

**Calendar
of Events**

February 1994

National Gallery of Art

FEBRUARY

1 TUESDAY

12:00 Gallery Talk: *Between "One" and "Seven": Jackson Pollock's Return to Figuration* (EB)

2 WEDNESDAY

12:00 Gallery Talk: "*Diana and Endymion*" by Jean-Honoré Fragonard (WB)
12:30 Films: *Jammin' the Blues* and *A Well Spent Life*

3 THURSDAY

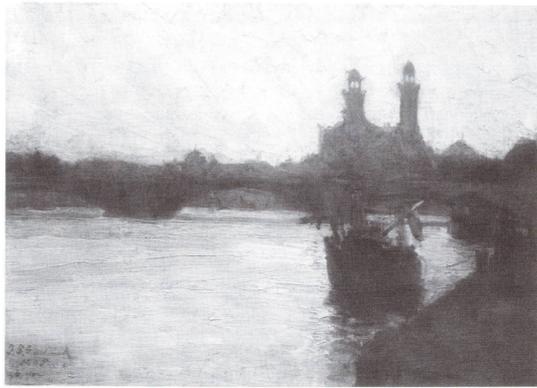
10:15 Western Art Survey Course: *Seventeenth-Century Art in Flanders and Holland*
12:30 Films: *Jammin' the Blues* and *A Well Spent Life*
1:00 Gallery Talk: *The African in the Art of Bazille and Puryear* (WB)

4 FRIDAY

12:00 Gallery Talk: *Between "One" and "Seven": Jackson Pollock's Return to Figuration* (EB)
12:30 Films: *Jammin' the Blues* and *A Well Spent Life*
2:00 Gallery Talk: *Soup and Ammo: Why Have There Been No Great Women Pop Artists?* (EB)

5 SATURDAY

12:00 Gallery Talk: *Gerhard Richter, Master of the Abstract or Anti-Abstract?* (EB)
12:30 Film: *Judex*



Henry Ossawa Tanner, *The Seine*, c. 1902, National Gallery of Art, Gift of the Avalon Foundation

2:00 Gallery Talk: *Sigmar Polke's "Hope is: Wanting to Pull Clouds"* (EB)

6 SUNDAY

12:00 Gallery Talk: *Gerhard Richter, Master of the Abstract or Anti-Abstract?* (EB)
1:00 Films: *Jammin' the Blues* and *A Well Spent Life*
2:00 Family Program: *Look Again* (Pre-registration required)
2:00 Gallery Talk: *The African in the Art of Bazille and Puryear* (WB)
4:00 Sunday Lecture: *From Façade to Psyche in Egon Schiele's Vienna*
6:00 Films: *Emile Cohl: The Animated Screen, Actualités*, and *Comedy of the Absurd*

7:00 Concert: National Gallery Orchestra, George Manos, conductor, with guest artist Catherine Robbin, mezzo-soprano; honoring the exhibition, *Egon Schiele*

8 TUESDAY

12:00 Gallery Talk: "*The Seine*" by Henry Ossawa Tanner (WB)

9 WEDNESDAY

10:15 Special Lecture Course: *Jan van Eyck and the Age of Innovation*
12:00 Gallery Talk: *Gerhard Richter, Master of the Abstract or Anti-Abstract?* (EB)
12:30 Film: *Schiele in Prison*

10 THURSDAY

10:15 Western Art Survey Course: *Seventeenth-Century Art in Spain, England, and France*
12:00 Gallery Talk: "*The Seine*" by Henry Ossawa Tanner (WB)
12:30 Film: *Schiele in Prison*
1:00 Gallery Talk: "*Madonna and Child*" by Albrecht Dürer (WB)

11 FRIDAY

12:00 Gallery Talk: *George Inness and American Landscape Painting in the Mid-Nineteenth Century* (WB)
12:30 Film: *Schiele in Prison*

12 SATURDAY

12:00 Gallery Talk: *The Currency of Fame: Portrait Medals of the Renaissance* (WB)
1:30 Metropolitan Opera National Council Middle Atlantic Regional Auditions
2:00 Gallery Talk: *Sigmar Polke's "Hope is: Wanting to Pull Clouds"* (EB)

13 SUNDAY

12:00 Gallery Talk: *The Currency of Fame: Portrait Medals of the Renaissance* (WB)
1:00 Film: *Schiele in Prison*
2:00 Gallery Talk: "*Madonna and Child*" by Albrecht Dürer (WB)
4:00 Sunday Lecture: *Rebel With a Cause? Egon Schiele in Myth and Fact*
6:00 Films: *Jacques Feyder: A New Wave* and *Actualités*
7:00 Concert: Gilead Mishory, piano

