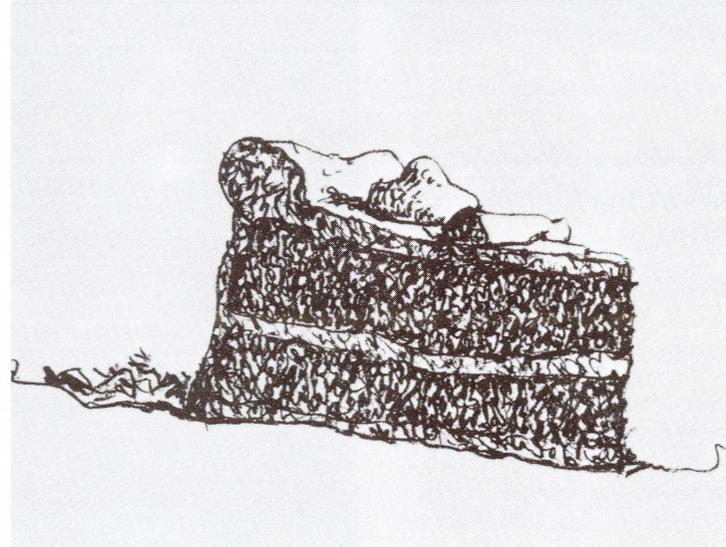


# exhibitions



Claes Oldenburg, *Soft Fur Good Humors*, 1963, Mitchell C. Shaheen, The Brett Mitchell Collection, Inc.



CONTINUING EXHIBITION

## Claes Oldenburg: An Anthology

Through May 7, 1995  
East Building, mezzanine and upper levels

The first major exhibition since 1969 to survey the art of Claes Oldenburg premieres at the National Gallery of Art. Approximately 200 of the most important collages, drawings, and sculpture from 1958 to the present document the career of this versatile and remarkably prolific artist.

On display are examples of his well-known “hard,” “soft,” and “ghost” sculptures of food and household objects, such as an ice cream cone, light switch, and fans—each on a giant scale. Oldenburg focuses on the metamorphic potential of familiar objects to create new forms and infuses the commonplace with life, wit, and alternative meanings. Many of his soft sculptures allude to organic, often anthropomorphic forms such as the *Soft Switches* (1964) or the *Soft Drainpipe—Red Hot Version* (1967). Special features of the installation are two large-scale works: the twenty-four-foot-tall *Lipstick (Ascending) on Caterpillar Tracks*, originally made for Yale University in 1969 (reconstructed in 1974), and *Knife Ship I*, a forty-foot-long sculpture in the form of a Swiss Army Knife, that was the centerpiece of the performance, “Il Corso del Coltello” (The Course of the Knife), presented in Venice in 1985.

Claes Oldenburg, *Cake Wedge*, 1962, Private Collection

CONTINUING EXHIBITION

## Imitation and Invention: Old Master Prints and Their Sources

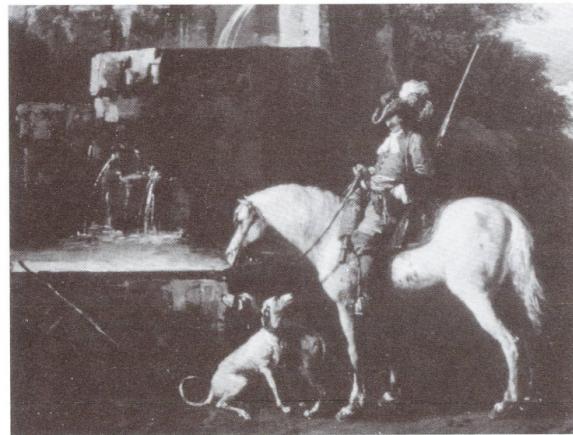
Through August 6, 1995  
East Building, ground level

Focusing on the National Gallery of Art’s superb collection of graphic art, sixty-three works illuminate the fascinating variety of visual influences from the fifteenth through

Albrecht Dürer, *Samson and the Lion*, c. 1497/1498, National Gallery of Art, Rosenwald Collection

the seventeenth centuries. Well-known prints are brought together with the prints that inspired them and others that they in turn inspired. Major works by such revered artists as Albrecht Dürer, Andrea Mantegna, and Jacques Callot are included. As prints circulated readily through Europe in the Renaissance and baroque periods, printmakers continually adapted details, themes, compositions, and techniques. The exhibition begins with those many aspects of borrowing from early fifteenth- and sixteenth-century sources and ends by highlighting the work of Rembrandt, one of the most innovative adapters of earlier print sources.

