

Calendar of Events

April 1993



National Gallery of Art

APRIL

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

1 THURSDAY

12:00 Gallery Talk: *John Singleton Copley's "Watson and the Shark"* (WB)

12:30 Film: *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*

2 FRIDAY

12:00 Gallery Talk: *"Palazzo da Mula" by Claude Monet* (WB)

12:30 Film: *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*

2:30 Gallery Talk: *Between Being and Nothingness: Anselm Kiefer's "Zim Zum"* (EB)

3 SATURDAY

12:00 Gallery Talk: *John Singleton Copley's "Watson and the Shark"* (WB)

12:30 Film: *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*

2:00 Film: *Montparnasse 19*

2:30 Gallery Talk: *Movements, Manifestos, and Modernism* (EB)

4 SUNDAY

4:00 Andrew W. Mellon Lecture: *The Diffusion of Classical Art in Antiquity: The East After Alexander the Great*

7:00 Concert: *Ralph Votapek, piano*



Claude Monet, *Palazzo da Mula, Venice*, 1908. National Gallery of Art, Chester Dale Collection

6 TUESDAY

12:00 Gallery Talk: *John Singleton Copley's "Watson and the Shark"* (WB)

7 WEDNESDAY

12:00 Gallery Talk: *Introducing Art: Abstraction* (EB)

12:30 Films: *Breaking and Entering; Mary Lucier; Dog Baseball*

1:00 Gallery Talk: *Rethinking American Art: The Reinstallation of the American Galleries* (WB)

8 THURSDAY

12:30 Films: *Breaking and Entering; Mary Lucier; Dog Baseball*

6:00 Lecture: *The Meaning of Wilderness and the Rights of Nature*

9 FRIDAY

12:00 Gallery Talk: *Henri Matisse, 1869–1954* (EB)

12:30 Films: *Breaking and Entering; Mary Lucier; Dog Baseball*

10 SATURDAY

12:30 Films: *Breaking and Entering; Mary Lucier; Dog Baseball*

11 SUNDAY

12:00 Gallery Talk: *John Singleton Copley's "Watson and the Shark"* (WB)

2:00 Gallery Talk: *History Made and Recorded: Painting in Eighteenth Century Britain* (WB)

4:00 Sunday Lecture: *Buildings as Historic Documents and How to Read Them*

7:00 Concert: *The Howard University Chorale, Dr. Weldon Norris, Conductor, Easter Concert*

14 WEDNESDAY

12:00 Gallery Talk: *History Made and Recorded: Painting in Eighteenth Century Britain* (WB)

12:30 Film: *Money Man*

15 THURSDAY

12:00 Gallery Talk: *Introducing Art: Abstraction* (EB)

12:30 Film: *Money Man*

1:00 Gallery Talk: *"The Swing" by Jean-Honoré Fragonard* (WB)

16 FRIDAY

12:00 Gallery Talk: *Introducing Art: Portraiture* (WB)

12:30 Film: *Money Man*

2:30 Gallery Talk: *Between Being and Nothingness: Anselm Kiefer's "Zim Zum"* (EB)

17 SATURDAY

10:00 Teacher Workshop: *William M. Harnett and Still-Life Painting* (advance registration required)

12:00 Gallery Talk: *Drawings from the O'Neal Collection* (EB)

12:30 Film: *Money Man*

2:00 Films: *Signs of the Times: "Marie-Louise Collects Bric-a-brac" and "Red Drives Me Nuts"*

18 SUNDAY

12:00 Gallery Talk: *Drawings from the O'Neal Collection* (EB)

1:00 Film: *Money Man*

2:00 Gallery Talk: *"The Swing" by Jean-Honoré Fragonard* (WB)

4:00 Andrew W. Mellon Lecture: *The*

Diffusion of Classical Art in Antiquity: Greeks in the Land of the Nile

6:00 Films: *Signs of the Times: "Big Ben and the Jesus Picture" and "That Little Bit Different"*

7:00 Concert: *The Fiftieth American Music Festival, National Gallery Orchestra, George Manos, Conductor*

20 TUESDAY

12:00 Gallery Talk: *French Portraits: People and Pets* (EB)