15 TUESDAY

12:00 Gallery Talk: *Gerhard Richter, Master of the Abstract or Anti-Abstract?* (EB)

16 WEDNESDAY

10:15 Special Lecture Course: *Crosscurrents of Piety and Humanism in the Later Fifteenth Century*
12:00 Gallery Talk: *The Currency of Fame: Portrait Medals of the Renaissance* (WB)

17 THURSDAY

10:15 Western Art Survey Course: *The Eighteenth Century: The Rococo*
12:00 Gallery Talk: *George Inness and American Landscape Painting in the Mid-Nineteenth Century* (WB)
1:00 Gallery Talk: *Reading Altarpieces* (WB)

18 FRIDAY

12:00 Gallery Talk: *Gerhard Richter, Master of the Abstract or Anti-Abstract?* (EB)
2:00 Gallery Talk: *Soup and Ammo: Why Have There Been No Great Women Pop Artists?* (EB)

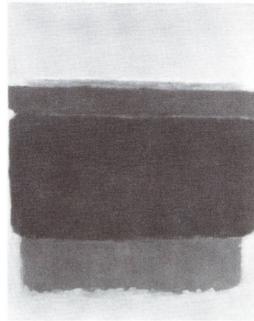
19 SATURDAY

12:00 Gallery Talk: *Hans Memling's "Saint John the Baptist" and "Saint Veronica"* (WB)
12:30 Films: *Hard Times* and

Culture: Part One, Vienna 'fin-de-siècle' and *J. S. Bach*
2:00 Films: *Narayana, Rose France*, and *Actualités*
2:00 Gallery Talk: *Sigmar Polke's "Hope is: Wanting to Pull Clouds"* (EB)

20 SUNDAY

12:00 Gallery Talk: *Hans Memling's "Saint John the Baptist" and "Saint Veronica"* (WB)
1:00 Films: *Hard Times* and *Culture: Part One, Vienna 'fin-de-siècle'* and *J. S. Bach*
2:00 Gallery Talk: *Reading Altarpieces* (WB)



Mark Rothko, 1949 (*Rothko number 5065.49*), 1949, National Gallery of Art, Gift of The Mark Rothko Foundation

4:00 Sunday Lecture: *The Gold of Constantius I and His Son Constantine the Great*
6:00 Films: *El Dorado* and *Actualités*
7:00 Concert: Phyllis Bryn-Julson, soprano, Donald Sutherland, piano, Sara Watkins, oboe

22 TUESDAY

12:00 Gallery Talk: *The Currency of Fame: Portrait Medals of the Renaissance* (WB)
1:00 Gallery Talk: *Newman and Rothko: Paths to Abstraction* (EB)

23 WEDNESDAY

12:00 Gallery Talk: *Hans Memling's "Saint John the Baptist" and "Saint Veronica"* (WB)
12:30 Film: *Debut*

24 THURSDAY

10:15 Western Art Survey Course: *The Nineteenth Century: Neoclassicism and Romanticism*
12:30 Film: *Debut*
1:00 Gallery Talk: *Abstraction and the Picture Plane* (EB)

25 FRIDAY

12:00 Gallery Talk: *The Currency of Fame: Portrait Medals of the Renaissance* (WB)
12:30 Film: *Debut*
1:00 Gallery Talk: *Newman and Rothko: Paths to Abstraction* (EB)

26 SATURDAY

12:00 Gallery Talk: *Egon Schiele* (EB)
12:30 Film: *Debut*
2:00 Gallery Talk: *Soup and Ammo: Why Have There Been No Great Women Pop Artists?* (EB)
2:30 Films: *Figaro* and *Actualités*

27 SUNDAY

12:00 Gallery Talk: *Egon Schiele* (EB)
1:00 Film: *Debut*

2:00 Gallery Talk: *Abstraction and the Picture Plane* (EB)

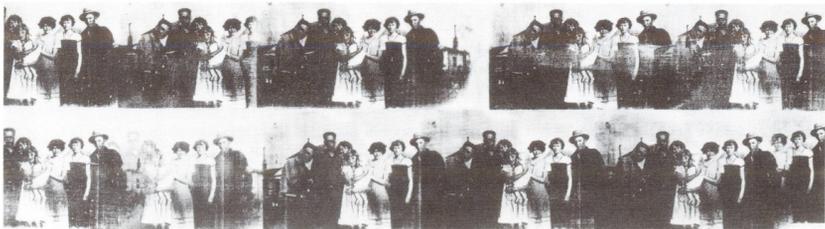
2:00 Family Program: *Look Again* (Pre-registration required)