# exhibitions



Francesco Zuccarelli, *Wooded Landscape with a Sportsman Watering His Mount* (detail), Private Collection

CLOSING EXHIBITION

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

Through April 23, 1995  
West Building, main floor galleries  
60 through 79

*The Glory of Venice: Art in the Eighteenth Century* is the first comprehensive international exhibition in the United States to honor Venetian art of this period. Works of art in a broad range of media illustrate the extraordinary accomplishments of artists who were born and trained in Venice, one of the greatest European cultural centers during the eighteenth century.

The importance of grand religious art is explored through altarpieces by Tiepolo, Piazzetta, and others. The great view-painting tradition is outlined through works by Carlevaris, Canaletto, Bellotto, and Francesco Guardi. Many of the artists, including Piazzetta, Pietro Longhi, and Domenico Tiepolo, depicted everyday life in Venice. Landscapes and portraits, history painting and allegories, architec-



Antonio Visentini, *Architectural Fantasy*, c. 1750, Gallerie dell'Accademia, Venice

tural fantasies and studies for decorative arts are also included. Graphic art, which flourished during this period, is depicted through many beautiful drawings, gouaches, watercolors, pastels, prints, and illustrated books.

*The exhibition is made possible by 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.*



CLOSING 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

Created as a pair, these two significant American paintings have not been displayed together in public since 1857. *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. In these two scenes Cropsey explored a complex series of ideas and employed a carefully constructed system of contrasting elements: a turbulent landscape with a medieval castle and knights preparing for battle on the one hand, and a



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

peaceful scene with a classical temple on the other. These two vistas seem worlds away from the Hudson River Valley and the Catskill Mountains that dominated Cropsey's oeuvre. Wall texts with the artist's own descriptions give insight into the two paintings.

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

CLOSING EXHIBITION

## Toulouse-Lautrec: Marcelle Lender in "Chilpéric"

Through April 2, 1995  
East Building, mezzanine level

Henri de Toulouse-Lautrec's magnificent, 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 Parisian Théâtre des Variétés. The spirited painting depicts actress Marcelle Lender during the operetta's climactic moment. "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 Betsy Cushing Whitney in honor of John Hay Whitney, for the 50th anniversary of the National Gallery of Art.

This focus exhibition examines Lautrec's enchantment with the bold and expressive singer and dancer Marcelle Lender. A selection of the artist's colorful *Chilpéric* lithographs from the National Gallery of Art's collection and other depictions of Marcelle Lender are also on display.

Henri de Toulouse-Lautrec, *Marcelle Lender Dancing the Bolero in "Chilpéric"* (detail), 1895-1896, Gift (Partial and Promised) of Betsy Cushing Whitney in Honor of John Hay Whitney, for the 50th Anniversary of the National Gallery of Art



Jasper Francis Cropsey, *The Spirit of War*, 1851, National Gallery of Art, Avalon Fund

## Restaurants

(See hours on page 7)

Starbucks Coffee is now served in the Terrace and Garden Cafés and the Espresso Bar

### Terrace Café

Call (202) 789-3201 to make reservations for your next luncheon party in the Terrace Café following a visit to the *Claes Oldenburg: An Anthology* exhibition.

### Cafeteria Buffet

Enjoy a continental breakfast served Monday through Saturday at 10:00 and Sunday at 11:00 in the cafeteria buffet on the concourse level.

### Garden Café

Pastries and coffee are served Monday through Saturday from 10:00 to 11:00 and Sunday from 11:00 to noon. "Pasta Made-to-Order" is featured on Sundays, 4:00 to 6:30. Italian dishes are offered throughout the week in celebration of the exhibition, *The Glory of Venice: Art in the Eighteenth Century*. Call (202) 789-3202 to reserve a table.

