

National Gallery of Art

Calendar
of Events

May 1992

MAY

See bottom panels for introductory and foreign language tours; see reverse side for complete film information.

1 FRIDAY

12:00 Gallery Talk: *Homage to Jacques Callot*
12:30 Film: *Alice Neel: Collector of Souls*

2 SATURDAY

10:15 Survey Course: *American Art: The 19th Century*
12:30 Film: *Alice Neel: Collector of Souls*
1:00 Gallery Talk: *Mythological Themes in NGA Paintings*



George Catlin, *The White Cloud, Head Chief of the Jaws*, 1844/1845, National Gallery of Art, Paul Mellon Collection

3 SUNDAY

12:00 Gallery Talk: *Mythological Themes in NGA Paintings*
2:00 Gallery Talk: “*The Crucifixion*” by Francesco del Cossa
4:00 Sunday Lecture: *Käthe Kollwitz Reconsidered*
6:00 Film: *Lucky Star*
7:00 Concert: National Gallery of Art, George Manos, conductor, André-Michel Schub, pianist

5 TUESDAY

12:00 Gallery Talk: *An Invitation to the Dance: Paintings from the Permanent Collection*

6 WEDNESDAY

12:00 Gallery Talk: *Mythological Themes in NGA Paintings*
12:30 Film: *Käthe Kollwitz*

7 THURSDAY

10:15 Survey Course: *Art before World War II (Part I)*
1:30 Film: *Käthe Kollwitz*
1:00 Gallery Talk: *Homage to Jacques Callot*

8 FRIDAY

12:00 Gallery Talk: *An Invitation to the Dance: Paintings from the Permanent Collection*
12:30 Film: *Käthe Kollwitz*

9 SATURDAY

10:15 Survey Course: *Art before World War II (Part I)*
12:00 Gallery Talk: *Käthe Kollwitz*
12:30 Film: *Käthe Kollwitz*
1:00 Gallery Talk: *Homage to Jacques Callot*

2:00 Films: *The Pride of the Firm: Pinkus Shoe Salon*
2:30 Gallery Talk: *In Search of the Southern Light: Turner’s Views of Venice*

10 SUNDAY

12:00 Gallery Talk: *Käthe Kollwitz*
1:00 Film: *Käthe Kollwitz*
4:00 Sunday Lecture: *Dark Images of the City: The Urban Milieu from a German Naturalist View*
6:00 Films: *When Four Do Likewise; The Merry Jail; I Wouldn’t Want to Be a Man*
7:00 Concert: Peter Orth, pianist

12 TUESDAY

12:00 Gallery Talk: *Mythological Themes in NGA Paintings*

13 WEDNESDAY

12:00 Gallery Talk: *Käthe Kollwitz*
12:30 Film: *Memories of Berlin: Twilight of Weimar Culture*
1:00 Gallery Talk: *Rodin and His Age*

14 THURSDAY

10:15 Survey Course: *Art before World War II (Part II)*
12:30 Film: *Memories of Berlin: Twilight of Weimar Culture*
1:00 Gallery Talk: *Käthe Kollwitz*
2:30 Gallery Talk: *In Search of the Southern Light: Turner’s Views of Venice*

15 FRIDAY

12:00 Gallery Talk: *Mythological Themes in NGA Paintings*
12:30 Film: *Memories of Berlin: Twilight of Weimar Culture*



Benozzo Gozzoli, *The Dance of Salome*, 1461/1462, National Gallery of Art, Samuel H. Kress Collection

16 SATURDAY

10:15 Survey Course: *Art before World War II (Part II)*
12:30 Film: *Memories of Berlin: Twilight of Weimar Culture*
1:00 Gallery Talk: “*Natural Arch at Capri*” by William Stanley Haseltine
2:30 Gallery Talk: *Duchamp, Picabia, and the Dada Anti-Aesthetic*
2:30 Film: *The Oyster Princess*

17 SUNDAY

12:00 Gallery Talk: “*Natural Arch at Capri*” by William Stanley Haseltine
1:00 Film: *Memories of Berlin: Twilight of Weimar Culture*
2:00 Gallery Talk: *Käthe Kollwitz*
4:00 Sunday Lecture: *Designing Louis XIV’s Paris: The Louvre and the Institut*
6:00 Film: *The Mountain Cat*

7:00 Concert: Charles Wadsworth, pianist, Paula Robison, flutist

19 TUESDAY

12:00 Gallery Talk: *Käthe Kollwitz*

20 WEDNESDAY

12:00 Gallery Talk: “*Natural Arch at Capri*” by William Stanley Haseltine
12:30 Film: *The Cabinet of Dr. Caligari*
1:00 Gallery Talk: *Rodin and His Age*

