Michelangelo and His Influence: Drawings from Windsor Castle

Through January 5, 1997
East Building, ground level

This exhibition highlights supreme examples of Michelangelo’s draftsmanship and demonstrates the impact of the artist — who was referred to as “divine” even in his own lifetime — on the imagination, technique, style, and imagery of his contemporaries and successors. Eighteen sheets with twenty-three drawings by Michelangelo and fifty drawings and five engravings by other masters have been selected from the superb collections of the British royal family. The exhibition illustrates the effect on others of Michelangelo’s work in drawing, painting, and sculpture. Many of Michelangelo’s drawings were made by the master as gifts for friends, studies for his own paintings, or occasionally as designs to be used for paintings by other artists. They portray his extraordinarily powerful approach to the human figure and his deep commitment to the spiritual intensity of his art. The exhibition is organized by the Royal Library, Windsor Castle, in association with the National Gallery of Art, the Kimbell Art Museum, Fort Worth, and The Art Institute of Chicago.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Georges de La Tour and His World

Through January 5, 1997
West Building, main floor, galleries 72 through 77

Georges de La Tour (1593–1652) was one of the most original French painters of his day, and his paintings are among the most compelling masterpieces of the seventeenth century. More than forty major paintings by La Tour and his contemporaries, including Caravaggio, Jacques Bellange, Simon Vouet, Hendrick ter Brugghen, and others, have been brought together from public and private collections in Europe, the United States, and Japan. The works have been selected to illustrate the place and meaning of La Tour’s art in the context of early seventeenth-century culture. The exhibition is organized by the National Gallery of Art and the Kimbell Art Museum, Fort Worth.

The exhibition is made possible by Republic National Bank of New York, Safra Republic Holdings, S.A., and Banco Safra, S.A., Brazil. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
exhibitions

CONTINUING EXHIBITION

Adolph Menzel (1815–1905): Between Romanticism and Impressionism

Through January 5, 1997
East Building, upper and mezzanine levels

This exhibition includes approximately one-third of the nine paintings, drawings, pastels, and watercolors by Adolph Menzel, the leading artist in Berlin in the second half of the nineteenth century. Menzel, a prolific draughtsman, drew obsessively to observe and record the world around him. He also executed a series of large paintings on the life of the Prussian monarch Frederick the Great. Many of his fine works, with their fine execution, anticipate the work of the French impressionists by more than a decade. The Menzel named in contemporary reviews of national importance. This exhibition is organized by the National Gallery of Art, Washington, D.C., the Staatliche Museen zu Berlin/Preussischer Kulturbesitz, and the Reunion des Musees Nationaux/Musee d’Orsay, Paris. The exhibition is made possible in part by Mannesmann Capital Corporation. Additional support is provided by the Ministry for Foreign Affairs of the Federal Republic of Germany. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

Adolph Menzel, An Evening Together, c. 1846–1847, Staatliche Museen zu Berlin, Nationalgalerie

Encounters with Modern Art: Works from the Rothschild Family Collections

Through January 26, 1997
East Building, mezzanine level

Herbert and Nannette Rothschild’s interest in modern art was informed by their instinctive enthusiasm for art and guided by their daughter, the noted abstract painter Judith Rothschild. Many of the objects in the collection were acquired in Paris, where the Rothschilds became acquainted with eminent members of the French art community, including Georges Braque, Jean Arp, Sonia Delaunay-Terk, Gino Severini, and Fernand Léger. Herbert and Nannette Rothschild viewed collecting as a personal adventure, pursuing works of art for which they felt a deep affinity. The scope of their holdings embraces many schools of modern European art. Juan Gris and Piet Mondrian are shown in depth, while Braque, and Francis Picabia are represented by individual works of particular significance. Also included are four works by Judith Rothschild that reflect various phases of her career. The exhibition is organized by the National Gallery of Art and the Philadelphia Museum of Art, in collaboration with The Judith Rothschild Foundation.

Piet Mondrian, Flowering Trees, 1912, The Judith Rothschild Foundation

CONTINUING EXHIBITION

Six Centuries/ Six Artists

February 2 through May 4, 1997

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901

February 16 through May 11, 1997

N E W S F R O M T H E P E R M A N E N T C O L L E C T I O N

Skylight Replacement Project and Italian Renaissance Relocation

Selected Italian Renaissance paintings and sculptures have been relocated from the third floor galleries to the ground floor galleries of the East Building during the first phase of the skylight and roof replacement project. The new energy-efficient skylights, which replace the fifty-five-year-old system, will provide greater protection for the collections while requiring a slight visual correction.

Micro Gallery

West Building, main floor

The National Gallery of Art’s Micro Gallery is the most comprehensive interactive multimedia computer system in an American art museum. Thirteen computers, installed in the redesigned art information room near the West Building Mall entrance, enable visitors to see in magnified detail nearly every work of art on display in the permanent collection, as well as access information about artists, geographic areas, time periods, and more. Visitors can design a personal tour of the collection and print it out to use as a guide in the galleries.