## Gallery Shops

### West Building

*The Glory of Venice* exhibition catalogue (\$39.95 softbound, \$55.00 hardbound) is featured along with posters, notecards, books, videotapes, and a wall calendar.

### Concourse

Get inspiration for gardening from a bountiful selection of books on flowers, gardens, and artists' gardens. Also featured are an assortment of pastels, colored pencils, blank cards and envelopes, and books on creating your own art.

### East Building Sales Desk

*The Claes Oldenburg: An Anthology* exhibition catalogue (\$39.95 softbound), is now on sale, along with books, posters, and notecards on Claes Oldenburg and pop art.

# calendar

A P R I L



Claes Oldenburg, *Study for the Bottle of Notes, 1987*, Collection of Claes Oldenburg and Coosje van Bruggen, New York

- 1 SATURDAY**  
10:30 **Symposium:** *Venetian Art and Culture in the Eighteenth Century* (eba)  
12:00 **Gallery Talk:** *Claes Oldenburg: An Anthology* (eb)
- 2 SUNDAY**  
12:00 **Gallery Talk:** *Claes Oldenburg: An Anthology* (eb)  
1:00 **Family Program:** *Monuments of the Everyday: Mixed Media* (advanced registration required)  
2:00 **Gallery Talk:** “*The Age of Bronze*” by Auguste Rodin (wb)  
4:00 **Mellon Lecture:** *Modernism and the Critique of Pure Art: The Historical Vision of Clement Greenberg* (eba)  
6:00 **Film:** *Casanova* (eba)  
7:00 **Concert:** National Gallery Chamber Players (wbgc)
- 4 TUESDAY**  
2:00 **Gallery Talk:** “*The Age of Bronze*” by Auguste Rodin (wb)
- 5 WEDNESDAY**  
10:15 **Renaissance Lecture:** *Painting in Rome in the Sixteenth Century* (eba)  
12:00 **Gallery Talk:** *Claes Oldenburg: An Anthology* (eb)  
12:30 **Film:** “*Il Corso del Coltello*” in Paris (eba)
- 6 THURSDAY**  
12:00 **Gallery Talk:** “*The Age of Bronze*” by Auguste Rodin (wb)  
12:30 **Film:** “*Il Corso del Coltello*” in Paris (eba)  
2:00 **Gallery Talk:** *Music, Marquetry, and Mechanism: A Neoclassical Writing Table* by David Roentgen (wb)
- 7 FRIDAY**  
12:00 **Gallery Talk:** *Claes Oldenburg: An Anthology* (eb)  
1:00 **Gallery Talk:** *The Glory of Venice: Art in the Eighteenth Century* (wb)  
12:30 **Film:** “*Il Corso del Coltello*” in Paris (eba)  
2:00 **Gallery Talk:** *Music, Marquetry, and Mechanism: A Neoclassical Writing Table* by David Roentgen (wb)
- 8 SATURDAY**  
10:15 **Renaissance Lecture:** *Painting in Rome in the Sixteenth Century* (eba)  
12:30 **Film:** “*Il Corso del Coltello*” in Paris (eba)  
1:00 **Gallery Talk:** “*Regatta at Argenteuil*” by Auguste Renoir (eb)  
2:00 **Gallery Talk:** *Music, Marquetry, and Mechanism: A Neoclassical Writing Table* by David Roentgen (wb)  
2:30 **Films:** *The Lost Moment* and *Top Hat* (eba)

