—Friday 11:30 to 3:00
Saturday, Sunday 11:30 to 4:00
(Open until 6:30 November 27 and November 28)