Jacob Lawrence, Street to M'bari, 1964, National Gallery of Art, Promised Gift of Mr. and Mrs. James T. Dyke

Marc Chagall, Fela and Odilon, 1915, National Gallery of Art, Gift of Evelyn Stefansson Nef in memory of John U. Nef and in Honor of the 50th Anniversary of the National Gallery of Art

Marc Chagall, House in Vitebsk, 1922, Collection of Mr. and Mrs. Gerhard E. Pinkus

CONTINUING EXHIBITION

Marc Chagall’s Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections
Through December 31, 1995
West Building, ground floor, outer tier

The Russian-born artist Marc Chagall (1887–1985) made his first prints in Berlin and Paris during the 1920s. Their subject, like that of his paintings and drawings, was largely a mixture of autobiography and fantasy. This exhibition focuses on Chagall’s graphic work from 1910, when the artist first left his Russian homeland for Paris, until 1930. It features forty-eight mostly black-and-white prints from the 1920s, four drawings made between 1910 and 1917, and three illustrated books. In many respects Chagall was at the peak of his ingenuity in these early decades, a time when his rendering was most incisive and his humor most biting. In recent years the National Gallery of Art’s Chagall holdings have been greatly enriched by gifts from Evelyn Stefansson Nef and Gerhard and Marianne Pinkus. It is the Pinkus’ exceptionally fine collection of Chagall’s early graphic works that forms the basis of this exhibition.

Recent Acquisitions of Works of Art on Paper
Through December 31, 1995
West Building, ground floor, outer tier

The past ten years have seen major additions to the National Gallery of Art’s collections of works of art on paper. This survey of sixty-three recent acquisitions reveals themes in the collecting of works on paper not explored in past exhibitions, such as mannerist works and architectural drawings, as well as the Gallery’s efforts to build the nation’s collection in every area with high-quality works spanning six centuries of European and American art. Major examples include the finest surviving impressions of Mantegna’s engravings of The Entombment and of The Senators, Golitzius’ haunting Head of a Siren, monumental ceiling designs by Andrea Pozzo and Ferdinando Bibiena, Vuillard’s watercolor Four Ladies with Fancy Hats, two early abstractions by Georgia O’Keeffe as well as two portraits by Alfred Stieglitz, and Frank Stella’s twenty-three-foot mixed-media print The Fountain.
The Saint Louis Art Museum, Purchase:

Friends’ Fund

White No. 1,

exhibitions

A. Conger Goodyear Fund

1947, Collection

works include the Tate Gallery’s

opens with a painting from his

tween European surrealism and

weed

Gorky’s pivotal role as a link be­

East Building, mezzanine

Through September 17,

Waterfall

(1944), which shows how

Gorky’s complex working methods

This large, magisterial painting

from the Albright-Knox Art Gal­

lery is rarely allowed to travel.

of hybrid forms that he described

through rich veils of luminous

The exhibition and catalogue

The Liver is the Cock’s Comb

The exhibition is made possible

by generous support from Heineken

The final section is devoted to

Whistler’s impact on printmaking

in the early twentieth century. The

artist’s influence on British print-

making is seen in urban scenes by

Theodore Roussel and in the

Venetian views of James McBey.

The exhibition begins with critically

acclaimed showings in London and

Paris. This historic presentation of

the memorial exhibitions in

Winterthur, Delaware; the Art Institute of Chicago;

the Memorial Art Museum, University of Illinois

at Champaign-Urbana; the Cleveland Museum of Art;

the Cincinnati Art Museum; the Fort Worth Art

Museum; and the Detroit Institute of Arts.

This complementary exhibition to

James McNeill Whistler presents

approximately 150 prints illustrat­
ing the achievements of Whistler

and his European and American

contemporaries. The show includes

prints made during the resurgence

in popularity of printmaking in the

1890s by James McNeill Whistler;

Charles Meryon, Felix Buquet-

me, and Seymour Haden; water-

graphs, etchings, and monotypes

by Edmund Metan and Camille

Pissarro represent impressionistic

graphs. The accomplishment of

printmakers in the 1890s and 1900s

are set in works by James Tissot

and Auguste Lepere. Mary Cassatt’s

etchings and the color lithographs

of Edouard Vuillard and Pierre

Bonnard are also included along-

with the powerful woodblock images

of Felix Vallotton and the etchings

of the German artist Max Klinger.

