

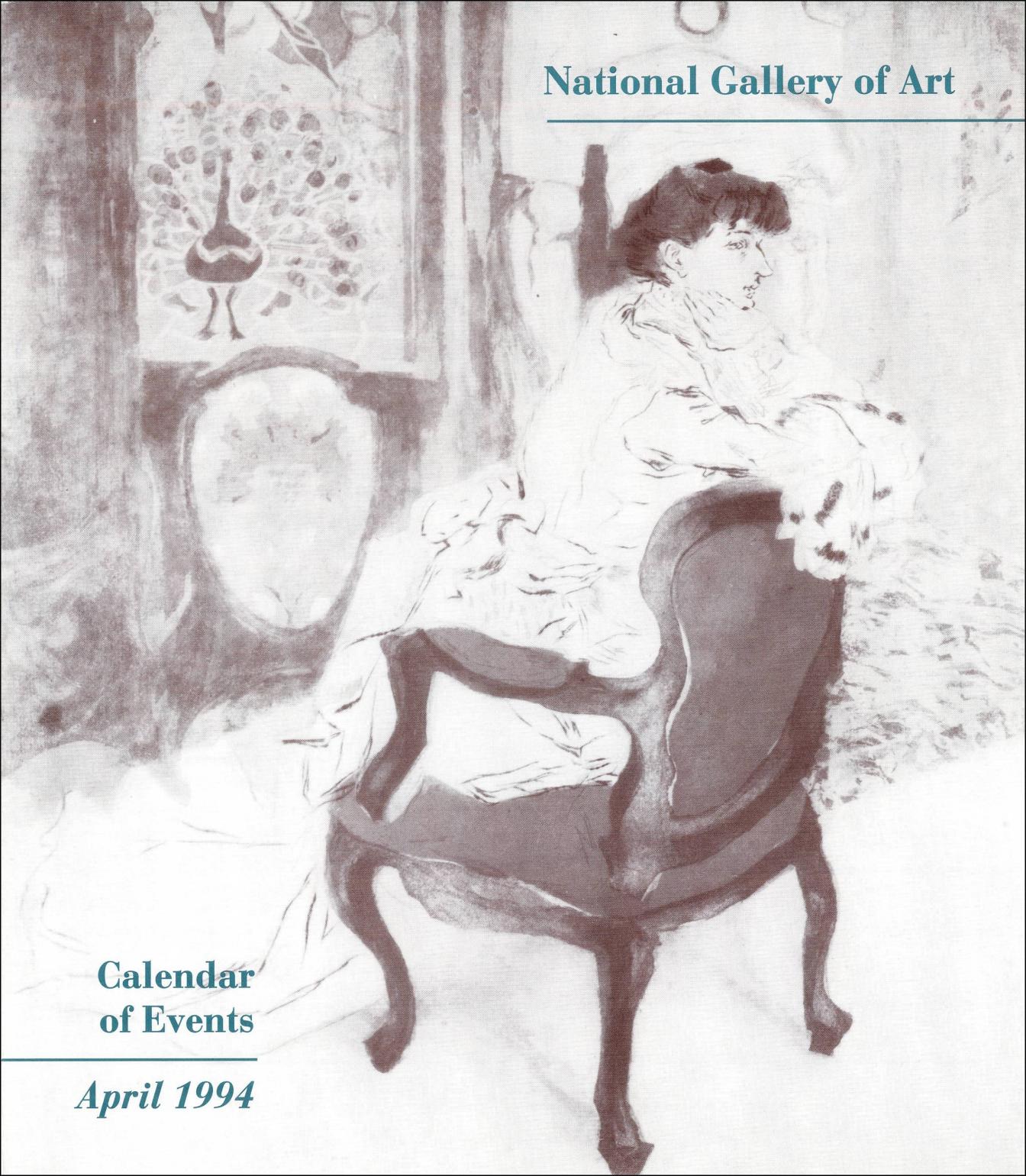
National Gallery of Art

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Calendar  
of Events

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*April 1994*



## APRIL

### 1 FRIDAY

12:00 Gallery Talk: *French Painting from Its Origins to Impressionism* (WB)