21 THURSDAY

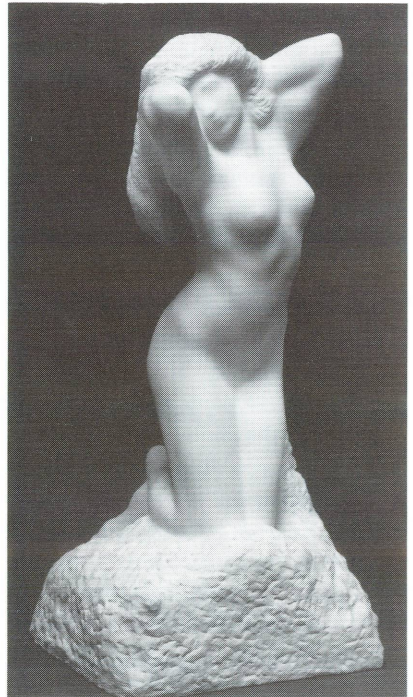
10:15 Survey Course: *Art after World War II*
12:30 Film: *The Cabinet of Dr. Caligari*
1:00 Gallery Talk: *The Art of George Catlin*
2:30 Gallery Talk: *In Search of the*

GALLERY TALKS

Tours and Lectures given by Education Department Lecturers and Graduate Lecturing Fellows.

Homage to Jacques Callot (60 minutes). Eric Denker, Lecturer. Meet at the East Building Art Information Desk, May 1 at 12:00 noon, May 7, 9 at 1:00.

Virtue, Love, and Nature: Mythological Themes in National Gallery Paintings (60 minutes). J. Russell Sale, Lecturer. Meet in the



Auguste Rodin, *Morning*, National Gallery of Art. Gift of Mrs. John W. Simpson

West Building Rotunda, May 2 at 1:00, May 3, 6, 12, 15 at 12:00 noon.

“*The Crucifixion*” by Francesco del Cossa (Samuel H. Kress Collection) (20 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, May 3 at 2:00.

An Invitation to the Dance: Paintings from the Permanent Collection (60 minutes). Frances Feldman, Lecturer. Meet in the West Building Rotunda, May 5, 8 at 12:00 noon.

Käthe Kollwitz (60 minutes). Christopher With, Coordinator of Art Information or Wilford W. Scott, Lecturer. Meet at the East Building Art Information Desk, May 9, 10, 13, 19, 22 at 12:00 noon (With), May 14 at 1:00 (Scott), May 17 at 2:00 (Scott).

Rodin and His Age (60 minutes). Paula Warrick, Lecturer. Meet in the West Building Rotunda, May 13, 20, 27, 30 at 1:00, May 31 at 12:00 noon.

In Search of the Southern Light: Turner’s Views of Venice (45 minutes). Laili Nasr, Graduate Lecturing Fellow. Meet in the West Building Rotunda, May 9, 14, 21 at 2:30.

“*Natural Arch at Capri*” by William Stanley Haseltine (Gift of Guest Services, Inc.) (20 minutes). Wilford



Joseph Mallord William Turner, *Venice: Dogana and San Giorgio Maggiore*, probably 1834, National Gallery of Art, Widener Collection

W. Scott, Lecturer. Meet in the West Building Rotunda, May 16 at 1:00, May 17, 20, 26, 28 at 12:00 noon.

Duchamp, Picabia, and the Dada Anti-Aesthetic (45 minutes). Theresa Papanikolas, Graduate Lecturing Fellow. Meet at the East Building Information Desk, May 16, 28, 30 at 2:30.

The Art of George Catlin (30 minutes). Philip L. Leonard, Lecturer. Meet in the West Building Rotunda, May 21, 23 at 1:00, May 24 at 2:00.

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt (60 minutes). Philip L. Leonard, Lecturer. Meet at the East Building Art Information Desk, May 24, 27, June 2, 5 at 12:00 noon.

The Paintings of Jasper Johns (60 minutes). Paula Warrick, Lecturer. Meet at the East Building Art Information Desk, May 28 at 1:00, May 31 at 2:00.

INTRODUCTORY TOURS

Introduction to the West Building Collection
Monday through Saturday 1:30 and 3:00; Sunday 1:00 and 3:00
West Building Rotunda

Introduction to the East Building Collection
Monday through Saturday 11:30 and 1:30; Sunday 2:00 and 4:00
East Building, Art Information Desk

FOREIGN LANGUAGE TOURS

Foreign language tours of the permanent collection are offered on Tuesdays. Tours of the West Building are at noon and begin in the Rotunda of the West Building. Tours of the East Building are at 2:00 and begin at the Art Information Desk of the East Building.

May 5: *French*
May 12: *Spanish*
May 19: *German*
May 26: *Italian*

Southern Light: Turner’s Views of Venice

22 FRIDAY

12:00 Gallery Talk: *Käthe Kollwitz*
12:30 Film: *The Cabinet of Dr. Caligari*
6:00 Film: *The Cabinet of Dr. Caligari*

23 SATURDAY

10:15 Survey Course: *Art after World War II*
12:30 Film: *The Cabinet of Dr. Caligari*
1:00 Gallery Talk: *The Art of George Catlin*
2:30 Film: *The Doll; and Romeo and Juliet in the Snow*

24 SUNDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*
2:00 Gallery Talk: *The Art of George Catlin*
4:00 Sunday Lecture: *The Techniques of Ethnic Expression: Formal Dress of the American Indian Frontier*
6:00 Films: *Kohlhiesel’s Daughters; and The Eyes of the Mummy*
7:00 Concert: Georgine Resick, soprano, William Browning, pianist

