



Calendar
of Events

May 1993

National Gallery of Art

MAY

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

1 SATURDAY

11:00 Special Course: *Dutch and Flemish Painting in the Golden Age—Picturing the World: Seventeenth-Century Dutch Masters*

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

1:00 Gallery Talk: *French Portraits: People and Pets* (EB)

2:30 Films: *Retour à la Raison; Emak Bakia; Les Mystères du Château de Dé; L'Âge d'or*

2 SUNDAY

12:00 Film: *American Art in the Sixties*

4:00 Sunday Mellon Lecture: *The Diffusion of Classical Art in Antiquity: The Semitic World*

6:00 Films: *Ménilmontant, Brumes d'automne, and The Smiling Madame Beudet*

7:00 Concert: *The Fiftieth American Music Festival, The Lark Quartet*

4 TUESDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

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

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

5 WEDNESDAY

10:15 Special Course: *Dutch and Flemish Painting in the Golden Age—Rembrandt van Rijn: Myth and Reality*

12:30 Film: *Point Counterpoint: The Life and Work of Georges Seurat*

1:00 Gallery Talk: *"The Interior of the Pantheon" by Giovanni Paolo Panini* (WB)

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

6 THURSDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Gallery Talk: *"The World Pays Homage to Spain" by Giovanni Battista Tiepolo* (WB)

12:30 Film: *Point Counterpoint: The Life and Work of Georges Seurat*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

7 FRIDAY

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

12:30 Film: *Point Counterpoint: The Life and Work of Georges Seurat*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

8 SATURDAY

10:15 Special Course: *Dutch and Flemish Painting in the Golden Age—Rembrandt van Rijn: Myth and Reality*

12:30 Film: *Point Counterpoint: The*

Life and Work of Georges Seurat

1:00 Gallery Talk: *"The Interior of the Pantheon" by Giovanni Paolo Panini* (WB)

2:30 Gallery Talk: *The Monochrome, the Blank Canvas, and the Zero Degree* (EB)

2:30 Films: *Rien que les heures* and *Fièvre*

9 SUNDAY

12:00 Film: *Point Counterpoint: The Life and Work of Georges Seurat*

1:00 Gallery Talk: *"The Interior of the Pantheon" by Giovanni Paolo Panini* (WB)

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

4:00 Sunday Mellon Lecture: *The Diffusion of Classical Art in Antiquity: Europe and Rome*

6:00 Films: *Coeur fidèle; La Glace à trois faces*

7:00 Concert: *The Fiftieth American Music Festival, The Charlie Byrd Trio, Jazz*

11 TUESDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Special Lecture: *The Watercolorist as Thinker: The Structure of Landscape*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12 WEDNESDAY

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

12:30 Film: *Picasso, Braque, and the*

Cubist Revolution

1:00 Gallery Talk: *"The Interior of the Pantheon" by Giovanni Paolo Panini* (WB)

2:00 Gallery Talk: *"The World Pays Homage to Spain" by Giovanni Battista Tiepolo* (WB)

13 THURSDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:30 Film: *Picasso, Braque, and the Cubist Revolution*

1:00 Gallery Talk: *"The Repentant Magdalene" by Georges de La Tour* (WB)

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

14 FRIDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

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

12:30 Film: *Picasso, Braque, and the Cubist Revolution*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

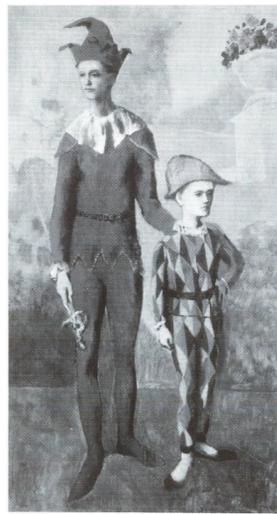
15 SATURDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Gallery Talk: *Introducing Art: Images of Mary Magdalene* (WB)

