A marble relief sculpture of a woman, likely a deity or noblewoman, shown from the waist up. She is wearing a classical Greek or Roman dress with a draped shawl. Her right hand is raised to her forehead in a gesture of distress or contemplation. The background is a plain, light-colored wall.

**Calendar
of Events**

February 1993

National Gallery of Art

FEBRUARY

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

2 TUESDAY

10:30 Introductory Slide Overview: *The Greek Miracle*
12:00 Introductory Survey: *The Literary Vision of the Renaissance*
12:00 Gallery Talk: *Claude Monet: The Later Years* (WB)

3 WEDNESDAY

12:00 Gallery Talk: *Introducing Art: Questions of Originality in Sculpture* (WB)
12:30 Film: *The New Modernists*
2:00 Introductory Slide Overview: *The Greek Miracle*

4 THURSDAY

10:30 Introductory Slide Overview: *The Greek Miracle*
12:30 Film: *The New Modernists*
2:30 Gallery Talk: *Images of Musical Performance in Art* (WB)

5 FRIDAY

12:30 Film: *The New Modernists*
2:00 Introductory Slide Overview: *The Greek Miracle*
2:30 Gallery Talk: *What's in a Face?: 18th- and 19th-Century Portraiture* (WB)

6 SATURDAY

12:00 Introductory Survey: *The Literary Vision of the Renaissance*

2:00 Films: *Thérèse Raquin; La Marie du Port*
2:30 Gallery Talk: *Edgar Degas' Images of Women* (WB)

7 SUNDAY

12:00 Film: *L'Auberge rouge*
4:00 Sunday Lecture: *Blacks as Seen by Ancient Egyptian, Greek, and Roman Artists*
6:00 Film: *Diary of a Country Priest*
7:00 Concert: *The Fresk Quartet*

8 MONDAY

12:00 Gallery Talk: *Introducing Art: Questions of Originality in Sculpture* (WB)

9 TUESDAY

12:00 Introductory Survey: *The Persuasive Vision of the Baroque*

10 WEDNESDAY

10:15 Lecture: *Painting and Sculpture of the 20th Century: The Origins of Modern Art*
12:30 Film: *After Modernism*

11 THURSDAY

12:30 Film: *After Modernism*
1:00 Gallery Talk: *Introducing Art: Images of the Madonna* (WB)
1:30 Gallery Talk: *The Mellon "Venus" and "Bacchus" Rebaptized: Old Masterworks with New Attributions* (WB)

12 FRIDAY

12:00 Gallery Talk: *Introducing Art: Questions of Originality in Sculpture* (WB)

12:30 Film: *After Modernism*
2:30 Gallery Talk: *What's in a Face?: 18th- and 19th-Century Portraiture* (WB)

13 SATURDAY

10:15 Lecture: *Painting and Sculpture of the 20th Century: The Origins of Modern Art*
12:00 Introductory Survey: *The Persuasive Vision of the Baroque*
12:00 Gallery Talk: *"The Pietà" by Andrea Solario* (WB)
2:00 Films: *Les Belles de nuit; Silence est d'or*

14 SUNDAY

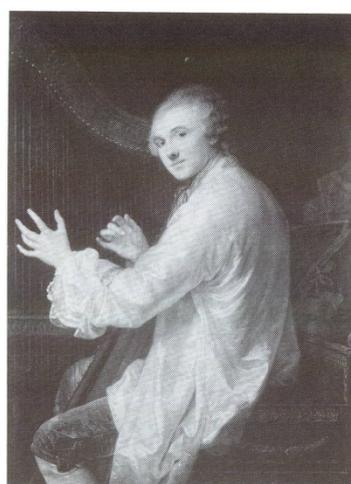
12:00 Gallery Talk: *"The Pietà" by Andrea Solario* (WB)
12:00 Film: *Fanfan-la-Tulipe*
2:00 Gallery Talk: *Introducing Art: Images of the Madonna* (WB)
4:00 Sunday Lecture: *The Italian Garden and the Classical Tradition*
6:00 Films: *Casque d'or; Le Diable au Corps*
7:00 Concert: *The Grieg Trio Honoring the Grieg Anniversary Year*

