**January 1**  
*Saturday*  
**New Year’s Eve**  
The Gallery is closed.

**Sunday**  
12:00 Gallery Talk: “Modern Architecture: The Future Isn’t What It Used to Be” by Honore Fragonard (WB) & Jean Harvey (EB)  
1:00 Movies: "Homage to Bauhaus" by Jean-Pierre Jeunet  
6:00 Concert: "Jazz and Swing From Before and After the War" by the German Jazz Orchestra - Berlin (EB)  
24 **Monday**  
12:00 Gallery Talk: "National Gallery of Art: The Age of the Baroque in Portugal" by David Evans (WB)  
1:00 Movie: "The Age of the Baroque in Portugal" by Jean-Pierre Jeunet  
6:00 Concert: "Jazz and Swing From Before and After the War" by the German Jazz Orchestra - Berlin (EB)  
29 **Saturday**  
12:00 Gallery Talk: "Homage to Bauhaus" by Jean-Pierre Jeunet  
1:00 Movies: "Homage to Bauhaus" by Jean-Pierre Jeunet  
6:00 Concert: "Jazz and Swing From Before and After the War" by the German Jazz Orchestra - Berlin (EB)  

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**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) 842-6417; for school groups call (202) 842-6249 or write to Education Division, Tour Scheduling, National Gallery of Art, Washington, D.C. 20565.**

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**Audio Tours**  
Audio tours are $3.75 ($3.25 for senior citizens, students, and groups of ten or more). Special headphones and/or scripts are available for visitors who are hearing impaired. To receive audio tours for groups, call (202) 842-6417.

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**Permanent Collection**  
The Director's Tour, narrated by Earl A. Powell III, director, National Gallery of Art, is available at the entrance to the exhibition in the East Building. Tapes of the permanent collection may be rented in the Bookstore on the main floor of the West Building.

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**Special Exhibitions**  
The Age of the Baroque in Portugal, narrated by Earl A. Powell III, director, National Gallery of Art, is available in the summer in the exhibition in the East Building.
**History of Western Art: Part I**

Continuing from December, the education division is offering a survey course on the history of European art and its background. This series of lectures, which focuses on the Gallery’s collections, examines the development of painting, sculpture, and architecture from the ancient world to the seventeenth century. The lectures for part one, given by J. Russell Sale of the education staff, are offered in the East Building Auditorium at 10:15 a.m. on Thursdays. This free program is open to the public but seating is limited.

**January 20**

**Sixteenth-Century Northern Art**

**February 3**

**Seventeenth-Century Art in Italy**

**February 10**

**Seventeenth-Century Art in Flanders and Holland**

**February 17**

**Seventeenth-Century Art in Spain, England, and France**

**Continuing Exhibitions**

**Lovis Corinth: Master Prints and Drawings from the Marcy Family and the National Gallery of Art**

Through February 21, 1994

East Building, Ground Level

One of the most important figures in turn-of-the-century German art, Lovis Corinth (1858–1925) was a painter, draftsman, and accomplished printmaker. This exhibition presents seventy-four of Corinth’s prints and drawings, including many rare and extremely fine impressions. It celebrates the generous gift to the National Gallery of 134 works from the Sigfried H. Marcy Family. The Marcy family, who came to America in 1941, the year the National Gallery was founded, made their gift in memory of Sigfried H. Marcy and in honor of the Gallery’s 50th anniversary.

**National Gallery of Art**

**Film Programs**

East Building Auditorium

Listening devices are available at the Art Information Desk for visitors who are hearing impaired.

The cinema of Greece—an eccentric blending of an idealized recollection of antiquity, Eastern Orthodox traditions, popular and folk values, and the cultural and artistic achievements of Western civilization—is the focus of Cinemomythology, a series that will be presented in the East Building auditorium from January 6 through 25. Organized by The Museum of Modern Art, the Greek Film Centre, and the Greek Film Archives, the series includes Daphnis and Chloe (1931)—a dramatic idyll filmed in the soft landscape of Lesbos, Theophilos (1987)—based on the life of the modern folk painter Theophilos Hadjimichael, Stella (1952)—an early film by famed director Michael Cacoyannis, and Thomas and Despina (1967)—a contemporary tragedy of hubris. On Saturday, January 29, French director Nelly Kaplan will introduce the Washington premiere of her 1991 film Plaisir d’Amour. Among other films by Kaplan that will be shown are Le Regard Picasso, a documentary filmed during the retrospective at the Grand Palais in Paris to honor Picasso’s eighty-fifth year, and Abel Gance and His Napoleon, a chronicle on the making of this epic film.

Robert Bateeman: Artist and Naturalist (Canadian Broadcasting Corp., 1984, 57 minutes): January 2 at 1:00.

The debris Comedy (Manuel de Oliveira, 1991, 140 minutes): January 2 at 6:00.

Thespians (Lakis Papastathis, 1987, 115 minutes): January 6, 7, 8 at 12:30.

