

exhibitions



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

CONTINUING 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*, Goltzius' 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*.



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



CONTINUING EXHIBITION

Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections

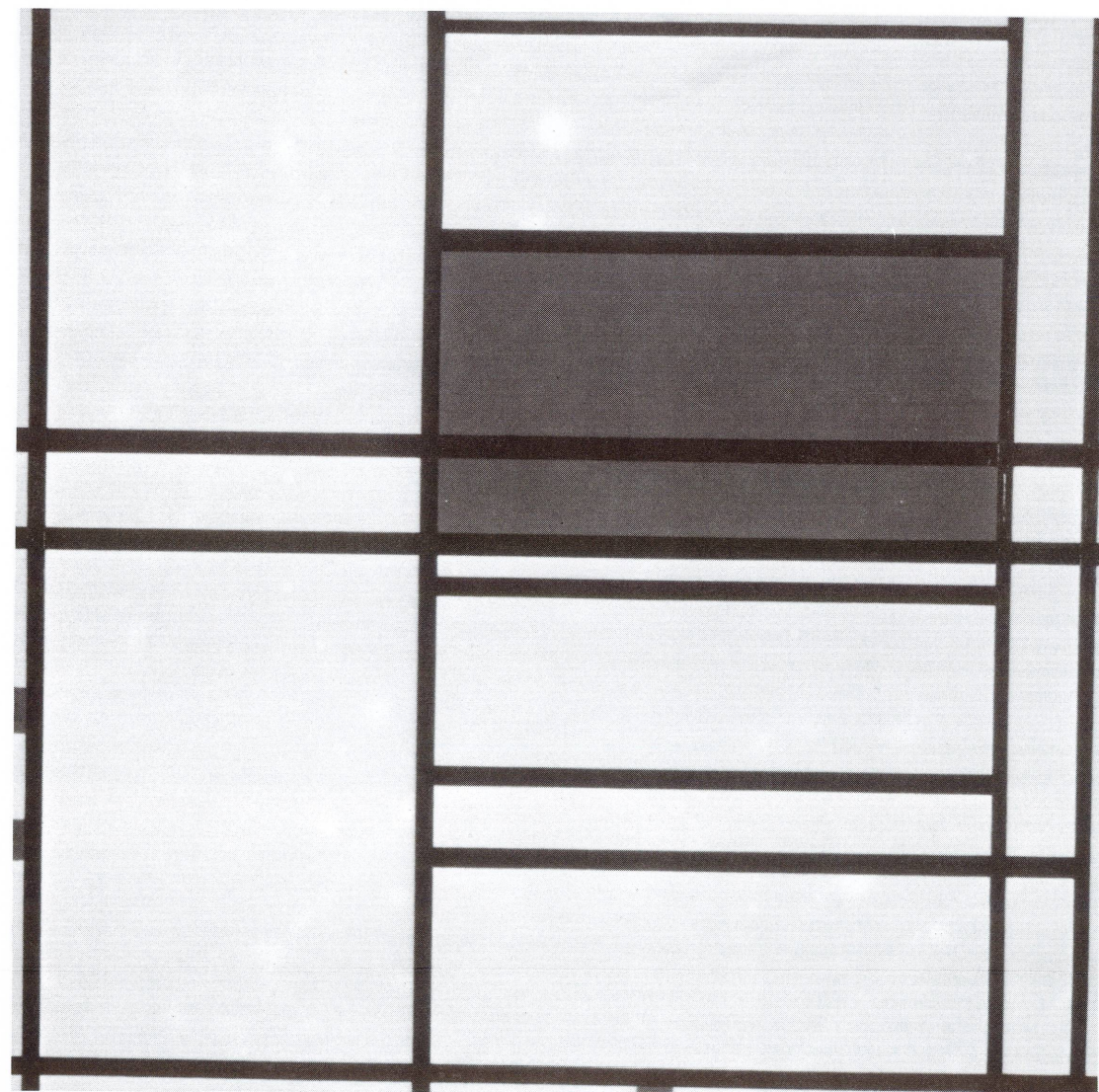
Through December 31, 1995
West Building, ground floor,
outer tier

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

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

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.

exhibitions



Piet Mondrian, *Composition of Red and White No. 1, 1938* [first state], *Composition No. 4, 1938–1942* [second state], The Saint Louis Art Museum, Purchase: Friends' Fund

CONTINUING EXHIBITION

Piet Mondrian: 1872–1944

Through September 4, 1995
East Building, upper and mezzanine levels

The Dutch painter Piet Mondrian (1872–1944) occupies one of the most influential positions in twentieth-century art. This landmark exhibition of his work traces Mondrian's evolution from his beginnings as a Dutch landscape painter; his early assimilation and extension of cubism, culminating in a radical use of regular grids; and his discovery in 1920 of balanced but syn-copated compositions based on straight lines and pure color.