12:30 Film: *Picasso, Braque, and the Cubist Revolution*

2:30 Films: *Romance Sentimentale; Glumov's Diary; Strike*



Pablo Picasso, *Acrobat and Young Harlequin*, 1905, © 1992 The Barnes Foundation

16 SUNDAY

12:00 Gallery Talk: *Introducing Art: Images of Mary Magdalene* (WB)

12:00 Film: *Picasso, Braque, and the Cubist Revolution*

2:00 Gallery Talk: *"The Repentant Magdalene" by Georges de La Tour* (WB)

4:00 Sunday Lecture: *Conversations with Artists, IX: Helen Frankenthaler*

6:00 Film: *Old and New*

7:00 Concert: *The Edinburgh Quartet, Honoring the exhibition The Great Age of British Watercolors 1750–1850*

18 TUESDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Special Lecture: *Going Skying: The Technique and Audience of British Watercolors*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

2:00 Gallery Talk: *Textile Conservation and Exhibition* (WB)

19 WEDNESDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Gallery Talk: *Introducing Art: Images of Mary Magdalene* (WB)

12:30 Film: *Paul Cézanne: The Man and the Mountain*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

2:30 Gallery Talk: *A Picturesque Tour: Travel in British Watercolors* (WB)

20 THURSDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Gallery Talk: *Textile Conservation and Exhibition* (WB)

12:30 Film: *Paul Cézanne: The Man and the Mountain*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

2:00 Gallery Talk: *"Still Life with Peppermint Bottle" by Paul Cézanne* (WB)

2:30 Gallery Talk: *Perception as Communion: Barnett Newman's "Stations of the Cross"* (EB)

21 FRIDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:30 Film: *Paul Cézanne: The Man and the Mountain*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

2:30 Gallery Talk: *The Monochrome, the Blank Canvas, and the Zero Degree* (EB)

22 SATURDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Gallery Talk: *William M. Harnett* (EB)

12:30 Film: *Paul Cézanne: The Man and the Mountain*

2:00 Films: *Battleship Potemkin* and *October*

2:30 Gallery Talk: *A Picturesque Tour: Travel in British Watercolors* (WB)

23 SUNDAY

12:00 Gallery Talk: *William M. Harnett* (EB)

1:00 Special Program: *Dr. Barnes and his Collection*

2:00 Gallery Talk: *"Still Life with Peppermint Bottle" by Paul Cézanne* (WB)

6:00 Films: *Bezhin Meadow; Que Viva Mexico!; Misery and Fortune of Women*

7:00 Concert: *Ney Salgado, piano*

25 TUESDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Special Lecture: *Is There Life after Turner? The Watercolor after, 1850*

12:00 Gallery Talk: *Introducing Art: Images of Mary Magdalene* (WB)

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

26 WEDNESDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:00 Gallery Talk: *William M. Harnett* (EB)

12:30 Film: *Matisse, Voyages*

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

2:00 Gallery Talk: *New Light on Rodin in Brussels* (WB)

27 THURSDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

12:30 Film: *Matisse, Voyages*

1:00 Gallery Talk: *Sculpture "Al Fresco": Outdoor Art Surrounding the East Building* (EB)

2:00 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

28 FRIDAY

10:30 Introductory Slide Overview: *Great French Paintings from The Barnes Foundation*

GALLERY TALKS

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

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

Sign Language Tours

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.

Focus: The Permanent Collection

French Portraits: People and Pets (50 minutes). Martha Richler Wise, guest lecturer. May 1 at 1:00, May 12 at noon (EB).

Landscape: Image and Idea in Lorenzo Lotto's "Allegory" (Samuel H. Kress Collection) (20 minutes). Philip L. Leonard, lecturer. May 4, 7 at noon (WB).

"The World Pays Homage to Spain" by Giovanni Battista Tiepolo (Samuel H. Kress Collection) (20 minutes). Eric Denker, lecturer. May 6 at noon, May 12 at 2:00 (WB).

The Monochrome, the Blank Canvas, and the Zero Degree (45 minutes). Clarence B. Sheffield, Jr., graduate lecturing fellow. May 8, 21, 29 at 2:30 (EB).

