**Masterpieces from the Palazzo Doria Pamphilj, Rome**

*Through September 2, 1996
West Building, main floor, gallery 56*

The Palazzo Doria Pamphilj in Rome houses one of the most celebrated private collections of old master paintings and sculpture in the world. Brought into existence in 1651 by Pope Innocent X Pamphilj (reigned 1644–1655), the collection contains several hundred works by the greatest Italian and northern European painters of the sixteenth, seventeenth, and eighteenth centuries. While the palace is being renovated, the National Gallery of Art has the rare opportunity to present a selection of its greatest paintings and sculpture, including Velázquez’ famous portrait of Pope Innocent X and busts of the pontiff by Bernini and Algardi. Other paintings in the exhibition are Raphael’s double portrait of two Renaissance humanists; Salome with the Head of Saint John the Baptist, by the young Titian; Caravaggio’s early Rest on the Flight into Egypt; and one of the masterpieces of baroque painting, Guercino’s Erminia Discovering the Wounded Tancred. An ideal landscape by Annibale Carracci and paintings by Lorenzo Lotto, Claude Lorrain, and Carlo Saraceni are also on loan from the collection, which has never before been seen in the United States.

This exhibition was organized by The National Gallery, London, in collaboration with the National Gallery of Art, Washington.

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**Thomas Eakins: The Rowing Pictures**

*Through September 29, 1996
East Building, ground level*

The works of the American realist painter Thomas Eakins (1844–1916) are universally regarded as among the masterpieces of American art. For this exhibition, all of his known works depicting rowing subjects—nine paintings and fourteen works on paper—are brought together for the first time.

During the years 1870 to 1874 Eakins planned and executed several major paintings of professional rowers and racing sculls and shells on the Schuykill River in Philadelphia. These include The Biglin Brothers Turning the Stake (The Cleveland Museum of Art), The Champion Single Sculls (Max Schmitt in a Single Scull) (The Metropolitan Museum of Art), and the National Gallery of Art’s Biglin Brothers Racing. In these he investigated various pictorial problems, such as the complex physical motions of rowing and how to construct rigorously accurate and convincing perspectives uniting closely observed foreground figures and deep space. They are also the first of his paintings to express what would be his lifelong preoccupation with distinctly modern and national subjects.

The exhibition was organized by the Yale University Art Gallery. The exhibition has been made possible by a generous grant from Henry Luce Foundation, Inc., with additional support from the National Endowment for the Arts, a Federal agency.
Olmec Art of Ancient Mexico

Through October 20, 1996
East Building, concourse level

This first comprehensive exhibition of Olmec art provides a panoramic view of the artistic achievements of Mexico's earliest civilization (1500 B.C.-400 B.C.) and least-known civilization. The 130 objects in the show were created in Mexico and Central America some three thousand years ago, long before the great civilizations of the Maya, Toltec, and Aztec. Among the many highlights of the exhibition are the spectacular mounds of "Colossal Head 8" from San Lorenzo, which is among Mexico's oldest sites, and "Tall Standing Figure Carrying Scepter," a 900-600 B.C. piece currently on loan to The Art Museum. The exhibition is made possible by an indemnity from the Federal Council on the Arts and the Humanities.

In the Light of Italy: Corot and Early Open-Air Painting

Through September 5, 1996
West Building, main floor, galleries 74, 76, 79, 81

Paintings and oil sketches by forty-two artists, most notably Jean-Baptiste-Camille Corot, one of the greatest landscape painters of the nineteenth century, are on display in this exceptional exhibition of one of the most influential periods in the development of the open-air painting movement. The exhibition chronicles the development of the open-air painting tradition from its origins in the work of British and French artists in the 1820s to its high point in the works of Corot in the late 1860s. The exhibition was organized by the National Gallery of Art and the Rijksmuseum, Amsterdam. Paintings are drawn from both these collections, as well as from other major public and private collections in the United States and Europe.

Jan Steen: Painter and Storyteller

Through August 16, 1996
West Building, main floor, gallery 78

This exhibition presents thirty-eight Netherlandish and German prints along with six books from the collections of the National Gallery of Art, dating from the late fifteenth to the late seventeenth centuries. It demonstrates that certain themes and motifs had a long life, although the character of the images was often adapted to the demands of changing morals, taste, and fashion. Although religious imagery dominated early printmaking, northern European printmakers also depicted profane subjects. The scenes of everyday life include oversleeping, feasts on the one hand, and market, professions, and illuminations of provence. Among the artists represented are Abraham van Meckenem, the Housebook Master, Lucas van Leyden, Albrecht Dürer, Rembrandt van Rijn, and Adriaen van Ostade.

The Hog

Rembrandt van Rijn, the Hog, 1643, National Gallery of Art, Washington, Rosenwald Collection

The Hog is one of the most popular Dutch paintings of the Dutch master Jan Steen, and will be on exhibit through August 16, 1996. Steen is often identified as an artist of disorderly low-life genre scenes. Nevertheless, Steen was also capable of painting sensitive portraits and refined images of upper-class life, as well as religious and mythological scenes.

