

exhibitions

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, archi-



Giovanni Battista Piazzetta, *Young Woman Taking a Pink*, c. 1740,
The Cleveland Museum of Art,
Purchase from the J. H. Wade Fund

ecture, 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,



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

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.

exhibitions



CONTINUING EXHIBITION

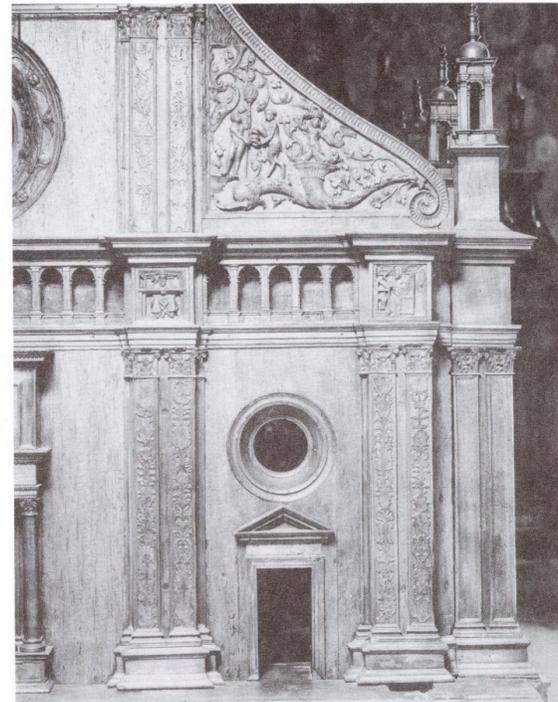
Toulouse-Lautrec: Marcelle Lender in "Chilpéric"

Through April 2, 1995
East Building, Mezzanine Level

Henri de Toulouse-Lautrec's grand, theatrical masterpiece, *Marcelle Lender Dancing the Bolero in "Chilpéric"* (1895–1896), is the culminating work of art based on his attendance at numerous presentations of the 1895 production of Hervé's operetta *Chilpéric* at the popular Théâtre des Variétés in Paris. The spirited painting depicts actress Marcelle Lender during the climactic moment of the operetta. "Of all Lautrec's works on the theme of the theater," wrote noted critic Fritz Novotny, "this picture is the greatest in both size and in significance." The painting is a gift (partial and promised) of Betsey Cushing Whitney in honor of John Hay Whitney, for the 50th anniversary of the National Gallery of Art.

This focus exhibition will examine Lautrec's fascination with the bold and expressive singer and dancer Marcelle Lender. A selection of the artist's *Chilpéric* lithographs from the National Gallery of Art's collection and other depictions of Marcelle Lender will also be included in the exhibition.

Henri de Toulouse-Lautrec, *Bust of Mille Marcelle Lender, 1895*, National Gallery of Art, Rosenwald Collection



CONTINUING EXHIBITION

Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo — The Cathedrals of Florence and Pavia, and St. Peter's, Rome

Through March 19, 1995
West Building, Main Floor,
West Garden Court

Fourteen of the most important original wooden architectural models surviving from the Italian Renaissance will be exhibited together with more than seventy related paintings, drawings, prints, and medals. The exhibition will focus on St. Peter's in Rome and the Cathedrals of Florence and Pavia, including works by Filippo Brunelleschi, Antonio da Sangallo, and Michelangelo.

The largest extant model from the Renaissance—Sangallo's model for St. Peter's—will be the chief attraction of the exhibition. This monumental paradigm is nearly 15 feet high, 24 feet long, and 10 feet wide, and weighs over 6 tons. The section on St. Peter's also includes another two models built under Michelangelo's direction: the large

Cristoforo Rocchi and Giovan Pietro Fugazza, *Wooden Model of the Pavia Cathedral (detail), c. 1488*, Musei Civici del Castello Visconteo, Pavia

drum and dome model, and a study for the vault of the south transept apse.

Also on display is the second largest wooden model from the Renaissance, an elaborate design for the Cathedral of Pavia. This model is noted for its exceptional craftsmanship and sculptural detail. Brunelleschi's models for the drum and dome of the Cathedral of Florence, four models for the *ballatoi* (junction between the drum and dome), and four models for the façade of the cathedral are accompanied by related drawings and a relief.

Renaissance architects were not the first to make architectural models but were the first to use them consistently 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, masons, and sculptors.

The exhibition at the National Gallery of Art was organized in collaboration with the Palazzo Grassi and FIAT. The presentation in Washington has been made possible by the National Gallery's Fund for the International Exchange of Art. Alitalia Cargo System is the official carrier for the exhibition.