16 TUESDAY

12:00 Introductory Survey: *The Societal Vision of the Eighteenth Century*

17 WEDNESDAY

10:15 Lecture: *Painting and Sculpture of the 20th Century: Between the Wars*
12:00 Gallery Talk: *"The Pietà" by Andrea Solario* (WB)
12:30 Film: *Boneshop of the Heart*



Jean-Baptiste Greuze, *Ange-Laurent de Lalive de Jully*, probably 1759, National Gallery of Art, Samuel H. Kress Collection

18 THURSDAY

12:30 Film: *Boneshop of the Heart*
1:00 Gallery Talk: *"Ange-Laurent de Lalive de Jully" by Jean Baptiste Greuze* (WB)

19 FRIDAY

12:30 Film: *Boneshop of the Heart*
2:30 Gallery Talk: *Edgar Degas' Images of Women* (WB)

20 SATURDAY

10:00 Teacher Workshop: *The Italian Renaissance* (advance registration required)
10:15 Lecture: *Painting and Sculpture of the 20th Century: Between the Wars*

12:00 Introductory Survey: *The Societal Vision of the Eighteenth Century*
2:00 Gallery Talks: *Sculpture for the Collector: Clodion and Drawing Room Statuettes* (WB)
2:00 Film: *Justice est fait*
2:30 Gallery Talk: *What's in a Face?: 18th- and 19th-Century Portraiture* (WB)

21 SUNDAY

12:00 Gallery Talk: *Sculpture for the Collector: Clodion and Drawing Room Statuettes* (WB)
12:00 Films: *Le Ballon rouge; Crin blanc*
2:00 Gallery Talk: *"Ange-Laurent de Lalive de Jully" by Jean Baptiste Greuze* (WB)
4:00 Sunday Lecture: *Rembrandt in the National Gallery: It's Not as Simple as A, B, C. . .*
6:00 Film: *Wages of Fear*
7:00 Concert: *Angela Hewitt, pianist*

23 TUESDAY

12:00 Introductory Survey: *The Intensifying Vision of the Nation States*
12:00 Gallery Talk: *"The Pietà" by Andrea Solario* (WB)

24 WEDNESDAY

10:15 Lecture: *Painting and Sculpture of the 20th Century: The Avant-Garde Moves to New York*
12:00 Gallery Talk: *Sculpture for the Collector: Clodion and Drawing Room Statuettes* (WB)
12:30 Films: *Hockney's Fax Art; Nancy Graves: Balance*

25 THURSDAY

12:00 Gallery Talk: *John Singleton Copley's "Watson and the Shark"* (WB)
12:30 Films: *Hockney's Fax Art; Nancy Graves: Balance*
1:00 Gallery Talk: *Art and Appropriation in the 20th Century* (EB)

26 FRIDAY

12:00 Gallery Talk: *"The Pietà" by Andrea Solario* (WB)
12:30 Films: *Hockney's Fax Art; Nancy Graves: Balance*

27 SATURDAY

10:15 Lecture: *Painting and Sculpture of the 20th Century: The Avant-Garde Moves to New York*
12:00 Introductory Survey: *The Intensifying Vision of the Nation States*
12:00 Gallery Talk: *Women Artists and Modernism* (EB)
2:00 Film: *Si Versailles m'était conté*
2:30 Gallery Talk: *Edgar Degas' Images of Women* (WB)

28 SUNDAY

12:00 Gallery Talk: *Women Artists and Modernism* (EB)
1:00 Films: *Hockney's Fax Art; Nancy Graves: Balance*
2:00 Gallery Talk: *Art and Appropriation in the 20th Century* (EB)
4:00 Sunday Lecture: *Ladies, Literacy, and the Apocalypse: Gothic Illuminated Manuscripts*
6:00 Film: *Touchez pas au Grisbi*
7:00 Concert: *Young Uck Kim, violinist*

GALLERY TALKS

Talks are given by education division lecturers and other National Gallery staff.

