OPENING EXHIBITION

Robert Frank: Moving Out

October 2, 1994, through December 31, 1994
East Building, Upper Level

The National Gallery of Art's first exhibition devoted to a living photographer, Robert Frank: Moving Out examines the career of Robert Frank, whose work significantly influenced the course of photography after World War II. Drawn largely from the Robert Frank Collection at the Gallery, the exhibition presents 159 photographs, including many of Frank's best known images as well as works never before exhibited or reproduced.

The show opens with early photographs by Frank (b. 1924) taken in his native Switzerland during World War II. It continues with images from his travels between 1947 and 1953 in Peru, France, Spain, England, and the United States. Photographs from his legendary book *The Americans* (1959) are displayed, along with portraits of friends and fellow artists such as Jack Kerouac, Allen Ginsberg, and Willem de Kooning. A selection of Frank's lesser-known and more introspective photographs from the early 1970s to the present are shown, as well as a program of his films and videos. To accompany the show a fully illustrated exhibition catalogue has been published by the National Gallery of Art and Scalo Publishers; it is the first book-length scholarly assessment of Robert Frank's work.

The exhibition is made possible by Lannan Foundation and Polaroid Corporation. Additional support for the exhibition and its catalogue is provided by grants from The Robert Mapplethorpe Foundation, Inc., Pro Helvetia, Arts Council of Switzerland, and The Circle of the National Gallery of Art.


SWEET DREAMS, BABY!

OPENING EXHIBITION

The Prints of Roy Lichtenstein

October 30, 1994, through January 8, 1995
East Building, Upper Level and Mezzanine

Landmark prints by Roy Lichtenstein, ranging from his first pop image in any medium, *Ten Dollar Bill* (1956), through recently completed works from a series of nudes in interiors, are included in the first comprehensive survey of the artist's prints in more than two decades. Lichtenstein has long held a preeminent place among vanguard American artists and is widely recognized as one of the most important printmakers of our time.

The approximately ninety works on view include lithographs, etchings, screenprints, woodcuts, works that combine several processes, and related edition sculpture made currently with the prints. Together they encompass the wide range of Lichtenstein's "high" and "low" art interests, based on such diverse sources as works by Picasso and whimsical comic strip images. They include works such as *The King* (c. 1950), *Crying Girl* (1962), prints from the Cathedral series (1969), the relief *Peace Through Chemistry Bronze* (1970), prints from the Expressionist Woodcut series (1980), and *The Oval Office* (1992).

Roy Lichtenstein: The Art of the Graphic Image, a film trilogy produced by the National Gallery of Art and The Import Imaging System, working closely with Tyler Graphics Ltd., shows Lichtenstein at work, documenting his printmaking process from the early 1970s and as recently as 1994. The thirty-minute program will be shown regularly in connection with the exhibition.

The films are made possible by The Circle of the National Gallery of Art.

Roy Lichtenstein, *Sweet Dreams Baby!*, 1965, Published by Original Editions, New York, © Roy Lichtenstein

Piano and Orchestra): Sketch, John Cage, and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and Gift of Dorothy and Herbert Vogel, 1957-1958, National Gallery of Art, The Permanent Fund, and Gift of Dorothy and Herbert Vogel, who have assembled a comprehensive representation of contemporary art from the 1960s to the present. Focusing on minimal, postminimal, and conceptual art, the exhibition marks the first major showing of works from the Vogels' collection since it was transferred to the National Gallery of Art in 1991. Selected drawings, photographs, paintings, and sculpture illustrate the radical expansion of intellectual and aesthetic expression in the United States and Europe since the 1960s. Among the thirty-six artists represented in the exhibition are Vito Acconci, Carl Andre, Jennifer Bartlett, Chisco, Dan Flavin, Robert Grossvenor, On Kawara, and Klaus Rinke. An illustrated catalogue accompanies the exhibition. The exhibition brochure is made possible through the generosity of Mrs. John C. Neuberg.

Milton Avery: Works on Paper Through January 22, 1995 East Building, Ground Level American modernist Milton Avery's favorite subjects—his family and friends, the landscapes he studied carefully during his many summer work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Some fifty-seven prints, including drypoints, lithographs, woodcuts, monotypes, in addition to several original drypoint plates and carved woodblocks used for a number of work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Some fifty-seven prints, including drypoints, lithographs, woodcuts, monotypes, in addition to several original drypoint plates and carved woodblocks used for a number of work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Some fifty-seven prints, including drypoints, lithographs, woodcuts, monotypes, in addition to several original drypoint plates and carved woodblocks used for a number of work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Some fifty-seven prints, including drypoints, lithographs, woodcuts, monotypes, in addition to several original drypoint plates and carved woodblocks used for a number of work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Some fifty-seven prints, including drypoints, lithographs, woodcuts, monotypes, in addition to several original drypoint plates and carved woodblocks used for a number of work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Some fifty-seven prints, including drypoints, lithographs, woodcuts, monotypes, in addition to several original drypoint plates and carved woodblocks used for a number of work sessions, relaxed nudes, and delightful animals—fill the galleries of this exhibition. Among the forty-nine artists represented in the exhibition are American modernist Milton Avery's aesthetic vision. The exhibition celebrates the Avery family's 1991 gift of the Milton Avery family's 1991 gift of the Milton Avery family, in honor of the 50th Anniversary of the National Gallery of Art.
### Programs

