**Film Programs**

East Building Auditorium

**Listening devices are available at the Art Information Desk for visitors who are hard of hearing.**

Three films based on Austrian literary works of the early twentieth century will be shown during April in conjunction with the Egon Schiele exhibition. *Frau Bertha Garlan* adapted from the story by Arthur Schnitzler; *A Woman’s Pale Blue Handwriting* adapted from the novella by Franz Werfel; and *Tales from the Vienna Woods* based on the play by Odin von Horvath. Presented in association with the Austrian Cultural Institute, this Austrian program will also include Herbert Vesely’s 1980 film *Egon Schiele: A Story of Excess.*

**Jasper Francis Cropsey’s The Spirit of War and The Spirit of Peace**

*through April 16, 1995*  
**West Building, Main Floor Gallery 60**

For the first time in more than a century, two of the most important works by American painter Jasper Francis Cropsey are appearing together in public. *The Spirit of War* (1951), acquired by the National Gallery of Art in 1976 through the Avson Fund, will be exhibited with *The Spirit of Peace* (1951) from the Woodmere Art Museum, Philadelphia. Cropsey painted the two scenes as pendants exploring a complex series of ideas and employing a carefully constructed system of contrasting elements.

*The Spirit of War* is a rugged, stormy mountain landscape with a heavily fortified castle, knights on horseback, and a burning village. The *Spirit of Peace* is a sunny, semi-tropical coastal scene with classical architecture, a bustling harbor town, and men and women walking, dancing, and conversing peacefully. Both scenes were painted with the Hudson River Valley and the Catskill Mountains that dominated Cropsey’s career. He was best known as the creator of landscapes that celebrate the glories of American autumnal scenery, such as the National Gallery of Art’s *Autumns—On the Hudson River* (1960).

Cropsey (1823–1900) was one of Thomas Cole’s closest followers, and these two imaginary landscapes reveal the impact of Cole’s powerful allegorical style. Cropsey’s pair of paintings are displayed along with contemporary texts based on his own descriptions of them. The exhibition brochure is made possible through the generosity of Mrs. John C. Newington.

**A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict**

*through June 12, 1994*  
**West Building, Ground Floor Galleries 7, 8, & 9**

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. This exhibition, organized as a tribute to Dr. Benedict, presents 76 of these prints and drawings.

Reflecting Dr. Benedict’s interest in the history of the graphic arts, the exhibition is 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 other mannerist artists; theatrically inspired prints by Jacques Callot and Stefano della Bella; rich impressions of four etchings by Rembrandt; five aquatints by Francisco de Goya; color lithographs and aquatints by Edouard Vuillard, Jacques Villon, and Henri-Gabriel Ibels; and one of Henry Moore’s first drawings, a “shelter” scene in ink, colored chalks, and watercolor.

Dr. Benedict’s fascination with night prints and rich tonalities, the basis of her 1983 exhibition at the National Gallery of Art, is reappearing not only by Rembrandt and Goya but also by unusual dark works from Brusilov and Tippiol and romantic prints by Pierre Paul Preditum, Edward Delacroix, Théodore Géricault, John Martin, and Rodolphe Bresdin. Her fondness for humor in prints, especially biting social and political satire, is seen in prints by Cornelis Dassart, Honoré Daumier, and Jean Grandville, as well as Thomas Rowlandson’s masterpiece, *Punch and Judy.*

**Fanciful Flourishes: Ornament in European Graphic Art and Related Objects, 1300–1800**

*through August 21, 1994*  
**East Building, Ground Level**

Prints, drawings, books, and decorative objects from the National Gallery of Art’s collections present a delightful survey of five centuries of ornament, demonstrating the beauty and variety as well as the imagination and wit of the designs.

The exhibition is organized by types of ornament— grotesques, arabesques, calligraphy, and rocaille—and by the variety of objects decorated, such as vases and armor. Prints and drawings by Albrecht Dürer, Pierre Puget, and Domenico Fetti are presented along with three-dimensional objects by Giovanni Paolo Nogari and Charles Ecken. Portraiture of room decoration by Antoine Watteau and by Giovanni Battista Piranesi and renderings of delicate and cornialchinoiserie are also displayed. The exhibition begins with miniatures from late Gothic illuminated manuscripts and fifteenth- and sixteenth-century pieces in a variety of media. Among the lavish seventeenth- and eighteenth-century works are a charming depiction of parade floats by Jacques Callot; fabulous prints of vases, furnishings, and theatrical costumes; as well as an etching by Jean Lepautre of a fountain made for the garden of Versailles, now in the National Gallery of Art’s West Garden Court.

