**OPENING EXHIBITION**

**The Glory of Venice: Art in the Eighteenth Century**

*January 29 through April 23, 1995*
*West Building, Main Floor*
*Galleries 60 through 79*

During the eighteenth century Venice experienced one of its greatest artistic flowerings. *The Glory of Venice: Art in the Eighteenth Century* is the first major international exhibition in the United States to celebrate Venetian art of this period. A comprehensive selection of works of art in a broad range of media illustrate the extraordinary accomplishments of artists who were born and trained in Venice or the Veneto.

As one of the premier European cultural centers during the eighteenth century, Venice attracted crowds of intellectuals as well as tourists interested in its art, architecture, music, theater, and publishing houses. At the same time, princely and private collectors throughout Europe avidly sought both works of art and the presence of the artists who created them. Thus many artists traveled widely and spent years in major European cities: Canaletto in London, Tiepolo in Würzburg and Madrid, Bellotto in Dresden and Warsaw.

The exhibition examines the art of the entire century, from Sebastiano Ricci, a key figure in the revival of Venetian art, through Francesco Guardi and Giovanni Domenico Tiepolo. Masters such as Piazzetta, Giambattista Tiepolo, Canaletto, Piranesi, and Guardi are emphasized; and many fine but less well known artists are represented by selections of their best work.

The importance of grand religious art is explored through altarpieces by Tiepolo, Piazzetta, and others. The great view painting tradition is traced through the works of Carlevaris, Canaletto, Bellotto, and Guardi. Genre depictions of everyday life in Venice are seen in works by Piazzetta, Pietro Longhi, and Domenico Tiepolo. Also exhibited are landscapes and portraits, history painting and allegories, architectural fantasies and studies for decorative arts.

One of the great strengths of the period was its graphic art, and *The Glory of Venice* includes many beautiful drawings, prints, and illustrated books. For the first time in Venice major painters such as Marco Ricci, Piazzetta, Canaletto, and Giambattista Tiepolo also devoted themselves to printmaking, book illustration, and designs for stage sets or decorative arts, often finding greater freedom in such work. By presenting works in various media, the exhibition conveys the breadth of artistic production at the highest levels and the unity of the arts during the eighteenth century in Venice.

The exhibition is made possible by a grant from Mobil Corporation. The exhibition is also supported by the National Gallery’s Fund for the International Exchange of Art and an indemnity from the Federal Council on the Arts and the Humanities.

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*Sebastiano Ricci, The Liberation of Saint Peter, 1722, Chiesa di San Stae, Venice*

*Giovanni Battista Piazzetta, Young Woman Taking a Pink, c. 1740, The Cleveland Museum of Art, Purchase from the J. H. Wade Fund*
The Prints of Roy Lichtenstein
Through January 6, 1995
East Building, Upper and Mezzanine Levels

Landmark prints by Roy Lichtenstein, ranging from his first print image to many medallions, The Dollar Bill (1964), through newly completed works from a series of nudes in interiors, are included in the first comprehensive survey of the artist’s printmaking processes but were the first to use them continually to study the concept and design of a building. Models were presented to patrons for approval, entered in competitions for secular and religious structures, and used as on-site guides for builders, mausoleums, and temples. The exhibition at the National Gallery of Art was organized in collaboration with the Palazzo Grassi and FIVAT. The presentations in Washington have been made possible by the National Gallery’s Fund for the International Exchange of Art, Atlantic Cup Sponsors is the official carrier for the exhibition.

American modernist Milton Avery (1885–1965) worked in printmaking throughout his career. His favorite subjects — his family and friends, the landscapes he studied during his many summer work sessions, relaxed nudes, and delightful animals — filled the galleries of this exhibition. On view are seventy-five works, including important drypoints, lithographs, woodcuts, screenprints, woodcuts, and wood engravings, as well as a recently acquired monotype. A catalogue raisonné, Breve Breviere, 1947–1965, published by the artist and Ronald Feldman Fine Arts, Inc., New York, for the benefit of the Democratic National Committee © Roy Lichtenstein.

The works of art in this exhibition are drawn from a variety of sources. The late prints are drawn from the artist’s home studio in New York City, and the early prints are drawn from the artist’s own collection. The exhibition is made possible by the National Gallery’s Fund for the International Exchange of Art. The exhibition is organized by the National Gallery of Art, Washington, and is made possible by the National Gallery’s Fund for the International Exchange of Art. The exhibition is organized by the National Gallery of Art, Washington, and is made possible by the National Gallery’s Fund for the International Exchange of Art. The exhibition is organized by the National Gallery of Art, Washington, and is made possible by the National Gallery’s Fund for the International Exchange of Art.
The National Galleries of Scotland and a Franciscan

JANUARY

WBG C: West Building

EB: East Building

Ground Level art

Garden Court

Saint Gerome

2:00 Gallery Talk:

1:00 Gallery Talk:

2:30 Film:

4 WEDNESDAY

1 SUNDAY

Michelangelo: The Churches of Florence and Pavia, and St. Peter's, Rome

Renaissance: The Problem of St. Peter's

Renaissance Architecture: Alberti and the Architecture of Humanism

The Adoration of the Magi in Art

Lautrec: Marcelle Lender

The Dinner House

The Dinner House

The Conversion of Saint Paul by Jacques Joseph Tournières Collection (50 minutes).

