Welcome to the Water Planet (Seth Spielbergman, 1990, 30 minutes); June 2 through 5 at 12:30.

Lumière’s Century, part one: City of Light (a program of films by Benoît Clair, Josy Ivans, Alain Resnais), June 6 at 6:00.

Submarine (Mark Littlewood, 1990, 52 minutes); June 9 through 12 at 12:30.

Lumière’s Century, part three: Far from France (a program of films by Yves Allégret, Alain Resnais, Chris Marker, Josy Ivans, André Sâvage, Leon Pointier, 165 minutes); June 12 at 2:00.

Lumière’s Century, part four: Art and Life (a program of films by Sacha Guitry, Jean Grémillon, Jean Cocteau, 109 minutes); June 15 at 12:00.

Lumière’s Century, part five: Cinema Verite (two films by Jean Rouch, Les nuits fraîches et Chronique d’un été, 134 minutes); June 27 at 6:00.

Exhibition Catalogues

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

New Gallery Guide

A new comprehensive survey of the Gallery’s collections, National Gallery of Art, Washington, is available in a paperback format for the special price of $10.95. 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, please call our mail-order office at (301) 322-5900 or visit our bookstores.

Continuing Exhibition

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

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 Albert C. Barnes are now on exhibit 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, Rouault, 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, Le temps conservé (1877); the largest and most complex version of Cézanne’s Cardplayer (1890–1892); Seurat’s neo-impressionist masterpiece Les Poseuses (The Models) (1880–1881); Acréde et l'Homme Autour (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 monumental mural The Dance (Merion Dance Mural) (1932–1933), commissioned by Dr. Barnes to fit the lunettes above the windows in the main hall of The Barnes Foundation in Merion, Pennsylvania. It is displayed with Matisse’s newly discovered and restored Unfinished Dance Mural, which is exhibited to the public for the first time.

Great French Paintings from The Barnes Foundation at the National Gallery of Art is supported by a grant from GTE Corporation. The National Gallery of Art and The Barnes Foundation are exhibition co-organizers.

Barnes was born in 1872 and raised in Philadelphia. Barnes financed his education for medical school by boxing and playing semi-professional baseball. He received an M.D. degree 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 largest private art collections. At first he focused his efforts on contemporary American painting and French impressionist, 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 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.”

A ten-minute video, narrated by actress Joanne Woodward and 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. Consult the concourse level, starting at 11:30 a.m. An audio tour narrated by Earl A. Powell III, director of the National Gallery, is available at the entrance to the exhibition. A 318-page catalogue includes 323 illustrations, 54 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 Museum d’Orsay in Paris, September 5–March 5, 1994; January 2–February 1994; and the Philadelphia Museum of Art.

Special Exhibition Lecture Series

Albert C. Barnes and Modern French Painting

An eight-part series by the staff of the education division focuses on the collections of Albert C. Barnes. The initial lecture considers Dr. Barnes as a collector and the reception of modern art in Philadelphia. It is followed by talks on individual masters represented in The Barnes Foundation. Lectures are presented Fridays at 5:00 and repeated on Sundays at 4:00, in the East Building Large Auditorium.

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

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CONTINUING EXHIBITIONS

Helen Frankenthaler: Prints
through September 6, 1993
East Building, Upper Level, West Bridge

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 closely to her paintings on paper drawings from 1961, the year she first experimented with printmaking, Frankenthaler is among the vanguard of painters 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 added the squarish process, creating fields of luminous color by etching copper plates with acid. Her first woodcut impressions in all of these media, the exhibition includes prints made by pochoir, a stencil process, and vivid monotypes, some of which feature closely to her paintings on paper.

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organized by the National Gallery, the show will travel to the San Diego Museum of Art, October 2—December 5, 1993; the Museum of Fine Arts, Boston, January 5—March 13, 1994; and the Contem-
porary 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.

Drawings from the O'Neal Collection
through August 15, 1993
East Building, Ground Floor Northeast Galleries

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.

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 recently conserved Repentant Magdalene (c. 1640) and another version by La Tour on the same theme from the Los Angeles County Museum of Art. La Tour (1593–1646) 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 catalogue, written by Philip Conisbee, curator of French paintings. This catalogue addresses the significance of these paintings and their place in La Tour’s oeuvre. The show will travel to the Los Angeles County Museum of Art from October 6, 1993, through January 16, 1994.

CONTINUING EXHIBITION

The Great Age of British Watercolors 1750-1880
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 seventy-nine 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-seven 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, and the National Gallery of Art. 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.

CLOSING EXHIBITION

William M. Harnett
through June 13, 1993
East Building, Mezzanine Northwest

The first comprehensive exhibition of the still lifes of William M. Harnett since the artist’s death in 1882 introduces 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. Harnett’s paintings brought high prices during his life. However, 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 Cattabug Grapes (1877) to such late, celebrated masterpieces as The Old Violin (1886), a new gift to the Gallery from Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon. Works in the show represent all aspects of Harnett’s 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 Henry E. Huntington Library and Art Gallery.
GENERAL INFORMATION
The National Gallery of Art and its collections belong to the people of the United States of America. European and American paintings, sculpture, decorative arts, and works on paper are displayed in the permanent collection galleries, and temporary exhibitions of art from countries and cultures throughout the world are presented on a regular basis. Admission is free at all times.

HOURS
Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday 11:00 a.m. to 6:00 p.m.

EXTENDED EXHIBITION HOURS:
*Great French Paintings from The Barnes Foundation* is open Friday, Saturday, and Sunday evenings until 7:00 p.m. through August 15, 1993.

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 4:00
Saturday 10:00 to 4:00
Sunday 11:00 to 5:00

**GARDEN CAFE**
Monday–Friday 11:30 to 4:00
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 4:00
Friday, Saturday, Sunday 11:30 to 6:30

COVER: Pierre-Auguste Renoir, *Garden Scene in Brittany (Scène de jardin en Bretagne)*, c. 1886, © 1992 The Barnes Foundation from the exhibition *Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*.