CONTINUING EXHIBITION

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

Through April 16, 1995
West Building, Ground Floor,
Central Gallery 7

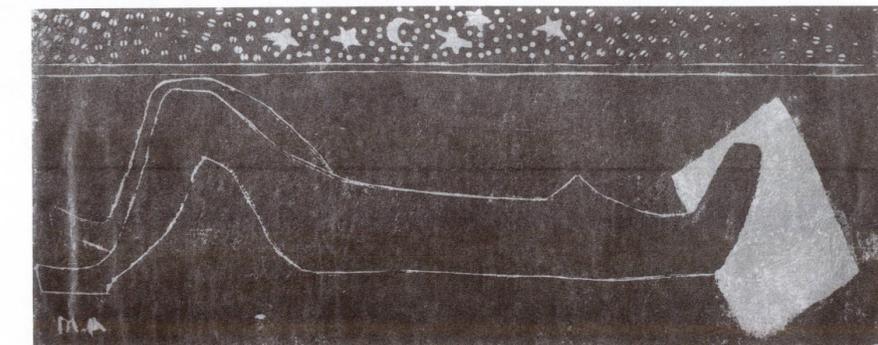
Two American paintings that have not been displayed together in public since 1857 are united in this exhibition. *The Spirit of War* (1851), from the National Gallery of Art, and its companion, *The Spirit of Peace* (1851), from the Woodmere Art Museum, Philadelphia, were considered by contemporaries to be among Jasper Francis Cropsey's most important works. Depicting a turbulent landscape with a medieval castle and knights preparing for battle on the one hand, and



a peaceful scene with a classical temple on the other, the two paintings form a carefully conceived study in contrasts.

The exhibition brochure is made possible through the generosity of Mrs. John C. Newington.

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



CLOSING EXHIBITION

Milton Avery: Works on Paper

Through January 22, 1995
East Building, Ground Level

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—fill the galleries of this exhibition. On view are seventy-two works, including important dry-points, lithographs, woodcuts, sketchbooks, watercolors, and a recently acquired monotype. A

choice group of proofs and variant impressions are among the highlights of the show, revealing the artist's intuitive and highly personal working methods.

In addition, several original dry-point plates and carved woodblocks used for a number of the prints have also been selected from the National Gallery of Art's collection, which is an important resource for the study of Avery's graphic work. The show affirms the creative role of printmaking in the development of Avery's aesthetic vision. An illustrated catalogue accompanies the exhibition.

The exhibition celebrates the Avery family's 1991 gift of the Milton Avery Print Archive in honor of the 50th anniversary of the National Gallery of Art.

Milton Avery, *Night Nude, 1953*, National Gallery of Art, Gift of the Avery Family, in Honor of the 50th Anniversary of the National Gallery of Art

CLOSING EXHIBITION

The Prints of Roy Lichtenstein

Through January 8, 1995
East Building, Upper and
Mezzanine Levels

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 print-

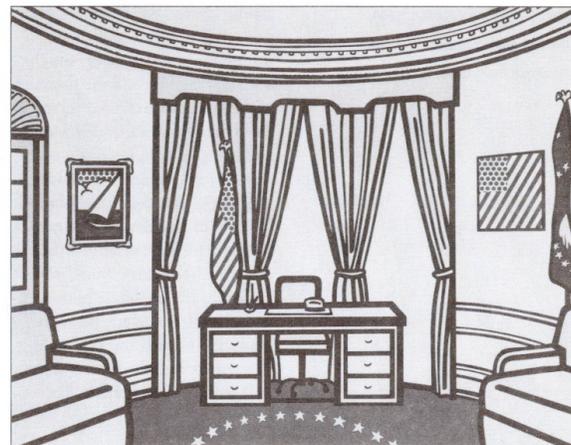
makers of our time.

The ninety-one works on view include lithographs, etchings, screenprints, woodcuts, works that combine several processes, and related edition sculpture made concurrently with the prints. Together they encompass the wide range of Lichtenstein's "high" and "low" art interests, based on such disparate sources as works by Picasso and comic strip images. Included are *The King* (c. 1950), *Crying Girl* (1963), 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). A catalogue raisonné of Lichtenstein's prints accompanies the exhibition.

The video *Roy Lichtenstein: The Art of the Graphic Image*, a National Gallery of Art presentation, directed by Frank Cantor and produced by Tyler Graphics Ltd., shows Lichtenstein at work, documenting his printmaking processes from the early 1970s to 1994. The twenty-minute program will be shown regularly in connection with the exhibition.

The video is made possible in part by *The Circle of the National Gallery of Art*.