"The Repentant Magdalene" by Georges de La Tour (Ailsa Mellon Bruce Fund) (45 minutes). Philip L. Leonard, lecturer. May 13 at 1:00, May 16 at 2:00 (WB).

"Still Life with Peppermint Bottle" by Paul Cézanne (Chester Dale Collection) (20 minutes). Wilford W. Scott, lecturer. May 20 and May 23 at 2:00 (WB).

Introducing Art: Images of Mary Magdalene (WB) (20 minutes). Robin Thorne Ptacek, lecturer. May 14 and 31 at noon (EB).

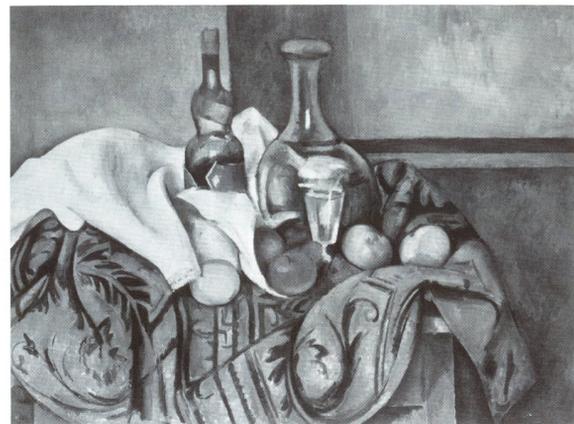
Images of Mary Magdalene (WB) (45 minutes). Philip L. Leonard, lecturer. May 15, 16, 19, 25, 28 at noon (WB).

Curators, Conservators, and Other Specialists (45 minutes). Robin Thorne Ptacek, lecturer. May 27 at 1:00, May 30 at 2:00 (EB).

Textile Conservation and Exhibition in the National Gallery of Art (40 minutes). Julia Burke, head of textile conservation. May 18 at 2:00, May 20 at noon (WB).

New Light on Rodin in Brussels (20 minutes). Suzanne G. Lindsay, visiting curator of sculpture. May 26 at 2:00 (WB).

Amedeo Modigliani, Reclining Nude from the Back (Nu couchée de dos) (detail), 1917, © 1992 The Barnes Foundation



Paul Cézanne, *Still Life with Peppermint Bottle* (detail), c. 1894, National Gallery of Art, Chester Dale Collection

"The World Pays Homage to Spain" by Giovanni Battista Tiepolo (Samuel H. Kress Collection) (20 minutes).

Eric Denker, lecturer. May 6 at noon, May 12 at 2:00 (WB).

The Monochrome, the Blank Canvas, and the Zero Degree (45 minutes).

Clarence B. Sheffield, Jr., graduate lecturing fellow. May 8, 21, 29 at 2:30 (EB).

"The Repentant Magdalene" by Georges de La Tour (Ailsa Mellon Bruce Fund) (45 minutes).

Philip L. Leonard, lecturer. May 13 at 1:00, May 16 at 2:00 (WB).

"Still Life with Peppermint Bottle" by Paul Cézanne (Chester Dale Collection) (20 minutes).

Wilford W. Scott, lecturer. May 20 and May 23 at 2:00 (WB).

Perception as Communion: Barnett Newman's "Stations of the Cross" (45 minutes).

Clarence B. Sheffield, Jr., graduate lecturing fellow. May 20 at 2:30 (EB).

Sculpture "Al Fresco": Outdoor Art Surrounding the East Building (45 minutes).

Robin Thorne Ptacek, lecturer. May 27 at 1:00, May 30 at 2:00 (EB).

"Fanny/Fingerpainting" by Chuck Close (Gift of the Lila Acheson Wallace Fund) (45 minutes).

Robin Thorne Ptacek, lecturer. May 29, 30, June 2, 8 at noon (EB).

Special Exhibitions

"Great French Paintings from The Barnes Foundation" Introductory Slide Overview (45 minutes).

Education Division Staff. Meet in the East Building Large Auditorium, May 4, 6, 11, 13, 14, 18–21, 25–28 at 10:30 and 2:00, May 15, 22, 29 at 10:30, May 5, 7, 9, and 30 at 2:00.