**Family Program**

**West Building Highlights** is a new walking tour of ten great works in the collection from the Renaissance through the nineteenth century, with emphasis on styles, subjects, and symbols in Western art. Available at the West Building Main Floor Art Information Desk.

**Portraits & Personages** explores seven famous works including Jacques-Louis David’s *David and Goliath* in His Study and two marble busts of Voltaire by Houdon. Available at the West Building Main Floor Art Information Desk.

**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 Vera F. Heinz Endowment.**

**Egon Schiele: A Story of Excess**  
( Herbert Vesely, 1980, 95 minutes);  
April 6, 7, and 8 at 12:30.

*The Wedding* (part eight of *Heimat II*, Edgar Reitz, 1990, 120 minutes);  
April 9 at 12:30.

*The Erendal Daughter* (part nine of *Heimat II*, Edgar Reitz, 1990, 118 minutes);  
April 9 at 3:00.

*The End of the Future* (part ten of *Heimat II*, Edgar Reitz, 1990, 132 minutes);  
April 10 at 12:30.

*Time of Silence* (part eleven of *Heimat II*, Edgar Reitz, 1990, 120 minutes);  
April 10 at 6:00.

Frau Bertha Garlan (Peter Pabaz, 1989, 97 minutes);  
April 14, 15, 16, and 17 at 12:00.

*The Lady and the Board* (Yasujiro Ozu, 1930, silent, 75 minutes);  
April 16 at 2:00.

*That Night’s Wife* (Yasujiro Ozu, 1930, silent, 67 minutes);  
April 17 at 6:00.

A Woman’s Pale Blue Handwriting (Alex Corri, 1974, 120 minutes);  
April 21, 22, 23, and 25 at 12:00.

*Red Cheerfully* (Yasujiro Ozu, 1930, silent, 99 minutes) and *Flushed, But . . .* (Yasujiro Ozu, 1930, silent, 65 minutes);  
April 23 at 2:30.

*Where You Are the Dreams of Youth* (Yasujiro Ozu, 1922, silent, 93 minutes);  
April 24 at 1:00.

Falley of Abraham (Manole de Oliveira, 1993, 187 minutes);  
April 24 at 6:00.

*Tales from the Vienna Woods* (Maximilian Schell, 1979, 93 minutes);  
April 28, 29, 30 at 12:00, May 1 at 1:00.

*Woman of Tokyo* (Yasujiro Ozu, 1933, silent, 47 minutes);  
April 30 at 2:00.

**History of Western Art: Part II**

**Martha Richter Wise, lecturer**

The education division continues to offer the survey course on the history of European art. The lectures for part II, focusing on the collections of the National Gallery of Art, examine the development of painting, sculpture, and architecture in the nineteenth and twentieth centuries. The talks are held in the East Building Auditorium at 10:15 on Thursdays. This free program is open to the public, but seating is limited.

**April 7**  
*The Twentieth Century: Early Abstract Art and Cubism*  
April 14  
*World War I: Futurism and Dada*  
April 21  
*World War II: Surrealism*  
April 25  
*After World War II: New York Abstract Expressionism*  
May 5  
*The Sixties: Pop and Performance Art*  

**Family Guides to the Collection**

**French Painting: National Gallery of Art.** In celebration of the bicentennial of the Musée du Louvre, a new full-color booklet features twenty-four works from the National Gallery of Art’s own collection of paintings from France, examining the brilliance of French painters from Nicolas Poussin to Paul Cézanne. Available at the West Building Art Information Desk.

**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 Vera F. Heinz Endowment.**

**Adults Guides to the Collection**

**French Painting:** National Gallery of Art. In celebration of the bicentennial of the Musée du Louvre, a new full-color booklet features twenty-four works from the National Gallery of Art’s own collection of paintings from France, examining the brilliance of French painters from Nicolas Poussin to Paul Cézanne. Available at the West Building Art Information Desk.