1:00 Gallery Talk: *Handle with Care: Working with Objects in the National Gallery* (WB)

21 WEDNESDAY

10:15 Special Course: *The World of Rubens: Flemish Baroque Painting*

12:00 Gallery Talk: *Drawings from the O'Neal Collection* (EB)

12:30 Film: *The New York School*

22 THURSDAY

12:00 Gallery Talk: *Introducing Art: Abstraction* (EB)

12:30 Film: *The New York School*

1:00 Gallery Talk: *The Decorative Arts: Medieval Treasures* (WB)

23 FRIDAY

12:00 Gallery Talk: *French Portraits: People and Pets* (EB)

12:30 Film: *The New York School*

2:30 Gallery Talk: *Movements, Manifestos, and Modernism* (EB)

24 SATURDAY

10:15 Special Course: *The World of Rubens: Flemish Baroque Painting*

12:00 Gallery Talk: *Landscape—Image and Idea in Lorenzo Lotto's "Allegory"* (WB)

12:30 Film: *The New York School*

2:30 Gallery Talk: *Between Being and Nothingness: Anselm Kiefer's "Zim Zum"* (EB)

25 SUNDAY

12:00 Gallery Talk: *Landscape—Image and Idea in Lorenzo Lotto's "Allegory"* (WB)

2:00 Gallery Talk: *The Decorative Arts: Medieval Treasures* (WB)

4:00 Andrew W. Mellon Lecture: *The Diffusion of Classical Art in Antiquity: The Arts of Etruria*

6:00 Film: *The Goddess Girl*

7:00 Concert: *The Fiftieth American Music Festival, Phyllis Bryn-Julson, soprano, Donald Sutherland, piano, Rudy Vrbsky, oboe*

27 TUESDAY

12:00 Gallery Talk: *Drawings from the O'Neal Collection* (EB)

28 WEDNESDAY

10:15 Special Course: *Picturing the World: Seventeenth-Century Dutch Masters*

12:00 Gallery Talk: *Landscape—Image and Idea in Lorenzo Lotto's "Allegory"* (WB)

12:30 Film: *American Art in the Sixties*

29 THURSDAY

12:30 Film: *American Art in the Sixties*

30 FRIDAY

12:00 Gallery Talk: *Drawings from the O'Neal Collection* (EB)

12:30 Film: *American Art in the Sixties*

2:30 Gallery Talk: *Movements, Manifestos, and Modernism* (EB)

GALLERY TALKS

Tours and lectures are given by National Gallery staff and education division lecturers.

Tours of the permanent collection and special exhibitions are available with a sign-language interpreter for groups of five or more and may be scheduled with four weeks' notice. For adult groups, please call (202) 842-6247; for school groups call (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 alternative dates and times, the number in your group, a contact person, and an address. You will be notified in writing of the status of your request.

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).

Focus: The Permanent Collection

"Palazzo da Mula" by Claude Monet (Chester Dale Collection) (20 minutes). Eric Denker, lecturer. April 2, noon (WB).

Between Being and Nothingness: Anselm Kiefer's "Zim Zum" (Gift of the Collectors Committee) (45 minutes). Clarence B. Sheffield, Jr., graduate lecturing fellow. April 2, 16, 24 at 2:30 (EB).

Movements, Manifestos, and Modernism (45 minutes). Anne Helmreich, graduate lecturing fellow. April 3, 23, 30 at 2:30 (EB).

Henri Matisse, 1869–1954 (45 minutes). Frances Feldman, lecturer. April 9 at noon (EB).



Jean-Honoré Fragonard, *The Swing*, probably c. 1765. National Gallery of Art, Samuel H. Kress Collection

History Made and Recorded: Painting in Eighteenth-Century Britain (50 minutes). Wilford W. Scott, lecturer. April 11 at 2:00, April 14 at noon (WB).

"The Swing" by Jean-Honoré Fragonard (Samuel H. Kress Collection) (20 minutes). J. Russell Sale, lecturer. April 15 at 1:00, April 18 at 2:00 (WB).