- 9 SUNDAY**  
12:00 **Gallery Talk:** “*Regatta at Argenteuil*” by Auguste Renoir (eb)  
1:00 **Family Program:** *Monuments of the Everyday: Mixed Media* (advanced registration required)  
1:00 **Film:** *Summertime* (eba)  
2:00 **Gallery Talk:** *The Glory of Venice: Art in the Eighteenth Century* (wb)  
4:00 **Mellon Lecture:** *Painting and the Pale of History: The Passing of the Pure* (eba)  
6:00 **Film:** *Eve* (eba)  
7:00 **Concert:** Penderecki String Quartet (wbgc)
- 11 TUESDAY**  
12:00 **Gallery Talk:** *The Glory of Venice: Canaletto and the Tradition of View Painting* (wb)  
2:00 **Gallery Talk:** *The Glory of Venice: Art in the Eighteenth Century* (wb)
- 12 WEDNESDAY**  
12:00 **Gallery Talk:** “*Regatta at Argenteuil*” by Auguste Renoir (eb)  
12:30 **Film:** *Michelangelo: Self-Portrait* (eba)  
13 THURSDAY  
12:00 **Gallery Talk:** *The Glory of Venice: Art in the Eighteenth Century* (wb)  
12:30 **Film:** *Michelangelo: Self-Portrait* (eba)  
1:00 **Gallery Talk:** *The Glory of Venice: Giovanni Battista Tiepolo* (wb)  
14 FRIDAY  
12:00 **Gallery Talk:** “*Regatta at Argenteuil*” by Auguste Renoir (eb)  
12:30 **Film:** *Michelangelo: Self-Portrait* (eba)  
1:00 **Gallery Talk:** *The Glory of Venice: Giovanni Battista Tiepolo* (wb)  
2:00 **Gallery Talk:** “*Looking South*”: Jacob van Ruisdael’s “*Park with a Country House*” (wb)  
15 SATURDAY  
12:00 **Gallery Talk:** *The Glory of Venice: Canaletto and the Tradition of View Painting* (wb)  
12:30 **Film:** *Michelangelo: Self-Portrait* (eba)  
2:00 **Gallery Talk:** “*Looking South*”: Jacob van Ruisdael’s “*Park with a Country House*” (wb)  
2:30 **Film:** *Senso* (eba)  
16 SUNDAY  
12:00 **Gallery Talk:** *The Glory of Venice: Canaletto and the Tradition of View Painting* (wb)  
1:00 **Film:** *Othello* (eba)

- 2:00 **Gallery Talk:** *The Glory of Venice: Giovanni Battista Tiepolo* (wb)  
4:00 **Sunday Lecture:** *Ideal Bodies and Winckelmann’s Troubled Dream of Greek Antiquity* (eba)  
6:00 **Film:** *Death in Venice* (eba)  
7:00 No Concert
- 18 TUESDAY**  
12:00 **Gallery Talk:** Introducing Art: *A Salute to Springtime—Flowers in Art* (wb)  
2:00 **Gallery Talk:** *The Glory of Venice: Giovanni Battista Tiepolo* (wb)
- 19 WEDNESDAY**  
12:00 **Gallery Talk:** *Renaissance Majolica: Part 1* (wb)  
12:30 **Film:** *Venice: Art and Daily Life in the 18th Century* (eba)
- 20 THURSDAY**  
12:00 **Gallery Talk:** *Renaissance Majolica: Part 1* (wb)  
12:30 **Film:** *Venice: Art and Daily Life in the 18th Century* (eba)  
1:00 **Gallery Talk:** Introducing Art: *Reading Landscape* (wb)  
2:00 **Gallery Talk:** *The Glory of Venice: Giovanni Battista Tiepolo* (wb)
- 21 FRIDAY**  
12:00 **Gallery Talk:** *The Glory of Venice: Canaletto and the Tradition of View Painting* (wb)  
12:30 **Film:** *Venice: Art and Daily Life in the 18th Century* (eba)  
1:00 **Gallery Talk:** Introducing Art: *Reading Landscape* (wb)  
2:00 **Gallery Talk:** *The Glory of Venice: Giovanni Battista Tiepolo* (wb)
- 22 SATURDAY**  
12:00 **Gallery Talk:** Introducing Art: *A Salute to Springtime—Flowers in Art* (wb)  
2:00 **Films:** *The Comfort of Strangers* and *Don’t Look Now* (eba)
- 23 SUNDAY**  
12:00 **Gallery Talk:** Introducing Art: *A Salute to Springtime—Flowers in Art* (wb)  
1:00 **Family Program:** *Monuments of the Everyday: Mixed Media* (advanced registration required)  
2:00 **Gallery Talk:** Introducing Art: *Reading Landscape* (wb)  
3:00 **Concert:** The Country Gentlemen (eba)  
7:00 **Concert:** The Country Gentlemen (eba)
- 25 TUESDAY**  
12:00 **Gallery Talk:** *Mary Cassatt, 1844—1926* (wb)