1:00 Gallery Talk: *Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace"* (WB)

### 2 SATURDAY

10:30 Introductory Tour: *The American Collection* (WB)  
12:00 Gallery Talk: "Madame du Barry" by François-Hubert Drouais (WB)

### 3 SUNDAY

12:00 Gallery Talk: "Madame du Barry" by François-Hubert Drouais (WB)

1:00 Gallery Talk: *Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace"* (WB)

4:00 Sunday Lecture: *Shakespeare in British Art*

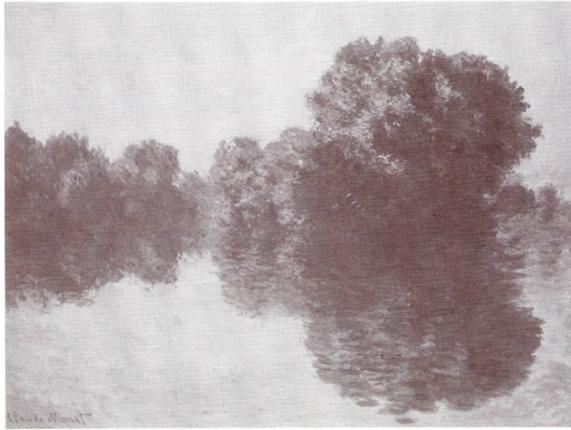
7:00 No concert

### 5 TUESDAY

2:00 Great Faces Lecture Series: *The American Face of the Nineteenth Century*

### 6 WEDNESDAY

12:00 Gallery Talk: "Madame du Barry" by François-Hubert Drouais (WB)  
12:30 Film: *Egon Schiele: A Story of Excess*



Claude Monet. *The Seine at Giverny*, 1897. National Gallery of Art, Chester Dale Collection

### 7 THURSDAY

10:15 Western Art Survey Course: *The Twentieth Century: Early Abstract Art and Cubism*

12:30 Film: *Egon Schiele: A Story of Excess*

2:00 Gallery Talk: *Landscape, Fact or Fancy* (WB)

### 8 FRIDAY

12:30 Film: *Egon Schiele: A Story of Excess*

1:00 Gallery Talk: *Nicolas Poussin and Claude Lorrain* (WB)

2:00 Gallery Talk: "Venus Would Freeze": *The Line of Hendrick Goltzius* (WB)

### 9 SATURDAY

10:30 Introductory Tour: *The American Collection* (WB)

12:00 Gallery Talk: *Archetypal Images of Women* (WB)

12:30 Film: *The Wedding*

(part eight of *Heimat II*)

2:00 Gallery Talk: *Bordering Pictures, Picturing Borders: The Renaissance Frame* (WB)

3:00 Film: *The Eternal Daughter*

(part nine of *Heimat II*)

### 10 SUNDAY

12:00 Gallery Talk: *Archetypal Images of Women* (WB)

12:30 Film: *The End of the Future*

(part ten of *Heimat II*)

2:00 Family Program: *Everyday Life Long Ago* (pre-registration required)

2:00 Gallery Talk: *Landscape, Fact or Fancy* (WB)

4:00 Mellon Lecture Series: *Charles I of England and the Whitehall Group*

6:00 Film: *Time of Silence*

(part eleven of *Heimat II*)

7:00 Concert: *The Fifty-first American Music Festival*, National Gallery Orchestra, George Manos, conductor

### 12 TUESDAY

12:00 Gallery Talk: "Madame du Barry" by François-Hubert Drouais (WB)

2:00 Great Faces Lecture Series: *The Elegant Edwardian Face at the Turn of the Century*

### 13 WEDNESDAY

12:00 Gallery Talk: *Landscape, Fact or Fancy* (WB)

### 14 THURSDAY

10:15 Western Art Survey Course: *World War I: Futurism and Dada*

12:00 Film: *Frau Berta Garlan*

1:00 Gallery Talk: *Henri Fantin-Latour, 1836–1904* (WB)

### 15 FRIDAY

12:00 Gallery Talk: "Madame du Barry" by François-Hubert Drouais (WB)