French Portraits: People and Pets (50 minutes). Martha Richler Wise, guest lecturer. April 20, 23 at noon (EB)

The Decorative Arts: Medieval Treasures (45 minutes). Frances Feldman, lecturer. April 22 at 1:00, April 25 at 2:00 (WB).

Landscape—Image and Idea in Lorenzo Lotto's "Allegory" (Samuel H. Kress Collection) (20 minutes). Frances Feldman, lecturer. April 24, 25, 28, May 4, 7 at noon (WB).

Special Exhibitions

John Singleton Copley's "Watson and the Shark" (30 minutes). Wilford W. Scott, lecturer. April 1, 3, 6, 11 at noon (WB).

Drawings from the O'Neal Collection (50 minutes). J. Russell Sale, lecturer. April 17, 18, 21, 27, 30 at noon (EB).

Introducing Art

Abstraction (60 minutes). Robin Thorne Ptacek, lecturer. April 7, 15, 22 at noon (EB).

Portraiture (60 minutes). Eric Denker, lecturer. April 16 at noon (WB).

Curators, Conservators, and Other Specialists

Rethinking American Art: The Reinstallation of the American Galleries (60 minutes). Franklin Kelly, curator of American and British painting. April 7 at 1:00 (WB).

Handle with Care: Working with Objects in the National Gallery (60 minutes). John Poliszuk, art services specialist, April 20 at 1:00 (WB).

Special Course

Dutch and Flemish Painting in the Golden Age

Series of slide talks related to the permanent collection given on Wednesdays and repeated Saturdays. Admission is free but seating is limited. Dennis P. Weller, Mellon

INTRODUCTORY TOURS

Introduction to the West Building Collection
Monday–Saturday 10:30, 12:30, and 2:30

Sunday 12:30, 2:30, and 4:30
West Building Rotunda

Introduction to the East Building Collection

Monday–Saturday 11:30 and 1:30
Sunday 11:30, 1:30, and 3:30
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.

April 6: *French*
April 13: *Spanish*
April 20: *German & Spanish*
April 27: *Italian*

Spanish tours are repeated regularly on the third Tuesday of every month. Meet in the East Building at 12:00 and West Building at 2:00.

assistant curator, northern baroque painting, 10:15 a.m., East Building Auditorium. The May 1 lecture begins at 11:00 a.m.

APRIL 21 AND 24
The World of Rubens: Flemish Baroque Painting

SUNDAY LECTURES

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

APRIL 11
Buildings as Historic Documents and How to Read Them
Robin Thornes
Royal Commission on the Historical Monuments of England

1993 ANDREW W. MELLON LECTURES IN THE FINE ARTS
March 28 through May 9

The Diffusion of Classical Art in Antiquity
John Boardman
The University of Oxford

APRIL 4
The East after Alexander the Great

APRIL 18
Greeks in the Land of the Nile

APRIL 25
The Arts of Etruria

MAY 2
The Semitic World

MAY 9
Europe and Rome

APRIL 28 AND MAY 1
Picturing the World: Seventeenth-Century Dutch Masters (May 1 lecture begins at 11:00 a.m.)

MAY 5 AND 8
Rembrandt van Rijn: Myth and Reality

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. Concertgoers arriving after that time may enter only at the 6th Street and Constitution Avenue entrance to the West Building. Concerts are broadcast on a one-month delayed basis every Sunday evening at 7:00 on radio station WGTS 91.9-FM. For further information, call (202) 842-6941.

APRIL 4
Ralph Votapek, piano
Works by Beethoven, Chopin, and Charles Griffes

APRIL 11
The Howard University Chorale
Dr. Weldon Norris, Conductor
Easter Concert

The Fiftieth American Music Festival, the nation's longest-running festival of music by American composers, begins on April 18 and continues through May 9.

