**FEBRUARY**

1 TUESDAY
12:00 Gallery Talk. Between "One" and "Seven": Jackson Pollock’s Return in Exposition [EB] 12:30:00 Gallery Talk. "The Story" by Hans Memling: Tours at Noon (30 minutes).
2 WEDNESDAY
3 THURSDAY
4 FRIDAY
12:00 Gallery Talk. "One" and "Seven": Jackson Pollock’s Return in Exposition [EB]. 12:15:00, 12:30:00, 1:00:00, and 2:00:00 Gallery Talk.
12:00 Gallery Talk. "The Africans in the Art of Bassein and Bollo" [WI].
5 SATURDAY

**Gallery Talks**

Tours and lectures are given by education division lecturers. Tours are given in the National Gallery staff. Unless otherwise noted, talks begin in either the Rotunda of the West Building (WI) or on the first floor of the East Building (EB). All galleries are open to the public after 10:30 a.m. on Monday through Saturday. Tours are given at 10:30 a.m. on Sundays and mornings in those galleries that have early opening hours.

**Focus the Permanent Collection**

Between "One" and "Seven": Jackson Pollock’s Return in Exposition [EB]. 12:00 Gallery Talk. "The Story" by Hans Memling: Tours at Noon (30 minutes).
12:00 Gallery Talk. "Diosus and Eurydeme" by Jean-Honoré Fragonard [EB].

**Sign Language Tours**

Tours and exhibitions are available with sign language interpreters for groups of 40 or more on the day of the requested tour. These tours are available at the Rotunda of the West Building (WI) or at the Constitution Avenue entrance to the East Building. Inquiries about sign language tours should be made at least two weeks in advance.

**Introduction to the Permanent Collection**

Introduction to the Permanent Collection: Seventeenth-Century Art in Flanders and Holland [EB]. 12:00 Gallery Talk. "The Africans in the Art of Bassein and Bollo" [WI].

**Introducing Art**

Abstraction and the Picture Plane (40 minutes). Robin Thorne Price, lecturer. February 24 at 1:00, February 27 at 2:00, and April 2 at 2:00.

**The Africans in the Art of Bassein and Bollo** (20 minutes). Robin Thorne Price, lecturer.

**Modern and "One" by Jean-Honoré Fragonard (10 minutes). Robin Thorne Price, lecturer. February 1 at 1:00, and February 4 at 2:00.

**The Africans in the Art of Bassein and Bollo** (20 minutes). Robin Thorne Price, lecturer. February 2 at 1:00, February 3 at 2:00.

**The Africans in the Art of Bassein and Bollo** (20 minutes). Robin Thorne Price, lecturer. February 1 at 1:00, February 3 at 2:00.

**Tours and Lectures**

Tours are given at 10:40 a.m., 1:00 p.m., and 3:30 p.m. on weekdays and 1:00 p.m. on weekends. Tours begin in the Rotunda of the West Building (WI) or at the Constitution Avenue entrance to the East Building. Inquiries about tours should be made at least two weeks in advance.

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**Curators, Conservators, and Other Specialists**


**Yoga: The Story of the Buddha (10 minutes). Mark Bussell, curator of Twentieth Century art. February 22, 25, at 1:00.

**Special Lecture Series**

Renaissance Art in Northern Europe (20 minutes). J. Russell Sale, lecturer. This lecture series will present an overview of the arts in northern Europe during the fifteenth and sixteenth centuries. It will be given on the first Thursday of each month at 1:00 p.m. in the Rotunda of the West Building. The lectures are open to the public and seating is limited.

**Sunday Concert Series**

Concerts take place at 7:00 every Sunday evening through June 26, 1994. Admission to the National Gallery and its concerts is always free. Concerts are adored at the East Garden Court on a first-come, first-served basis before 6:00. Concerts are cancelled between 6:00 and 7:00 or may enter only at the 6th Street and Constitution Avenue entrance to the East Building. Concerts are available for broadcast on 91.5 FM for further information (call 202) 347-6942.

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**Museum of Fine Arts, Boston**


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National Gallery of Art

Film Programs
East Building Auditorium

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

Beginning Saturday, February 5, and continuing on weekends through March 27, the National Gallery of Art will feature a retrospective entitled “Gaumont Presents: A Century of French Cinema.” Gaumont, the grande dame of French cinematic production companies, has chosen from its archives rare and notable works that afford a broad survey of French culture and a concise review of twentieth-century history. Among the works featured are early French animation by Emile Cohl, the Judex serials (c. 1917) by Louis Feuillade, El Dorado (1928) by Marcel L’Herbier, films from the 1930s by Jean Vigo, actualités or short documentary films from 1900 through 1940, and important post-1950 works by Sacha Guitry, Eric Rohmer, and others. The retrospective, which includes a total of fifty different programs, will also be shown throughout February and March at the Library of Congress and La Maison Française of the Embassy of France. “Gaumont Presents” at the National Gallery of Art has been arranged to coincide with the celebration of the Louvre bicentennial. Jannnin’s the Blues—photographer Gjon Mili’s tribute to jazz artist Lester Young—and Les Blank’s portrait of guitarist Mance Lipscomb, A Well Spent Life, will be shown during the first week of February. Schiele in Prison and Vienna “fin-de-siècle” are scheduled in conjunction with the exhibition Egon Schiele.