The Micro Gallery

The Micro Gallery is made possible by a major grant from the American Express Foundation.
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Special Exhibitions:
- Masterpieces from the Palazzo Doria Pamphilj, Rome (40 minutes), Laura Baptiste, summer intern. August 8 and 10 at 1:00 (wb)
- Images of Ancient Mexico, Francois Feldman, lecturer. August 15, 17, and 20 at 1:00 (wb)
- Olmec Art, Anne Marie Zavala, summer intern. August 8 at 1:00, August 15, 17, and 20 at 1:00 (wb)
- A Funny Thing Happened on the Way to the Queen of France, Ana Maria Zavala, summer intern. August 8 at 1:00, August 15, 17, and 20 at 1:00 (wb)
- In the Light of Italy, Coast and Early Open-Air Painting (50 minutes), Claudia Kim, guest lecturer. August 1 and 3 at noon (wb)
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Family Programs

Jane Stav, Painter and Storyteller includes a tour of the exhibition and a studio activity. For children ages ten to twelve, program date is Sunday, August 15, from 1:30 to 4:00.

Thomas Eakins: The Boating Picture includes a tour of the exhibition, a drawing demonstration, and a studio activity. For children ages nine to twelve, program date is Tuesday, August 24, from 11:30 am to 1:30 pm.

Olmec Art of Ancient Mexico Video Program, a sculpture activity (Sunday, August 22, from 10:30 to 11:30 am) and either a sculpture activity (Sunday, August 15, from 10:30 to 11:30 am) or a tour of the exhibition (Thursday). For children ages five to nine, program dates are Thursday, August 23, from 10:30 to 11:30 am and Tuesday, August 28, from 10:30 to 11:30 am. For children ages ten to twelve, program dates are Sunday, August 15, from 3:00 to 4:00 pm and Monday, August 27, from 3:00 to 4:00 pm.

All family programs are designed for children with an accompanying adult. Programs are free, but space is limited. Please arrive by 30 minutes before the start of the class.

August Films

Ben-Hur (Fred Niblo, 1925, 141 minutes), silent with live orchestral accompaniment; August 18 at 7:00 pm

Two classic films of the silent era will be shown during August: The Sign of the Cross (William Wyler, 1924, 157 minutes, introduced by A. C. Lyles); August 17 at 1:00 pm

See the silent production of Time in the Sun (Marie Seton, 1928, 171 minutes); August 25 at 6:00 pm

Cinema with self-guided brochures on sale in the Gallery shops. Family guides with traits and personalities, plus the gallery special exhibitions, plus the permanent collection galleries, and temporary exhibitions of art from foreign countries and cultures throughout the world are presented on a regular basis. Works of art on paper are not exhibited; all exhibits are available for viewing by appointment, weekdays. Call (202) 737-4356. Admission is always free.

For reservations, call (202) 789-3202.

Restaurant Highlights

Concourse Buffet

Concourse

Continental breakfast served Monday through Saturday, 6:00 to 10:00 am. For lunch after 12:00 for hearty soups, salads, sandwiches, homemade pies, burgers, or salads.

Garden Café

West Building, ground floor

Enjoy bruschetta, rosemary-grilled chicken salad, country-style cheese, and other as well as other items chosen to honor the exhibitions. In the Light of Italy: Cowen and Early Open-Air Painting sessions budget ($20.00, self-guided) are available from the Palestrina Donum Project. Reservations are available at 202-633-1000.

Cascade Espresso Bar

Concourse

Take an after-work break near the cascade fountain. Choose from gourmet coffee, espresso, cappuccino, or other refreshments, plus an array of light dishes and desserts.

Terrace Café

East Building, upper level

The café features Mexican selections; choose from the menu and other selections plus the gallery special exhibitions, plus the permanent collection galleries, and temporary exhibitions of art from foreign countries and cultures throughout the world are presented on a regular basis. Works of art on paper are not exhibited; all exhibits are available for viewing by appointment, weekdays. Call (202) 737-4356. Admission is always free.

The National Gallery of Art and its West Building were chosen in honor of the exhibitions In the Light of Italy: Cowen and Early Open-Air Painting and Olmec Art of Ancient Mexico. Available from the National Gallery of Art Washington, D.C. 20565 (202) 737-4356.

Restaurant Hours

Concourse Buffet

Garden Café

Monday–Sunday 6:00 to 10:00 am

Monday–Saturday 11:30 to 4:30 pm

Sunday 12:00 to 5:30 pm

Cascade Espresso Bar

Concourse

Monday–Saturday 12:00 to 4:30 pm

Sunday 12:00 to 5:30 pm

Terrace Café

East Building, upper level

Monday–Saturday 12:00 to 4:30 pm

Sunday 12:00 to 5:30 pm

Accessibility

Ranges for wheelchairs and strollers are located at the principal entrances to the West Building and Constitution Avenue, NW, and at the 14th Street entrance to the East Building. Wheelchairs and strollers are not 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 desk. Limited parking is available in front of the East Building for vehicles displaying the international symbol of accessibility (h).

Assistance during viewing is available on a first-come, first-served basis from the art information desk in the East Building for the large audiatur, and from a self-service unit in the mall to the left of the entrance to the East Building with audiences.

Sign-language interpretation is available with three weeks’ notice. Call (202) 331-3047 or TDD 212-877-7701.

Telecommunications Device for the Deaf (TDD)

Call (202) 737-4786

A TDD has been installed at the public telephone adjacent to the ramp machine on the concourse level. This TDD is located to accommodate wheelchair users.
ON THE COVER:
Diego Velázquez, Portrait of Innocent X, c. 1650, Arti Doria Pamphili, Rome

August