APRIL 18
The Fiftieth American Music Festival
National Gallery Orchestra
George Manos, Conductor

APRIL 25
The Fiftieth American Music Festival
Phyllis Bryn-Julson, soprano
Donald Sutherland, piano
Rudy Vrbsky, oboe
Works by Charles Ives, Ronald Perera, and Gunther Schuller

National Gallery of Art

Film Programs

East Building Auditorium

Montparnasse 19, the classic film by French director Jacques Becker on the life of Modigliani, will be shown Saturday, April 3 in a newly restored print. During the week of April 12, *Money Man*, a new film on trompe l'oeil artist J. S. C. Boggs and his meticulous currency replicas, will be shown Wednesday through Sunday. *Signs of the Times*, a recent BBC documentary series on personal taste in the British home, will be shown the weekend of April 17 and 18. Consisting of four one-hour programs, the series, which became a cause célèbre when it was broadcast in England last winter, presents interviews with a wide range of Britons about the decoration of their houses as well as questions on what constitutes taste, good and bad. BBC producer Nicholas Barker will introduce the series on both days. On Sunday, April 25, in association with the Washington D.C. International Film Festival, a special presentation of Cecil B. DeMille's *The Godless Girl* (1929) will be followed by discussion with the star of the film, actress Lina Basquette.

Important Information Inside: John F. Peto and the Idea of Still-Life Painting (National Gallery of Art, 1983, 28 minutes), April 1 through 3 at 12:30.

Montparnasse 19 (Jacques Becker, 1957, 120 minutes), April 3 at 2:00.

Special Evening Lecture

The Meaning of Wilderness and the Rights of Nature

Roderick Nash
Thursday, April 8, 6:00 p.m.
East Building Auditorium
Professor of history and chairman of the department of environmental studies at the University of California, Santa Barbara, Roderick Nash is one of the foremost authorities on the environment in the United States.

Self-Guided Tours for Adults

Landscape Paintings at the National Gallery of Art focuses on interpretations of nature in nineteen works by European and American artists over the last five centuries. The brochure is made possible in part by a gift from Lee and Juliet Folger/The Folger Fund. Available after April 22 in the West Building Main Floor, Art Information Room and at the East Building Art Information Desk.

"I am Still Learning": Late Works by Masters is a self-guided tour of works by such artists as Giovanni Bellini, Titian, El Greco, Rembrandt, Winslow Homer, Claude Monet, Paul Cézanne, Henri Matisse, and others who pursued their art in their last years with continuing creativity and inspiration. The illustrated brochure discusses shared characteristics among the artists, collectively known as the "Aterstil" (late style). The guide is available in the West Building Main Floor Art Information Room.



Signs of the Times, BBC

Breaking and Entering (Margot Starr Kernan, 1988, video, 10 minutes); *Mary Lucier* (Art New York, 1992, 28 minutes); *Dog Baseball* (William Wegman, 1987, video, 4 minutes), April 7 through 10 at 12:30.

Money Man (Philip Haas, 1992, 60 minutes), April 14 through 17 at 12:30, April 18 at 1:00.

Signs of the Times: "Marie-Louise Collects Bric-a-brac" and *"Red Drives Me Nuts"* (BBC, 1992, 120 minutes, introduced by Nicholas Barker), April 17 at 2:00.

Signs of the Times: "Big Ben and

Author of the widely read *Wilderness and the American Mind*, he has spoken and written extensively on nature and environmental ethics. This lecture, which is being sponsored jointly with the Library of Congress, will tie together Nash's abiding knowledge and love of the American wilderness with the history of cultural and aesthetic ideas. The lecture is presented in conjunction with the publication later in April of the Gallery's self-guided tour brochure on landscape paintings in the permanent collection

Self-Guided Tours for Families

Portraits & Personalities guides families with children ages eight to ten on an interactive exploration of seven famous portraits including David's painting *Napoleon in His Study* and two marble busts of Voltaire by Houdon. Available at the West Building Main Floor Art Information Room.

Shapes & Patterns, for families with children ages four to eight, focuses on aspects of the East Building's art and architecture of particular interest to younger visitors.

Available at the East Building Art Information Desk. Both tours for families are made possible by a grant from the Vira I. Heinz Endowment. Approximate tour time for each is 45 minutes.

the Jesus Picture" and *"That Little Bit Different"* (BBC, 1992, 120 minutes, introduced by Nicholas Barker), April 18 at 6:00.

The New York School (Michael Blackwood, 1973, 55 minutes), April 21 through 24 at 12:30.