26 TUESDAY

12:00 Gallery Talk: “*Natural Arch at Capri*” by William Stanley Haseltine

27 WEDNESDAY

12:00 Gallery Talk: *Art of the American Indian Frontier: The Collecting of Chandler and Pohrt*

SUNDAY LECTURES

Lectures given by National Gallery staff and distinguished visiting scholars at 4:00 in the Large Auditorium on the Concourse Level of the East Building

MAY 3
Käthe Kollwitz Reconsidered
Elizabeth Prelinger
Assistant Professor of Fine Arts
Georgetown University

MAY 10
Dark Images of the City: The Urban Milieu from a German Naturalist View
John Czaplicka
Assistant Professor of Fine Arts
Harvard University

MAY 17
Designing Louis XIV’s Paris: The Louvre and the Institut
Hilary Ballon
Associate Professor of Art History
Columbia University

MAY 24
The Techniques of Ethnic Expression: Formal Dress of the American Indian Frontier
David Penney
Associate Curator of African, Oceanic, and American Indian Cultures
Detroit Institute of Arts

MAY 31
Watteau at War
Edgar Munhall
Curator
The Frick Collection, New York

12:30 Film: *Berlin, Symphony of a City*

1:00 Gallery Talk: *Rodin and His Age*

28 THURSDAY

12:00 Gallery Talk: “*Natural Arch at Capri*” by William Stanley Haseltine
12:30 Film: *Berlin, Symphony of a City*
1:00 Gallery Talk: *The Paintings of Jasper Johns*
2:30 Gallery Talk: *Duchamp, Picabia, and the Dada Anti-Aesthetic*

29 FRIDAY

12:30 Film: *Berlin, Symphony of a City*
6:00 Film: *Berlin, Symphony of a City*



Käthe Kollwitz, *Outbreak*, 1903, Private Collection

SUNDAY CONCERTS

Concerts take place at 7:00 every Sunday evening through June 25, 1992 in the West Garden Court of the West Building. Admission to the National Gallery and its concerts is free, but passes are required for the concerts, due to their popularity. Passes will be distributed on Sundays beginning at 4:00 on the Main Floor of the Gallery’s West Building. There is a limit of two free passes per person. For further information about the concerts and the availability of passes, call (202) 542-6941.

MAY 3
National Gallery Orchestra, George Manos, conductor
André-Michel Schub, pianist
Works by Gershwin, Pinkham

MAY 10
Peter Orth, pianist
Works by Chopin, Schumann, and Brahms

MAY 17
Charles Wadsworth, pianist
Paula Robison, flutist
Works by Copland, Franck, Barber, Wadsworth, and Chaminate

MAY 24
Georgine Resick, soprano
William Browning, pianist
Works by Wolf, Szymanowski, Poulenc, Bernstein, and Rodrigo

MAY 31
Gold and Worth, piano duo
Works by Mendelssohn, Clementi, Dvorák, and Brahms

30 SATURDAY

12:30 Film: *Berlin, Symphony of a City*
1:00 Gallery Talk: *Rodin and His Age*
2:30 Film: *Madame Dubarry*
2:30 Gallery Talk: *Duchamp, Picabia, and the Dada Anti-Aesthetic*

31 SUNDAY

12:00 Gallery Talk: *Rodin and His Age*
1:00 Film: *Berlin, Symphony of a City*
2:00 Gallery Talk: *The Paintings of Jasper Johns*
4:00 Sunday Lecture: *Watteau at War*
6:00 Film: *Anna Boleyn*
7:00 Concert: Gold and Worth, piano duo

Special Lecture Series

The National Gallery, in cooperation with the Washington Print Club, is presenting a series of Sunday lectures on German nineteenth- and twentieth-century printmaking. Offered in conjunction with the exhibition *Käthe Kollwitz*, the lectures will be on May 3, May 10, June 7, and June 14. For more information see the Sunday lecture schedule.

MAY 3

Käthe Kollwitz Reconsidered
Elizabeth Prelinger
Assistant Professor of Fine Arts
Georgetown University

MAY 10

Dark Images of the City: The Urban Milieu from a German Naturalist View
John Czaplicka
Assistant Professor of Fine Arts
Harvard University

JUNE 7

Kollwitz in Context: The Formative Years
Alessandra Comini
University Distinguished Professor of Art History
Southern Methodist University

JUNE 14

Max Klinger, Käthe Kollwitz, and the Berlin Art World
Elizabeth Streicher
Associate Research Curator, Department of Modern Paintings, National Gallery of Art

Recorded Tours

Permanent Collection
With the reinstatement of the West Building in celebration of the National Gallery’s fiftieth anniversary, a new tour by the director is available. J. Carter Brown’s discussion highlights fifteenth- through early twentieth-century masterpieces. Tapes may be rented at the Mall Entrance, West Building, Main Floor.

Guercino: Master Painter of the Baroque
Guercino: Drawings from Windsor Castle
Diane De Grazia, curator of southern baroque painting, presents an overview of Guercino’s drawings and

paintings. Tapes may be rented at the entrance to the exhibition, West Building Main Floor.

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt
David Penney, curator of the exhibition, and George Horse Capture, coauthor of the catalogue, discuss American Indian art of the Great Lakes region, the prairies, and the plains. Tapes may be rented at the entrance to the exhibition, East Building, Upper Level.