The primary focus—unique in the history of Mondrian exhibitions—is the artist's mastery of the neo-plastic style in the 1920s and the transformations of this style from 1930 through the great paintings that preceded his death in 1944. Mondrian most often thought and worked in the format of a series. By assembling several series of paintings long scattered throughout Europe and America, this exhibition makes Mondrian's later evolution fully visible for the first time. The exhibition is organized jointly by the National Gallery of Art, Washington, the Haags Gemeentemuseum, The Hague, and The Museum of Modern Art, New York.

The exhibition is made possible by generous support from Heineken USA Incorporated and Shell Oil Company Foundation. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

CONTINUING EXHIBITION

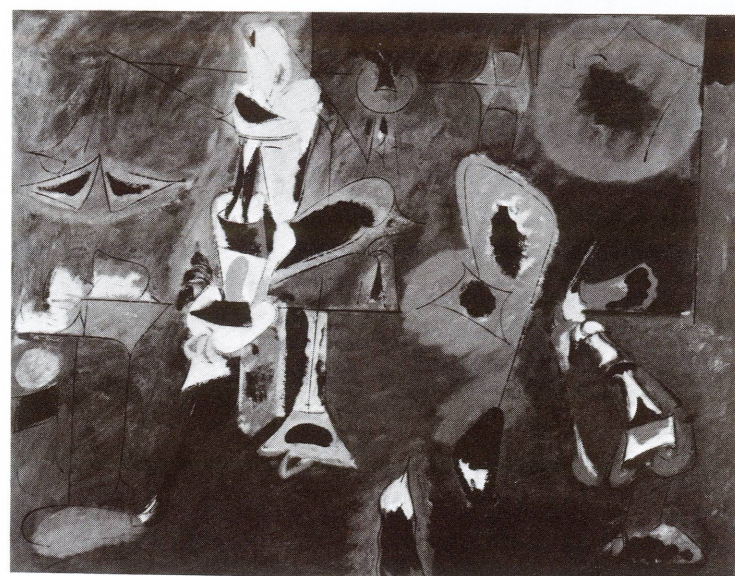
Arshile Gorky: The Breakthrough Years

Through September 17, 1995
East Building, mezzanine

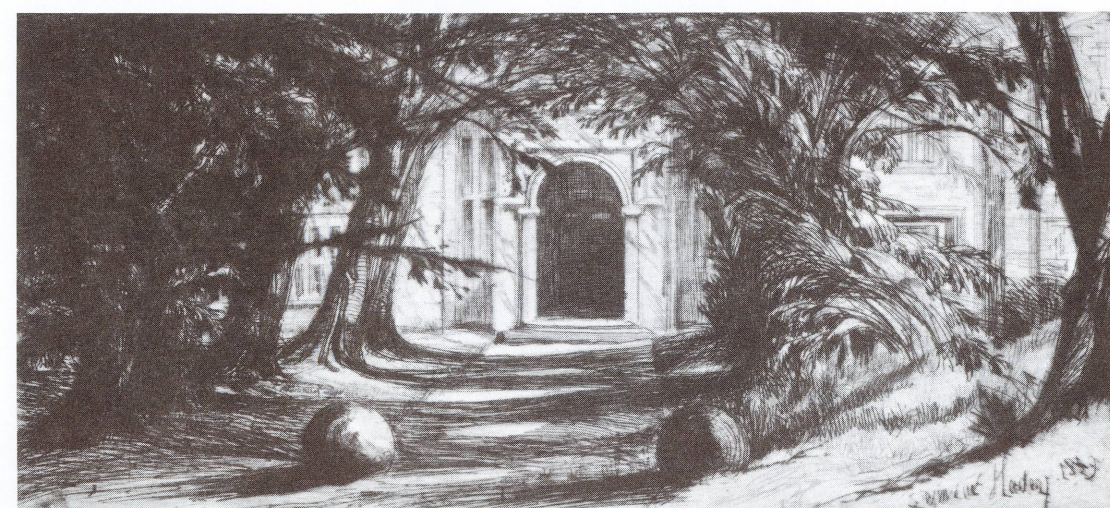
This examination of the mature work of the Armenian-born American painter Arshile Gorky includes forty-one paintings and drawings. The show, which demonstrates Gorky's pivotal role as a link between European surrealism and American abstract expressionism, opens with a painting from his famous series *Garden in Sochi* (1940–1943). Other important works include the Tate Gallery's *Waterfall* (1942) and the National Gallery of Art's *One Year the Milkweed* (1944), which shows how