4:00 Sunday Lecture: *DeChirico's Hobbyhorse: The Monument as Fiction*

6:00 Films: *Dainah la Metisse, Zéro de conduite, A propos de Nice, Paris et la Natation, L'Atalante*, and *Actualités*
7:00 Concert: Dmitri Ratser, piano



Thomas Cole, *Sunrise in the Catskills*, 1826, National Gallery of Art, Gift of Mrs. John D. Rockefeller 3rd, in Honor of the 50th Anniversary of the National Gallery of Art



Andy Warhol, *Let Us Now Praise Famous Men (Rouschenberg Family)* (detail), 1963, National Gallery of Art, Gift of Mr. and Mrs. William Howard Adams

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 Floor 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, TDD (202) 842-6176; 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
Between "One" and "Seven": Jackson Pollock's Return to Figuration (45 minutes). Robin Thorne Ptacek, lecturer. February 1, 4 at noon (EB).

"*Diana and Endymion*" by Jean-Honoré Fragonard (Timken Collection) (20 minutes). J. Russell Sale, lecturer. February 2 at noon (WB).

* *The African in the Art of Bazille and Puryear* (30 minutes). Robin Thorne Ptacek, lecturer. February 3 at 1:00, February 6 at 2:00 (WB).

Soup and Ammo: Why Have There Been No Great Women Pop Artists? (40 minutes). Rebecca Albani, graduate lecturing fellow. February 4, 18, 26 at 2:00 (EB).

Gerhard Richter, Master of the Abstract or Anti-Abstract? (20

minutes). Robin Thorne Ptacek, lecturer. February 5, 6, 9, 15, and 18 at noon. (EB).

Sigmar Polke's "Hope is: Wanting to Pull Clouds" (New acquisition-Gift of the Collector's Committee) (40 minutes). Aneta Georgievskashine, graduate lecturing fellow. February 5, 12, 19 at 2:00 (EB).

* "*The Seine*" by Henry Ossawa Tanner (Gift of The Avalon Foundation) (20 minutes). Wilford Scott, lecturer. February 8, 10 at noon (WB)

"*Madonna and Child*" by Albrecht Dürer (Samuel H. Kress Collection) (30 minutes). J. Russell Sale, lecturer. February 10 at 1:00, February 13 at 2:00 (WB).

* Gallery Talks celebrating February as African-American History Month.

Introducing Art

Abstraction and the Picture Plane (45 minutes). Robin Thorne Ptacek, lecturer. February 24 at 1:00, February 27 at 2:00 (EB).

Reading Altarpieces (60 minutes). Philip L. Leonard, lecturer. February 17 at 1:00, February 20 at 2:00 (WB).

Special Exhibitions

The Currency of Fame: Portrait Medals of the Renaissance (50 minutes). J. Russell Sale, lecturer. February 12, 13, 16, 22, 25 at noon (WB).

Hans Memling's "Saint John the Baptist" and "Saint Veronica" (60 minutes). Philip L. Leonard, lecturer. February 19, 20, 23, March 1, 4 at noon (WB).

Egon Schiele (50 minutes). Robin Thorne Ptacek, lecturer. February 26, 27, March 2, 8, 11 at noon (EB).

Curators, Conservators, and Other Specialists

George Inness and American Landscape Painting in the Mid-Nineteenth Century (50 minutes). Nicolai Cikovsky, Jr., curator of American and British painting. February 11, 17 at noon (WB).

Newman and Rothko: Paths to Abstraction (60 minutes). Mark Rosenthal, curator of Twentieth Century art. February 22, 25 at 1:00 (EB).

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 *(No 10:30 tours on Wednesdays)

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 *(No 11:30 tours on Wednesdays)

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. Tours of the East Building are at 2:00 and begin at the Art Information Desk.*

February 1: *French*
February 8: *Spanish*
February 15: *German* and *Spanish*
February 22: *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.

Audio Tours

Audio tours are \$3.75 (\$3.25 for senior citizens, students, and groups of ten or more). Special headsets and/or scripts are available for visitors who are hearing impaired.

To reserve audio 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.

Tapes of the permanent collection may be rented in the Rotunda on the main floor of the West Building.

Special Exhibitions

The Age of the Baroque in Portugal, narrated by Earl A. Powell III, director, National Gallery of Art, is available at the entrance to the exhibition in the East Building.