Recorded tours are \$3.50; \$3.00 for senior citizens, students, and groups.

Survey Course in Art History

The Education Department concludes this year’s survey course on the history of Western art. The course examines the development of painting, sculpture, and architecture from the ancient world to the twentieth century. The lectures, given by Paula Warrick of the education staff, are held in the East Building Auditorium at 10:15 on Thursday and Saturday mornings. This free program is open to the public, but seating is limited.

APRIL 30, MAY 2:
American Art: The Nineteenth Century

MAY 7, 9:
Art before World War II (Part I)

MAY 14, 16:
Art before World War II (Part II)

MAY 21, 23:
Art after World War II

Film Programs

East Building Auditorium

A series of silent films made in Germany between 1914 and 1922 by Ernst Lubitsch begins Saturday, May 9, and continues through June 7. Born in Berlin one hundred years ago, Lubitsch worked first in the music halls that flourished in the city, and was eventually taken on by the legendary theatrical producer Max Reinhardt. He began making films in 1914 for the Union Film Company, which became part of the German studio Universum Film A.G. or UFA. Lubitsch's greatest silent films were the successful costume dramas he made for UFA, *Madame Dubarry* (1919), *Sumurun* (1920), and *Anna Boleyn* (1920), all of which are included in this series. Two documentary films relating to the exhibition *Käthe Kollwitz* are also scheduled for May: *Memories of Berlin: Twilight of Weimar Culture* and *Käthe Kollwitz*, produced for the Arts Council of Great Britain and

Walking Tour: The Age of Lorenzo de' Medici

The year 1992 marks the five-hundredth anniversary of the death of Lorenzo de' Medici (1442-1492), one of the most celebrated patrons and collectors of all time. In his honor, the Gallery has published a booklet which takes the visitor on a walking tour of works of art created in Renaissance Florence. The booklet is available for \$2.00 in the West Building Sales Shop, at the Rotunda Acoustiguide Desk, and in the Renaissance galleries.

Special Installation

Wall Drawing #307, Blue Circles, Red Grid, Yellow Arcs from Four Corners, Black Arcs from the Midpoints of Four Sides (1977), by Sol LeWitt is on view in the East Building, Ground Floor, through September 1992. LeWitt, a pioneer of conceptual art, issues written instructions for the execution of each of his wall drawings. These instructions can be adapted to walls of varying size and proportion. Owners of the drawings designate their location and the length of time that they will be installed. Two assistants from LeWitt's New York Studio drafted *Wall Drawing #307* on a ten-by-twenty foot wall during the week of March 23. *Wall Drawing #307* was last installed in 1977 at the University of Michigan, Ann Arbor, shortly after New York art collectors Dorothy and Herbert Vogel acquired the "rights" of this drawing and the option to install it.

The drawing was acquired by the National Gallery in 1991 along with 213 other works of art in the Dorothy and Herbert Vogel Collection through the Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and Gifts of Dorothy and Herbert Vogel.



Berlin, Symphony of a City Walther Ruttmann

featuring actress Brenda Bruce reading from the artist's letters and diaries.

A 17-minute video on the formation of the Chandler-Pohrt collection accompanies the exhibition, *Art of the American Indian Frontier*.

A special showing of the 1929 silent classic *Lucky Star* by Frank Borzage, with live accompaniment by British multi-instrumentalist Adrian Johnston, is scheduled for Sunday, May 3, in association with the Washington International Film Festival.

Alice Neel: Collector of Souls (Paul Tshinkel, 1990, 28 minutes, video); May 1 and 2 at 12:30.

Lucky Star (Frank Borzage, 1929, 85 minutes); May 3 at 6:00.

Käthe Kollwitz (Arts Council of Great Britain, 1981, 44 minutes); May 6 through 9 at 12:30, May 10 at 1:00.

The Pride of the Firm (Ernst Lubitsch, 1914, c. 50 minutes) and *Pinkus Shoe Salon* (Ernst Lubitsch, 1916, c. 50 minutes); May 9 at 2:00, introduced by Scott Eyman.

When Four Do Likewise (Ernst Lubitsch, 1917, c. 40 minutes); *The Merry Jail* (Ernst Lubitsch, 1918, c. 50 minutes); *I Wouldn't Want to Be a Man* (Ernst Lubitsch, 1920, c. 45 minutes); May 10 at 6:00.

Memories of Berlin: Twilight of Weimar Culture (Gary Conklin, 1977, 72 minutes); May 13 through 16 at 12:30; May 17 at 1:00.

New Guides for the Permanent Collection

French, German, Italian, Japanese, and Spanish translations of gallery guides will soon be available on Gothic altarpieces and church sculpture (Gallery 2), Verrocchio and Florentine portraiture (Gallery 9), the only Italian fresco series in America (Gallery 26), and the portraits of the Gallery's Founding Benefactors (Mall Lounge). The illustrated, laminated guides are part

The Oyster Princess (Ernst Lubitsch, 1919, c. 70 minutes); May 16 at 2:30.

The Mountain Cat (Ernst Lubitsch, 1921, c. 85 minutes); May 17 at 6:00.