Daphnis and Chloe (Orestes Laskos, 1931, 68 minutes) and Asterio (Dinos Dimopoulos, 1959, 80 minutes): January 8 at 3:00.

From Rouben, directed by Costas Ferris, 1983

**Exhibition Catalogues**

**The Currency of Fame: Portrait Medals of the Renaissance**

January 23–May 1, 1994

West Building, West Garden Court

The first major survey in this country of the art of Renaissance portrait medals, this exhibition includes more than 200 of the most beautiful and significant medals from circa 1400 to 1600. These medals originated in the leading European centers of production in Italy, France, Germany, England, and the Netherlands. Many are drawn from the National Gallery’s holdings, the premiere collection of Renaissance medals in America. The finest examples of Renaissance medals combine portraiture, narrative, text, iconographic puzzles, and historical references in a condensed form. They represent archetypical expressions of Renaissance culture, celebrating humanity and the individual. As durable and reproducible objects, medals enabled patrons to distribute their likenesses widely. These patrons employed highly skilled artists, who were sometimes acclaimed for their work in other media as well.

The exhibition is co-organized with The Frick Collection, New York. Following its opening at the National Gallery, the show will be on view at The Frick Collection from May 24 through August 22, 1994, and at the National Gallery of Scotland, Edinburgh, from September through December 1994. A fully illustrated catalogue with entries by thirty international scholars accompanies the exhibition. The exhibition is supported by the Federal Republic of Germany. An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities.

**Hans Memling’s Saint John the Baptist and Saint Veronica**

January 30–May 15, 1994

West Building, Main Floor, Gallery 39

Commemorating the achievements of Hans Memling on the 500th anniversary of his death, the National Gallery of Art has brought together two of his panel paintings: Saint Veronica (c. 1470/1475) from the Gallery’s collection and Saint John the Baptist (c. 1470/1475) from the Alte Pinakothek, Munich. Both paintings are believed to have been part of the same small winged altarpiece: the left half of which was Saint John the Baptist. It is generally agreed that the two paintings were paired together in the collection of the Bembo family in Venice and Padua in the early sixteenth century. Saint Veronica was a legendary personage whose name and cult are connected with the vera icon, or sudarium, a cloth imprinted with Christ’s features and venerated as a relic in Saint Peter’s in Rome from at least the middle of the twelfth century. In the painting Saint Veronica is depicted holding the kerchief, presumably the one she used to wipe the face of Christ as he carried the cross to Calvary, thereby creating the miraculous image. Saint Veronica has on its reverse a representation of the Chalice of Saint John the Evangelist.

This exhibition and its accompanying booklet, which has been made possible by The Circle of the National Gallery of Art, will explore the iconography of the two panels and their relation to private devotion, as well as raise issues about the interchange of Netherlandish and Italian art patronage.
CONTINUING EXHIBITIONS

The Age of the Baroque in Portugal through February 6, 1994 East Building, Mezzanine and Upper Levels

This major new art exhibition sent by Portugal to the United States surveys the opulent art of the eighteenth century, a period of brilliant achievement and patronage in the arts in Portugal. Among the extraordinary treasures displayed are a sixty-six-foot-long, hand-painted tile frieze depicting the Lisbon skyline as it appeared in the early eighteenth century, a monumental carved and gilded wood altarpiece, and an elaborately decorated gilded coach created for a celebrated ambassadorial procession in Rome in 1716. The exhibition of approximately 120 objects is organized by the National Gallery and the Portuguese Secretary of State for Culture, through the Instituto Português de Museus.

Early in the eighteenth century, discoveries of large deposits of gold, diamonds, and other precious stones in Brazil, then under Portuguese rule, ushered in a period of great prosperity in Portugal. These resources enabled the Portuguese crown and nobility to offer major commissions to the finest masters in Europe, as well as to support Portuguese artistic production at the highest level of quality. Other objects in the exhibition range from rarely seen silk vestments to unusual and beautiful scientific instruments from the University of Coimbra as well as Portuguese and French table silver, elaborately carved and decorated furniture, faience, porcelain, and magnificent jewelry.

A 365-page exhibition catalogue is the first major work in English devoted to eighteenth-century art and culture in Portugal. The catalogue includes 220 illustrations, with 155 in full color. The exhibition is made possible by generous grants from Pacific Telesis Foundation, Esprito Santo Financial Holding S.A., Banco Comercial Português, Banco Totta & Açores, The Calouste Gulbenkian Foundation, and the Luso-American Development Foundation. Additional support has been provided by The Instituto Canoês, The Orient Foundation, Investimentos e Participações Empresariais, S.A., and the International Corporate Circle of the National Gallery of Art. Additional support for the catalogue and musical program for the opening event has been provided by The Calouste Gulbenkian Foundation. The transportation of the coach has been made possible by the Portuguese Secretary of State for Culture and the Luso-American Development Foundation.