Jannnin’s the Blues (Gjon Mili, c. 1944, 10 minutes) and A Well Spent Life (Les Blank, 1971, 44 minutes); February 2 through 4 at 12:30, February 6 at 1:00.

Judex (Louis Feuillade, 1917, episodes 1 through 12, 317 minutes); February 5 at 12:30.

Emile Cohl: The Animated Screen (Emile Cohl, 1909–1910, 50 minutes), Actualités (1910–1912 c. 10 minutes), and Comedy of the Absurd (Jean Durand, 1912–1914, 35 minutes); February 6 at 6:00.

Family Program

Look Again is a two-hour program that will introduce cubism through a gallery tour followed by a hands-on activity. The program is offered on Sunday, February 6 for families with children ages five to seven and repeats on Sunday, February 27 for families with children ages eight to eleven.

This program is free but space is limited; register by calling (202) 789-3030.

History of Western Art: Part I & II

Continuing from January, 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 twentieth century. The lectures for part one, given by J. Russell Sale of the education staff, conclude on February 10. Martha Richler Wise of the education division begins part two of the survey course on February 17. The lectures are being held in the East Building Auditorium at 10:15 on Thursdays. This free program is open to the public but seating is limited.

FEBRUARY

FEBRUARY 3
Seventeenth-Century Art in Flanders and Holland
FEBRUARY 10
Seventeenth-Century Art in Spain, England, and France

Part II

FEBRUARY 17
The Eighteenth Century: The Rococo
FEBRUARY 24
The Nineteenth Century: Neoclassicism and Romanticism

Family Guides to the Collection

Portraits & Personalities explores seven famous works including David’s Napoleon in His Study and two marble busts of Voltaire by Houdon. Available at the West Building Main Floor Art Information Room.

Shakes & Patterns, of particular interest to younger visitors, focuses on the East Building’s art and architecture. Available at the East Building Art Information Desk.

Family Guides are made possible by a grant from the Vira I. Heinz Endowment.

OPENING EXHIBITIONS

Egon Schiele
February 6–May 8, 1994 West Building, Central Gallery 8

The National Gallery is the opening venue for this retrospective exhibition of more than seventy painting, watercolors, and drawings by the leading figure of Austrian expressionism and one of the foremost draftsmen of the twentieth century. The exhibition, which encompasses works from every period and subject of the artist’s career, is the first major Schiele exhibition to be seen in the United States since 1965 and the first comprehensive survey of travel here since 1960. Important works from public and private collections worldwide were loaned to the exhibition, including many from Schiele’s native Austria that have never been seen previously in this country.

Egon Schiele (1890–1918) led a brief and turbulent, but extremely productive, life before his death at age twenty-eight from an infectious epidemic. Initially, he followed the variant of art nouveau developed by artist Gustave Klimt in tandem with the Vienna Secession and the Wiener Werkstätte (Vienna Workshop). However, his personal search for meaning took him in a new direction toward expressionism. In 1909 he helped found the Neukunstgruppe (New Art Group) in Vienna. He emphasized expression over decoration, heightening the emotive power of line with a feverish tension. He concentrated from the beginning on the human figure, and his candid, agitated treatment of erotic themes defied the sexual mores of Victorian Austria. His landscapes exhibited the same fervor quality of color and line. The exhibition is organized chronologically and thematically, inviting comparison with Schiele’s handling of similar subjects over the course of his career. The works explore the artist’s struggle with the duality of love and death, and fear and passion. Paintings punctuate the exhibition at key points, but its primary substance—like that of Schiele’s oeuvre—consists of his vivid watercolors and intense drawings.

The exhibition has received support from a public and private consortium, including Goldman Sachs; Bank Austria; Creditanstalt; Austrian Federal Ministry for Foreign Affairs; Austrian Cultural Institute of New York; The City of Vienna; the International Corporate Circle of the National Gallery of Art; Joan and David Maxwell; and His Excellency, Helmut Tuerk, Ambassador of Austria.

The exhibition is organized and circulated by Art Services International, Alexandria, Virginia. Additional assistance is provided by the Austrian National Bank, the Austrian Ministry for Foreign Affairs, The City of Vienna, the Austrian Cultural Institute of New York, Austrian Airlines, and by an indemnity from the Federal Council on the Arts and the Humanities. (Graciously serving as Honorary Patron for the exhibition is His Excellency Helmut Tuerk, Austrian Ambassador to the United States.) The exhibition will travel to the Indianapolis Museum of Art, June 11–August 7, 1994, and the San Diego Museum of Art, August 27 through October 30, 1994.

A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict
February 13–June 12, 1994 West Building

Dr. Ruth B. Benedict, a long-time friend and donor to the National Gallery of Art, was dedicated to the appreciation and collecting of prints and drawings. Since 1974 she has given 143 works of art on paper —64 up to the time of her death in October 1993 and an additional 79 now bequeathed to the Gallery. Organized as a tribute to Benedict, the exhibition will present some seventy-eight of these prints and drawings.