The Cabinet of Dr. Caligari (Robert Wiene, 1919, 70 minutes); May 20 through 23 at 12:30, May 22 at 6:00.

The Doll (Ernst Lubitsch, 1919, ca. 60 minutes); *Romeo and Juliet in the Snow* (Ernst Lubitsch, 1920, c. 45 minutes); May 23 at 2:30.

Kohlhiesel's Daughters (Ernst Lubitsch, 1920, c. 60 minutes); *The Eyes of the Mummy* (Ernst Lubitsch, 1918, c. 60 minutes); May 24 at 6:00.

Berlin, Symphony of a City (Walther Ruttmann, 1927, 62 minutes); May 27 through 30 at 12:30, May 29 at 6:00, May 31 at 1:00.

Madame Dubarry (Ernst Lubitsch, 1919, c. 100 minutes); May 30 at 2:30.

Anna Boleyn (Ernst Lubitsch, 1920, c. 110 minutes); May 31 at 6:00.

Summer Hours Extended

Beginning May 22 and continuing through September 4 the Gallery will remain open on Friday evenings until 8:00 p.m. The shops will also remain open on Friday evenings until 8:00 p.m.

Current Exhibition Catalogues

John Singer Sargent's El Jaleo
\$29.95

Guercino: Master Painter of the Baroque
\$39.95

Guercino: Drawings from Windsor Castle
\$29.95

Käthe Kollwitz
\$27.50

Art of the American Indian Frontier: The Chandler-Pohrt Collection
\$32.00

Dürer to Diebenkorn: Recent Acquisitions of Art on Paper
\$24.00

Available from the National Gallery Publications Service
Sales Information (202) 842-6466
Mail Order (301) 322-5900

Käthe Kollwitz

May 3 through
August 16, 1992
East Building, Mezzanine, NE

Celebrated for the powerful social content of her imagery, German artist Käthe Kollwitz (1867-1945) became known in this country during the 1930s and even more widely acclaimed following World War II. Her moving depictions of injustice, poverty, and war struck a resonant chord during those troubled years and earned her an extensive and devoted audience. However, her remarkable artistic skills have gone largely unattended. The present exhibition aims to correct that imbalance by focusing specifically on the artistic aspect of her achievement. Included in this exhibition of approximately one hundred drawings, prints, and works of sculpture are a wide range of moving self-portraits, significant examples of her sculpture, and exquisite works in color that counter her reputation as a monochromatic artist. Preparatory drawings and working proofs, many never before exhibited in the U.S., lend insight into Kollwitz' mastery of her media and trace her progress as a gifted and technically inventive artist.

Dr. Elizabeth Prelinger, assistant professor of fine arts at Georgetown



Käthe Kollwitz, *Death, Mother and Child*, 1910, National Gallery of Art, Rosenwald Collection

University, is the curator for the exhibition, in consultation with Judith Brodie, assistant curator in the department of prints and drawings at the National Gallery. A fully illustrated catalogue includes essays by Prelinger, Dr. Alessandra Comini of Southern Methodist University, and Hildegard Bachert, a leading expert in modern German art. The exhibition will not travel.

The exhibition is part of the Tribute to Germany, a Washington-area cultural festival coordinated by the John F. Kennedy Center for

the Performing Arts. The exhibition is made possible by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, Thyssen AG, and the Federal Republic of Germany, which have provided support for the Tribute to Germany festival. The National Gallery is grateful to Lufthansa German Airlines for its transportation support of the exhibition. Käthe Kollwitz is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Ernst Ludwig Kirchner: Paintings, Drawings, and Prints

May 3 through
August 16, 1992
East Building, Upper Level

A selection of paintings, drawings, and prints by the German expressionist artist Ernst Ludwig Kirchner (1880-1938) is on view in the East Building, complementing the exhibition *Käthe Kollwitz*. Kirchner and his fellow members of Die Brücke were committed to creating works that would expressively portray the world around them—the human figure, nature, the city, and contemporary life—through bold, vigorous brushwork and bright colors.

The prints on display come from the collection of the National Gallery, while the paintings and drawings include not only works belonging to



Ernst Ludwig Kirchner, *Woman with Dog I*, 1912, Ludwig and Rosy Fischer Collection

the Gallery but also major loans from private American collections. The works provide a concentrated survey of Kirchner's achievement.

CONTINUING EXHIBITION

Reinstallation of Twentieth-Century Art

through December 31, 1992
East Building, Concourse, Upper Level, and Tower

The National Gallery has mounted a new installation of twentieth-century art that includes works acquired during its recent fiftieth anniversary year. In addition, a number of major loans from private collections are on view, including Andy Warhol's famous *32 Soup Cans*, Robert Rauschenberg's *Barge*, and Jasper Johns' *White Flag*.

Post-1945 European and American art is shown in fourteen rooms on the concourse level,

comprising survey galleries devoted to European expressionism, American abstract expressionism, color-field painting, minimalism, and recent acquisitions. A series of galleries devoted to individual artists includes Jasper Johns, Roy Lichtenstein, Mark Rothko, Frank Stella, and Andy Warhol. *The Stations of the Cross* by Barnett Newman is displayed in a sixteen-sided room and Henri Matisse's dramatic paper cutouts reach the

fifteen-foot ceiling of a gallery open to the public from 10:00 to 2:00, Monday through Saturday, and 12:00 to 4:00 on Sundays.