Tours of the permanent collection and special exhibitions are available with a sign language interpreter and may be scheduled for groups of five or more with four weeks notice.

For adult groups, please call (202) 842-6247; for school groups, (202) 842-6249 or write to Education Division, Tour Scheduling, National Gallery of Art, Washington, D.C. 20565. Include the type of tour you are requesting, two alternate dates and times, the number in your group, a contact person, and his/her address. You will be notified in writing of the status of your request.

Gallery Talks are divided into several categories: *Focus: The Permanent Collection* talks include the education division's traditional theme tours based on objects from the National Gallery's holdings. *Special Exhibition* talks discuss works of art on temporary loan from museums and private collections around the world. *Introducing Art* talks are designed to help beginners understand the language, techniques, and subjects of the visual arts. *Curators, Conservators, and Other Specialists* talks present the expertise of Gallery professionals on a regular basis.

Unless otherwise noted, talks begin in either the Rotunda of the West Building (WB) or at the Ground Floor Art Information Desk of the East Building (EB).



Statue of a Horse, 470-460 B.C., Archaeological Museum, Olympia

Focus: The Permanent Collection

Claude Monet: The Later Years (60 minutes). Frances Feldman, lecturer. February 2 at noon (WB).

What's in a Face?: 18th- and 19th-Century Portraiture (45 minutes). Anne Helmreich, graduate lecturing fellow. February 5, 12, and 20 at 2:30 (WB).

Edgar Degas' Images of Women (45 minutes). Clarence B. Sheffield, Jr., graduate lecturing fellow. February 6, 19, 27 at 2:30 (WB).

"The Pietà" by Andrea Solario (Samuel H. Kress Collection) (20 minutes). J. Russell Sale, lecturer. February 13, 14, 17, 23, and 26 at noon (WB).

The Art Lover as Collector: "Ange-Laurent de Lalive de Jully" by Jean-Baptiste Greuze (Samuel H. Kress Collection) (20 minutes). Philip Leonard, lecturer. February 18 at 1:00, February 21 at 2:00 (WB).

Sculpture for the Collector: Clodion and Drawing Room Statuettes (45 minutes). Philip Leonard,

lecturer. February 21, 24, March 5 at noon, February 20 and March 2 at 2:00 (WB).

Art and Appropriation in the Twentieth Century (45 minutes). Robin Thorne Ptacek, lecturer. February 25 at 1:00, February 28 at 2:00 (EB).

Women Artists and Modernism: Morisot, Mitchell, Frankenthaler, and Graves (45 minutes). Robin Thorne Ptacek, lecturer. February 27, 28, March 3 and 9 at noon (EB).

Special Exhibitions

"The Greek Miracle" Introductory Slide Overview. (30 minutes). Education division staff. Meet in the East Building Large Auditorium, February 2 and 4 at 10:30, February 3 and 5 at 2:00.

John Singleton Copley's "Watson and the Shark" (30 minutes). Wilford W. Scott, lecturer. February 25 at noon (WB).

Introducing Art

Questions of Originality in Sculpture (60 minutes). Philip Leonard, lecturer. February 3, 8, 12 at noon (WB).

Images of the Madonna (45 minutes). J. Russell Sale, lecturer. February 11 at 1:00, February 14 at 2:00 (WB).

Curators, Conservators, and Other Specialists

Images of Musical Performance in Art (60 minutes). Stephen Ackert, music specialist. February 4 at 2:30 (WB).

The Mellon "Venus" and "Bacchus" Rebaptized: Old Masterworks with New Attributions (30 minutes). Douglas Lewis, curator of sculpture. February 11 at 1:30 (WB).