The Micro Gallery is made possible by a major grant from the American Express Foundation.

NEWS FROM THE PERMANENT COLLECTION

Skylight Replacement Project and Italian Renaissance Relocation

Selected Italian Renaissance paintings and sculptures have been relocated from the third floor galleries to the ground floor galleries of the East Building during the first phase of the skylight and roof replacement project. The new energy-efficient skylights, which replace the fifty-five-year-old system, will provide greater protection for the collections while requiring a slight visual correction.

Micro Gallery

West Building, main floor

The National Gallery of Art’s Micro Gallery is the most comprehensive interactive multimedia computer system in an American art museum. Thirteen computers, installed in the redesigned art information room near the West Building Mall entrance, enable visitors to see in magnified detail nearly every work of art on display in the permanent collection, as well as access information about artists, geographic areas, time periods, and more. Visitors can design a personal tour of the collection and print it out to use as a guide in the galleries.

The Micro Gallery is made possible by a major grant from the American Express Foundation.
Tuesdays: 1:00 Gallery Talk: Artists and Their Influences: Drawings from Windsor Castle (30 minutes). Russell Sale, lecturer. November 2 and 9 at 1:00; November 3, 5, 6, 8, 15, 22, 29 at noon (50 minutes). Wilford W. Scott or Stefan Novotny, lecturers. November 26 and 30 at noon (50 minutes). Philip Leonard, lecturer. November 2 at 1:00.

Thursdays: 1:00 Gallery Talk: *The Anatomy of Eve* and Artworks from the Rothschild Family Collection (50 minutes). Howard Reiss, lecturer. November 3 and 9 at 1:00; November 11 at noon (60 minutes). Philip Conisbee, curator of prints. November 18 at noon (60 minutes).

Saturdays: 12:30 Film: *La condition humaine* (Gift of Andrew W. Mellon Collection) (90 minutes). Russell Sale, lecturer. November 1 and 2 at 1:00; November 4, 5, 6, 7, 8, and 10 at noon (50 minutes). Wilford W. Scott or William Stanley Haseltine, lecturers. November 26 and 30 at noon (60 minutes). William Stanley Haseltine, lecturer. November 2 at noon (50 minutes). William Stanley Haseltine, lecturer. November 2 at noon (50 minutes).

Sundays: 12:00 Gallery Talk: *Venus with a Mirror* (Gift of Andrew W. Mellon Collection) (90 minutes). Russell Sale, lecturer. November 1 and 2 at 1:00; November 4, 5, 6, 7, 8, and 10 at noon (50 minutes). Wilford W. Scott or William Stanley Haseltine, lecturers. November 26 and 30 at noon (60 minutes). William Stanley Haseltine, lecturer. November 2 at noon (50 minutes). William Stanley Haseltine, lecturer. November 2 at noon (50 minutes).
Music in the Gallery

Sunday Concert Series

Philip Johnson: Diary of an Executive Architect, a new documentary on the renowned American architect, made on the occasion of his ninetieth birthday, will be shown on November 4 through December 20. An hour-long film on the history of Japanese garden design, Annuus Windisch: The History of the Japanese Garden, is scheduled for the period November 4 through December 20.

Francesco Rosi Retrospective

One of the masterpieces in store for us in the coming year is a major exhibition in Italy during the new year’s first few months of Francesco Rosi. Born in Napoli in 1922, Rosi first experimented in the genre while working as an assistant director on Luchino Visconti’s La Terra Trema (1948), one of the masterpieces of the Neorealism movement. Once his own long apprenticeship was done, he made the film that captured his own national sensibility, Salvari, Giulietta (1961), a portrait of the legendary Sicilian bandit. He developed two characteristic styles: one often referred to as “historical realism” and the other as “critical realist.” However, from the two different axes, a formal trajectory emerged which culminated in Salvari, Giulietta’s La Terra Trema (1948). The series has been organized in association with the Nat Gal, the Cinecittà International, Washington, D.C., CineMuseo di Napoli, the French Institute, and the Direzione del Consiglio dei Ministri.

The Commedia-Française ou 7 Amours Parenthetiques

Frederick Wiseman’s most recent documentary records daily life at the world’s oldest theater company, La Commedia-Française, tracking actors, directors, stagehands, stage managers, and administrative meetings through casting calls, meetings, press interviews, fittings, rehearsals, and performances of four classic plays: Molière’s Don Juan, Racine’s La Thébaïde, Molière’s Le Docteur Prétre, and Feydeau’s Le Diable à Dorimètre. The three-and-half-hour film will be shown on Saturday, November 26, at 1:00.