- 2:00 **Gallery Talk:** Introducing Art: *A Salute to Springtime—Flowers in Art* (wb)
- 26 WEDNESDAY**  
10:15 **Renaissance Lecture:** *Printmaking in Renaissance Italy* (eba)  
12:30 **Films:** *Pat’s Birthday, Colossal Keepsake No. 1, and School Bus Yellow/Adirondack Green* (eba)
- 27 THURSDAY**  
12:00 **Gallery Talk:** Introducing Art: *Reading Landscape* (wb)  
12:30 **Films:** *Pat’s Birthday, Colossal Keepsake No. 1, and School Bus Yellow/Adirondack Green* (eba)
- 28 FRIDAY**  
12:00 **Gallery Talk:** Introducing Art: *A Salute to Springtime—Flowers in Art* (wb)  
12:30 **Films:** *Pat’s Birthday, Colossal Keepsake No. 1, and School Bus Yellow/Adirondack Green* (eba)  
1:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)  
2:00 **Gallery Talk:** “*Looking South*”: Jacob van Ruisdael’s “*Park with a Country House*” (wb)
- 29 SATURDAY**  
10:15 **Renaissance Lecture:** *Printmaking in Renaissance Italy* (eba)  
12:00 **Gallery Talk:** *Mary Cassatt, 1844—1926* (wb)  
12:30 **Films:** *Pat’s Birthday, Colossal Keepsake No. 1, and School Bus Yellow/Adirondack Green* (eba)  
2:30 **Films:** *Glücks Kinder* and *Fährmann Maria* (eba)
- 30 SUNDAY**  
12:00 **Gallery Talk:** *Mary Cassatt, 1844—1926* (wb)  
1:00 **Family Program:** *Monuments of the Everyday: Mixed Media* (advanced registration required)  
2:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)  
4:00 **Mellon Lecture:** *Painting, Politics, and Post-Historical Art* (eba)  
6:00 **Films:** *Wunschkonzert* and *Die Grosse Liebe* (eba)  
7:00 **Concert:** National Gallery Orchestra, George Manos, conductor (wbgc)

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 of Art 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 four 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.

*Introducing Art* is designed for beginners, as an approach to understanding the language, techniques, and subjects of the visual arts.

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

## Focus: The Permanent Collection

“*The Age of Bronze*” by Auguste Rodin (Gift of Mrs. John W. Simpson) (30 minutes). Wilford W. Scott, lecturer. April 2 and 4 at 2:00 and April 6 at noon (wb)

*Music, Marquetry, and Mechanism: A Neoclassical Writing Table* by David Roentgen (Widener Collection) (40 minutes). Jack Becker, graduate lecturing fellow. April 7, 8, and 21 at 2:00 (wb)

“*Regatta at Argenteuil*” by Auguste Renoir (Ailsa Mellon Bruce Collection) (20 minutes). Frances Feldman, lecturer. April 8 at 1:00 and April 9, 12, and 14 at noon (eb)

“*Looking South*”: Jacob van Ruisdael’s “*Park with a Country House*” (Gift of Rupert L. Joseph) (40 minutes). Erik Neil, graduate lecturing fellow. April 14, 15, and 28 at 2:00 (wb)

*Mary Cassatt, 1844—1926* (45 minutes). Eric Denker, lecturer. April 25, 29, and 30 at noon (wb)



## Special Exhibitions

*Claes Oldenburg: An Anthology* (45 minutes). Wilford W. Scott, lecturer. April 1, 2, 5, and 7 at noon (eb)

*The Glory of Venice: Art in the Eighteenth Century* (exhibition overview) (75 minutes). Frances Feldman, lecturer. April 7 at 1:00; April 9 and 11 at 2:00; and April 13 at noon (wb)

*The Glory of Venice: Canaletto and the Tradition of View Painting* (60 minutes). Eric Denker, lecturer. April 11, 15, 16, and 21 at noon (wb)