The Dinner House

The Conversion of Saint Paul

The Dinner House

The Dinner House

The Dinner House

The Dinner House

12:00 Gallery Talk:

12:30 Film:

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Guided Tours
Introductory Tours: The West Building Calendar
Monday - Saturday 10:30 and 1:30
Sunday 10:30 and 1:30
West Building Rehearsals
Monday - Saturday 11:30 and 1:30
West Building Art Information Desk

Introduction: The West Building
Monday - Saturday 11:30 and 1:30
East Building art information desk
Sunday 11:30, 1:30, and 3:30
Monday - Sunday 2:30
January 10: Spanish
January 3: French

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Sunday 11:30, 1:30, and 3:30
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January 3: French

Guided Tours
Foreign language tours of the permanent collection scheduled with three weeks’ notice.
Groups of five or more and may be conducted in the city of Vienna.

Audio Tours
Permanent Collection
The Director’s Tour, narrated by Earl A. Powell III, and narrated by Andrew Robinson, Andrew W. Mellon senior curator. Permanent Collection of the National Gallery of Art is available at the art information desk for visitors with hearing impairments. Sightseeing tours for five or more people are available at the East Building information desk for visitors with hearing impairments.

Music at the Gallery
Sunday Concert Series
Concerts take place at 7:00 p.m. Sunday evenings through January 1995, and are open to the public free of charge. Concertgoers are admitted at the Garden Court art-fare center, film-screened before the concert begins at 6:00 p.m. The 6th Street and Constitution Avenue entrance to the West Building will be open, circa 4:30, for those arriving between 5:00 and 7:00, and the Garden Café is open until 9:00 p.m. Concerts are broadcast four weeks after the performance on Sunday evenings at 6:00 p.m., on radio stations WYCD and WTTG 103-FM. For further information, call (202) 842-9940.

National Gallery of Art
National Gallery of Art, Gift Shop, 950 Main Place, West Building, Washington, D.C. 20565. Include the type of tour you are requesting, the name of your group, a contact person, and an address. You will be notified by return mail.

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January 1
New Year’s Day Holiday
Gallery is closed.

January 2
National Gallery of Art Orchestras
Gala Venues New Year Concert
January 8
Anne Keiser, piano Works by Beethoven

January 9
National Gallery Orchestras
Gala Venues New Year Concert
January 15
Anne Keiser, piano Works by Beethoven

January 22
Benjamin Shaw, violin, and Sergio Topyan, piano Works by Bach, Brahms, and Sevgi Topyan

January 27
National Gallery Vocal Arts Ensemble
Monday-Max, artistic director Honoring the exhibition: The Glory of Venice: Art in the Eighteenth-Century Music associated with the city of Venice

New Light: The Electronic Cinema
A four-part series devoted to recent work by American video artists will be presented in the auditorium on January 8, 14, and 21. The program will begin with a presentation of a classic video by an artist who was working in the 1960s, the formative years for video art. Subsequent programs include examples from the late 1980s and 1990s, with an emphasis on how artists are combining traditional concerns for light, space, and human scale with current technological innovations. Hulger Varn Breyer, video artist and curator for this series, will introduce the opening program on January 7.

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The Dinner Horn, an audio tour for groups, call (202) 842-6592.

New Light - Electronic Animation
Video art by Studio and Woody Vasulka, David Blake, Tob. Kello, Laton Anderson, 1993-1994, 60 minutes, January 11-14 at 1:00 and January 15 at 10:00.

New Light - Screening the Landscape
Video art by Stan, Yvonne Rainer, and Babette Mangolte, 1971-1973, 90 minutes, January 17-20 at 1:00 and January 21 at 2:00.

New Light - Stretching the Language of TV Video art by Babette Mangolte, 1973-1974, 105 minutes, January 22-25 at 1:00.

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Special Exhibitions
The Glory of Venice: Art in the Eighteenth-Century Music associated with the city of Venice

Window Viewers, The Dinner Horn, 1994. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

Family Program
Ideal Architecture
Families will explore principles of architecture based on models of European and American paintings, sculptures, 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.

Sign Language Tours
A sign language interpreter is available on the first floor from the art information desk for the East Building large auditorium and a small service area in the wall to the left of the entrance to the East Building small auditorium.

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Audio tours are by $5 for senior citizens, students, and groups of 20 or more. They may be reserved on the telephone at the Main Entrance on the East Building.

Services for Visitors
Ramps are accessible to wheelchair-chairs and stairs on the East Building and in the West Building. Wheelchairs and strollers are available at all entrances. For information about access to public areas and galleries, refer to the Visitor’s Guide and Plan of the East and West Buildings as the art information desk.

Limited parking is available in front of the East Building for vehicles displaying the appropriate symbol of accessible parking.

Audio-tour listening devices are available on a first-come, first-served basis from the art information desk for the East Building large auditorium and a small service area in the wall to the left of the entrance to the East Building small auditorium.

Sign-language interpretation services are available upon request. Check the website for availability. Call (202) 842-6467 or the TDD line given below.

For general information on services
Call (202) 737-4175

Location
The Gallery is located between 3rd and 7th Streets, NW, on Constitution Avenue. The entrance from Judiciary Square on the Red Line is accessible to the fellowed Greens Line, 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 meeting window. Entrance to the 4th Street entrance and the Mall, on Constitution Avenue at 6th Street, on 7th Street, and on 6th Street. For further information, call (202) 737-4175.

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New from New (Chapel Al­man and Babette Mangolte, 1976, 90 minutes) The Dinner Horn, 1994, 60 minutes. January 11 at 1:00

From Poetry to Music
Babette Mangolte, 1994, January 21 at 2:00

et cetera
ON THE COVER:

Bernardo Bellotto, Venetian Capriccio, c. 1745, Fundación Colección Thyssen-Bornemisza, Madrid