Gorky translated surrealist biomorphism into a personal idiom of hybrid forms that he described through rich veils of luminous color. *The Liver is the Cock's Comb* (1944) is also among the highlights. This large, magisterial painting from the Albright-Knox Art Gallery is rarely allowed to travel. A number of key drawings trace Gorky's complex working methods throughout the 1940s. The exhibition is organized by the Modern Art Museum of Fort Worth, in cooperation with the Albright-Knox Art Gallery, Buffalo, and the National Gallery of Art.

The exhibition and catalogue are supported in part by The Henry Luce Foundation, with additional funding from the T. J. Brown and C. A. Lupton Foundation, Fort Worth.



Arshile Gorky, *Agony, 1947*, Collection of The Museum of Modern Art, New York, A. Conger Goodyear Fund



CONTINUING EXHIBITION

Prints by James McNeill Whistler and His Contemporaries

Through December 31, 1995
West Building, ground floor, central gallery

This complementary exhibition to *James McNeill Whistler* presents approximately 140 prints illustrating the achievements of Whistler and his European and American contemporaries. The show includes prints made during the resurgence

in popularity of printmaking in the 1860s by James McNeill Whistler, Charles Méryon, Félix Bracquemond, and Seymour Haden. Lithographs, etchings, and monotypes by Edouard Manet and Camille Pissarro represent impressionist graphics. The accomplishments of printmakers in the 1870s and 1880s are seen in works by James Tissot and Auguste Lepère. Mary Cassatt's etchings and the color lithographs of Edouard Vuillard and Pierre Bonnard are also included along with the powerful woodblock images of Félix Vallotton and the etchings of the German artist Max Klinger.

Seymour Haden, *Mytton Hall (Lancashire), 1859*, National Gallery of Art, Rosenwald Collection

The final section is devoted to Whistler's impact on printmaking in the early twentieth century. The artist's influence on British printmaking is seen in urban scenes by Theodore Roussel and in the Venetian views of James McBey. Works in this exhibition are drawn from the collection of the National Gallery of Art, augmented by loans from the Baltimore Museum of Art and several private collections.



James McNeill Whistler, *Brown and Silver: Old Battersea Bridge, 1859–1863*, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, Gift of Cornelius Bliss

CLOSING EXHIBITION

James McNeill Whistler

Through August 20, 1995
West Building, main floor, galleries 72 through 79

The most important gathering of art by renowned American expatriate James McNeill Whistler since the memorial exhibitions in 1904–1905 comes to the National Gallery of Art, Washington, the only U.S. venue, after critically acclaimed showings in London and Paris. This historic presentation of approximately 200 paintings, watercolors, pastels, and prints from public and private collections around the world illustrates why Whistler was one of the most influential figures in the visual arts of the late nineteenth century.

The exhibition surveys every aspect of Whistler's career: his early realistic seascapes and genre scenes; innovative experiments with Japan-

FORTHCOMING EXHIBITS

The First Century of Photography: New Acquisitions

September 10 through
December 31, 1995

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

October 1, 1995 through
January 28, 1996

A Great Heritage: Renaissance and Baroque Drawings from Chatsworth

October 8 through
December 31, 1995

John Singleton Copley in England

October 11, 1995 through
January 7, 1996

Winslow Homer

October 15, 1995 through
January 28, 1996

Johannes Vermeer

November 12, 1995 through
February 11, 1996

CLOSING EXHIBITION

Imitation and Invention: Old Master Prints and Their Sources

Through August 6, 1995
East Building, ground level

Focusing on the National Gallery of Art's superb collection of graphic art, sixty-three works illuminate the fascinating variety of visual influences from the fifteenth through the seventeenth centuries. 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 fifteenth- and sixteenth-century sources and ends with the work of Rembrandt, one of the most innovative adapters of earlier print sources. Major works by such revered artists as Albrecht Dürer, Andrea Mantegna, and Jacques Callot are included.