Roy Lichtenstein, *The Oval Office, 1992*, Published by the artist and Ronald Feldman Fine Arts, Inc., New York, for the benefit of the Democratic National Committee © Roy Lichtenstein



calendar

J A N U A R Y



Giovanni Battista Pittoni, *Saint Gerome with an Angel, Saint Peter of Alcantara, and a Franciscan, 1725-1727*, The National Galleries of Scotland, Edinburgh

Legend

- eb East Building, Ground Level art information desk
- eba East Building auditorium
- wb West Building Rotunda
- wbgc West Building, Garden Court

1 SUNDAY

New Year's Day Holiday
Gallery is closed

3 TUESDAY

12:00 **Special Lecture Series:** *The Renaissance: Urban Architecture* (eba)

2:00 **Gallery Talk:** *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome* (wb)

4 WEDNESDAY

12:00 **Gallery Talk:** *Toulouse-Lautrec: Marcelle Lender in "Chilpéric"* (eb)

12:30 **Film:** *Roy Lichtenstein* (eba)

1:00 **Gallery Talk:** *The Prints of Roy Lichtenstein* (eb)

5 THURSDAY

12:00 **Gallery Talk:** *The Adoration of the Magi in Art* (wb)

12:30 **Film:** *Roy Lichtenstein* (eba)

1:00 **Gallery Talk:** *"The Conversion of Saint Paul" by Jacopo Tintoretto* (wb)

6 FRIDAY

12:00 **Gallery Talk:** *Toulouse-Lautrec: Marcelle Lender in "Chilpéric"* (eb)

12:30 **Film:** *Roy Lichtenstein* (eba)

1:00 **Gallery Talk:** *The Prints of Roy Lichtenstein* (eb)

2:00 **Gallery Talk:** *Modeling the Renaissance: The Problem of St. Peter's* (wb)

7 SATURDAY

12:00 **Gallery Talk:** *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome* (wb)

12:30 **Film:** *Roy Lichtenstein* (eba)

2:00 **Gallery Talk:** *Modeling the Renaissance: The Problem of St. Peter's* (wb)

2:30 **Film:** *New Light 1—Early Electronic Landscapes* (eba)

8 SUNDAY

12:00 **Gallery Talk:** *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome* (wb)

1:00 **Film:** *Roy Lichtenstein* (eba)

2:00 **Gallery Talk:** *"The Conversion of Saint Paul" by Jacopo Tintoretto* (wb)

4:00 **Sunday Lecture:** *Architectural Models in the Renaissance* (eba)

6:00 **Film:** *New Light 2—Speaking Images* (eba)

7:00 **Concert:** National Gallery Orchestra, George Manos, conductor (wbgc)

10 TUESDAY

12:00 **Gallery Talk:** *"The Dinner Horn" by Winslow Homer* (wb)

12:00 **Special Lecture Series:** *Brunelleschi's Synthesis of the Western Tradition* (eba)

11 WEDNESDAY

12:00 **Gallery Talk:** *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome* (wb)

12:30 **Film:** *Paul Strand Under the Dark Cloth* (eba)

12 THURSDAY

12:30 **Film:** *Paul Strand Under the Dark Cloth* (eba)

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

13 FRIDAY

12:00 **Gallery Talk:** *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome* (wb)

12:30 **Film:** *Paul Strand Under the Dark Cloth* (eba)

2:00 **Gallery Talk:** *Modeling the Renaissance: The Problem of St. Peter's* (wb)

14 SATURDAY

12:00 **Gallery Talk:** *"The Dinner Horn" by Winslow Homer* (wb)

12:30 **Film:** *Paul Strand Under the Dark Cloth* (eba)

2:00 **Gallery Talk:** *Painted Sermons: Edward Hicks and the American Naive Painting Tradition* (wb)

2:30 **Film:** *New Light 3—Electronic Narratives* (eba)

15 SUNDAY

12:00 **Gallery Talk:** *"The Dinner Horn" by Winslow Homer* (wb)

1:00 **Film:** *Paul Strand Under the Dark Cloth* (eba)

2:00 **Gallery Talk:** *Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace"* (wb)

4:00 **Sunday Lecture:** *Shaker Visionary Paintings* (eba)

6:00 **Film:** *New Light 4—Stretching the Language of TV* (eba)

7:00 TUESDAY

7:00 **Concert:** Ann Koscieln, piano (wbgc)

17 TUESDAY

12:00 **Gallery Talk:** *Soup for Lunch: The Art of Andy Warhol* (eb)

12:00 **Special Lecture Series:** *Alberti and the Architecture of Humanism* (eba)

18 WEDNESDAY

12:00 **Gallery Talk:** *"The Dinner Horn" by Winslow Homer* (wb)

12:30 **Film:** *Berenice Abbott: A View of the 20th Century* (eba)

19 THURSDAY

12:00 **Gallery Talk:** *"A Concert" by Giovanni Cariani* (wb)

12:30 **Film:** *Berenice Abbott: A View of the 20th Century* (eba)

1:00 **Gallery Talk:** *Toulouse-Lautrec: Marcelle Lender in "Chilpéric"* (eb)