William M. Harnett (45 minutes). Wilford W. Scott, lecturer. May 22, 23, 26, June 1, 4 at noon (EB).

A Picturesque Tour: Travel in British Watercolors (45 minutes). Anne Helmreich, graduate lecturing fellow. May 19, 22, 28 at 2:30 (WB).

Introducing Art (60 minutes). Robin Thorne Ptacek, lecturer. May 14 and 31 at noon (EB).

Images of Mary Magdalene (45 minutes). Philip L. Leonard, lecturer. May 15, 16, 19, 25, 28 at noon (WB).

Curators, Conservators, and Other Specialists (45 minutes). Robin Thorne Ptacek, lecturer. May 27 at 1:00, May 30 at 2:00 (EB).

Textile Conservation and Exhibition in the National Gallery of Art (40 minutes). Julia Burke, head of textile conservation. May 18 at 2:00, May 20 at noon (WB).

New Light on Rodin in Brussels (20 minutes). Suzanne G. Lindsay, visiting curator of sculpture. May 26 at 2:00 (WB).

Amedeo Modigliani, Reclining Nude from the Back (Nu couchée de dos) (detail), 1917, © 1992 The Barnes Foundation

INTRODUCTORY TOURS

Introduction to the West Building Collection

Monday through 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 through 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 in the East Building.

May 2: *French*

May 9: *Spanish*

May 16: *German & Spanish*

May 23: *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.



Amedeo Modigliani, *Reclining Nude from the Back (Nu couchée de dos)* (detail), 1917, © 1992 The Barnes Foundation

SUNDAY LECTURES

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

1993 ANDREW W. MELLON LECTURES IN THE FINE ARTS

March 28–May 9

The Diffusion of Classical Art in Antiquity

John Boardman
The University Of Oxford

MAY 2
The Semitic World

MAY 9
Europe and Rome

MAY 16
Conversations with Artists, IX: Helen Frankenthaler

(See Special Program)

MAY 23
Dr. Barnes and his Collection

(See Special Sunday Program)

MAY 30
Magritte and the Cinema

Susan Delson
Coordinator for Special Projects

The J. Paul Getty Trust

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 between 6:00 and 7:00 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 WCFTS 91.9-FM. For further information, call (202) 842-6941. *The Fiftieth American Music Festival, the nation's longest-running festival of music by American composers, continues through May 9.*

MAY 2
The Fiftieth American Music Festival

The Lark Quartet

Eva Gruesser & Robin Mayforth, violin; Anna Kruger, viola; Astrid Schween, cello

Film Programs

East Building Auditorium

Films by the European avant-garde of the 1920s and 1930s are shown on weekends throughout the month of May. Beginning with a survey of the impressionist and surrealist movements in France and ending with a retrospective of the work of the great Soviet montage artist Sergei Eisenstein, these films posed major alternatives to classical narrative form and offered a striking demonstration of how different film styles coexisted at the same time and place. The series includes works by the impressionists Jean Epstein, Louis Delluc, and Germaine Dulac, and the surrealists Luis Buñuel and Man Ray, among others. Starting May 15, ten films by Sergei Eisenstein, representing his entire canon, will be shown on Saturdays and Sundays through the end of the month. In conjunction with *Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*, documentary films on French artists will be shown on weekdays in May.

American Art in the Sixties (Michael Blackwood, 1973, 57 minutes); May 1 at 12:30, May 2 at 12:00.

Retour à la Raison (Man Ray, 1923, 2 minutes), *Emak Bakia* (Man Ray, 1926, 13 minutes), *Les Mystères du Château de Dé* (Man Ray, 1929, 16 minutes), *L'Âge d'or* (Luis Buñuel, 1930, 65 minutes), May 1 at 2:30.

Ménilmontant (Dimitri Kirsanoff, 1925, 34 minutes), *Brumes d'automne* (Dimitri Kirsanoff, 1928,



Ménilmontant, directed by Dimitri Kirsanoff, 1925 (The Museum of Modern Art/Film Still Archive)

15 minutes), *The Smiling Madame Beudet* (Germaine Dulac, 1923, 40 minutes); May 2 at 6:00.