Rembrandt van Rijn, *Saint Jerome Reading in an Italian Landscape* (detail), c. 1653, National Gallery of Art, Rosenwald Collection

ese motifs of the mid-1860s; beautifully restrained and elegant portraits of the early 1870s; the famous nocturnes and Venetian pastels; and intimate sketches of shop fronts, seascapes, and female nudes of the 1880s and 1890s. Among the paintings in the show are *Nocturne in Black and Gold: The Falling Rocket* (1875), which nineteenth-century artist and critic John Ruskin derided as "a pot of paint" flung in the public's face, and *Arrangement in Gray and Black: Portrait of the Painter's Mother* (1871), perhaps the best-known American portrait. *James McNeill Whistler* is organized as a collaboration of the Tate Gallery, London; the Réunion des Musées Nationaux, Paris; and the Musée d'Orsay, Paris; and the National Gallery of Art, Washington.

The exhibition is made possible by a generous grant from NYNEX Foundation. It is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

calendar

AUGUST

1 TUESDAY

11:00 **Gallery Talk:** *James McNeill Whistler, 1834–1903* (wb)
12:00 **Gallery Talk:** *The Art of Costume in Renaissance Painting* (wb)

2 WEDNESDAY

12:00 **Gallery Talk:** *"Bathing Time at Deauville" by Eugène Boudin* (wb)
12:30 **Films:** *Civilisation 1: The Skin of Our Teeth* and *Civilisation 2: The Great Thaw* (eba)

3 THURSDAY

11:00 **Gallery Talk:** *James McNeill Whistler, 1834–1903* (wb)
12:00 **Gallery Talk:** *The Art of Costume in Renaissance Painting* (wb)
12:30 **Films:** *Civilisation 1: The Skin of Our Teeth* and *Civilisation 2: The Great Thaw* (eba)
1:00 **Gallery Talk:** *"Farmhouse in Provence" by Vincent van Gogh* (wb)

4 FRIDAY

12:00 **Gallery Talk:** *"Bathing Time at Deauville" by Eugène Boudin* (wb)
12:30 **Films:** *Civilisation 1: The Skin of Our Teeth* and *Civilisation 2: The Great Thaw* (eba)

5 SATURDAY

12:30 **Films:** *Civilisation 1: The Skin of Our Teeth* and *Civilisation 2: The Great Thaw* (eba)
2:30 **Films:** *Victory is in Our Grasp* and *Voice without a Shadow* (eba)

6 SUNDAY

1:00 **Film:** *Just Another City* (eba)
4:00 **Summer Lecture Series:** *Gainsborough and Reynolds in America* (eba)
6:00 **Film:** *Our Blood Will Not Forgive* (eba)

7 MONDAY

11:00 **Gallery Talk:** *James McNeill Whistler, 1834–1903* (wb)
12:00 **Gallery Talk:** *Introducing Art: Etching and Monotype* (wb)

8 TUESDAY

12:00 **Gallery Talk:** *Whistler, Vuillard, and Duret* (wb)

9 WEDNESDAY

11:00 **Gallery Talk:** *James McNeill Whistler, 1834–1903* (wb)
12:30 **Films:** *Civilisation 3: Romance and Reality* and *Civilisation 4: Man—the Measure of All Things* (eba)

1:00 **Gallery Talk:** *Prints by James McNeill Whistler and His Contemporaries* (wb)

10 THURSDAY

12:00 **Gallery Talk:** *Whistler, Vuillard, and Duret* (wb)
12:30 **Films:** *Civilisation 3: Romance and Reality* and *Civilisation 4: Man—the Measure of All Things* (eba)

11 FRIDAY

11:00 **Gallery Talk:** *James McNeill Whistler, 1834–1903* (wb)
12:30 **Films:** *Civilisation 3: Romance and Reality* and *Civilisation 4: Man—the Measure of All Things* (eba)
1:00 **Gallery Talk:** *Prints by James McNeill Whistler and His Contemporaries* (wb)

12 SATURDAY

12:30 **Films:** *Civilisation 3: Romance and Reality* and *Civilisation 4: Man—the Measure of All Things* (eba)
2:30 **Films:** *Go to Hell, Hoodlums!* and *Detective Bureau 2–3* (eba)