The Godless Girl (Cecil B. DeMille, 1929, 118 minutes, with Lina Basquette in person), April 25 at 6:00.

American Art in the Sixties (Michael Blackwood, 1973, 57 minutes), April 28 through 30 at 12:30.

Advance Passes

The Gallery will institute a pass system for the exhibition *Great French Paintings from The Barnes Foundation: Impressionist, Post Impressionist, and Early Modern*, which will be on view at the Gallery from May 2 through August 15, 1993. Advance passes may be obtained free of charge beginning April 4 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 Phone-Charge there will be 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, D.C. (202) 432-SEAT
Baltimore, MD (410) 481-SEAT
Nationwide Toll-Free (800) 551-SEAT

For more information on passes, call (202) 842-6713.

New Gallery Guide

The first comprehensive, reasonably priced survey of the Gallery's collections, *National Gallery of Art, Washington*, is available in a paperback format. The works of art are illustrated in 309 full-color plates; the 328 pages of text were 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.

OPENING EXHIBITIONS

Helen Frankenthaler: Prints

April 18 through September 6, 1993
East Building, Upper Level

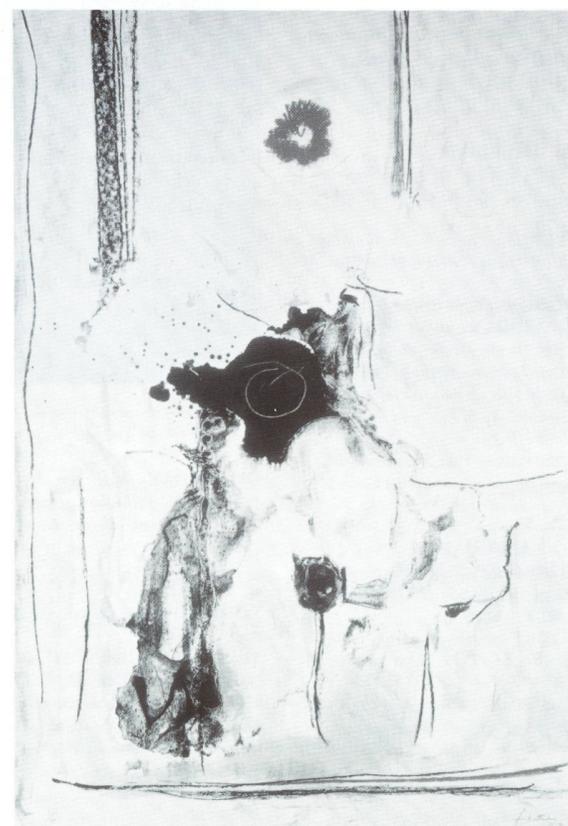
The National Gallery of Art's first show by the widely acclaimed contemporary American artist Helen Frankenthaler features more than seventy-five prints and related drawings from 1961, the year she first experimented with printmaking, through 1992. Credited with playing a pivotal role in the transition from abstract expressionism to color-field painting, Frankenthaler is among the vanguard of painters and sculptors who inspired a new enthusiasm for contemporary printmaking. Her distinctive prints relate closely to her paintings on paper and large-scale canvases; thus the exhibition illustrates the power and visual diversity of her rich abstractions.

Frankenthaler began her print explorations in lithography, a method that usually begins with a drawing on limestone. This remained her primary print medium until 1968 when she moved to the aquatint process, creating fields of luminous color by etching copper plates with acid. Her first woodcut dates from 1973. Along with edition impressions in all of these media, the exhibition will include prints made by *pochoir*, a stencil process, and vivid monotypes, some of which feature densely worked sculptural surfaces. Also on view will be a selection of unique color proofs, as well as drawings.

Organized by the National Gallery, the show will travel to the San Diego Museum of Arts, October 2-December 5, 1993; the Museum of Fine Arts, Boston, January 5-March 13, 1994; and the Contemporary Arts Center, Cincinnati, April 8-June 17, 1994. Publication of the catalogue has been generously supported by The Circle of the National Gallery of Art.