An exhibition catalogue is available in the National Gallery of Art gift shop and at the East Building Art Information Desk.

CONTINUING EXHIBITIONS

Giambologna’s Cesarini Venus

continuing

West Building, Main Floor, Galleries 11, 12, and 17

Focusing on the development of the female nude in the oeuvre of the great European sculptor Giambologna (1529–1608), this exhibition features one of his masterpieces in marble, known after his first owner as the Cesarini Venus. Cleaned and restored in preparation for the exhibition, the sculpture is shown with seven related works in bronze by Giambologna. Since the beginning of the century, the life-size Cesarini Venus has occupied a niche high above a staircase in the Palazzo Margherita, now the United States Embassy in Rome. This is the first time that the Cesarini Venus has left Italy. The temporary loan of the Cesarini Venus is courtesy of the Embassy of the United States of America, Rome, U.S. Department of State.

Giambologna, born Jean Boulogne in Douai, France (formerly Flanders), was one of the most influential sculptors of his time. He spent most of his working life in Florence in the service of the Medici. His printed bronze statuettes were given as diplomatic presents to European rulers. Among his most famous works of sculpture are Flying Mercury, Hope of a Sabine, and Samson Slaying a Philistine.

In addition to the U.S. Embassy in Rome and the U.S. Department of State, lenders to the show include the Museo Nazionale del Bargello, Florence; the Kunsthistorisches Museum, Vienna; The National Trust, Anglesey Abbey, England; and the Museum of Fine Arts, Boston. Available at the exhibition entrance is a brochure written by Anthony F. Rudolphi, keeper emeritus of sculpture, Victoria and Albert Museum, London, and currently Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art.

NEW ACQUISITIONS

Two grand-scale paintings created in 1992 by leading German artists have been acquired for the National Gallery of Art by its Collectors Committee. Sigmar Polke’s Hope is Wanting to Pull Clouds, measuring nearly ten feet high and over sixteen feet wide, expresses a romantic wish to control and even change the world. Gerhard Richter’s Abstract Painting 789–1 is a work of rich, brilliantly hued paint combined with dark moody passages for a heroic, visual effect. Joining Anselm Kiefer’s monumental Zim zu Zim (1990), the Collectors Committee gift in 1990, they form the core of the Gallery’s growing collection of influential contemporary European art.

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CLOSING EXHIBITIONS

John James Audubon: The Watercolors for “The Birds of America”

through January 2, 1994

East Building, Upper Level

This landmark exhibition of eighty-four of the original watercolors for John James Audubon’s renowned print series The Birds of America closes this month. Organized by The New-York Historical Society from its permanent collection, it is the first traveling exhibition of these rarely seen works of art since they were acquired from the artist’s destitute widow in 1863. The extraordinary freshness and vitality of the life-size images have been fully revealed through recent conservation. A group of ten early drawings in the collection of the Houghton Library at Harvard University is also on view. The show demonstrates Audubon’s contributions as an important and innovative American artist.

The Birds of America, Audubon’s mammoth set of 435 images, was begun in 1820 and completed in 1838. By illustrating birds engaged in their last years with continuing creativity and inspiration. Available at the West Building Main Floor Art Information Desk. Family Guides are made possible by a grant from the Vira I. Heinz Endowment.

Family Program

Art in the Round is a two-hour program which introduces forms, techniques, and artistic expression in sculpture. This program includes a gallery tour followed by a sculpture activity. The program is offered on Sunday, January 9, for families with children ages five to seven and Sunday, January 23, for families with children ages eight to eleven. This program is free, but space is limited; please register by calling (202) 789-3630.
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.

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 3d and 7th Streets, N.W., on Constitution Avenue. The nearest Metro stops are Judiciary Square on the Red Line, Archives on the Yellow/Green Lines, and Smithsonian on the Blue/Orange Lines. 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
The telephone number for general information is: (202) 842-6690. 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 for visitors who are hearing impaired. Receivers and neck loops are available on request at the East Building Art Information Desk.

RESTAURANTS
Four restaurants offer luncheon and light fare throughout the year.
Hours of operation are:
CONCOURSE BUFFET
Monday–Friday 10:00 to 3:00
Saturday 10:00 to 4:00
Sunday 11:00 to 5:00
GARDEN CAFE
Monday–Friday 11:30 to 3:00
Saturday 11:30 to 3:00
Sunday 12:00 to 6:30
CASCADE ESPRESSO BAR
Monday–Friday 12:00 to 4:30
Saturday 12:00 to 4:30
Sunday 12:00 to 5:30
TERRACE CAFE
Monday–Friday 11:30 to 3:00
Saturday 11:30 to 3:00
Sunday 12:00 to 4:00

Cover: Pisanello, Don Íñigo d’Avalos, Grand Chamberlain of Naples from 1442 (obverse), c. 1448/1449, National Gallery of Art.
Samuel H. Kress Collection