*The Glory of Venice: Giovanni Battista Tiepolo* (60 minutes). Eric Denker, lecturer. April 13 and 14 at 1:00 and April 16, 18, and 20 at 2:00 (wb)

*Imitation and Invention: Old Master Prints and Their Sources* (50 minutes). Eric Denker, lecturer. April 27 and 28 at 1:00 and April 30 at 2:00 (eb)

## Introducing Art

*A Salute to Springtime—Flowers in Art* (60 minutes). Philip Leonard, lecturer. April 18, 22, 23, 26, and 28 at noon (wb)

*Reading Landscape* (60 minutes). Philip Leonard, lecturer. April 20 and 21 at 1:00; April 23 and 25 at 2:00; and April 27 at noon (wb)

## Curators, Conservators, and Other Specialists

*Renaissance Majolica: Part 1* (60 minutes). Faya Causey, acting curator of academic programs. April 19 and 20 at noon (wb)

## Lectures

### Special Lecture Series

*Renaissance Art in Italy: Painting, Sculpture, and Printmaking* Wednesdays and Saturdays 10:15 East Building auditorium

This series, which began in March, presents an overview of art in Italy in the fourteenth, fifteenth, and sixteenth centuries, an era marked by political, social, and economic change that contributed to unprecedented ferment and creativity in the arts. The six-part series will survey painting, sculpture, and printmaking in the major art centers of Renaissance Italy.

APRIL 5 AND 8  
*Painting in Rome in the Sixteenth Century*  
Frances Feldman, lecturer

APRIL 26 AND 29  
*Printmaking in Renaissance Italy*  
Eric Denker, lecturer

MAY 3 AND 6  
*Painting in Venice in the Sixteenth Century*  
Frances Feldman, lecturer

Series continues through May 13

Mary Cassatt, *Little Girl in a Blue Armchair, 1878*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

## Sunday Lectures

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

APRIL 16  
*Ideal Bodies and Winckelmann’s Troubled Dream of Greek Antiquity*  
Alex Potts, senior lecturer, Goldsmiths’ College, University of London

APRIL 23  
No lecture—see concerts

## 1995 Andrew W. Mellon Lectures in the Fine Arts

*Contemporary Art and the Pale of History*  
Arthur C. Danto, Columbia University

APRIL 2  
*Modernism and the Critique of Pure Art: The Historical Vision of Clement Greenberg*

APRIL 9  
*Painting and the Pale of History: The Passing of the Pure*

APRIL 30  
*Painting, Politics, and Post-Historical Art*

Series continues through May 7

## Symposium

### Venetian Art and Culture in the Eighteenth Century

Saturday, April 1  
10:30—4:00  
East Building auditorium

### 10:30: History and Culture

*Introduction*  
Andrew Robison, Andrew W. Mellon senior curator, National Gallery of Art

*Myth and Reality in Eighteenth-Century Venice*  
Brendan Dooley, assistant professor in history and social studies, Harvard University

*Celebrations of Power: The Performing Arts in Eighteenth-Century Venice*  
Eleanor Selfridge-Field, senior research associate, Center for Computer Assisted Research in the Humanities

### 2:00: The Visual Arts

*Venetian Views and Views of Venice*  
Edgar Peters Bowron, senior curator of painting, National Gallery of Art

*Between Heaven and Earth: Mary and the Saints in the Eighteenth Century*  
William Barcham, professor of art history, Fashion Institute of Technology

*Secular Painting: The Search for Style*  
Mitchell Merling, visiting associate curator of European art, Montreal Museum of Fine Arts

The symposium is open to the public. Limited seating is on a first-come, first-served basis.

## Family Program

**Claes Oldenburg: Pop Art**  
*Monuments of the Everyday: Mixed Media:* Explore the concepts of monumental site-specific sculpture on a “human” scale. Sundays, April 2, 9, and 23 for children ages five through nine. Sunday, April 30 for children ages ten through thirteen.

This program is designed for children with an accompanying parent. All programs are free, but space is limited. Please register by calling (202) 789-3030.

# programs



David Roentgen and/or workshop of David Roentgen, *Writing Table with Mechanical Fittings* (detail of desktop), partly c. 1779, partly nineteenth century, National Gallery of Art, Widener Collection

## Music at the Gallery

### Sunday Concert Series

Concerts take place at 7:00 Sunday evenings through June 25 and are open to the public, free of charge. Concertgoers are admitted to the East Sculpture Hall 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.