13 SUNDAY

1:00 **Family Program:** *Piet Mondrian: The Basics* (advance registration required)
4:00 **Summer Lecture Series:** *Sargent and America* (eba)
6:00 **Film:** *The Young Rebel* (eba)

14 MONDAY

12:00 **Gallery Talk:** *Introducing Art: Etching and Monotype* (wb)

15 TUESDAY

10:30 **Family Program:** *Piet Mondrian: The Basics* (advanced registration required)

16 WEDNESDAY

12:30 **Films:** *Civilisation 5: The Hero as Artist* and *Civilisation 6: Protest and Communication* (eba)
1:00 **Gallery Talk:** *Piet Mondrian, 1872–1944* (eb)



James McNeill Whistler, *Little Juniper Bud*—Lizzie Willis, 1896–1897, Hunterian Art Gallery, University of Glasgow, Birnie Philip Bequest

17 THURSDAY

12:30 **Films:** *Civilisation 5: The Hero as Artist* and *Civilisation 6: Protest and Communication* (eba)

18 FRIDAY

12:30 **Films:** *Civilisation 5: The Hero as Artist* and *Civilisation 6: Protest and Communication* (eba)

19 SATURDAY

12:30 **Films:** *Civilisation 5: The Hero as Artist* and *Civilisation 6: Protest and Communication* (eba)
2:30 **Film:** *Tokyo Drifter* (eba)
4:00 **Film:** *Fighting Elegy* (eba)

20 SUNDAY

1:00 **Family Program:** *Piet Mondrian: The Basics* (advance registration required)
4:00 **Summer Lecture Series:** *Kandinsky and America* (eba)
6:00 **Film:** *Branded to Kill* (eba)

22 TUESDAY

10:30 **Family Program:** *Piet Mondrian: The Basics* (advanced registration required)
12:00 **Gallery Talk:** *Reynolds and Gainsborough in the National Gallery of Art* (wb)

23 WEDNESDAY

12:30 **Films:** *Civilisation 7: Grandeur and Obedience* and *Civilisation 8: The Light of Experience* (eba)
1:00 **Gallery Talk:** *Piet Mondrian, 1872–1944* (eb)

24 THURSDAY

12:00 **Gallery Talk:** *Reynolds and Gainsborough in the National Gallery of Art* (wb)
12:30 **Films:** *Civilisation 7: Grandeur and Obedience* and *Civilisation 8: The Light of Experience* (eba)

25 FRIDAY

12:00 **Gallery Talk:** *Reynolds and Gainsborough in the National Gallery of Art* (wb)
12:30 **Films:** *Civilisation 7: Grandeur and Obedience* and *Civilisation 8: The Light of Experience* (eba)

26 SATURDAY

12:30 **Films:** *Civilisation 7: Grandeur and Obedience* and *Civilisation 8: The Light of Experience* (eba)
2:30 **Film:** *Filmfactory Hollandia: 1912–1923* (eba)

27 SUNDAY

4:00 **Summer Lecture Series:** *Hans Hofmann and America* (eba)
6:00 **Film:** *European Avant-Garde: 1921–1929* (eba)

28 MONDAY

12:00 **Gallery Talk:** *Introducing Art: Reading Portraits* (wb)

30 WEDNESDAY

12:30 **Films:** *Civilisation 9: The Pursuit of Happiness* and *Civilisation 10: The Smile of Reason* (eba)
1:00 **Gallery Talk:** *Piet Mondrian, 1872–1944* (eb)

31 THURSDAY

12:30 **Films:** *Civilisation 9: The Pursuit of Happiness* and *Civilisation 10: The Smile of Reason* (eba)

See listings under **Guided Tours** for daily tours of the collections and foreign language tours.

programs

Gallery Talks

Talks begin in either the Rotunda of the West Building (wb) or at the ground floor art information desk in the East Building (eb). Gallery talks are divided into the following categories:

Focus: The Permanent Collection includes traditional theme-based tours of objects in the National Gallery of Art's collections.

Special Exhibitions discusses works of art on view in temporary exhibitions.

Introducing Art is designed for beginners, as an approach to understanding the language, techniques, and subjects of the visual arts.