The upper level features art from the beginning of the century to World War II, with works by Braque, Brancusi, Gorky, Magritte, Matisse, Miró, Modigliani, and Picasso, among others. Fourteen works of sculpture by David Smith are displayed in the terraced skylit tower gallery, reminiscent of the amphitheater of the Italian industrial town, Spoleto, where his works were dramatically installed for the 1962 Spoleto Festival.

OPENING EXHIBITIONS

Dürer to Diebenkorn: Recent Acquisitions of Art on Paper

May 10 through September 7, 1992
West Building, Central Gallery

Continuing the celebration of the Gallery's permanent collection, this exhibition comprises a selection of donations made after the opening last spring of the exhibition *Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art*. The selection of 114 objects surveys high points over five centuries, including such master works as Giovanni Benedetto Castiglione's *Noah Leading the Animals into the Ark* (c. 1655); Rembrandt's first illustrated book, *Praise of Seafaring* (1634); Ernst Ludwig Kirchner's *Girls from Fehmarn* (1913); and a monumental figure drawing by Eric Fischl (1991). The Gallery's most important recent purchases are also included, ranging from a Renaissance drawing by Vittore Carpaccio to contemporary works by Lucian Freud and Joan Mitchell.

The exhibition also highlights a few important selections from entire graphic collections that have come recently to the Gallery: the Woodner Family Collection of old master drawings (Albrecht Dürer, Hans Holbein, Andrea del Sarto, Francisco Goya); the O'Neal collection of drawings (Cherubino Alberti, Francisco Ribalta); the Marcy family collection of works by Lovis Corinth; the Milton Avery archive; the Crown Point Press collection (Richard Diebenkorn, William Wiley); and the Vogel Collection of minimalist art (Robert Mangold, Christo).

A catalogue for the exhibition has been written by Gallery staff members Andrew Robison, Andrew W. Mellon senior curator; Margaret Morgan Grasselli, curator of old master drawings; Sarah Greenough, curator of photographs; Ruth E. Fine, curator of modern prints and



Hans Hoffman, *Red Squirrel*, 1978. National Gallery of Art, The Woodner Family Collection

drawings; and Judith Brody, assistant curator in the department of prints and drawings.

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt

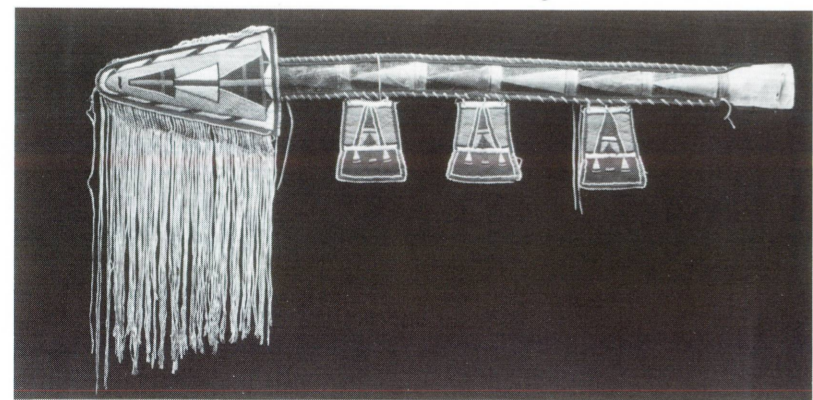
May 24, 1992 through January 24, 1993
East Building, Upper Level, North Bridge

The dramatic and dynamic character of objects produced by Woodland and Plains Indians in the nineteenth century is revealed in this exhibition of 150 of the most important works from the unparalleled Chandler-Pohrt collection of American Indian art.

Art of the American Indian Frontier features a wide range of decorative, utilitarian, and ceremonial objects, including feather head-dresses; moccasins; leather and textiles; beadwork; domestic items such as cradles, trunks, bowls, and spoons; pipes; weaponry; and pictographic engravings and drawings. The exhibition is divided into two



Oklahoma, *Arapaho Dress*, c. 1890, Buffalo Bill Historical Center, Cody, Wyoming, Chandler-Pohrt Collection



Montana, *Crow Lance Case*, c. 1900, Buffalo Bill Historical Center, Cody, Wyoming, Chandler-Pohrt Collection

CONTINUING EXHIBITION

Homage to Jacques Callot

through September 7, 1992
East Building, Ground Floor, NE

This selective exhibition of eighty-two prints by Jacques Callot honors the four-hundredth anniversary of the birth of this master etcher and engraver whose work influenced later printmakers including Rembrandt. Patronized by the ducal courts at Tuscany and Lorraine for most of his life, Callot at twenty-two became court artist to the Medici in Florence.

His depictions of theatrical performances, court festivals, and warfare brilliantly convey the social and political climate of the early baroque period.

The works are from the National Gallery's collection of over 1,000 Callot prints and were selected by H. Diane Russell, curator of old master prints at the Gallery.

geographical sections: the Eastern Woodlands and the Great Plains. Each section is developed chronologically, beginning with the art of the end of the fur trade era (1790–1850) and closing with the era of relocation and confinement to reservations (1830–1900).