Point Counterpoint: The Life and Work of Georges Seurat (David Thompson, 1980, 70 minutes); May 5 through 8 at 12:30, May 9 at 12:00.

Rien que les heures (Alberto Cavalcanti, 1926, 45 minutes) and *Fièvre* (Louis Delluc, 1921, 40 minutes); May 8 at 2:30.

Coeur fidèle (Jean Epstein, 1923, 65 minutes), *La Glace à trois faces* (Jean Epstein, 1927, 38 minutes), May 9 at 6:00.

Picasso, Braque, and the Cubist Revolution (Andrew S. Clayman, 1989, video, 66 minutes); May 12 through 15 at 12:30, May 16 at 12:00.

Romance Sentimentale (Sergei Eisenstein, 1930, 18 minutes), *Glumov's Diary* (Eisenstein, 1923,

4 minutes), *Strike* (Eisenstein, 1925, 87 minutes); May 15 at 2:30.

Old and New (Sergei Eisenstein, 1929, 89 minutes); May 16 at 6:00.

Paul Cézanne: The Man and the Mountain (Jochen Richter, 1985, 60 minutes); May 19 through 22 at 12:30.

Battleship Potemkin (Sergei Eisenstein, 1925, 67 minutes) and *October* (Eisenstein, 1928, 106 minutes); May 22 at 2:00.

Bezhin Meadow (Eisenstein, 1935–1937, 30 minutes), *Que Viva Mexico!* (Sergei Eisenstein, 1930–1932, 85 minutes), *Misery and Fortune of Women* (Eisenstein, 1934, 56 minutes); May 23 at 6:00.

Matisse, Voyages (Didier Baussy, 1988, 58 minutes); May 26 through 29 at 12:30, May 30 at 12:00.

Ivan the Terrible (Parts I, II, III, Sergei Eisenstein, 1945–1947, 190 minutes); May 29 at 2:00.

Alexander Nevsky (Sergei Eisenstein, 1938, 107 minutes); May 30 at 6:00.

Self-Guided Tour Brochures for Families

Portraits & Personalities guides families with children ages eight to ten on an interactive exploration of seven famous works 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.

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.

Walking Tour Brochures 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 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* examines 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 "Altersstil" (late style), and in some instances cites examples of earlier works by those artists for comparison. The guide is available in the West Building Main Floor Art Information Room.

Special Exhibition Hours

Beginning May 2 and continuing through August 15, the East Building will remain open on Friday, Saturday, and Sunday evenings until 7:00 p.m. for access to the exhibition *Great French Paintings from The Barnes Foundation*.

Exhibition Catalogues

Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern
\$65.00 (hardcover)
\$25.00 (softcover)

The Great Age of British Watercolors 1750-1850
\$40.00

William M. Harnett
\$49.50 (hardcover)
\$29.95 (softcover)

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

Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern

May 2 through August 15, 1993

East Building, Upper Level and Mezzanine

For the first time, eighty of the finest French impressionist, post-impressionist, and early modern paintings from the extraordinary collection assembled by Dr. Albert C. Barnes will be exhibited at the National Gallery of Art. The exhibition includes masterpieces from The Barnes Foundation's strong holdings of Cézanne, Matisse, and Renoir as well as paintings by Manet, Monet, Van Gogh, Gauguin, Rousseau, Seurat, Toulouse-Lautrec, Chaim Soutine, Roger de la Fresnaye, Braque, and Picasso. Among the renowned paintings in the exhibition are Renoir's life-size depiction of fashionable young Parisians, *Leaving the Conservatoire* (1877); the largest and most complex version of Cézanne's *Cardplayers* (1890–1892); Seurat's neo-impressionist masterpiece *Models* (Poseuses) (1886–1888); *Acrobat and Young Harlequin* (1905), a touching evocation of circus performers from Picasso's Rose Period; and Matisse's landmark fauve painting, *Bonheur de vivre* (The Joy of Life) (1905–1906), an exuberant and sensual depiction of an earthly paradise. Another important focus of the exhibition is Matisse's tripartite mural *The Dance* (1932–1933). Measuring approximately 16 feet high by 34 feet wide, the painting was commissioned by Dr. Barnes specifically to fit the lunettes above the French windows in the main hall of The Barnes Foundation in Merion, Pennsylvania.