INTRODUCTORY TOURS

Introduction to the West Building Collection

Monday through Saturday 10:30, 1:30, and 3:00
Sunday 1:00, 3:00, and 4:00
West Building Rotunda

Introduction to the East Building Collection

Monday through Saturday 11:30 and 1:30
Sunday 2:00, 3:00, 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.

February 2: *French*
February 9: *Spanish*
February 16: *German & Spanish*
February 23: *Italian*

Beginning this month, introductory tours in Spanish will also be offered on the third Tuesday of the month. East Building tours will begin at 12:00 and West Building tours at 2:00. German tours continue at their traditional time and day.

TEACHER WORKSHOP

Saturday, February 20
10:00 a.m.-2:30 p.m.

The Italian Renaissance, a workshop for teachers, will focus on the art and ideas of fourteenth- through

SUNDAY LECTURES

Lectures given by National Gallery staff and distinguished visiting scholars at 4:00 in the East Building Auditorium

FEBRUARY 7

Blacks as Seen by Ancient Egyptian, Greek, and Roman Artists
Frank Snowden
visiting Blegen distinguished research professor in classics
Vassar College

FEBRUARY 14

The Italian Garden and the Classical Tradition
Claudia Lazzaro
associate professor of the history of art
Cornell University

FEBRUARY 21

Rembrandt in the National Gallery: It's Not As Simple As A, B, C...
Arthur K. Wheelock
curator of northern baroque painting
National Gallery of Art

FEBRUARY 28

Ladies, Literacy, and the Apocalypse: Gothic Illuminated Manuscripts
Aileen H. Laing
professor of the history of art
Sweet Briar College

sixteenth-century Italy, using works in the Gallery's permanent collection. Open to teachers of all disciplines and grade levels for a nominal fee. Registration required one week in advance: please call (202) 842-6796.

SUNDAY CONCERTS

Concerts take place at 7:00 every Sunday evening 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. Because the rest of the Gallery closes at 6:00 on Sunday evenings, concertgoers arriving after that time may use only the 6th Street and Constitution Avenue entrance to the West Building. Concerts are broadcast in their entirety on a one-month delayed basis on radio station WGTS 91.9-FM every Sunday evening at 7:00. For further information about the concerts call (202) 842-6941.

FEBRUARY 7

The Fresk Quartet
Lars Fresk, *violin*, Hans-Erik Westberg, *violin*, Lars-Gunnar Bodin, *viola*, Per-Goran, *cello*
Music by Dag Wirén, Brahms, Mendelssohn, and Schubert

FEBRUARY 14

The Grieg Trio
Sove Sigerland, *violin*, Ellen Margrete Flesjo, *cello*, Verbjorn Anvik, *piano*
Music by Haydn, Dvorak, and Lasse Thoresen

Honoring the Edvard Grieg Anniversary Year

FEBRUARY 21

Angela Hewitt, *pianist*
Music by Bach, Chopin, Granados, and Ravel

FEBRUARY 28

Young Uck Kim, *violinist*

National Gallery of Art

Film Programs

East Building Auditorium

A program of French cinema from the late 1940s and early 1950s continues on weekends in February with *Thérèse Raquin* and *La Marie du Port* by Marcel Carné, *Les Belles de Nuit* and *Le Silence est d'or* by René Clair, *Si Versailles m'était conté* by Sacha Guitry, *Casque d'or* by Jacques Becker and other rarely seen films. Focusing on the "tradition of quality" which dominated postwar film production in France, the series, continuing each weekend through March, was organized in association with Robert Kolker, professor of English and comparative literature at the University of Maryland.

The New Modernists: Six European Architects (Michael Blackwood, 1992, video, 58 minutes); February 3 through 5 at 12:30.