Reflecting Benedict’s interest in the history of the graphic arts, the exhibition will be arranged chronologically with works dating from the mid-sixteenth to the mid-twentieth centuries. Highlights include: an impressive range of allegorical and mythological woodcuts and engravings by Hendrik Goltzius and a variety of other mannerist artists; theoretically inspired prints by Jacques Callot and Stefano della Bella; four rich impressions of etchings by Rembrandt; five aquatints by Francisco de Goya; color lithographs and aquatints by Edouard Vuillard, Jacques Villon, and Henry Ibels; and one of Henry Moore’s finest drawings, a “shelter” drawing in ink, colored chalks, and watercolor.

Benedict’s fascination with night prints and rich tonalities, the basis of her 1983 exhibition at the National Gallery, is represented not only by Rembrandt and Goya but also by unusual dark works from Canaletto and Tiepolo, as well as romantic prints by Pierre Paul Prud’hon, Eugene Delacroix, Theodore Gericault, John Martin, and Rudolph Bresdin. Her fondness for humor in prints, especially biting social and political satire, is seen in the prints by Cornelis Duseat, Honoré Daumier, and Jean Grandville, as well as Thomas Rowlandson’s masterpiece Vauxhall Gardens.

Egon Schiele, Little Tree (Chestnut Tree at Lake Constance) (detail), 1912, Private Collection

Le Gaumont Palace, c. 1909, Gaumont Archives

Adulthood, Heads of a Man and a Woman, 1889, Gift of Ruth B. Benedict in memory of her parents, Sophie and Carl Boschowitz
CONTINUING EXHIBITIONS

The Currency of Fame: Portrait Medals of the Renaissance
through May 1, 1994
West Building, West Garden Court

The first major survey in America of the art of Renaissance portrait medals includes more than 200 of the most beautiful and significant medals from around 1400 to 1600. The medals originated in the leading European centers of production: Italy, France, Germany, England, and the Netherlands. Many are drawn from the National Gallery’s holdings, one of the leading collections of Renaissance medals in the world.

The finest examples of Renaissance medals combine portraiture, narrative, text, iconographic puzzles, and historical references in a small, usually circular, form. They represent archetypal experiences of Renaissance culture, celebrating humanism and the individual. As durable, commemorative objects that could be easily reproduced and distributed, they provided a lasting testament to the sitter’s worldly accomplishments. Patrons took great pride in the medals, commissioning highly skilled artists, sometimes acclaimed for their work in other media as well.

The exhibition is organized by the National Gallery of Art and 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 is scheduled to proceed to the National Gallery of Scotland, Edinburgh, where it will be on view in the autumn of 1994. An indemnity for the exhibition has been granted by the Federal Council on the Arts and the Humanities.

CLOSING EXHIBITIONS

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

This first major 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 sixteen-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 coffer 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 and the exhibition is supported by the Ministry of Foreign Affairs of the Federal Republic of Germany.

NEW ACQUISITIONS

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 Sigbert H. Marcy family. Marcy had been a close friend and patron of Corinth’s and was able to choose prints of the highest quality.

Corinth experimented with a range of styles over the course of his career. While committed to the realist tradition, he continually sought to enlarge the boundaries of its expressive potential, “to extend conventions rather than to shatter them,” as he put it. Spanning the artist’s range of interests, the show includes nudes, portraits, self-portraits, mythological and religious scenes, interiors, and the late landscapes that remained among the most popular images of his oeuvre. A variety of media, including etching, drypoint, lithography, and woodcut, is represented.

The Marcy family, who came to America in 1941, the year the National Gallery was founded, made their gift in memory of Sigbert H. Marcy and in honor of the Gallery’s 50th anniversary.

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 Every is Fainting to the Late 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 759–1 is a work of rich, brilliantly hued paint combined with dark moody passages for a lush, visual effect. Joining Anselm Kiefer’s monumental Zum Zum (1990), they form the core of the Gallery’s growing collection of influential contemporary European art.

Exhibition Catalogues

Egon Schiele
$25.00 (softbound)

The Currency of Fame: Portrait Medals of the Renaissance
$50.00 (softbound)

The Age of the Baroque in Portugal
$25.00 (softbound)

Available from the National Gallery’s publications service
Sales Information (202) 842-6466
Mail Order (301) 322-5900

Visit the Gallery’s sales shops and discover a special selection of books for Valentines Day.
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.

The 6th Street entrance to the West Building and the 4th Street entrance to the East Building are accessible to visitors with disabilities. Limited parking is available at the East Building entrance.

Assistive listening devices for the East Building Auditorium are available on a free loan basis at the East Building Information Desk.

RESTAURANTS
Four restaurants offer luncheon and light fare throughout the year. Hours of operation are:

CONCOURSE CAFE BUFFET*
Monday–Friday 10:00 to 3:00
Saturday 10:00 to 4:00
Sunday 11:00 to 4:30

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

* Closed for renovation February 7 to February 14, additional hours of service will be provided by the Garden Cafe and the Terrace Cafe during that time.

Cover: Egon Schiele, Portrait of the Painter Hans Massmann, 1909, Private Collection