CONTINUING EXHIBITION

Piet Mondrian:

1872–1944

Through September 15, 2005

East Building, upper level

This examination of the work of the

Amsterdam-born artist, who was

considered a co-founder of abstract

art, is the first major US presentation

of his works since 1972’s exhibition

at the Milwaukee Art Center. The

show is organized in six sections:

The Beginnings of his Career

(1890–1903), The Netherlands

(1904–1914), France (1914–1924), Germany

(1924–1932), Composition (1933–1942), and

The Life of the Artist (1942–1944).

Artists’ Workshop: Neo­

plastic Style

(1920–1943), The Netherlands

(1943–1944), and The Life of the Artist

(1944–1945).

The works are drawn from public

and private collections in the

United States, Europe, and

Japan, including the Mondrian

Foundation, Nijmegen, the

Museum of Modern Art, New York, the

Stedelijk Museum, Amsterdam, and

the Gemeentemuseum, The Hague.

Mondrian was an influential artist

who worked on the cutting edge of

modern art, and this exhibition is

the first to present the whole

range of his work, from his earliest

works to his last completed works.

The exhibition emphasizes Mondrian’s

interest in the relationship between

color and form, and it includes a

selection of his晚期 works, which

are rarely shown outside the

Netherlands.

The exhibition

is organized by

James N. S. Cook, Curator

of European Art and

Photography, and

David A. Bell, Curator

of Modern and Contemporary Art.

FORTHCOMING EXHIBITS

The First Century of Photo­

graphy: New Acquisitions

September 11 through

October 9, 2005

The Touch of the Artist:

Master Drawings from the

Woodner Collections

October 15 through

January 18, 2006

A Great Heritage: Renaiss­

ance and Baroque Draw­

ings from Chatsworth

December 31, 2005

John Singleton Copley

in England

October 15, 2005 through

January 15, 2006

Winold Homer

October 15, 1995 through

January 15, 1996

Johannes Vermeer

November 13, 1995 through

February 11, 1996

In a Major Sight: Works by

Aleijadinho, Damião da Paixão,

and Maestro de Deans

March 15 through

June 18, 2006

Landscape of the Russian

Empire: From Menshikov to

Peter the Great

September 11 through

November 13, 2005

The Great American Exhi­

bition: American Art at the

Exposition Universelle,

Paris 1900

October 29, 2005 through

February 19, 2006

Rambow, van Rijs, St. Jerome

An In Italian Landscape (detail),

c. 1595, National Gallery of Art, Rosen­

wald Collection

CLOSING EXHIBITION

Imitation and Inven­

tion: Old Master Prints

and Their Sources

Through August 6, 2005

East Building, ground level

Focusing on the National Gallery of Art’s superb collection of graphic art, this timely exhibition examines the fascinating variety of visual influ­

ences that flooded through the seventeenth century. Well-­

known prints along with the prints that inspired them and others that they in turn inspired are brought together. The exhibition begins

with many aspects of borrowing from early French and sixteenth-­

century sources and ends with the

work of Rembrandt, one of the

most innovative adapters of early-­

print sources. Major works by such

revered artists as Albrecht Dürer,

Domenico beccafumi, and Jacques

Callot are included.

CLOSING EXHIBITION

The 1890’s: Post-Impressionist

Artist’s Workshop

Through September 15, 2005

East Building, main floor

This exhibition presents a selection

of approximately 150 prints made

in the late 19th century, including

works by artists such as

Auguste Renoir, Vincent van Gogh,

Paul Gauguin, Edgar Degas,

and Paul Cézanne.