Thérèse Raquin (Marcel Carné, 1953, 108 minutes) and *La Marie du Port* (Marcel Carné, 1950, 88 minutes); February 6 at 2:00.

L'Auberge rouge (Claude Autant-Lara, 1951, 95 minutes); February 7 at 12:00.

Diary of a Country Priest (Robert Bresson, 1950, 118 minutes); February 7 at 6:00.

After Modernism: The Dilemma of Influence (Michael Blackwood, 1992, video, 58 minutes); February 10 through 12 at 12:30.

Les Belles de nuit (René Clair, 1952, 89 minutes) and *Le Silence est d'or* (René Clair, 1947, 99 minutes); February 13 at 2:00.

Fanfan-la-Tulipe (Christian-Jaque, 1952, 102 minutes); February 14 at 12:00.

Special Course

Painting and Sculpture of the Twentieth Century

This series of slide talks related to the permanent collection is given on Wednesdays and repeated Saturdays. Admission is free but seating is limited. Robin Thorne Ptacek, lecturer 10:15 a.m. East Building Auditorium

Introductory Survey

Introducing Western Art: Varieties of Visual Perception

Philip Leonard, lecturer noon East Building Large Auditorium

Why do works of art look the way they do? Style is the usual answer, but what really determines the final appearance of an object? Ultimately the appearance derives from the assumptions and decisions made by patrons, artists, and the public. This introduction to Western art focuses on the determining VISION behind the object. In each lecture, a single, descriptive word, highlighted in the title, emphasizes the source of these crucial decisions. Admission is free, but seating is limited.



Justice est fait, directed by André Cayatte, 1950 (The Museum of Modern Art/Film Still Archive)

Casque d'Or (Jacques Becker, 1952, 96 minutes) and *Le Diable au Corps* (Claude Autant-Lara, 1947, 110 minutes); February 14 at 6:00.

Bonishop of the Heart (Scott Crocker and Toshiaki Ozawa, 1991, 53 minutes); February 17 through 19 at 12:30.

Justice est fait (André Cayatte, 1950, 105 minutes) February 20 at 2:00.

Le Ballon rouge (Albert Lamorisse, 1956, 34 minutes) and *Crin blanc* (Albert Lamorisse, 1952, 40 minutes); February 21 at 12:00.

Wages of Fear (Henri-Georges Clouzot, 1953, 148 minutes); February 21 at 6:00.

Hockney's Fax Art (Yorkshire TV International, 1990, video, 25 minutes) and *Nancy Graves: Balance* (Learning Designs and WNET/13, 1992, video, 30 minutes); February 24 through 26 at 12:30 and February 28 at 1:00.

Si Versailles m'était conté (Sacha Guitry, 1953, 148 minutes); February 27 at 2:00.

FEBRUARY 10 AND 13

The Origins of Modern Art

FEBRUARY 17 AND 20
Between the Wars

FEBRUARY 24 AND 27

The Avant-Garde Moves to New York

MARCH 3 AND 6

Abstract Expressionists and Others

MARCH 17 AND 20

Recent Trends

FEBRUARY 2 AND 6

The Literary Vision of the Renaissance

FEBRUARY 9 AND 13

The Persuasive Vision of the Baroque

FEBRUARY 16 AND 20

The Societal Vision of the Eighteenth Century

FEBRUARY 23 AND 27

The Intensifying Vision of the Nation States

MARCH 2 AND 6

The Energized Vision of Modernity

CONTINUING EXHIBITIONS

John Singleton Copley's *Watson and the Shark*

through April 11, 1993
West Building
Galleries 74 and 75

John Singleton Copley's *Watson and the Shark* (1778), a dramatic depiction of the rescue of 14-year-old Brook Watson from the attack of a shark in Havana harbor, is the focus of this exhibition. Among the most popular works in the Gallery's collection, it has been joined by two of Copley's most important known versions of the subject—one in a similar grand horizontal format from the Museum of Fine Arts, Boston, the other a smaller, vertical composition from the Detroit Institute of Arts. Other works in the exhibition include five of the artist's preparatory drawings, his oil study *Head of a Negro*, and six engravings by earlier artists, which Copley may have used while planning *Watson and the Shark*.

