The Touch of the Artist: Master Drawings from the Woodner Collections

October 1, 1995, through January 28, 1996
East Building, ground level

Over a period of thirty-five years, the late Ian Woodner, a real estate developer in New York and Washington, DC, put together one of the preeminent private collections of old master and modern drawings in America. For this exhibition, 114 works were selected from the core of the collection, which has been preserved at the National Gallery of Art. Spanning more than five centuries, the Woodner collection encompasses a full range of European drawing from its first flowering in the early Renaissance through most of the major styles until 1900. Woodner had a special feel for the rare and incisive drawings of the Renaissance in Italy and Germany. A centerpiece of the exhibition is a large page from Giorgio Vasari’s famous Libro de' Disegni (Book of Drawings), onto which Vasari mounted ten fifteenth-century drawings, including nine by Filippino Lippi. Among the other artists represented are Albrecht Dürer with four remarkable works and Raphael with three, as well as Leonardo da Vinci, Rembrandt, Francois Boucher, Giovanni Battista Tiepolo, Francisco de Goya, Jean-Auguste-Dominique Ingres, and the young Pablo Picasso.

A Great Heritage: Renaissance and Baroque Drawings from Chatsworth

October 8 through December 31, 1995
East Building, mezzanine level

Some of the finest surviving drawings by Leonardo da Vinci, Raphael, Anthony van Dyck, Peter Paul Rubens, Rembrandt, and other masters from the extraordinary collection assembled by the Dukes of Devonshire at Chatsworth in Derbyshire, England, are on display. Many of the 105 drawings have rarely been shown, and several have never been exhibited in this country. Chatsworth is one of Great Britain’s grandest country houses, with a vast collection of art. Its old master drawings are considered the finest private collection in the world after that of the British royal family. The dukes’ enthusiasm for great draftsmanship reflects a new regard for drawing that had begun to emerge in the Renaissance, when importance attached to the individual gave new status to drawings as expressions of an artist’s genius and distinctive style. Many Chatsworth drawings preserve stages in the evolution of designs for paintings, including several of those by Raphael for which the collection is famous, while other drawings were made as finished works of art, such as the unmatched series of Rembrandt landscapes.

The exhibition and catalogue are made possible by generous support from Ford Motor Company. Additional support for the exhibition is provided by The Marpat Foundation, the Dimick Foundation, Evelyn Stefanson Nef, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
OPENING EXHIBITION

John Singleton Copley in England

October 25, 1995 through January 28, 1996

Winlow Building, main floor, galleries 3-3

The American painter John Sin­
gleton Copley's long and brilliant English career is explored in this exhibition of masterpieces of his­
tury painting and portraiture that stand as a mark of British painting. Copley, well known in America as the creator of the finest portraits of the colonial era, left the Colonies in 1773 and spent the last forty-one years of his life in London. The exhibition, organized by the National Gallery of Art and the Museum of Fine Arts, Boston, brings together Copley's finest English paintings with a group of

The First Century of Photography: New Acquisitions

Through December 31, 1995

Winlow Building, ground floor

One of the country's finest collec­
tions of photography, the Mary and David Robinson Collection, was recently acquired by the National Gallery of Art. Twenty-seven pho­
tographs are partial and promised gifts from Mary and David Robin­son, and 18 have been purchased with funds from the Gallery with private funds. This exhibition of 35 new works includes portraits and landscapes from the 1830s to the 1960s. Charles Nisbet, The Honorable Thelma Sowa (1920), a crucial early work by Edward Weston, is as well

Dutch Cabinet Galleries

January 1, 1996

Winlow Building, main floor

Newly constructed spaces adjacent to the existing Dutch galleries have been specially designed to display a wide range of paintings from the permanent collec­
tions, as well as related objects in different media such as drawings, prints, books, and small sculptures. The galleries will open with four exhibitions of works from public and private collections, as well as works that are presented in the Gallery's permanent collections, as follows:

The creation of the Dutch cabinet galleries is made possible by the Pepys Collection, The National Gallery of Art, The Stephen Hahn Family Collection (partial and promised gift), and Impressions of Homer's Odyssey, The National Gallery of Art, the Stephen Hahn Family Collection.

Special Installation of Works by Jean Dubuffet from the Stephen Hahn Family Collection

Permanent Installation

Special installation of works by Jean Dubuffet from the Stephen Hahn Family Collection.

The National Gallery recently received a partial and promised gift from the Stephen Hahn Family Collection of thirty-one works of art from Jean Dubuffet (1901-1985). Many of the works will be installed in the East Building upper level galleries beginning September 17.

The First Century of Photography: New Acquisitions

The exhibition is made possible by The Henry Luce Foundation.

OPENING EXHIBITION

Winlow Homer

October 25, 1995 through January 28, 1996

East Building, upper and mezzanine levels

The soaring artistic achievements of Winslow Homer (1836-1910), one of America's greatest painters, are examined in the first comprehensive retrospective of his work in more than twenty years. The exhibition of 135 works illustrates Homer's unique breadth and maura­
ey, as well as his keen observation of life and sensitivity to political and cultural issues of his time. Seventy-five objects in the show were specifically selected to reveal the artist's techniques, working meth­od, and muse. The exhibition offers a broad view of Homer's career, beginning with his fine oil paintings depicting Civil War subjects. They are followed by his works of the 1860s and 1870s in which he addressed key aspects of national life—its heroes, classical forms, and the fascinating new nature scenes in the Adiron­
dacks. Homer's colorful watercolors of the tropics and his monumental Poseidon's Neck seascapes. The show concludes with the tragic, almost visionary painting of Homer's final years, such as Right and Left (1890). Among the other works

The National Gallery recently received a partial and promised gift from the Stephen Hahn Family Collection of thirty-one works of art from Jean Dubuffet (1901-1985). Many of the works will be installed in the East Building upper level galleries beginning September 17.