The prints are drawn from the

Baltimore Museum of Art’s collection

of graphic art and from public and

private collections. The exhibition

is organized by Paul di Pasquale,

Curator of European Art. The

gallery is supported by funds from

the Harriet Woodner Charitable Foundation.

CONTINUING EXHIBITION

Arshile Gorky: The

Breakthrough Years

Through September 15, 2005

East Building, mezzanine

This exhibition explores the

attitude of the 1890’s, the famous

nurseries and Vernacular parades;

and intricate sketches of shops,

sculptures, and female nudes

of the 1890s and 1900s. Among

the paintings in the show are

Natures mortes in Black and Gold:

The Falling Rocket (c. 1895), which

is now one of the most famous

prints of all time.

The exhibition is organized by

E. F. Hungerford, Curator of

European Art. The gallery is

supported by funds from the

Woodner Collections, the Rosenwald

Collection, and the National

Gallery of Art’s superb collection of

graphic art.

The exhibition is made possible

by generous support from

the Philadelphia Museum of Art,

the National Gallery of Art, and

the National Academy of Design.

James McNeill Whistler

August 30, 1905

West Building, ground floor

Jewellery: London to India

October 29, 2005 through

February 19, 2006

The exhibition is made possible

by generous support from

the Pennsylvania Academy of the

Fine Arts, the Philadelphia

Museum of Art, and the City of

Philadelphia.

The exhibition is organized by

the Philadelphia Museum of Art.

The Touch of the Artist:

Master Drawings from the

Woodner Collections

October 15 through

January 18, 2006

A Great Heritage: Renaiss­

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December 31, 2005

John Singleton Copley

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**AUGUST**

**wb West Building Rotunda**

**calendar**

art information desk

12:30

15

24

26

27

**programs**

**Gallery Talks**

Tours for daily tours of the East Building (wb) language tours. For reservations call (202) 370-5900.

**Special Exhibitions**

James McNeill Whistler: 1834-1903 (60 minutes)

Kandinsky and America: 1866-1943 (45 minutes)

Hans Hofmann and America: 1886-1966 (20 minutes)

**Exhibition Catalogues**

Mail Order: (301) 322-5900

$45.00 (hardbound)

$29.95 (softbound)

**Restaurant Highlights**

See hours on pages 7-8.

**Concours Buffet**

Enjoy a continental breakfast served Monday through Saturday, 7:00 to 11:00, and Sunday, 10:00 to 11:30, or come for lunch 11:00-1:30.

**Garden Café**

West Building, ground floor Paints and gourmet coffee are served Monday through Saturday, 10:00 to 11:30. Lunch menu features American classics and the celebration of the James McNeill Whistler exhibition. For reservations call (202) 370-5900.

**Cascade Espresso Bar**

Take an afternoon break next to the cascade fountain. Choose from gourmet coffee, espresso, or cappuccino, and other refreshments, plus an array of light dishes and desserts.

**Terrace Café**

East Building, upper level Come to the Terrace Café for a quick light lunch overlooking the Mall and the Calder mobile. For reservations call (202) 370-5900.

**Gallery Shops**

Stimulate the creativity in that special someone by getting ready to go back to school. Visit our galleries and shops from a large collection of art educational items such as the National Gallery of Art Artwork Books, Wildlife, and the Nature in Art Series. Merchandise is sold priced and suitable for all ages.

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**AUGUST 1**

10:00

12:00

10:00

12:00

**TUESDAY**

**Garden Talk:** James McNeill Whistler, 1834-1903

**Garden Talk:** James McNeill Whistler, 1834-1903

10:30

12:30

**WEDNESDAY**

**Garden Talk:** The Art of Costume in Renaissance Painting (wb)

**Garden Talk:** Civilisation 2: The Great Thames

### Calendar

**fb East Building, ground level**

art information desk

**web** West Building Rotunda

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**Legend**

- **fb East Building, ground level**
- **web** West Building Rotunda
- art information desk
- **fb East Building exposition**
- **web** West Building Rotunda
Hans Hofmann, Staccato 1961, on the artist’s working methods, style, and ideas. A gallery tour of an art activity, Tuesdays, August 15 through September 1, 12:30 and 2:30. Focuses on Impressionism and Post-Impressionism. Tours for groups call (202) 842-6592.