Film by Russian Women

Five of the best feature films made during the last three decades by Russian women directors, including Kira Muratova’s The Autobiography of Minoru (1986) and Larisa Shepitko’s Wing (1966) and The Acre (1966), will be shown in the first two weekends in November.

Michelangelo: Self-Portrait

In conjunction with the exhibition Michelangelo and Illusory Drawings from Windsor Castle, Robert Hayden’s seven-foot-long portrait of the artist will be shown November 29 through December 19.

November Films

Wing (Larisa Shepitko, 1966, 91 minutes, subtitled), November 28 at 7:00.
The Acre (Larisa Shepitko, 1966, 81 minutes, subtitled), November 27 at 7:00.
Tangeri (Danae Aslanova, 1995, 96 minutes, subtitled) and Hour Bell on Sal (Nikita Mikhalkov, 1995, 77 minutes, subtitled), November 30 at 6:00.
Philip Johnson: Diary of an Executive Architect (Barbara Wolff, 1996, video, 54 minutes, subtitled), November 6, 7, 8, 9, 10, 11, 12, 13, November 10 at 7:00.
The Autobiography of Minoru (Kira Muratova, 1986, 115 minutes, subtitled), November 9 at 7:00.
La Commedia-Française ou 7 Amours Parenthetiques (Frederick Wiseman, 1996, 223 minutes, subtitled), November 10 at 12:00.
The Sforzesi (I magliari) (Francesco Rosi, 1970, 153 minutes, subtitled), November 17 at 12:00.
Perfect Diary (Francisco Rosi, 1995, 118 minutes, subtitled), November 16 at 4:00.

Exhibition Catalogues

Georges La Tour and the World 1619–1652 (subtitled); November 21 at 7:00.
Michelangelo and his Influence: Drawings and Painting Machines 1538–95 (subtitled); November 23 at 7:00.
Available from the National Gallery of Art Shop.

Charitable Giving

Making the National Gallery of Art a beneficiary of your will can be a meaningful and generous way to support the work of the nation’s art museum. Each year the Gallery receives valuable gifts which are the result of the generosity of sighted individuals who have made a bequest to the museum. Charita­ ble bequests are an important part of one’s planning and can enable many donors to make a more signifi­ cant gift than they are able to do otherwise. By making a gift through your will, you can have a lasting impact on generations of art lovers. If you would like more information about including the National Gallery of Art in your will, please contact:
Development Office National Gallery of Art Washington, DC 20007 (202) 842-6777

Accessibility

Sensory guides for selected exhibits and studio tours are located at the sixth floor entrance to the East Build­ ing as well as at visitor centers in the East Building and in the gift shop. Tactile models and studios are available at the main entrance to the East Building for the large auditorium. For general information Call (202) 737-4215

Restaurant Information

Concours Buffet

Concourse buffet served Monday through Thursday, 11:00 to 1:00. Come for lunch after 11:00 for homestyle entrees, deli sand­wiches, fresh-made pizza, burgers, or salad.

Garden Café

West Building, ground floor

The Garden Café remains open on Sunday evening until 10:30 with a special menu for concerts. The lunch menu features a variety of salads, sandwiches, and light entrees chosen to complement our permanent collection galleries, and temporary exhibitions of art from countries and cultures throughout the world are presented on a regular basis. Works of art on paper not on exhibition are available for viewing by appointment, weekdays. Call (202) 737-4215. Admission is always free. The menu runs on a new weekly cycle between 11:00 and 2:00 weekdays and Saturdays, 11:00 to 4:00 on Sundays.

Concours Buffet

Monday–Friday 11:30–2:30
Saturday 10:00–2:30

Garden Café

Monday–Friday 11:00–2:30
Saturday 10:00–2:30

Cascade Espresso Bar

Monday–Friday 11:00–2:00
Saturday 11:00–2:00

Terrace Café

Monday–Friday 11:00–2:00

For general information Call (202) 737-4215

Location

The Garden Café is located between 1st and 7th Streets, NW, on Constitution Avenue. The main entrance is in the sculpture atrium.

Sign-language interpretation is available with three-week notice. Call (202) 319-4147 on the TDD for information.

For general information on service Call (202) 842-6950

Telecommunications Device for the Deaf (TDD)

For TTY service Call 202-737-4215

Weekly hours: 10:00 to 2:00

A TDD has been installed at the public telephone adjacent to the main entrance to the East Building.

Mount Vernon Place Exit

Green Lines, and the 7th Street Exit

A TDD has been installed at the main entrance to the East Building for visitors who use wheel­chairs, or 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 a glance. Limited parking is available in front of the East Building for vehicles displaying a disabled sticker.
Washington National Gallery of Art, Washington, DC 20565

Delivery may be delayed by bulk-rate mailing.

ON THE COVER:
Michelangelo Buonarroti, Virgin, Child, and St. John (recto), c. 1532, The Royal Collection Trust-12773

November