Special Lecture Course

Renaissance Art in Northern Europe
J. Russell Sale, lecturer

This lecture series will present an overview of the arts in northern Europe during the fifteenth and sixteenth centuries. An intense period of experimentation and discovery, the Renaissance in the north explored the physical and spiritual worlds in new ways, witnessed a resurgent interest in the individual, and drew inspiration from both the medieval past and Italian humanism. The three lectures will be held in the East Building Auditorium on Wednesdays at 10:15. The program is open to the public but seating is limited.

FEBRUARY 9
Jan van Eyck and the Age of Innovation

FEBRUARY 16
Crosscurrents of Piety and Humanism in the Later Fifteenth Century

MARCH 2
Nature, Reform, and the Lure of Italy in the Sixteenth Century

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. Concertgoers are admitted to the East 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. The Garden Café is open until 6:30 for a pre-concert dinner. 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.

FEBRUARY 6
National Gallery Orchestra, George Manos, conductor with Guest Artist: Catherine Robbin, mezzo-soprano
Music of Gustav Mahler, honoring the exhibition, *Egon Schiele*

FEBRUARY 13
Gilead Mishory, piano

FEBRUARY 20
Phyllis Bryn-Julson, soprano, Donald Sutherland, piano, Sara Watkins, oboe

FEBRUARY 27
Dmitri Ratser, piano

Sunday Lectures

Lectures given by National Gallery staff and distinguished scholars at 4:00 in the East Building Auditorium.

FEBRUARY 6
From Façade to Psyche in Egon Schiele's Vienna
Alessandra Comini, professor of art history, Southern Methodist University

FEBRUARY 13
Rebel With a Cause? Egon Schiele in Myth and Fact
Jane Kallir, guest curator of the Egon Schiele exhibition and co-director of Galerie St. Etienne, New York

FEBRUARY 20
The Gold of Constantius I and His Son Constantine the Great
David Wright, professor of the history of art, University of California, Berkeley

FEBRUARY 27
DeChirico's Hobbyhorse: The Monument as Fiction
Francesco Pellizzi, co-founder and editor of *RES—Anthropology and Aesthetics*

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. *Jammin' 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*.

Jammin' 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.

Schiele in Prison (Arts Council of Great Britain, 1980, 48 minutes); February 9 through 11 at 12:30, February 13 at 1:00.

Jacques Feyder: A New Wave (Three films by Jacques Feyder, 1916–1918, 80 minutes) and *Actualités* (1917, c. 4 minutes); February 13 at 6:00.

Hard Times and Culture: Part One, Vienna 'fin-de-siècle' (Juan Downey, 1990, video, 34 minutes) and *J.S. Bach* (Juan Downey, 1986, video, 28 minutes); February 19 at 12:30, February 20 at 1:00.

Narayana (Léon Poirier, 1920, 58 minutes) and *Rose France* (Marcel L'Herbier, 1919, 46 minutes) and *Actualités* (1920, c. 4 minutes); February 19 at 2:00.

El Dorado (Marcel L'Herbier, 1921, 95 minutes) and *Actualités* (1921, c. 6 minutes); February 20 at 6:00.

Debut (Nancy Dine, 1989, 60 minutes); February 23 through 26 at 12:30, February 27 at 1:00.

Figaro (Gaston Ravel, 1928, 114 minutes) and *Actualités* (1929, c. 4 minutes); February 26 at 2:30.

Dainah la Metisse (Jean Grémillon, 1931, 48 minutes), *Zéro de conduite* (Jean Vigo, 1933, 42 minutes), *A propos de Nice* (Jean Vigo, 1930, 11 minutes), *Taris et la Natation* (Jean Vigo, 1932, 10 minutes), *L'Atalante* (Jean Vigo, 1934, 100 minutes), and *Actualités* (1933–1934, c. 10 minutes); February 27 at 6:00.



Le Gaumont Palace, c. 1909, Gaumont Archives

Adult Guide to the Collection

Landscape Paintings at the National Gallery of Art focuses on interpretations of nature in nineteen European and American paintings produced 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 Art Information Room and at the East Building Art Information Desk.