Focus: The Permanent Collection

The Art of Costume in Renaissance Painting (60 minutes). J. Russell Sale, lecturer. August 1 and 3 at noon (wb)

"Bathing Time at Deauville" by Eugène Boudin (Collection of Mr. and Mrs. Paul Mellon) (20 minutes). Frances Feldman, lecturer. August 2 and 4 at noon (wb)

"Farmhouse in Provence" by Vincent van Gogh (Ailsa Mellon Bruce Collection) (20 minutes). Frances Feldman, lecturer. August 3 at 1:00 (wb)

Whistler, Vuillard, and Duret (60 minutes). Eric Denker, lecturer. August 8 and 10 at noon (wb)

Reynolds and Gainsborough in the National Gallery of Art (60 minutes). Philip Leonard, lecturer. August 22, 24, and 25 at noon (wb)



Sir Joshua Reynolds, *Lady Elizabeth Delme and Her Children, 1777–1779*, National Gallery of Art, Andrew W. Mellon Collection

Special Exhibitions

James McNeill Whistler, 1834–1903 (60 minutes). Education staff lecturers. August 1, 3, 7, 9, and 11 at 11:00 (wb)

Prints by James McNeill Whistler and His Contemporaries (60 minutes). Eric Denker, lecturer. August 9 and 11 at 1:00 (wb)

Piet Mondrian, 1872–1944 (60 minutes). Philip Leonard, lecturer. August 16, 23, and 30 at 1:00 (eb)

Introducing Art

Etching and Monotype (45 minutes). Eric Denker, lecturer. August 7 and 14 at 12:00 (wb)

Reading Portraits (60 minutes). Philip L. Leonard, lecturer. August 28 at noon (wb)

Video Presentation

James McNeill Whistler: The Lyrics of Art

A seventeen-minute program, produced by the National Gallery of Art, focuses on the life and work of this provocative painter, printmaker, and personality.

The program is shown continuously adjacent to the exhibition. An open-captioned version is screened regularly on weekends in the East Building small auditorium, schedule subject to change, and by appointments on weekdays. Call (202) 842-6247.

The video presentation is supported in part by the International Corporate Circle of the National Gallery of Art.

Publications

Exhibition Catalogues

Piet Mondrian: 1872–1944
\$29.95 (softbound)
\$75.00 (hardbound)

James McNeill Whistler
\$29.95 (softbound)
\$75.00 (hardbound)

Arshile Gorky: The Breakthrough Years
\$29.95 (softbound)
\$45.00 (hardbound)

Available from the National Gallery of Art publications service. Sales Information: (202) 842-6466 Mail Order: (301) 322-5900

Lectures

Summer Sunday Lecture Series

Lectures are given by National Gallery of Art staff and distinguished scholars at 4:00 in the East Building auditorium

Artists and Their American Connections continuing from July

AUGUST 6
Gainsborough and Reynolds in America
Philip Leonard, lecturer

AUGUST 13
Sargent and America
Lucy Maulsby, summer lecturer

AUGUST 20
Kandinsky and America
Wilford W. Scott, lecturer

AUGUST 27
Hans Hofmann and America
Christopher With, lecturer

Restaurant Highlights

(See hours on page 7)

Concourse Buffet Concourse

Enjoy a continental breakfast served Monday through Saturday, 10:00 to 11:00 and Sunday, 11:00 to 12:00, or come for lunch after 11:00.

Garden Café West Building, ground floor

Pastries and gourmet coffee are served Monday through Saturday, 10:00 to 11:15. Lunch menu features American items in celebration of the *James McNeill Whistler* exhibition. For reservations call (202) 789-3202.

Cascade Espresso Bar Concourse

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) 789-3201.

Gallery Shops

Stimulate the creativity in that special someone getting ready to go back to school. Visit the Gallery Shops and choose from a large selection of art educational items such as the *National Gallery of Art Activity Book*, *Wizbits*, and the *Nature in Art Quiz*. Merchandise is well priced and suitable for all ages.

Legend

- eb East Building, ground level, art information desk
- eba East Building auditorium
- wb West Building Rotunda

programs

Hans Hofmann, *Staccato in Blue*, 1961, National Gallery of Art, Gift (Partial and Promised) of Mr. and Mrs. Gilbert H. Kinney, in Honor of the 50th Anniversary of the National Gallery of Art



Family Program

Piet Mondrian: The Basics focuses on the artist's working methods, style, and ideas. A gallery tour of the special exhibition is followed by an art activity, Tuesdays, August 15 and 22 from 10:30 am to 12:30 pm for children ages five to nine; Sundays, August 13 and 20 from 1:00 to 3:00 pm for children ages ten to thirteen. This program is supported by a grant from Philips Electronics North America Corporation.