20 FRIDAY

12:00 **Gallery Talk:** *"The Dinner Horn" by Winslow Homer* (wb)

12:30 **Film:** *Berenice Abbott: A View of the 20th Century* (eba)

2:00 **Gallery Talk:** *Painted Sermons: Edward Hicks and the American Naive Painting Tradition* (wb)

21 SATURDAY

12:00 **Gallery Talk:** *Soup for Lunch: The Art of Andy Warhol* (eb)

12:30 **Film:** *Berenice Abbott: A View of the 20th Century* (eba)

2:00 **Gallery Talk:** *Painted Sermons: Edward Hicks and the American Naive Painting Tradition* (wb)

2:00 **Films:** *Visible Cities, The Sky on Location, and Four Pieces by Morris* (eba)

22 SUNDAY

12:00 **Gallery Talk:** *Soup for Lunch: The Art of Andy Warhol* (eb)

1:00 **Film:** *Film about a Woman Who...* (eba)

1:00 **Family Program:** *Ideal Architecture* (advance registration required)

2:00 **Gallery Talk:** *Toulouse-Lautrec: Marcelle Lender in "Chilpéric"* (eb)

4:00 **Sunday Lecture:** *Nuns in Space: The Architecture of Convents and Strict Enclosure in the Middle Ages* (eba)

6:00 **Films:** *News from Home and The Camera: Je* (eba)

7:00 **Concert:** Benjamin Shapira, cello, and Sevgi Topyan, piano (wbgc)

24 TUESDAY

12:00 **Gallery Talk:** *Camille Pissarro, 1830-1903* (wb)

12:00 **Special Lecture Series:** *Rome in the Early Sixteenth Century* (eba)

25 WEDNESDAY

12:00 **Gallery Talk:** *Soup for Lunch: The Art of Andy Warhol* (eb)

12:30 **Film:** *Annie Leibovitz* (eba)

26 THURSDAY

12:00 **Gallery Talk:** *"A Concert" by Giovanni Cariani* (wb)

12:30 **Film:** *Annie Leibovitz* (eba)

27 FRIDAY

12:00 **Gallery Talk:** *Soup for Lunch: The Art of Andy Warhol* (eb)

28 SATURDAY

12:00 **Gallery Talk:** *Camille Pissarro, 1830-1903* (wb)

12:30 **Film:** *Annie Leibovitz* (eba)

2:30 **Film:** *The Films of Faith Hubley* (eba)

29 SUNDAY

12:00 **Gallery Talk:** *Camille Pissarro, 1830-1903* (wb)

1:00 **Family Program:** *Ideal Architecture* (advance registration required)

4:00 **Sunday Lecture:** *The Glory of Venice: Art in the Eighteenth Century* (eba)

6:00 **Film:** *Handmade Artists' Films* (eba)

7:00 **Concert:** National Gallery Vocal Arts Ensemble, George Manos, artistic director (wbgc)

31 TUESDAY

12:00 **Gallery Talk:** *Scenes of Daily Life in Impressionist Painting* (wb)

See listings under Guided Tours for daily tours of the collections and foreign language tours.

programs

Gallery Talks

Talks 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 in the East Building (eb).

Gallery Talks are divided into three categories:

Focus: The Permanent Collection includes traditional theme-based tours of objects in the National Gallery of Art's collections.

Special Exhibitions discusses works of art on view in temporary exhibitions.

Curators, Conservators, and Other Specialists presents the expertise of National Gallery of Art staff on a regular basis.

Focus: The Permanent Collection

The Adoration of the Magi in Art (50 minutes). Frances Feldman, lecturer. January 5 at 12:00 (wb)

"The Conversion of Saint Paul" by Jacopo Tintoretto (Samuel H. Kress Collection) (20 minutes). J. Russell Sale, lecturer. January 5 at 1:00 and January 8 at 2:00 (wb)