Paul Cézanne, *The Card Players (Les Joueurs de Cartes)*, 1890–1892, © 1992 The Barnes Foundation

Born in 1872 and raised in Philadelphia, Dr. Barnes financed his tuition for medical school by boxing and playing semi-professional baseball. He received an M.D. at the age of 21, and a few years later entered the pharmaceutical business. Financial success enabled him to amass one of the world's greatest private art collections. At first he focused his efforts on European and American impressionism, and later on post-impressionist and early modern works. He also collected African tribal sculpture, Greek and Egyptian antiquities, metalwork, Native American art, and watercolors and drawings. In 1922 Dr. Barnes established The Barnes Foundation, which was chartered in the Commonwealth of Pennsylvania as an educational institution to "promote the advancement of education and the appreciation of the fine arts."

Great French Paintings from The Barnes Foundation at the National Gallery of Art is supported by a grant from GTE Corporation. It is also supported by an indemnity from the Federal Council on the Arts and

the Humanities. The National Gallery of Art and The Barnes Foundation are exhibition co-organizers.

A 10-minute video produced by the education division with the support of The Circle of the National Gallery of Art and The International Corporate Circle focuses on the origins and purposes of the collection and Barnes' pioneering role as an American collector of modern art. Showings are continuous in the East Building Small Auditorium on the concourse level, beginning at 11:30 a.m.; the schedule is subject to change. An audio tour narrated by Earl A. Powell III, director, National Gallery of Art, is available at the entrance to the exhibition.

A 338-page catalogue includes 323 illustrations, 135 of which are in full color, as well as essays and entries by twelve eminent American and French art historians and curators. The exhibition will travel to the Musée d'Orsay in Paris, September 6, 1993–January 2, 1994; the National Museum of Western Art in Tokyo, January 21–April 3, 1994; and the Philadelphia Museum of Art.

Special Sunday Program

Dr. Barnes and his Collection

Sunday, May 23, 1:00–5:00
East Building Auditorium

1:00
INTRODUCTION
Elizabeth Streicher
Coordinating curator of the exhibition
National Gallery of Art

Albert C. Barnes and the Barnes Foundation
Richard Wattenmaker
Director
Archives of American Art
Washington, D.C.

Fantasies of Femininity in Late Renoir
Tamar Garb
Professor of history of art
University College, London
INTERMISSION

Cézanne's "Cardplayers"

Theodore Reff
Professor of history of art
Columbia University, New York

Matisse and Barnes
Jack Flam
Professor of history of art
Graduate Center, City University of New York

Admission to this program is by free pass only. A limited number of passes will be available in advance at the East Building pass desk beginning on Wednesday, May 19, 1993. Same-day passes will be available at the East Building pass desk on a first-come, first-served basis. There is a limit of four passes per person. For information on pass availability, call (202) 842-6690.

Pass System

Passes are required for admission to 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. Same-day and advance passes may be obtained free of charge at the Gallery's East Building at Fourth Street and Constitution Avenue, N.W. Advance 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, 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.

OPENING EXHIBITION

The Great Age of British Watercolors 1750–1880

May 9 through July 25, 1993
West Building, Central Gallery

More than 250 superb British watercolors chosen from major collections throughout Great Britain and America demonstrate the glorious and innovative achievements of British watercolorists between 1750 and 1880. The exhibition assembles rarely seen masterworks by eighty-three artists, including Thomas Gainsborough, John Constable, John Sell Cotman, Thomas Girtin, William Blake, and others whose watercolors were of critical importance to the development of this popular medium. J. M. W. Turner, whose brilliant renderings of atmosphere and light pushed the medium to a new height, is represented by twenty-eight major watercolors.