Georges de La Tour, *Magdalen with the Smoking Flame* (detail), Los Angeles County Museum of Art, gift of The Ahmanson Foundation



Helen Frankenthaler, *Madame de Pompadour*, 1985-1990, Artist's Archive

Special Program

Conversations with Artists, IX: Helen Frankenthaler

Sunday, May 16, 4:00
East Building Auditorium

In celebration of the exhibition *Helen Frankenthaler: Prints*, the National Gallery will hold the ninth in a series of "Conversations with Artists."

Among the topics discussed will be the artist's experiences working at several print workshops, including Universal Limited Art Editions and Tyler Graphics Ltd.; relationships between Frankenthaler's prints and paintings; and her very personal approach to traditional print media. Admission is by free pass only. For information on pass availability, call (202) 842-6690.

Georges de La Tour's "Repentant Magdalene"

April 25 through September 6, 1993
West Building, Main Floor Galleries

Celebrating the 400th anniversary of the birth of Georges de La Tour, this focus exhibition features the National Gallery's newly restored *Repentant Magdalene* (c. 1640) and another version by La Tour on the same theme from the Los Angeles County Museum of Art. La Tour (1593-1644) often produced similar paintings of a theme, altering the composition to emphasize its different aspects. The Magdalenes are among his most famous explorations in autograph versions. In these paintings, La Tour portrayed the repentant sinner in the act of renouncing her worldly goods and depicted her spiritual meditation on death. The exhibition brochure will address issues of chronological sequence and the place of these paintings in La Tour's oeuvre. The exhibition was organized by the National Gallery.

CONTINUING EXHIBITIONS

William M. Harnett

through June 13, 1993
East Building, Mezzanine

The first comprehensive exhibition of the still lifes of William M. Harnett since the artist's death in 1892 reintroduces the work of this leader of the American school of trompe l'oeil (fool-the-eye) painting. Harnett's subjects painted to mimic reality include objects of everyday life such as books, musical instruments, currency, and bric-a-brac. Forty-eight of his most important paintings will be presented.

Born in Ireland and brought to Philadelphia as a child, Harnett began his career as an engraver of silver. He went on to become the most important and influential still-life artist in America in the last quarter of the nineteenth century. Although Harnett's paintings brought high prices during his life, his reputation languished after his death until his rediscovery in the 1930s.

Works in the show span Harnett's career, from the early *Wooden Basket of Catawba Grapes* (1877) to such

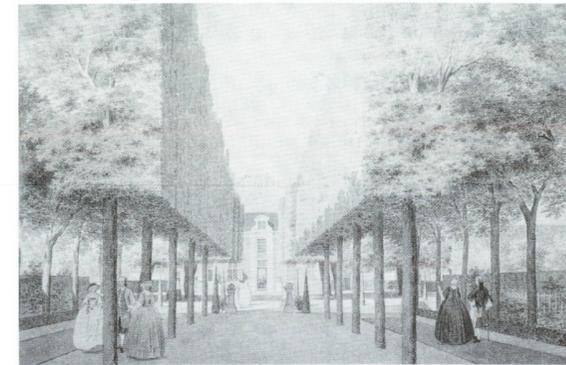


William M. Harnett, *The Faithful Colt* (detail), 1890, Wadsworth Atheneum, Connecticut, The Ella Gallup Sumner and Mary Catlin Sumner Collection

late masterpieces as *The Old Violin* (1886), and represent all aspects of his endeavor. All four versions of the famous *After the Hunt* will be included, the first time this group has ever been shown together. The National Gallery is the final stop of the exhibition, which was organized by The Metropolitan Museum of Art, New York, the Amon Carter Museum, Fort Worth, and The Fine Arts Museums of San Francisco.

Drawings from the O'Neal Collection

through August 15, 1993
East Building, Ground Floor



Cornelius Prock, *Ladies and Gentlemen Enjoying a Dutch Garden*, 1739, National Gallery of Art, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Fifty-eight old master and modern drawings were chosen to celebrate the gift and promised gift to the National Gallery of the distinctive collection of William B. O'Neal, professor emeritus of architectural history at the University of Virginia in Charlottesville. The entire collection consists of more than 300 European, British, and American drawings dating from the sixteenth to the twentieth centuries.