For the April 23 concert, which takes place in the East Building auditorium at 3:00 and 7:00, the 4th Street and Constitution entrance of the East Building will remain open.

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.

The 52nd American Music Festival begins on April 23 and continues through May 21.

APRIL 2

National Gallery Chamber Players Music by Nielsen, Barber, and Mozart

APRIL 9

Penderecki String Quartet: Piotr Buczek, *violin*; Jerzy Kaplanek, *violin*; Dov Schiendlin, *viola*; and Pal Pulford, *cello*  
Music by Mozart, Mendelssohn, and Gorecki

APRIL 16

No concert

APRIL 23\*

The Country Gentlemen  
Bluegrass concert

\* Presented in the East Building auditorium at 3:00 and 7:00

APRIL 30

National Gallery Orchestra;  
George Manos, *conductor*

## Publications

### Exhibition Catalogues

*Claes Oldenburg: An Anthology*  
\$39.95 (softbound)

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

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

## Audio Tours

### Permanent Collection

*Impressionism and Post-Impressionism*  
"Inform," a digitized system that allows individualized access to interpretive commentary on paintings in the French impressionist and post-impressionist galleries, replaces the conventional taped audio tour, which offers information on a number of specific paintings along a fixed route. The self-selected approach lets the visitor choose to listen to commentary on any or all of the works programmed into the "Inform" system. In addition to enjoying the freedom of a personally selected tour, the visitor may also limit the length of the commentary he or she wishes to hear on a particular work or enlarge upon it by pressing designated keys. Narrated by Philip Conisbee, curator of French paintings.

"Inform" tours are \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more). They may be rented near the Rotunda, on the main floor of the West Building.

*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, A. W. Mellon senior curator, National Gallery of Art.

Audio tours of the permanent collection or the special exhibition 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, or at the entrance to the exhibition.

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

## 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  
\*no 10:30 tours on Wednesdays and Saturdays

*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  
\*no 11:30 tours on Wednesdays and Saturdays

*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.

April 4: French

April 11: Spanish

April 13: Spanish

April 18: German

April 20: Japanese

April 25: Italian

April 27: Russian

### Tours by Appointment

Tours of the permanent collection and special exhibitions, including tours with a sign language interpreter, can be arranged with at least three weeks' notice. Please call (202) 842-6247 or TDD (202) 842-6176; for school tours call (202) 842-6249 four weeks in advance. Written requests should be addressed to: Education Division, Tour Scheduling, National Gallery of Art, Washington, D.C. 20565. Include the type of tour you are requesting, two possible dates and times, the size of your group, the grade if you are making a reservation for a school group, your address and phone number. You will be notified either by telephone or in writing of the status of your request.

## Film Programs

East Building auditorium

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

Two programs during April will be devoted to Claes Oldenburg: "Il Corso del Coltello" in Paris, a half-hour video documenting the exhibition of Oldenburg's *Knife Ship* at the Centre Georges Pompidou in the late 1980s; and *Pat's Birthday*, *Colossal Keepsake No. 1*, and *School Bus Yellow/Adirondack Green*, a trio of films on various aspects of Oldenburg's art.

### The Filmmaker's Venice

The current exhibition *The Glory of Venice* has as one of its themes Venetian art in a European context, including the variety of European responses to Venetian art in the eighteenth century. This film series focuses on the uses of Venice in twentieth-century cinema. In addition to resplendent art direction and recurring motifs of pleasure, power, intrigue, sensuality, decadence, and decay, films about Venice have in common the fact that they usually center around foreigners rather than Venetians themselves. Many of the films are adaptations of notable literary works. The series opens with the 1927 classic *Casanova* by Russian filmmaker Alexander Volkov. It closes with American filmmaker Paul Schrader's 1990 adaptation of Ian McEwan's

novel *The Comfort of Strangers*. Besides examples of stunning location cinematography, the series includes two exceptional studio recreations of Venice: *The Lost Moment* (1947) and *Top Hat* (1935).