12:00 Film: *Frau Berta Garlan*

2:00 Gallery Talk: *Bordering Pictures, Picturing Borders: The Renaissance Frame* (WB)

### 16 SATURDAY

10:00 Teacher Workshop: *Art and Everyday Life in Dutch Paintings*

10:30 Introductory Tour:

*The American Collection* (WB)

12:00 Gallery Talk: *A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict* (WB)

12:00 Film: *Frau Berta Garlan*

2:00 Films: *The Lady and the Beard* and *Tokyo Chorus*

2:00 Gallery Talk: "Venus Would Freeze": *The Line of Hendrick Goltzius* (WB)

### 17 SUNDAY

12:00 Gallery Talk: *A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict* (WB)

1:00 Film: *Frau Berta Garlan*

2:00 Family Program: *Everyday Life Long Ago* (pre-registration required)

2:00 Gallery Talk: *Henri Fantin-Latour, 1836–1904* (WB)

4:00 Mellon Lecture Series:

*The Sale of the Century*

6:00 Films: *That Night's Wife* and *An Inn in Tokyo*

7:00 Concert: *The Fifty-first American Music Festival*,

The Monticello Trio, violin, piano,

and cello

### 19 TUESDAY

12:00 Gallery Talk: *Landscape, Fact or Fancy* (WB)

12:00 Film: *Frau Berta Garlan*

2:00 Gallery Talk: "Venus Would Freeze": *The Line of Hendrick Goltzius* (WB)

### 20 WEDNESDAY

12:00 Gallery Talk: *A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict* (WB)



Philippe de Champaigne. *Omer Talon*, 1649. National Gallery of Art, Samuel H. Kress Collection

### 21 THURSDAY

10:15 Western Art Survey Course: *World War II: Surrealism*

12:00 Film: *A Woman's Pale Blue Handwriting*

1:00 Gallery Talk: *Hans Memling's "Saint John the Baptist" and "Saint Veronica"* (WB)

2:00 Gallery Talk: "Venus Would Freeze": *The Line of Hendrick Goltzius* (WB)

2:00 Gallery Talk: *Landscape, Fact or Fancy* (WB)

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### 23 SATURDAY

10:30 Introductory Tour: *The American Collection* (WB)

12:00 Gallery Talk: *The Currency of Fame: Portrait Medals of the Renaissance* (WB)

12:00 Film: *A Woman's Pale Blue Handwriting*

2:30 Films: *Walk Cheerfully* and *I Flunked, But ...*

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2:30 Films: *Walk Cheerfully* and *I Flunked, But ...*

## 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 Berta 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 Odön von Horváth. 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*. A series of early works (1929 to 1937) by Japanese filmmaker Yasujiro Ozu will be shown on weekends from April 16 through May 8. Ozu, whose unique approach to the representation of time, space, and narrative established his reputation during the 1950s as a master of world cinema, is a highly original stylist whose early films are rarely viewed outside Japan. The series is presented through the cooperation of the Japan Foundation, Shochiku Co., Ltd., and the Cinemathèque Ontario.

In association with the Goethe-Institut Washington, four episodes of *Die Zweite Heimat*, a thirteen-part chronicle of life in Munich's bohemian community during the 1960s, will be shown April 9 and 10. The entire twenty-six-hour series will be presented during the month of April at various venues in Washington, including the Smithsonian Institution and the American Film Institute. While the characters remain the same throughout the series, each film develops a narrative independent of previous installments. A complete calendar for *Die Zweite Heimat* will be available at each venue.

*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 Eternal 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 Berta Garlan* (Peter Patzak, 1989, 97 minutes); April 14, 15, 16 at 12:00, April 17 at 1:00.

*The Lady and the Beard* (Yasujiro Ozu, 1931, silent, 75 minutes) and *Tokyo Chorus* (Yasujiro Ozu, 1931, silent, 91 minutes); April 16 at 2:00.

*That Night's Wife* (Yasujiro Ozu, 1930, silent, 67 minutes) and *An Inn in Tokyo* (Yasujiro Ozu, 1935, 80 minutes); April 17 at 6:00.

*A Woman's Pale Blue Handwriting* (Axel Corti, 1984, 120 minutes); April 21, 22, 23 at 12:00.