John Singleton Copley, born in Boston in 1738, had become a well-established portrait painter by the late 1750s. Paul Revere, John Hancock, and Samuel Adams were among some of his politically important sitters. In the spring of 1774, Copley went to London and Italy, studying Italian paintings and classical sculpture.

Watson and the Shark was the first large-scale history painting that Copley created abroad. Commissioned by Brook Watson—the subject of the painting, a wealthy merchant and one-time Lord Mayor



John Singleton Copley, *Watson and the Shark* (detail), 1777–1778, The Detroit Institute of Arts, Founders Society Purchase, Dexter M. Ferry, Jr. Fund

of London—the work vividly depicts the traumatic event in his youth, which resulted in the loss of part of his leg. Copley drew upon classical sources in his heroic portrayal of a man caught between life and death. While the painting recalls Renaissance pyramidal geometries in its arrangement, its animated, spotlighted figures and strong diagonal accents infuse the painting with a modern, romantic tension.

John Singleton Copley's Watson and the Shark is just one in a series of focus exhibitions that the National Gallery has organized to

examine important works of art in this collection.

The exhibition was organized by the National Gallery of Art in cooperation with the Detroit Institute of Arts and the Museum of Fine Arts, Boston. Ellen C. Miles, curator of painting and sculpture at the National Portrait Gallery, Washington, is guest curator and author of the exhibition brochure. Nicolai Cikovsky, Jr., curator of American and British paintings, is coordinating curator for the National Gallery of Art.

After closing at the Gallery on April 11, the exhibition will travel to the Museum of Fine Arts, Boston, where it will be seen from May 13 to August 1, 1993.

New Gallery Guide

The first comprehensive survey of the Gallery's collections, *National Gallery of Art, Washington*, 328 pages, with 309 color plates, is available in a reasonably priced paperback format. The works of art are illustrated in full color and the texts have been written by Gallery staff and other experts. To order the handbook at the special price of \$10.95, please call our mail order office at (301) 322–5900 or visit our bookstores.



Jasper Johns, 6 *Lithographs* (after "Untitled 1975"); # 1, 1976, National Gallery of Art, Gift of Gemini G.E.L.

Ruth Fine, curator of modern prints and drawings, National Gallery of Art, with the help of assistant curator Charles Ritchie.

CLOSING EXHIBITIONS

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

East Building, Upper Level and Mezzanine
through February 7, 1993

The National Gallery launches the 2,500th anniversary of the birth of democracy with this unprecedented exhibition of some of the finest examples of original sculpture that survive from fifth-century B.C. Greece, created during the golden age that brought forth new traditions of art and government still in practice today. Thirty-four marbles and bronzes represent 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*, *The Contemplative Athena*, *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 collaboration 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 before 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 Buitron-Oliver, a well-known and widely published scholar of Greek and Roman art and archaeology who teaches at Georgetown University in Washington. The Greek coordinator for the exhibition is Katerina Romiopolou, director of antiquities, Ministry of Culture of the Government of Greece. Carlos A. Picón, curator-in-charge of the department of Greek and Roman art at The Metropolitan Museum of Art, is coordinating the exhibition in New York, where it will be seen March 11 through May 23, 1993.

A fully illustrated catalogue includes object entries by Buitron-Oliver, essays by distinguished international scholars, and an introduction by Nicholas Gage, Greek-born writer and former correspondent in Athens for the *New York Times*. An audiovisual presentation, narrated by actor Christopher Plummer, in a theater adjacent to the exhibition space introduces visitors to the glories of fifth-century B.C. Greece. This presentation is made possible by a generous grant from Stavros S. Niarchos. Listening devices for the audiovisual presentation, to assist visitors who are hard-of-hearing, are available on request at the recorded tour desk.