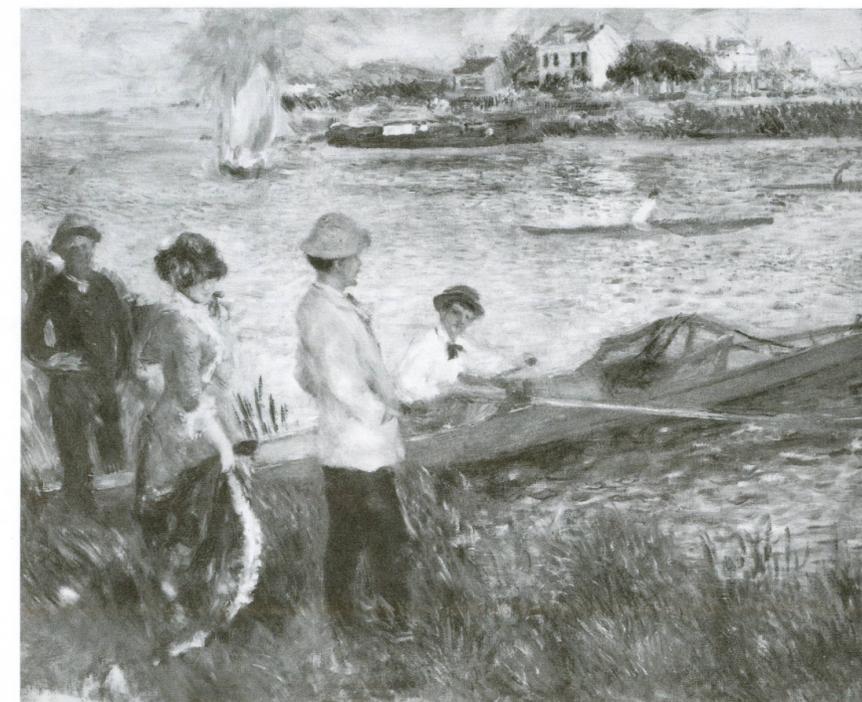
"The Dinner Horn" by Winslow Homer (Collection of Mr. and Mrs. Paul Mellon) (30 minutes). Wilford W. Scott, lecturer. January 10, 14, 15, 18, and 20 at noon (wb)

Painted Sermons: Edward Hicks and the American Naive Painting Tradition (40 minutes). Jack Becker, graduate lecturing fellow. January 14, 20, and 21 at 2:00 (wb)

Soup for Lunch: The Art of Andy Warhol (60 minutes). Robin Thorne Ptacek, lecturer. January 17, 21, 22, 25, and 27 at noon (eb)

Camille Pissarro, 1830-1903 (50 minutes). Eric Denker, lecturer. January 24, 28, and 29 at noon (wb)

Scenes of Daily Life in Impressionist Painting (60 minutes). Philip Leonard, lecturer. January 31 at noon (wb)



Special Exhibitions

Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome (60 minutes). J. Russell Sale, lecturer. January 3 at 2:00, January 7, 8, 11, and 13 at noon (wb)

Toulouse-Lautrec: Marcelle Lender in "Chilpéric" (30 minutes). Frances Feldman or Robin Thorne Ptacek, lecturers. January 4 and 6 at noon, January 19 at 1:00, and January 22 at 2:00 (eb)

The Prints of Roy Lichtenstein (50 minutes). Eric Denker, lecturer. January 4 and 6 at 1:00 (eb)

Modeling the Renaissance: The Problem of St. Peter's (40 minutes). Erik Neil, graduate lecturing fellow. January 6, 7, and 13 at 2:00 (wb)

Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace" (40 minutes). Philip Leonard, lecturer. January 12 at 1:00 and January 15 at 2:00 (wb)

Curators, Conservators, and Other Specialists

"A Concert" by Giovanni Cariani (Anonymous Loan) (20 minutes). David Alan Brown, curator of southern Renaissance paintings. January 19 and 26 at noon (wb)

Publications

Exhibition Catalogues

The Glory of Venice: Art in the Eighteenth Century \$55.00 (hardbound) \$39.95 (softbound)

The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture \$85.00 (hardbound) \$60.00 (softbound)

Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948-1993 \$49.95 (hardbound)

Milton Avery: Works on Paper \$19.95 (softbound)

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

Auguste Renoir, *Oarsmen at Chatou*, 1879, National Gallery of Art, Gift of Sam A. Lewisohn



Andy Warhol, *Green Marilyn*, 1964, National Gallery of Art, Gift of William C. Seitz and Irma S. Seitz, in Honor of the 50th Anniversary of the National Gallery of Art

Lectures

Special Lecture Series

Italian Renaissance Architecture David Friedman, associate professor of architecture, Massachusetts Institute of Technology

Tuesdays at noon
East Building auditorium (eba)

JANUARY 3
The Renaissance: Urban Architecture

JANUARY 10
Brunelleschi's Synthesis of the Western Tradition

JANUARY 17
Alberti and the Architecture of Humanism

JANUARY 24
Rome in the Early Sixteenth Century

Sunday Lectures

Lectures given by National Gallery of Art staff and distinguished scholars at 4:00 in the East Building auditorium (eba)

JANUARY 1
New Year's Day Holiday
Gallery is closed

JANUARY 8
Architectural Models in the Renaissance Henry Millon, dean, Center for Advanced Study in the Visual Arts, National Gallery of Art

JANUARY 15
Shaker Visionary Paintings Sally Promey, assistant professor of art history, University of Maryland, College Park

JANUARY 22
Nuns in Space: The Architecture of Convents and Strict Enclosure in the Middle Ages Caroline Bruzelius, director, American Academy in Rome