### Ministry of Illusion

In association with Goethe-Institut Washington, the American Film Institute, and FilmFest DC, four recently restored films made in Germany between 1936 and 1942 will be shown at the National Gallery of Art. Selected by Erich Rentschler, director of film studies at the University of California, Irvine, these unusual films are representative of German film production during the Third Reich — an enterprise that turned out light, optimistic American-style entertainments, full of music and spectacle.

### April Films

*Casanova* (Alexander Volkov, 1927, silent with musical accompaniment, 132 minutes); April 2 at 6:00.

"Il Corso del Coltello" in Paris (Gianfranco Barberi and Marco di Castri, 1987, video, 25 minutes); April 5 – 8 at 12:30.

*The Lost Moment* (Martin Gabel, 1947, 88 minutes) and *Top Hat* (Mark Sandrich, 1935, 99 minutes); April 8 at 2:30.

*Summertime* (David Lean, 1955, 99 minutes); April 9 at 1:00, with introduction.



*Eve* (Joseph Losey, 1965, 130 minutes); April 9 at 6:00.

*Michelangelo: Self-Portrait* (Robert Snyder, 1987, 85 minutes); April 12 – 15 at 12:30.

*Senso* (Luchino Visconti, 1954, 104 minutes); April 15 at 2:30.

*Othello* (Orson Welles, 1952, 92 minutes); April 16 at 1:00.

*Death in Venice* (Luchino Visconti, 1971, 130 minutes); April 16 at 6:00.

*Venice: Art and Daily Life in the 18th Century* (Petr Ruttner, 1992, video, 27 minutes); April 19 – 21 at 12:30.

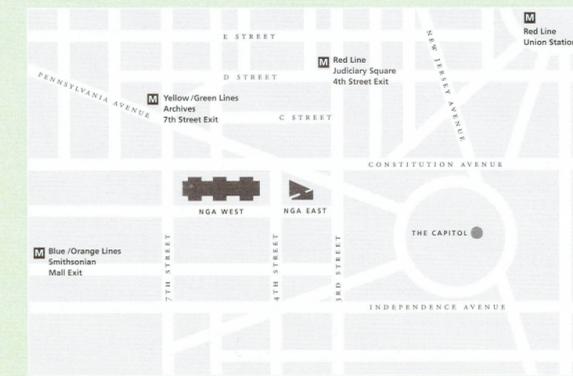
*The Comfort of Strangers* (Paul Schrader, 1990, 104 minutes) and *Don't Look Now* (Nicholas Roeg, 1973, 110 minutes); April 22 at 2:00, with introduction.

*Pat's Birthday* (Robert Breer, 1962, 13 minutes); *Colossal Keepsake No. 1* (Peter Hentschel and Bill Richardson, 1969, 20 minutes); and *School Bus Yellow/Adirondack Green* (Coojse van Bruggen and Machteld Schrameijer, 1982, 49 minutes); April 26 – 29 at 12:30.

*Fährmann Maria* (Frank Wysbar, 1936, 81 minutes, English subtitles) and *Glückskinder* (Paul Martin, 1936, 91 minutes, English subtitles); April 29 at 2:30.

*Wunschkonzert* (E. von Borsody, 1940, 100 minutes) and *Die Grosse Liebe* (Rolf Hansen, 1942, 98 minutes); April 30 at 6:00.

# 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

### 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, and **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 in the East Building for the 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 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

### 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*  
Reservations (202) 789 – 3202  
Monday – Friday 10:00 – 3:00  
Saturday 10:00 – 3:00  
Sunday 11:00 – 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*  
Reservations (202) 789 – 3201  
Monday – Friday 11:30 – 3:00  
Saturday 11:30 – 3:00  
Sunday 12:00 – 4:00

From *Death in Venice* (Luchino Visconti, 1971), April 16 at 6:00

National  
Gallery  
of Art



april calendar 1995

National Gallery of Art  
Washington, DC 20565

*Delivery may be delayed by bulk rate mailing.*

**ON THE COVER:**

Pietro Longhi, *Masked Figures  
with a Fruit Seller*, c. 1760,  
Ca'Rezzonico, Venice

April