#### October

**26**
- **Saturday, October 26**
  - **Galleries Talk: Reading Coveney**
  - **Film: Pride**
  - **Gallery Talk: Reading Coveney**

**27**
- **Saturday, October 27**
  - **Galleries Talk: Attributes of Gods, Saints, and Humanism in the Late Fifteenth Century**
  - **Film: Pride**

**30**
- **Sunday, October 30**
  - **Exhibition Opening: The Print of Roy Lichtenstein**
  - **Film: Introducing Art**

**13**
- **Tuesday, October 13**
  - **Galleries Talk: Moles of the Afternoon, Gardens of Jesus, What Amvrosios Saw on Mount Sinai, Into the Street, and on the Bounty**
  - **Film: Little Fugitive**

**19**
- **Monday, October 19**
  - **Galleries Talk: Family of Stubbinsenre, by Jose de Ribera**
  - **Film: The Life and Times of Alexander Gogbock**

**22**
- **Friday, October 22**
  - **Galleries Talk: Robert Frank: Moving Out**
  - **Film: The Life and Times of Alexander Gogbock**
  - **Film: Cogan of the Near East: A Portrait of Robert Frank**

**24**
- **Sunday, October 24**
  - **Exhibition Opening: The Pope of Roy Lichtenstein**
  - **Film: Reading Coveney**
  - **Film: The Human Thief**

**28**
- **Monday, October 28**
  - **Galleries Talk: Robert Frank: Moving Out**
  - **Film: The Life and Times of Alexander Gogbock**
  - **Film: Cogan of the Near East: A Portrait of Robert Frank**

**29**
- **Tuesday, October 29**
  - **Galleries Talk: Robert Frank: Moving Out**
  - **Film: Pride**

### Hispano-Hispanic Heritage Month at the National Gallery of Art

The education division of the National Gallery of Art marks Hispanic heritage month in October with a variety of tours and feature films. Please refer to the gallery talk and film listings, enclosed in the month-long celebration marked with a red dot (★).

#### Lectures

**Special Lecture Series**

- **September 25**
  - **Renaissance Art in Northern Europe 1: Bernard Herman, associate professor of art history, University of Delaware**

- **October 12**
  - **Renaissance Art in Northern Europe 2: Philip Leonard, lecturer. October 12, 15, 16, 20, 23, 26, and 28 at noon (wb)**

- **October 19**
  - **Renaissance Art in Northern Europe 3: Philip Leonard, lecturer. October 19, 22, 23, 26, and 28 at noon (wb)**

- **October 26**
  - **Renaissance Art in Northern Europe 4: Philip Leonard, lecturer. October 20 at noon, October 21 at noon (wb)**

- **October 27**
  - **Renaissance Art in Northern Europe 5: Philip Leonard, lecturer. October 27 at 1:00 (wb)**

- **November 8**
  - **Renaissance Art in Northern Europe 6: Philip Leonard, lecturer. November 8 at 1:00 (wb)**

**Special Exhibition**

- **November 15**
  - **“Family of Stubbinsenre” by Pierre Cusson (Print Collector’s Society)**

**Introducing Art**

- **October 30**
  - **Reading Coveney (45 minutes). Philip Leonard, lecturer. October 30 at 12, 25, and 26 at noon (wb)**
  - **The Significance of the Pointed Hand (45 minutes). Philip Leonard, lecturer. October 30 at 12, 25, and 26 at noon (wb)**

**Curators, Conservators, and Other Specialists**

- **November 27**
  - **Reading Coveney (45 minutes). Philip Leonard, lecturer. November 27 at 12, 21, and 22 at noon (wb)**

- **November 28**
  - **Reading Coveney (45 minutes). Philip Leonard, lecturer. November 28 at 12, 21, and 22 at noon (wb)**
Music at the Gallery
Sunday Concert Series
Concerts take place at 7:00 p.m. every Sunday evening until June 15. Admission is free. Concerts are divided into two parts: an interpretive commentary on paintings in the East Building, and a small concert of post-impressionist galleries, including the permanent Fabergé collection and the Washington Gallery of Art. The concerts are open to all, and are followed by a panel discussion with a group of five or more and may be scheduled with four weeks’ notice. For adult groups, call (202) 842-6000 for reservations.

For general information call (202) 737-4215.

Location
The National Gallery of Art is located between 14th and 17th Streets, NW, on Constitution Avenue. The main entrance is at the 4th Street entrance to the East Building. Wheelchairs and strollers are available at all entrances. For general information about access to public areas and galleries, refer to the Guide and Plan. Ramps are accessible for wheelchairs and strollers at the 6th Street entrance to the West Building and at the 4th Street entrance to the East Building.

Limited parking is available in front of the East Building for vehicle discharge and unloading. Assistive listening devices are available at the information desk for the East Building auditorium and self-service units in the wall to the left of the entrance. Audio guides for visitors with hearing impairments. A program of new video art from Brazil is being screened on Saturdays, October 1, 2, 23, and 24, in the East Building auditorium. The Brazilian artists have long been in the vanguard of an avant-garde of video technology and experimentation, and their works are both sophisticated and beautiful. Four artists are represented in this exhibition, which includes various works from audio tours.

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National Gallery of Art
Washington, DC 20565

Delivery may be delayed by bulk rate mailing.

ON THE COVER:

October