JANUARY 29
The Glory of Venice: Art in the Eighteenth Century Andrew Robison, Andrew W. Mellon senior curator, National Gallery of Art

programs

Guided Tours

Introductory Tours

Introduction: The West Building Collection
Monday–Saturday 10:30 and 12:30
Sunday 12:30 and 4:30
West Building Rotunda

Introduction: The East Building Collection
Monday–Saturday 11:30 and 1:30
Sunday 11:30, 1:30, and 3:30
East Building art information desk

Introduction: The American Collection
Monday–Sunday 2:30
West Building Rotunda

Foreign Language Tours

Foreign language tours of the permanent collection are offered on Tuesday and Thursday. 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.

January 3: French
January 10: Spanish
January 12: Spanish
January 17: German
January 19: Japanese
January 24: Italian
January 26: Russian

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 three weeks' notice. For adult groups, please call (202) 842-6247; 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 size of your group, a contact person, and an address. You will be notified in writing of the status of your request.

Music at the Gallery

Sunday Concert Series

Concerts take place at 7:00 Sunday evenings through June 25, 1995, and are open to the public free of charge. Concertgoers are admitted to the Garden Court on a first-come, first-served basis beginning at 6:00. The 6th Street and Constitution Avenue entrance to the West Building remains open for those arriving between 6:00 and 7:00, and the Garden Café is open until 6:30. Concerts are broadcast four weeks after the performance on Sunday evenings at 7:00 on radio station WGTS 91.9-FM. For further information, call (202) 842-6941.

JANUARY 1

New Year's Day Holiday
Gallery is closed

JANUARY 8

National Gallery Orchestra
George Manos, *conductor*
Gala Viennese New Year Concert

JANUARY 15

Ann Koscielnny, *piano*
Works by Beethoven

JANUARY 22

Benjamin Shapira, *cello*,
and Sevgi Topyan, *piano*
Works by Bach, Brahms,
Shapira, and Kodaly

JANUARY 29

National Gallery Vocal Arts
Ensemble
George Manos, *artistic director*
Honoring the exhibition
The Glory of Venice: Art in the Eighteenth Century
Music associated with the city of Venice



Winslow Homer, *The Dinner Horn*,
1870, 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 Renaissance cathedrals. A gallery tour of the exhibition *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—Cathedrals of Florence and Pavia, and St. Peter's, Rome*, will be followed by an art activity. The program will be offered on Sundays, January 22 and 29, for children ages five through nine and on Sunday, February 5, for children ages ten through thirteen from 1:00 to 3:00.

The program is designed for children with an accompanying parent. Each program is free, but space is limited; please register by calling (202) 789-3030

Audio Tours

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.

Special Exhibition

The Glory of Venice: Art in the Eighteenth Century, with an introduction by director Earl A. Powell III and narrated by Andrew Robison, Andrew W. Mellon senior curator, National Gallery of Art, is available at the entrance to the exhibition.

Audio tours are \$3.75 (\$3.25 for senior citizens, students, and groups of ten or more). They may be rented in the Rotunda on the Main Floor of the West Building.

Special headsets and/or scripts are available for visitors with hearing impairments. To reserve audio tours for groups, call (202) 842-6592.

Film Programs

East Building auditorium (eba)

Listening devices are available at the art information desk for visitors with hearing impairments.

Michael Blackwood's 1970s film portrait, *Roy Lichtenstein*, will be shown from January 4 through 8 in conjunction with the exhibition *The Prints of Roy Lichtenstein*. Recent films on photographers Berenice Abbott and Paul Strand are also scheduled for the second and third weeks of January. On Saturday, January 21, acclaimed avant-garde cinematographer Babette Mangolte will be present to introduce a three-part retrospective of her work. Mangolte, who now teaches film at the University of California, San Diego, serves as director of photography for filmmakers Yvonne Rainer and Chantal Akerman, among others. Faith Hubley, the artist/ animator whose films were among the first to explore the use of abstraction in animated films, will be present on Saturday, January 28, to introduce a program of her recent animation and a new video documentary on her life.

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 7, 8, 14, and 15. The program will begin with a presentation of classic videos by artists who were 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, place, and human scale with current technological innovations. Margot Starr Kernan, video artist and curator for this series, will introduce the opening program on January 7.

Handmade Artists' Films

A program of hand-painted and hand-crafted 35-mm prints by Stan Brakhage, Charles and Ray Eames, Sergei Paradjanov, Bruce Posner, Amanda Katz, and others will be shown on Sunday January 29 at 6:00, with discussion following the program.

Roy Lichtenstein (Michael Blackwood, 1976, 52 minutes); January 4–7 at 12:30 and January 8 at 1:00.