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 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

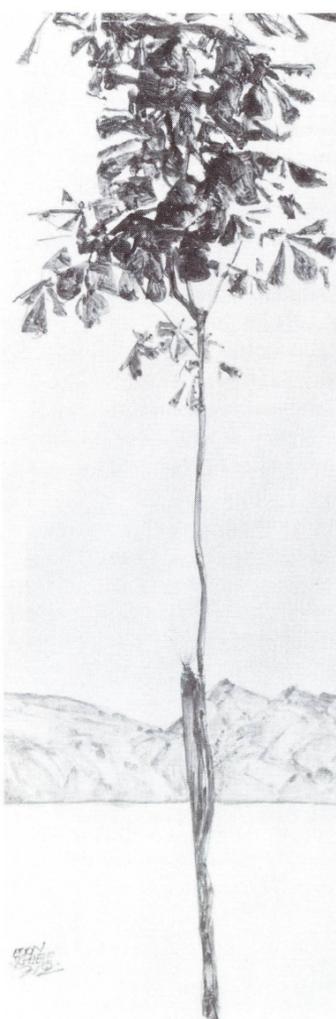
Portraits & Personalities explores seven famous works including David's *Napoleon in His Study* and two marble busts of Voltaire by Houdon. Available at the West Building Main Floor Art Information Room.

Shapes & 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.

Egon Schiele

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



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

The National Gallery is the opening venue for this retrospective exhibition of more than seventy paintings, 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 showing to 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 influenza epidemic. Initially, he followed the variant of art nouveau developed by artist Gustav 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 febrile 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 life and death, 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; theatrically 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 Henri Ibels; and one of Henry Moore's finest draw-

ings, 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, Eugène Delacroix, Théodore Gericault, John Martin, and Rudolphe Bresdin. Her fondness for humor in prints, especially biting social and political satire, is seen in the prints by Cornelis Dusart, Honoré Daumier, and Jean Grandville, as well as Thomas Rowlandson's masterpiece *Vauxhall Gardens*.



Adolf Friedrich Erdmann Menzel, *Heads of a Man and a Woman*, 1899, Gift of Ruth B. Benedict in memory of her parents, Sophie and Carl Boschwitz

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 expressions 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



Hans Schwarz, *Katherina Starck of Nuremberg*, 1912. The Board of Trustees of the Victoria and Albert Museum, London

the Humanities.

The exhibition is supported by the Ministry of Foreign Affairs of the Federal Republic of Germany.

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

through May 15, 1994
West Building, Main Floor, Gallery 39



Hans Memling, *Saint John the Baptist*, c. 1470/1475, Alte Pinakothek, Munich

Commemorating the achievements of Hans Memling on the 500th anniversary of his death, the National Gallery of Art has brought together his panel paintings *Saint Veronica* (c. 1470/1475) from the Gallery's collection with *Saint John the Baptist* (c. 1470/1475) from the Alte Pinakothek, Munich. Both paintings are believed to have been part of the same small altarpiece; the left half of which was *Saint John the Baptist*. It is generally agreed that both paintings were in the collection of the Bembo family in Venice and Padua in the early sixteenth century. Raphael's *Saint George and the Dragon* (c. 1506) from the Gallery's collection will be included to illustrate Memling's influence on Italian painting, particularly landscapes.

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 will explore the iconography of the two panels and their relation to private devotion, as well as raise issues about the influence of Netherlandish art in Italy. The accompanying booklet has been made possible by The Circle of the National Gallery of Art.

CLOSING EXHIBITIONS

Louis 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, Louis 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 remain 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.



Louis Corinth, *Self-Portrait in a Straw Hat (Selbstbildnis im Strohhut)*, 1913, National Gallery of Art, Rosenwald Collection

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 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 303-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, Espírito 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 Camões, 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 indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities.



Françoise Thomas Germaine, *Large Round Covered Dish*, 18th century, Museu Nacional de Arte Antiga, Lisbon

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 780-1* is a work of rich, brilliantly hued paint combined with dark moody passages for a lush, visual effect. Joining Anselm Kiefer's monumental *Zim Zum* (1990), the Collectors Committee gift in 1990, they form the core of the Gallery's growing collection of influential contemporary European art.



Gerhard Richter, *Abstract Painting 780-1*, 1992, National Gallery of Art, Gift of the Collectors Committee

Exhibition Catalogues

Egon Schiele
\$25.00 (softbound)
\$45.00 (hardbound)

The Currency of Fame: Portrait Medals of the Renaissance
\$50.00 (softbound)
\$95.00 (hardbound)

The Age of the Baroque in Portugal
\$25.00 (softbound)
\$60.00 (hardbound)

Louis Corinth: Master Prints and Drawings from the Marcy Family and the National Gallery of Art
\$25.00

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.

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.

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 Art 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 Café and the Terrace Café during that time.

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