This program is designed for children with an accompanying parent. All family programs are free, but space is limited. Please register by calling (202) 789-3030.

Guided Tours

Introductory Tours

Introduction: The West Building Collection
Monday–Saturday 10:30 and 12:30
Sunday 12:30 and 4:30
West Building Rotunda

Introduction: The East Building Collection
Monday–Saturday 11:30 and 1:30
Sunday 11:30, 1:30, and 3:30
East Building art information desk

Introduction: The American Collection
Tuesday, Thursday, Saturday, and Sunday 2:30
West Building Rotunda

Introduction: The Italian Renaissance Collection
Monday, Wednesday, and Friday 2:30
West Building Rotunda

Foreign Language Tours

Foreign language tours of the permanent collection are offered on Tuesday and Thursday. Tours of the West Building are at noon and begin in the Rotunda. Tours of the East Building are at 2:00 and begin at the art information desk.

August 1: French
August 8: Spanish
August 15: German
August 17: Spanish
August 22: Italian
August 24: Japanese

Tours by Appointment

Tours of the permanent collection and special exhibitions, including tours with a sign-language interpreter, can be arranged with at least three weeks' notice. Please call (202) 842-6247 or TDD (202) 842-6176. For school tours call (202) 842-6249 four weeks in advance. Written requests should be addressed to: Education Division, Tour Scheduling, National Gallery of Art, Washington, DC 20565. Include the type of tour you are requesting, two possible dates and times, the size of your group, the grade if you are making a reservation for a school group, and your address and phone number. You will be notified either by telephone or in writing of the status of your request.

Audio Tours

Permanent Collection

Impressionism and Post-Impressionism "Inform" is a digitized system that allows individualized access to interpretive commentary on paintings in the French impressionist and post-impressionist galleries. The self-selected approach lets the visitor choose the length of commentary on any or all of the works programmed into the "Inform" system. Narrated by Philip Conisbee, curator of French paintings.

The Director's Tour, narrated by Earl A. Powell III, discusses fifteenth- through early twentieth-century masterpieces and includes some of the Gallery's best-loved paintings.

"Inform" and audio tours are \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more). They may be rented in the Rotunda, on the main floor of the West Building.

Special Exhibitions

James McNeill Whistler is available at the entrance to the exhibition, with an introduction by Earl A. Powell III, director, and narration by Nicolai Cikovsky, Jr., curator of American and British paintings, National Gallery of Art.

Piet Mondrian: 1872–1944, narrated by Edgar Peters Bowron, senior curator of paintings, National Gallery of Art, is available at the entrance to the exhibition.

Audio tours for the special exhibitions are \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more).

Amplified headsets and scripts are available to assist visitors with hearing impairments. To reserve audio tours for groups call (202) 842-6592.

Film Programs

East Building auditorium

Listening devices are available at the art information desk for visitors with hearing impairments.

Kenneth Clark's *Civilisation*

Twenty-five years ago the National Gallery of Art presented the first American showings of a highly acclaimed BBC television series called *Civilisation: A Personal View*. The series was written and narrated by Sir Kenneth Clark, who had already held so many positions in the arts in Great Britain he was dubbed the country's minister of culture. But Clark later admitted, "The happiest years of my life were the years doing *Civilisation*... we all felt we were going somewhere, doing something." To honor the silver anniversary of this landmark series the Gallery will rerun all thirteen parts in the auditorium August 2 through September 9.

The Films of Suzuki Seijun

The genre films of Japanese director Suzuki Seijun are largely unknown in the West. Made for little money on short production schedules, they were released in their time on the bottom half of double bills. But despite the limitations of his budgets and the often mediocre scripts assigned to him by his studio bosses, Suzuki became one of the most innovative visual stylists of the 1960s. Constantly experimenting with camera angles, sound, set design, and narrative form, he made movies that transcended their genre status—becoming something of a lowbrow Jean-Luc Godard, deliberately (and startlingly) subverting and distorting his own material and the conventions of the day. Loaded with self-parody, gleefully exaggerated characterizations, gaudy sets, inapplicable narrative twists, and expressionistic color, these were deliberately postmodern takes on ordinary cinema. This series includes nine of Suzuki's films and was arranged through the cooperation of the Pacific Film Archive.