**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 Vera F. Heinz Endowment.**
CONTINUING EXHIBITIONS

Hans Memling’s Saint John the Baptist and Saint Veronica
through 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 his panel paintings that were known to have been created between 1500 and 1506. The exhibition, which is also being lent to the National Gallery of Art in London, 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 eponymous 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 cloth, presumably the one she used to wipe the face of Christ as he carried the cross to Calvary. This action is believed to have created the miraculous image herself. Saint Veronica has on its reverse a representation of the Chalice of Saint John the Evangelist. This exhibition explores the iconography of the two panels and their relation to private devotion. It also raises 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.

Egon Schiele
through May 8, 1994
West Building, Ground Floor Central Gallery 8

The National Gallery of Art is the opening venue for this retrospective 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. Encapsulating works from every period and genre in the artist’s career, this is the first major Schiele exhibition to be seen in the United States since 1960. Important works from public and private collections worldwide have been lent 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 turbulent and extremely productive life but died in his early thirties. 

Giambologna’s Cesarini Venus
through May 15, 1994
West Building, Main Floor Gallery 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 its first owner as the Cesarini Venus. Cleaned and restored in preparation for the exhibition, the sculpture is shown with selected bronzes. 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. Giambologna, born Jean Boullogne 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 prized bronze statues were given as diplomatic presents to European rulers. Among his most famous works of sculpture are Flying Mercury, Rape of a Sibyline, and Samson Slaying a Philistine. Available at the exhibition entrance is a booklet written by Anthony F. Radcliffe, keeper emeritus of sculpture, Victoria & Albert Museum, London, and currently Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts, National Gallery of Art. The exhibition is made possible by Republic National Bank of New York. An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities.

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

This first major survey in America of the art of Renaissance portrait medals introduces more than 200 of the most beautiful and significant medals from the important European centers of production: Italy, France, Germany, England, and the Netherlands. Created in gold, silver, bronze, or lead, these presentation pieces are not only sculptural objects of great beauty but also valuable historical documents. Many are drawn from the National Gallery of Art’s holdings, one of the leading collections of Renaissance medals in the world. Medals on view span the high points of the form from around 1490 to 1600. Among the eminent subjects portrayed are Elizabeth I, Lorenzo de’ Medici, Henri IV and Marie de’ Medici, Sultan Mehmed II the Conqueror, Martin Luther, Albrecht Dürer, Michelangelo, and Spanish conquistador Hernán Cortés.

The exhibition range from rarely seen silk embroidered textiles from Portugal to the United States surveys the opulent age of the eighteenth century, a period of brilliant achievement in the arts in Portugal. Among the extraordinary treasures displayed are a sixty-six-foot-long, hand-painted silk fence 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 catalogue is the first major work in English devoted to eighteenth-century art and culture in Portugal. The exhibition is made possible by generous grants from the Milwaukee Art Museum; the National Endowment for the Arts; the Residency of the Commonwealth of Massachusetts; the Calouste Gulbenkian Foundation; the California Endowment; the Museum of Fine Arts, Boston; the New York State Council on the Arts; the National Taskforce on the Arts; and the Portuguese Ministry of Cultural Affairs.

The exhibition catalogue is the first major work in English devoted to eighteenth-century art and culture in Portugal. The exhibition is made possible by generous grants from the Portuguese Ministry of Cultural Affairs, the Calouste Gulbenkian Foundation, and the Luso-American Development Foundation.

CONSULTANT EXHIBITIONS

Egon Schiele 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)

Available from the National Gallery of Art’s publications service.
Sales Information (202) 842-6466
Mail Order (301) 328-5060

The Baroque in Portugal through April 3, 1994
East Building, Mezzanine and Upper Levels

This first major exhibition sent from Portugal to the United States surveys the opulent age of the eighteenth century, a period of brilliant achievement in the arts in Portugal. Among the extraordinary treasures displayed are a sixty-six-foot-long, hand-painted silk fence 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 of Art and the Portuguese Secretary of State for Culture, through the Instituto Português de Múseus.

The exhibition catalogue is the first major work in English devoted to eighteenth-century art and culture in Portugal. The exhibition is made possible by generous grants from the Global Telecommunications Foundation, the 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 Cândido, the Orion Foundation, the Luso-American Development Foundation, and the Luso-American Development Foundation.

The exhibition will travel to the San Diego Museum of Art, May 23–September 6, 1994.
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.

For general information call (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/Green Lines, Smithsonian on the Blue/Orange Lines. Metrobuses 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

For general information call (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.

Hours are:

CONCOURSE 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