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

*Where Now Are the Dreams of Youth* (Yasujiro Ozu, 1932, silent, 93 minutes); April 24 at 1:00.

*Valley of Abraham* (Manoel 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), and *Days of Youth* (Yasujiro Ozu, 1929, silent, 105 minutes) April 30 at 2:00.



*The Lady and the Beard* (Ozu Series)

## History of Western Art: Part II

Martha Richler 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 28**  
*After World War II: New York Abstract Expressionism*

**May 5**  
*The Sixties: Pop and Performance Art*

## Adult 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.

## Family Program

*Everyday Life Long Ago.* A gallery tour of Dutch seventeenth-century paintings, focusing on family life, celebrations, and the landscape through the four seasons, will be followed by an art activity. The program is offered on Sunday, April 10, for families with children ages five to seven and repeats on Sunday, April 17, for families with children ages eight to eleven. Both programs are scheduled from 2 p.m. to 4 p.m.

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

## Family Guides to the Collection

*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 & Personalities* explores seven famous works including Jacques-Louis David's *Napoleon 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 Vira I. Heinz Endowment.

## 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* (1851), acquired by the National Gallery of Art in 1978 through the Avalon Fund, will be exhibited with *The Spirit of Peace* (1851) 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 seem worlds away from the Hudson



Jasper Francis Cropsey, *The Spirit of Peace*, 1851, Woodmere Art Museum, Charles Knox Smith Collection

River Valley and the Catskill Mountains that dominated Cropsey's oeuvre. 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 *Autumn—On the Hudson River* (1860).

Cropsey (1823–1900) was one of Thomas Cole's ablest 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 South Galleries 7, 8, & 9

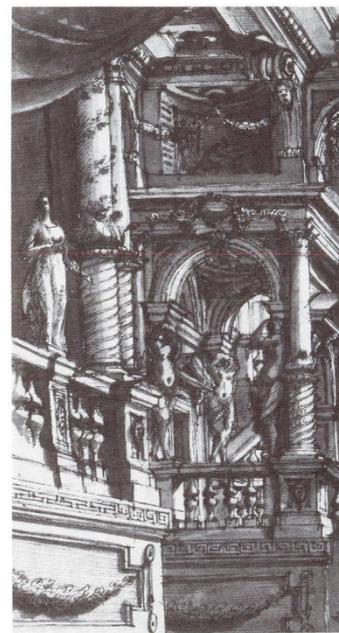
Dr. Ruth B. Benedict, a long-time friend and donor to the National Gallery of Art, was dedicated to the appreciation and collecting of prints and drawings. Since 1974 she has given 143 works of art on paper—64 up to the time of her death in October 1993 and an additional 79 now bequeathed to the Gallery. This exhibition, organized as a tribute to Dr. Benedict, presents 78 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 cen-

tures. 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 finest 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 represented not only by Rembrandt and Goya but also by unusual dark works from Brustolon and Tiepolo and romantic prints by Pierre Paul Prud'hon, Eugène 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 Dusart, Honoré Daumier, and Jean Grandville, as well as Thomas Rowlandson's masterpiece, *Vauxhall Gardens*.



Bibiena, *An Elaborate Staircase in a Palace* (detail), eighteenth century, National Gallery of Art, Ailsa Mellon Bruce Fund

## 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, Pinturicchio, and Stefano Della Bella are presented along with three-dimensional objects by Giovanni Paolo Negroli and Charles Cressent. Portrayals of room decoration by

Antoine Watteau and by Giovanni Battista Piranesi and renderings of delicate and comical chinoiserie 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.

## 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 *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 National Gallery of Art'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 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. *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. Encompassing 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 1965 and the first comprehensive showing to travel here 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 from influenza at age twenty-eight. Initially, he followed the variant of the art nouveau style developed by artist Gustav Klimt in tandem with the Vienna Secession and the Wiener Werkstätte (Vienna Workshop). But 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 conservative Austrian society. His landscapes exhibited the same nervous quality of color and line.