Architectural and theatrical designs, among O'Neal's strongest collecting interests, are one of the show's highlights. Also featured are fine Victorian and Pre-Raphaelite drawings by Sir Edward Coley Burne-Jones, Simeon Solomon, John Ruskin, and Sir Lawrence Alma-Tadema. Other artists represented include Leandro Bassano, Francisco Ribalta, Mauro Tesi, George Romney, and Thomas Rowlandson.

CLOSING EXHIBITION

John Singleton Copley's *Watson and the Shark*

through April 11, 1993
West Building, Main Floor Galleries 74 & 75

John Singleton Copley's *Watson and the Shark* (1778), a dramatic depiction of the rescue of 14-year-old Brook Watson from a shark attack in Havana harbor, is the focus of this exhibition. Among the most popular works in the Gallery's collection, the painting has been joined by two other important known versions of the subject by Copley—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 preparatory drawings by the artist, his oil study *Head of a Negro*, and six engravings by earlier artists that may have served as inspiration for *Watson and the Shark*.

Born in Boston in 1738, Copley was a well-established portrait painter by the late 1750s, including among his sitters Paul Revere, John Hancock, and Samuel Adams. The artist left Boston in 1774 and settled permanently in London the following year. *Watson and the Shark* was the

Teacher Workshop

William M. Harnett and Still-Life Painting

Saturday, April 17
10:00 a.m.-2:30 p.m.

This workshop examines the history of still-life painting including works by William M. Harnett and his contemporaries. The program includes a slide lecture, discussion of classroom applications, and use of a teaching packet available on a loan basis. Open to teachers in all disciplines and grade levels for a nominal fee. Advance registration is required; call (202) 842-6796.

Recorded Tours

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

To reserve recorded tours for groups, call (202) 842-6592.

Permanent Collection

The Director's Tour, narrated by Earl A. Powell III, discusses fifteenth-through early twentieth-century masterpieces and includes some of the Gallery's best-loved paintings.

American Art, narrated by Nicolai Cikovsky, Jr., curator of American and British painting, features works by Copley, Stuart, Cole, Homer, Eakins, Whistler, Bellows, and other masters from the Gallery's collection of American painting.

These tapes may be rented in the Rotunda on the main floor of the West Building.

Exhibition Catalogues

William M. Harnett
\$29.95

Drawings from the O'Neal Collection
\$25.00

Helen Frankenthaler: Prints
\$25.00

Available from the National Gallery's publications service

Sales Information (202) 842-6466
Mail Order (301) 322-5900

first large-scale history painting that Copley created abroad. Commissioned by Brook Watson, a wealthy merchant and one-time Lord Mayor of London, the work vividly depicts the youthful experience that resulted in the loss of his right leg. Copley drew upon classical sources in this heroic portrayal of a man caught between life and death.

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

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.

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, and on 4th Street. The entrance to the East Building is on 4th Street.

ASSISTANCE FOR PEOPLE WITH DISABILITIES

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

Ramps are located at the 6th Street entrance to the West Building and the 4th Street entrance to the East Building.

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.

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

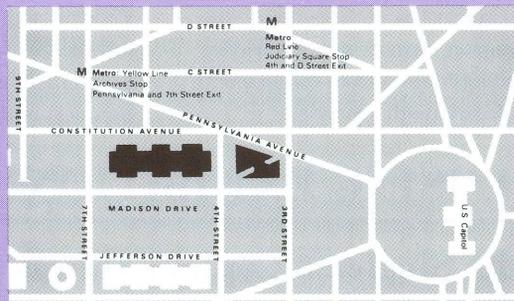
Monday-Friday	11:30 to 3:00
Saturday	11:30 to 4:00
Sunday	12:00 to 7:00

CASCADE ESPRESSO BAR

Monday-Friday	12:00 to 4:30
Saturday	10:00 to 4:30
Sunday	11:00 to 5:30

TERRACE CAFE

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



COVER: Helen Frankenthaler, *Brown Moons*, 1961, National Gallery of Art, Washington, Gift of the Woodward Foundation from the exhibition *Helen Frankenthaler: Prints*