The Chandler-Pohrt collection of more than 4,000 objects was assembled by Milford Chandler (1889–1981) and Richard Pohrt (b. 1911). Their commitment and knowledge have stemmed from their associations with American Indians. Chandler established close relationships with families among the Potawatomi, Mesquakie, and Miami communities of the Midwest, while Richard Pohrt (b. 1911) formed attachments to the Gros Ventre of Fort Belknap, Montana.

A 17-minute video on the formation of the Chandler-Pohrt collection accompanies the exhibition.

Co-curators of the exhibition are David W. Penney of the Detroit Institute of Arts and George P. Horse Capture, a member of the Gros Ventre tribe and former curator for the Plains Indian Museum at the Buffalo Bill Historical Center, Cody, Wyoming. The catalogue includes color illustrations of 220 objects from the collection, historical photographs, and essays by Penney, Horse Capture, Chandler, and Pohrt.

The exhibition was organized by the Detroit Institute of Arts in association with the National Gallery of Art and the Buffalo Bill Historical Center with support from the National Endowment for the Humanities, the city of Detroit, the state of Michigan, and the Founders Society Detroit Institute of Arts. After closing at the Gallery, the exhibition will travel to the Seattle Art Museum (March 11–May 9, 1993), the Buffalo Bill Historical Center (June 18–September 12, 1993), and the Detroit Institute of Arts (October 17, 1993–February 6, 1994).

CONTINUING EXHIBITION

John Singer Sargent's *El Jaleo*

through August 2, 1992
East Building, Mezzanine, NW

El Jaleo, one of the most brilliantly accomplished works of John Singer Sargent's career, is the centerpiece of this focus exhibition. The magnificent painting depicts a gypsy dancer performing to musical accompaniment. The theatrical lighting in the large composition, measuring eight by eleven feet, adds to the drama of the exotic subject.

Seven related paintings and forty drawings and watercolors trace Sargent's creative evolution in por-

traying the Spanish dance theme, a process culminating in the dynamic *El Jaleo*. Included in the selection is *Spanish Dancer*, a full-length version of the central figure in *El Jaleo*. This preliminary but fully realized painting was rediscovered in Grenoble, France, in 1988.

Restored by recent cleaning to the full immediacy of its color and brushwork, *El Jaleo* is on loan for the first time from the Isabella Stewart Gardner Museum in Boston, along

with related works from public and private collections. The conservation and exhibition of *El Jaleo* have been made possible by grants from NYNEX Foundation and New England Telephone.

A fully illustrated catalogue includes essays by Mary Crawford Volk, guest curator for the exhibition; Warren Adelson and Elizabeth Oustinoff; and Nicolai Cikovsky, Jr., curator of the exhibition at the National Gallery. After closing at the Gallery on August 2, a portion of the exhibition will be on view in Boston at the Isabella Stewart Gardner Museum, September 10 through November 22, 1992.

CLOSING EXHIBITIONS

The National Gallery presents two exhibitions in honor of the four-hundredth anniversary of the birth of the great Italian baroque painter Guercino. During his lifetime, Guercino produced hundreds of drawings and paintings that are now among the treasures of the world's museums. The majority of works shown in these two exhibitions, which come from both public and private collections, have never before traveled to the United States. Both exhibitions are supported by an indemnity from the Federal Council on the Arts and the Humanities.

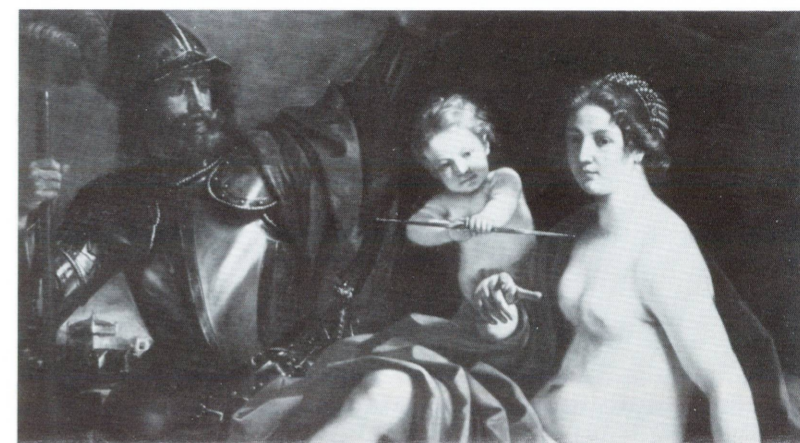
Guercino: Drawings from Windsor Castle

through May 17, 1992
West Building, Main Floor
Galleries, 74, 75, 82

This exhibition of sixty Guercino drawings was selected from the collection of Her Majesty Queen Elizabeth II in the Royal Library, Windsor Castle, the largest and finest group of the artist's drawings in the world. The selection includes a variety of media and styles, revealing the artist's virtuosity as a draftsman and wide range of subjects, varying in mood from deeply religious to comical. The exhibition was organized by the Royal Library, Windsor Castle, in conjunction with the National Gallery of Art, the Kimbell Art Museum, Fort Worth, and the Drawing Center, New York.