Organized chronologically and thematically, the exhibition invites comparison between Schiele's handling of similar subjects at different points in his career. The works reveal the artist's struggle with the duality of life and death, fear and passion. Paintings punctuate the exhibition at key points, but the primary focus—reflecting Schiele's oeuvre—is on his vivid watercolors and intense drawings.

The exhibition is supported by Goldman Sachs; Bank Austria; Creditanstalt; the Austrian Federal Ministry for Foreign Affairs; the Austrian Cultural Institute of New York; The City of Vienna; the International Corporate Circle of the National Gallery of Art; His Excellency Helmut Tuerk, Ambassador of Austria to the United States of



Egon Schiele, *Woman Undressing*, 1914. Private collection

America; Joan and David Maxwell.

The exhibition is organized and circulated by Art Services International, Alexandria, Virginia. Additional support is provided by the Austrian National Bank, the Austrian Federal 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. The show will travel to the Indianapolis Museum of Art, June 11–August 7, 1994, and the San Diego Museum of Art, August 27–October 30, 1994.

### 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 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 prized bronze statuettes were given as diplomatic presents to European rulers. Among his most famous works of sculpture are *Flying Mercury*, *Rape of a Sabine*, 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 temporary loan of the *Cesarini Venus* is courtesy of the Embassy of the United States of America, Rome, U.S. Department of State.

## CONTINUING EXHIBITIONS

### 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 includes 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 1400 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.

From its beginnings the medal has been an archetypal expression of Renaissance culture, celebrating humanism and the individual. The best examples of Renaissance medals combine portraiture, narrative, text, iconographic puzzles, and historical references. Durable and easily reproduced, they provided a lasting testament to the sitter's worldly



Bertoldo di Giovanni, *Triumph of Mohammed II*, 1480. University Art Museum, University of California, Santa Barbara. Sigmund Morgenroth Collection

accomplishments.

The exhibition is organized by the National Gallery of Art and The Frick Collection, New York. Following its opening at the National Gallery of Art, the show will be on view at The Frick Collection, May 24–August 22, 1994, and at the National Gallery of Scotland, Edinburgh, September 22–December 20, 1994. The exhibition is supported by the Ministry of Foreign Affairs of the Federal Republic of Germany. An indemnity has been granted by the Federal Council on the Arts and the Humanities.

## CLOSING EXHIBITION

### The Age of 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 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 of Art 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, and 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.

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 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 the 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

### 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)

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

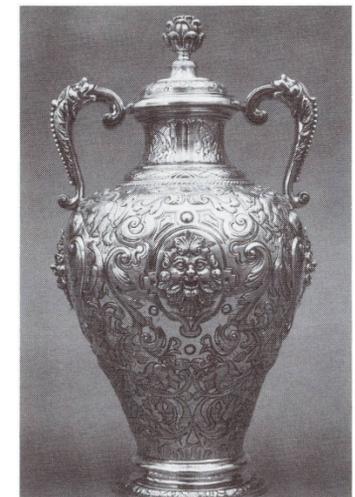
### Teacher Workshop

*Art and Everyday Life in Dutch Paintings*  
Saturday, April 16, 10:00–3:00 p.m.

Teachers of all subjects and grade levels are invited to enroll in this workshop, which focuses on paintings of everyday life in seventeenth-century Holland. Through lecture and gallery discussion, participants will consider how art can mirror society and culture. A registration fee of \$20.00 covers the cost of materials. Call (202) 842-6796 for more information.

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.

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



Portuguese, *Urn*, c. 1720. Private collection, Lisbon

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.

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. 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

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

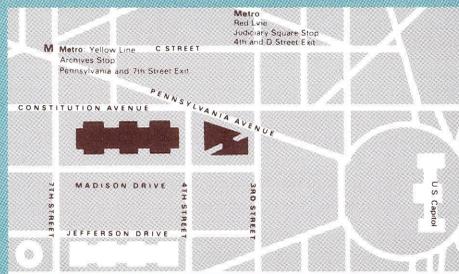
Monday–Friday	11:30 to 3:00
Saturday	11:30 to 3:00
Sunday	12:00 to 6:30

#### 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



Cover: Jacques Villon, *The Parisienne*, 1902, National Gallery of Art,  
Bequest of Ruth B. Benedict