New Light 1—Early Electronic Landscapes (video art by Nam June Paik, Mary Lucier, Bill Viola, Dara Birnbaum, Vito Acconci, Shigeo Kubota, 1967–1986, 96 minutes with introduction by Margot Starr Kernan); January 7 at 2:30.

New Light 2—Speaking Images (video art by Hal Hartley, Cheryl Dunye, Jerome Thomas, Cecelia Condit, Cheryl Donegan, George Kuchar, Ulysses Jenkins, Y. David Chung, Matt Dibble, 1987–1994, 118 minutes); January 8 at 6:00.

Paul Strand Under the Dark Cloth (John Walker, 1989, 81 minutes); January 11–14 at 12:30 and January 15 at 1:00.

New Light 3—Electronic Narratives (video art by Steina and Woody Vasulka, David Blair, Tom Kalin, Laurie Anderson, 1989–1992, 120 minutes); January 14 at 2:30.

New Light 4—Stretching the Language of TV (video art by Rea Tajiri, Sheoung Cho, Margot Starr Kernan, Peter D'Agostino, 1987–1994, 100 minutes); January 15 at 6:00.

Berenice Abbott: A View of the 20th Century (Kay Weaver and Martha Wheelock, 1992, 60 minutes); January 18–21 at 12:30.

Visible Cities (Babette Mangolte, 1991, 31 minutes), *The Sky on Location* (Babette Mangolte, 1982, 78 minutes, introduced by the filmmaker), and *Four Pieces by Morris* (Babette Mangolte, 1994, 80 minutes); January 21 at 2:00.

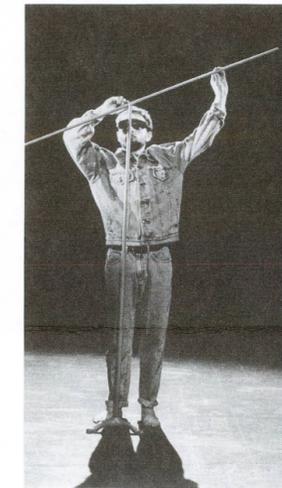
Film about a Woman Who... (Yvonne Rainer and Babette Mangolte, 1974, 105 minutes); January 22 at 1:00.

News from Home (Chantal Akerman and Babette Mangolte, 1976, 90 minutes) and *The Camera: Je* (Babette Mangolte, 1977, 88 minutes); January 22 at 6:00.

Annie Leibovitz (Rebecca Frayn for London Weekend Television, 1993, video, 55 minutes); January 25, 26, and 28 at 12:30.

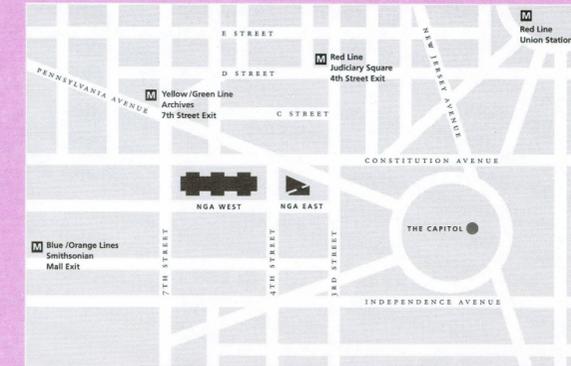
The Films of Faith Hubley (selection of animated films, 1979–1994, 90 minutes, introduced by the filmmaker); January 28 at 2:30.

Handmade Artists' Films (Stan Brakhage and others, 1968–1994, 80 minutes); January 29 at 6:00.



From *Four Pieces by Morris*, (Babette Mangolte, 1994), January 21 at 2:00

et cetera



Gallery 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–Saturday 10 am to 5 pm
Sunday 11 am to 6 pm
(Gallery is closed on Sunday, January 1)

For general information

Call (202) 737-4215

Location

The Gallery is located between 3rd and 7th Streets, NW, 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. Metro bus 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 Constitution Avenue at 6th Street, on 4th Street, and on 7th Street (Saturday and Sunday only). The entrance to the East Building is on 4th Street.

Services for Visitors

Ramps are accessible for wheelchairs and strollers at the 6th Street entrance to the West Building on Constitution Avenue, NW, and at the 4th Street entrance to the East Building. Wheelchairs and strollers are available at all entrances. For information about access to public areas and galleries, refer to the *Brief Guide and Plan* of the East and West Buildings at the art information desks.

Limited parking is available in front of the East Building for vehicles displaying the international symbol of accessibility.

Assistive listening devices are available on a free-loan basis from the art information desk for the East Building large auditorium and from a self-service unit in the wall to the left of the entrance to the East Building small auditorium.

Sign-language interpretation of tours for five or more people is available with three weeks' notice. Call (202) 842-6247 or the TDD line given below.