The exhibition catalogue was written by Nicholas Turner, deputy keeper in the department of prints and drawings in the British Museum. Andrew Robison, Mellon senior curator, National Gallery, is curator for the exhibition at the Gallery.

After closing on May 17, the exhibition will travel to the Drawing Center, New York, June 2–August 1, 1992.



Guercino, *Venus, Mars, and Cupid* (detail), 1633, Galleria Estense, Modena

Guercino: Master Painter of the Baroque

through May 17, 1992
West Building, Main Floor Galleries, 72, 73, 76–81

This exhibition surveys the paintings of Guercino, one of the most important seventeenth-century Italian artists to carry on the naturalistic reform of painting initiated by the Carracci. *Susanna and the Elders*, *Saint William Receives the Monastic Habit*, and *The Intervention of the Sabine Women* are among the works that were selected on the basis of their quality and their importance to Guercino's development as an artist.

The exhibition catalogue, written

principally by renowned Guercino expert, Sir Denis Mahon, includes an introduction by Andrea Emiliani, soprintendente dei beni artistici e storici, Bologna, and essays by Sybille Ebert-Schifferer, director, Hessisches Landesmuseum in Darmstadt, and Diane De Grazia, curator of southern baroque painting, National Gallery of Art. The exhibition has been made possible by the Florence Gould Foundation.

The Saint Anne Altarpiece by Gerard David

through May 10, 1992
West Building, Gallery 41A

This exhibition is an unparalleled opportunity for visitors to probe the mysteries surrounding the *Saint Anne Altarpiece* by Gerard David, one of the finest Netherlandish artists of the Renaissance. For the first time since around 1902, the three panels of the recently restored *Saint Anne Altarpiece* belonging to the National Gallery of Art have been brought together with six smaller panels, including *Three Miracles of Saint Nicholas* from the National Galleries of Scotland and *Three Miracles of Saint Anthony of Padua* in the Toledo Museum of Art. It is generally agreed that these six panels are part of the original altarpiece. Another

painting which might have been part of this ensemble, *The Lamentation at the Foot of the Cross* from the Art Institute of Chicago, is also a part of the exhibition.

A striking combination of precision and power, the *Saint Anne Altarpiece* when assembled was one of the largest and most impressive of early Netherlandish altarpieces. Dominating the center panel of the upper portion of the retable is Saint Anne, a monumental figure seated on a throne decorated with four naked putti, the Virgin and Christ Child are on her lap. The left and right wings depict the figures of Saint Nicholas, bishop of Myra in

Asia Minor in the fourth century, and Saint Anthony of Padua. The six smaller panels portray scenes from the lives of Saint Nicholas and Saint Anthony.

Hypothetical reconstructions of the panels are presented through photographs. Infrared reflectograms of the underdrawings of the National Gallery's panels help visitors to understand how they were created. Accompanying the exhibition is a brochure written by the exhibition's curator, John Oliver Hand, curator of northern Renaissance painting, National Gallery of Art. This publication was made possible by the Circle of the National Gallery of Art. The Gallery's *Saint Anne Altarpiece* was restored by Catherine A. Metzger, conservator for the systematic catalogue, National Gallery.

NATIONAL GALLERY OF ART
Washington, D.C. 20565

GENERAL 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 at all times.

HOURS

Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday 11:00 a.m. to 6:00 p.m.

SUMMER HOURS

Friday evenings until 8:00 p.m., May 22 through September 4

The telephone number for general information is (202) 737-4215.
TTY#: (202) 842-6176

The Gallery is located between 3rd and 7th Streets, N.W., on Constitution Avenue. The nearest Metro stops are Judiciary Square on the Red Line, Archives on the Yellow Line, and Smithsonian on the Blue/Orange Line. Metrobus 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 7th Street; on Constitution Avenue at 6th Street, which has a ramp for the disabled; and on 4th Street. The entrance to the East Building is on 4th Street off National Gallery Plaza and also has a ramp for the disabled.

RESTAURANTS

Three restaurants offer luncheon and light snacks throughout the year. Hours of operation are:

CONCOURSE BUFFET

Monday-Saturday 10:00 to 3:00
Sunday 11:00 to 3:00

GARDEN CAFE

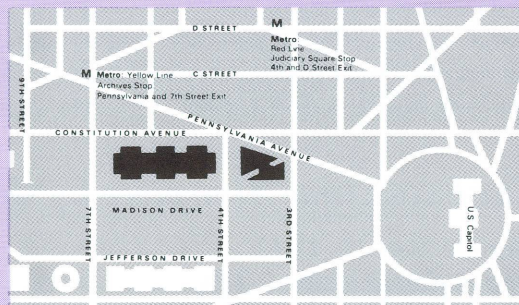
Monday-Saturday 11:30 to 4:00
Sunday 12:30 to 6:30

CASCADE ESPRESSO BAR

Monday-Saturday 12:00 to 4:45
Sunday 12:00 to 5:45

TERRACE CAFE

Monday-Saturday 11:30 to 4:00
Sunday 11:30 to 4:00



COVER: Käthe Kollwitz, *Self-Portrait*, 1898, Staatliche Kunstsammlungen Dresden
from the exhibition *Käthe Kollwitz*