Exhibition Catalogue

The Greek Miracle: Classical Sculpture from the Dawn of Democracy, The Fifth Century B.C. \$25.00

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



Statue of a Running Girl, 490–480 B.C., Archaeological Museum, Eleusis

For the first time in its history, the National Gallery has installed interactive computer stations to assist the public in the interpretation of an exhibition. *Perseus*, a powerful research tool for the study of ancient Greece developed by Harvard University and published by Yale University Press, has been specially adapted for public use in conjunction with the exhibition. Funding for the *Perseus* installation was provided by The Circle of the National Gallery of Art. Macintosh computers are provided courtesy of Apple Computers, Inc; monitors and graphics cards were supplied by SuperMac Technology.

Stieglitz in the Darkroom

East Building, Ground Floor
through February 14, 1993

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, scale, tone, and paper selection.

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'Keeffe, including several that have not been exhibited in more than sixty years. Stieglitz was the first to take successful photographs during a snowstorm, including *Winter—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.

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'Keeffe in 1949 and 1980. The works were selected by National Gallery curator

A recorded tour, introduced by Earl A. Powell III, director, National Gallery of Art, and narrated by J. Carter Brown, director emeritus, may be rented at the entrance to the exhibition. Special headsets and scripts are available for visitors who are hard-of-hearing. An exhibition brochure is available free of charge.

Pass system. The Gallery has instituted a pass system for the exhibition. Advance passes may be obtained free of charge at the Gallery's East Building. Passes may also be obtained at all Ticketmaster locations and Hecht Co. stores for a service charge of \$2.00 per pass. Through Ticketmaster PhoneCharge there is a \$3.00 service fee per pass and a \$1.00 handling fee per order. For this service, please call one of the following numbers:

Washington, DC
(202) 432–SEAT

Baltimore, MD
(410) 481–SEAT

Nationwide toll-free
(800) 551–SEAT

Same-day passes are available free of charge, but in limited numbers, in the East Building at 4th Street and Constitution Avenue, N.W. The passes will be distributed each day thereafter on a first-come, first-served basis at the Gallery from 10:00 to 5:00 p.m. on weekdays and Saturdays, and 11:00 to 6:00 p.m. on Sundays. For more information on passes, call (202) 842–6684.

of photographs Sarah Greenough, who is 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.



Alfred Stieglitz, *Georgia O'Keeffe: A Portrait—Hands*, 1918, National Gallery of Art, Alfred Stieglitz Collection

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.

Telecommunications Device for the Deaf (TDD): (202) 842-6176

The East Building Auditorium is equipped with a frequency modulation system. A sign posted outside the auditorium directs visitors to the East Building Art Information Desk, where receivers and neck loops are available on request.

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

GARDEN CAFE

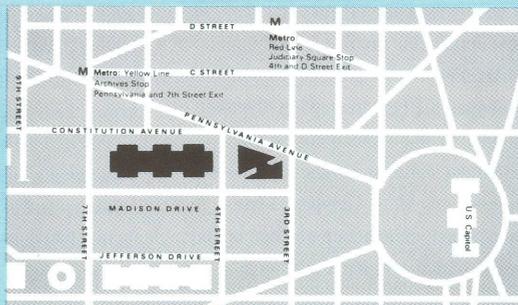
Monday–Friday	11:30 to 3:00
Saturday	11:30 to 4:00
Sunday	12:00 to 7:00

CASCADE ESPRESSO BAR

Monday–Saturday	12:00 to 4:30
Sunday	12:00 to 5:30

TERRACE CAFE

Monday–Friday	11:30 to 3:00
Saturday, Sunday	11:30 to 4:00



COVER: *Relief with Athena: The Contemplative Athena* (detail), 470–460 B.C., Acropolis Museum, Athens
from the exhibition *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.*