The show is arranged according to six themes including the theory of landscape, man in the landscape,

atmosphere, and naturalism. It presents the full flowering of British watercolor from its origins as a straightforward medium for recording the visible world, as seen in literal topographical views of English towns and countryside, through the magnificence of the romantic era, to the fresh spontaneity and free brushstroke that anticipated French Impressionism. Nineteenth-century highlights traced in the show are the richly detailed works of artist-critic John Ruskin, focusing on the importance of naturalism during the period and the intense visionary landscapes of Samuel Palmer, whose bold forms anticipate twentieth-century ideas about expressing emotion.

The exhibition has been organized by the Royal Academy of Arts, London, in association with the National Gallery of Art, Washington.



John Sell Cotman, *The Cow Tower at Norwich*, c. 1807, Private Collection

It is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Gallery is the show's sole American venue.



John Frederick Lewis, *Life in a Harem, Cairo*, 1858, The Board of Trustees of the Victoria and Albert Museum, London

Special Tuesday Lecture Series

The Great Age of British Watercolors 1750–1880

Tuesdays, noon
May 11, 18, 25
East Building Auditorium

Bruce Robertson
Assistant professor
University of California,
Santa Barbara

MAY 11
*The Watercolorist as Thinker:
The Structure of Landscape*
Andrew Wilton
Keeper of the British collection
Tate Gallery

MAY 25
*Is There Life after Turner?
The Watercolor after 1850*
Scott Wilcox
Associate curator for prints
and drawings
The Yale Center for British Art

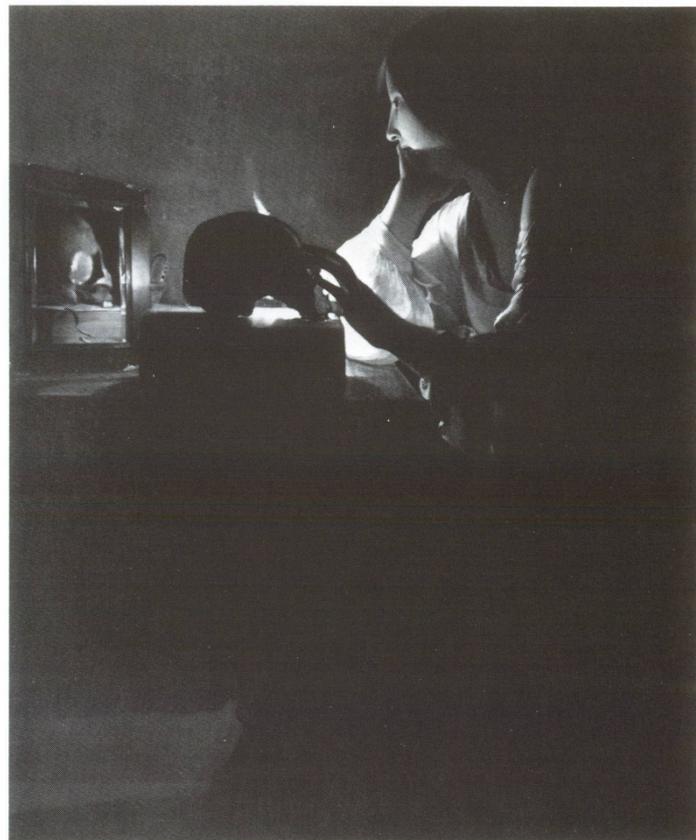
MAY 18
*Going Skying: The Technique and
Audience of British Watercolors*

CONTINUING EXHIBITION

Georges de La Tour's "Repentant Magdalene"

through September 6, 1993
West Building, Main Floor
Gallery 33

Celebrating the four-hundredth 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. These portraits of the repentant sinner in the act of renouncing her worldly goods and meditating on death are among the most important ideas explored by the artist in autograph versions. The exhibition, organized by the National Gallery, is accompanied by a brochure that addresses the significance of these paintings and their place in La Tour's oeuvre.