For general information on services

Call (202) 842-6690
Weekdays 9:00 am to 5:00 pm

Telecommunications Device for the Deaf (TDD)

Call (202) 842-6176
Weekdays 9:00 am to 5:00 pm

Gallery Restaurants

Four restaurants at the Gallery offer luncheon and light fare.

Concourse Buffet

Concourse	
Monday–Friday	10:00 – 3:00
Saturday	10:00 – 4:00
Sunday	11:00 – 4:30

Garden Café

West Building, ground floor	
Monday–Friday	11:30 – 3:00
Saturday	11:30 – 3:00
Sunday	12:00 – 6:30

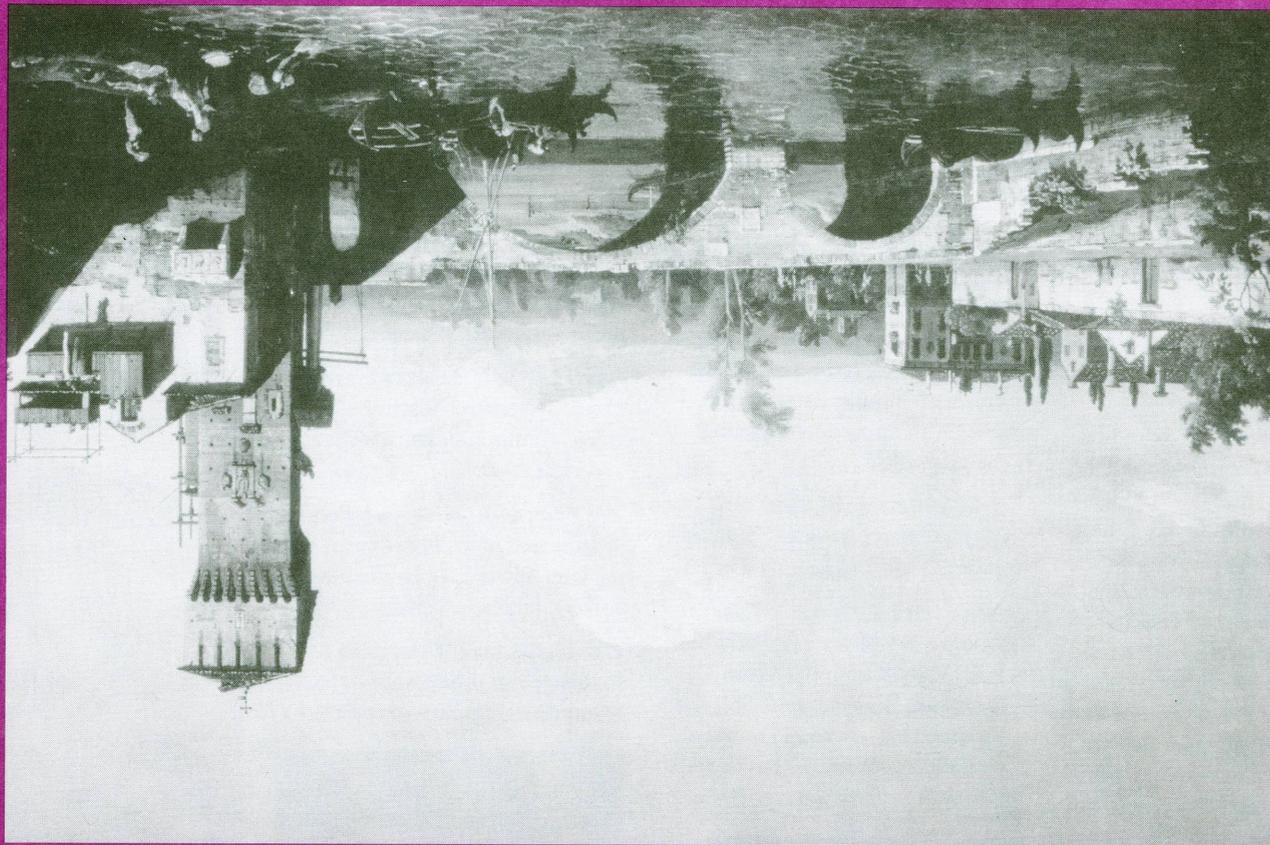
Cascade Espresso Bar

Concourse	
Monday–Friday	12:00 – 4:30
Saturday	12:00 – 4:30
Sunday	12:00 – 5:30

Terrace Café

East Building, upper level	
Monday–Friday	11:30 – 3:00
Saturday	11:30 – 3:00
Sunday	12:00 – 4:00

National
Gallery
of Art



January calendar 1995

National Gallery of Art
Washington, DC 20565

Delivery may be delayed by bulk rate mailing.

ON THE COVER:

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

January