The exhibition is made possible by The Henry Luce Foundation.
Tuesdays at noon in the National Gallery of Art auditorium. J. Russell Sale, lecturer, education division, are being held in the East Building auditorium at 10:15 a.m.—but seating is limited. Part I began October 17, 21, 22, 25, and 27 and Part II will be October 24, 25, 26, 27, and 31 at 2:00 p.m. **Focus:** The Permanent Collection **Botticelli in the National Gallery of Art:** Artistic Meanings and Interpretations of Santo Spirito frescoes. Lunch served at Dante Cafe. **Sunday Lectures** Lectures are given by National Gallery of Art staff and distinguished scholars at 9:00 in the East Building auditorium. **Saturday Tours:** Special exhibition tours led by Postgraduate students are given by National Gallery of Art staff. Unless otherwise stated, tours begin in either the Renwick Building or at the ground floor art information desk in the East Building. **Ceremonial volunteer/leaders** will be given in the West Building Lecture Hall (ebl) on the East Building auditorium. **Tours:** Tours are given by education division. Lectures and National Gallery of Art staff. **Saturday Tours:** Special exhibition tours led by Postgraduate students are given by National Gallery of Art staff. Unless otherwise stated, tours begin in either the Renwick Building or at the ground floor art information desk in the East Building. **Monday Tours:** Tours for daily tours of the East Building, ground level. **Overview:** Tours for daily tours of the East Building, ground level. Tours for daily tours of the East Building, ground level. **Overview:** Tours for daily tours of the East Building, ground level. Tours for daily tours of the East Building, ground level. **Overview:** Tours for daily tours of the East Building, ground level. Tours for daily tours of the East Building, ground level.
West Building Rotunda

Tuesdays and Thursdays. Tours of the permanent collection are offered on any or all of the works programed into the “Inform” section. Narrated by Philippe de Broise, curator of French paintings.

The Dinner: text narrated by Earl A. Powell III, discussion leader, throughputs and disorders. Program materials and include some of the works in the exhibition “Inform” and audio tours are $4.00 ($3.50 for senior citizens, students, and groups of 10 or more). They may be rented in the Rotunda, on the main floor of the West Building.

Special Exhibitions

Window House is available at the entrance to the exhibition, narrated by Earl A. Powell III, director, and Nickolas Kozloff, director of American and British prints. National Gallery of Art publications are available at all entrances.

Audio tours for the special exhibitions are $4.00 ($3.50 for senior citizens, students, and groups of 10 or more). Audio guides and/or scripts are available at the visitors’ services desk. To order audio guides, call (202) 789-3202 or (800) 272-6716.

Gallery Guide Booklets

Tour the permanent collection with self-guiding booklets now on sale in the Gallery shop. Family guides with children’s games and activities include West Building Highlights of ten popular works from the permanent collection through Impressionism and Post-Impressionism and Gogh. The National Gallery of Art is located between 3rd and 7th Streets, NW, on Constitution Avenue and 4th Street, NW. Buildings are connected by an underground concourse, and elevators are available at all entrances. For general information call (202) 789-3202 or (800) 272-6716.

Music at the Gallery

Sunday Concert Series

Concerts take place at 7:00 p.m. Sunday evenings through June 30 and are open to the public, free of charge. Conferences are admitted to the West Building at a $4.00 fee, and an admission charge of $5.00 for the evening concert applies. For further information, call (202) 789-6436.

Programs

Film Programs

East Building auditorium

Listening devices are available at the information desk with hearing impairments. The Gala House, East Building, main floor.

Micro Gallery

Open October 17 (closed November 5, 8, and 10), West Building, main floor.

The National Gallery of Art’s Micro Gallery, the most comprehensive interactive, multimedia computer system in an American art museum, enables visitors with little or no computer experience to discover new ways to view the permanent collection and expand their appreciation of the art of a particular computer screen. Three computers have been installed in the redesigned art information room near the West Building main entrance. Visitors are able to select magnified details nearly every object on display in the permanent collection—approximately 14,300 paintings and sculptures. In addition, they may search the Iselin Access to Gibson Illustrated explanations of the subject, the artist’s biography, and period sections of the historical and cultural timelines and index.

Thousands of pathways have been constructed to allow users to follow their own interests, encompassing subjects, geographic times, periods, a perception guide with virtual and real tours. Visitors can design a personal tour of works of art of their favorite subject, period or past masters. Artists, throughputs, and disorders. Program materials and include some of the works in the exhibition “Inform” and audio tours are $4.00 ($3.50 for senior citizens, students, and groups of 10 or more). They may be rented in the Rotunda, on the main floor of the West Building.

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ON THE COVER:

Winslow Homer, Snap the Whip (detail), 1872, The Butler Institute of American Art, Youngstown, Ohio
(on view in the Winslow Homer exhibition)