Audio Tours

Permanent Collection

Audiotaping of the permanent collection and special exhibitions, including tours with sign-language interpretation, can be arranged with at least two weeks’ notice. Please call (202) 842-6427 or TDD (202) 842-6406 for school tours; call (202) 842-6346 for all tours in advance. Written requests should be addressed to: Education Division, Tour Scheduling, National Gallery of Art, 400 Constitution Avenue, NW, Washington, DC 20565.

The Tours of the East Building

For your convenience, tours are available at 10:30, 11:30, and 1:30 on Monday through Saturday, 10:30 and 1:30 on Sunday. Tours may be rented in the Rotunda, on the west entrance of the East Building. Wheelchairs and strollers are available at all entrances. For information about access to public areas and galleries, refer to the Guide and Plan. Assistive Listening Devices are available on a free-loan basis from the art information desk. The East Building is the largest auditorium, and one of the most innovative visual environments in the world. En溷onation is free. Admission is free.

Hours

Monday–Saturday 10:00 a.m. to 6:00 p.m.
Sunday 11:00 a.m. to 6:00 p.m.

For general information Call (202) 737-4215

Location

The Gallery is located between 12th and 14th Streets, NW, on Constitution Avenue, at 9th Street and 4th Street, and at Judiciary Square. It is the nation’s museum devoted to the arts of the United States of America. European, American, and Asian art; sculpture, decorative arts, and works on paper are displayed in the permanent collection galleries, and temporary exhibitions of art from around the world are presented on a regular basis. Admission is free.

Filmmaker Hollandia

In conjunction with the Mondrian exhibition, a program of silent films produced by European avant-garde filmmakers made between 1912 and 1932 will also be shown. The films will be accompanied by the national soundtrack suite. In the latter programmed, the unique scoresAssigned to him by his own material and the conception of the dumb. Loaded with self-consciously exaggerated characterizations, gaudy sets, inexplicable narrative scenes, and expressionistic color, these were deliberately postmodern takes on ordinary cinema.

The Self-Selected Approach

The self-selected approach lets the visitor choose the length of commentary on any or all of the works in the East Building. Tours of the permanent collection and special exhibitions, including tours with sign-language interpretation, can be arranged with at least two weeks’ notice. Please call (202) 842-6427 or TDD (202) 842-6406. For school tours; call (202) 842-6346 for all tours in advance. Written requests should be addressed to: Education Division, Tour Scheduling, National Gallery of Art, 400 Constitution Avenue, NW, Washington, DC 20565.

The Films of Suzuki Seijun

"Inform" and audio tours are $4.00 with an introduction by Earl A. Powell III, director of the East Building. Tuesday, Wednesday, Thursday, and Friday, 2:30. Saturday and Sunday, 11:30, 1:30, and 3:30.

Foreign Language Tours

The self-selected approach lets the visitor choose the length of commentary on any or all of the works in the East Building. Tours of the permanent collection and special exhibitions, including tours with sign-language interpretation, can be arranged with at least two weeks’ notice. Please call (202) 842-6427 or TDD (202) 842-6406. For school tours; call (202) 842-6346 for all tours in advance. Written requests should be addressed to: Education Division, Tour Scheduling, National Gallery of Art, 400 Constitution Avenue, NW, Washington, DC 20565.

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Family Programs

The National Gallery of Art presented the first exhibition of 1961, on the artist’s working methods, style, and ideas. A gallery tour of an art activity, Tuesdays, August 15 through September 1, 12:30 and 2:30. Focuses on Impressionism and Post-Impressionism.
ON THE COVER:
James Jacques Joseph Tissot, The Hammock, 1880, National Gallery of Art, Ailsa Mellon Bruce Fund (on view in the exhibition Prints by James McNeill Whistler and His Contemporaries)