Georges de La Tour, *The Repentant Magdalene*, c. 1640, National Gallery of Art, Ailsa Mellon Bruce Fund

CONTINUING EXHIBITIONS

Helen Frankenthaler: Prints

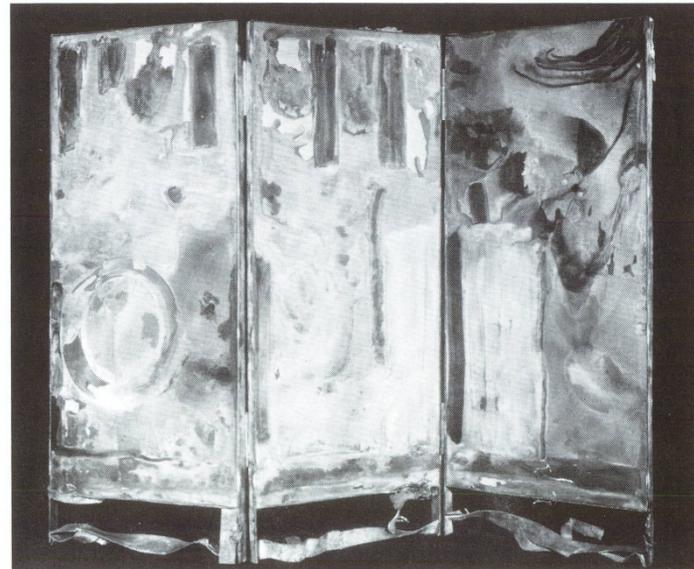
through September 6, 1993
East Building, Upper Level

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 the present. 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 traditionally 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,



Helen Frankenthaler, *Gateway*, 1988, © 1988 Helen Frankenthaler/Tyler Graphics Ltd.

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 of Art will hold the ninth in a series of "Conversations with Artists." Among the topics discussed will be the artist's experiences in working at several print workshops, including Universal Limited Art Editions, and Tyler Graphics, Ltd.; relationships between Frankenthaler's prints and

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.

paintings; and her very personal approach to traditional print media.

Admission to this program is by free pass only. A limited number of passes will be available in advance at the East Building pass desk beginning on Wednesday, May 12, 1993. Same-day passes will be available at the East Building pass desk on a first-come, first-served basis. There is a limit of four passes per person. For information on pass availability, call (202) 842-6690.



John Ruskin, *The Cathedral of Sens*, c. 1845, National Gallery of Art, Gift of William B. O'Neal

Drawings from the O'Neal Collection

through August 15, 1993
East Building, Ground Floor

This exhibition of fifty-eight old master and modern drawings celebrates 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 three hundred 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 featured, along with 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.

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-nine of his most important paintings are 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 late celebrated masterpieces as *The Old Violin* (1886), a new gift to the Gallery of Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon. Works in the show represent



William M. Harnett, *The Old Violin*, 1886, National Gallery of Art, Gift of Mr. and Mrs. Richard Mellon Scaife in Honor of Paul Mellon

all aspects of his achievement. All four versions of the famous *After the Hunt* are 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.

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.

SPECIAL EAST BUILDING HOURS—May 2 through August 15

For the exhibition *Great French Paintings from the Barnes Foundation*:
Friday, Saturday, and Sunday evenings until 7:00 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

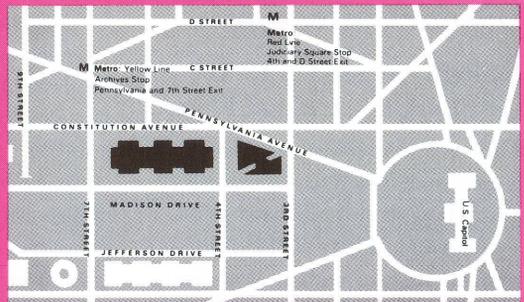
CASCADE ESPRESSO BAR

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

TERRACE CAFE SUMMER HOURS—May 2 through August 15

Monday–Thursday	11:30 to 3:00
Friday	11:30 to 6:45
Saturday	11:30 to 6:45
Sunday	12:00 to 6:45

(full menu until 6:00)



COVER: Henri Matisse, *The Red Madras Headdress (Mme Matisse: Madras rouge)*, 1907, © 1992 The Barnes Foundation
from the exhibition *Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*