Filmfactory Hollandia

In conjunction with the Mondrian exhibition, a program of silent films produced in the Netherlands by Filmfactory Hollandia (1912–1923) will be shown August 26. On August 27, a program devoted to European avant-garde films made between 1921 and 1929 will also be shown in association with this exhibition. Included in the latter program are three short films by Joris Ivens, the great Dutch experimental filmmaker.

Civilisation 1: The Skin of Our Teeth (Kenneth Clark, BBC, 1969, 50 minutes) and *Civilisation 2: The Great Thaw* (50 minutes); August 2–5 at 12:30

Victory is in Our Grasp (Suzuki Seijun, 1956, Japanese with subtitles, 65 minutes) and *Voice without a Shadow* (Suzuki Seijun, 1958, Japanese with subtitles, 92 minutes); August 5 at 2:30

Just Another City (Portugal, 1994, video, with subtitles, 50 minutes); August 6 at 1:00

Our Blood Will Not Forgive (Suzuki Seijun, 1964, Japanese with subtitles, 97 minutes); August 6 at 6:00

Civilisation 3: Romance and Reality (Kenneth Clark, BBC, 1969, 50 minutes) and *Civilisation 4: Man—the Measure of All Things* (50 minutes); August 9–12 at 12:30

Go to Hell, Hoodlums! (Suzuki Seijun, 1960, Japanese with subtitles, 80 minutes) and *Detective Bureau 2–3* (Suzuki Seijun, 1963, Japanese with subtitles, 89 minutes); August 12 at 2:30

The Young Rebel (Suzuki Seijun, 1963, Japanese with subtitles, 95 minutes); August 13 at 6:00

Civilisation 5: The Hero as Artist (Kenneth Clark, BBC, 1969, 50 minutes) and *Civilisation 6: Protest and Communication* (50 minutes); August 16–19 at 12:30

From *Voice without a Shadow* (Suzuki Seijun, 1958), August 5 at 2:30

Tokyo Drifter (Suzuki Seijun, 1966, Japanese with subtitles, 83 minutes); August 19 at 2:30

Fighting Elegy (Suzuki Seijun, 1966, Japanese with subtitles, 86 minutes); August 19 at 4:00

Branded to Kill (Suzuki Seijun, 1967, Japanese with subtitles, 91 minutes); August 20 at 6:00

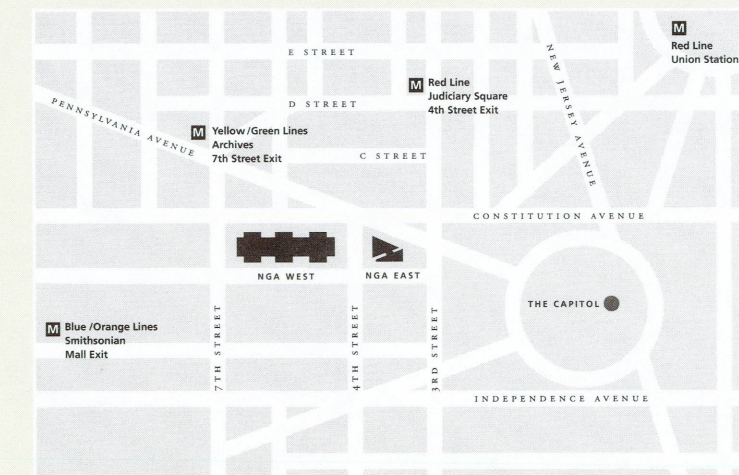
Civilisation 7: Grandeur and Obedience (Kenneth Clark, BBC, 1969, 50 minutes) and *Civilisation 8: The Light of Experience* (50 minutes); August 23–26 at 12:30

Filmfactory Hollandia (four silent films from the Netherlands, 1912–1923, 167 minutes); August 26 at 2:30

European Avant-Garde: 1921–1929 (seven experimental films from the Netherlands, Germany, and France, 1921–1929); August 27 at 6:00

Civilisation 9: The Pursuit of Happiness (Kenneth Clark, BBC, 1969, 50 minutes) and *Civilisation 10: The Smile of Reason* (50 minutes); August 30–September 2 at 12:30

et cetera



Gallery 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.

Hours

Monday – Saturday 10 am to 5 pm
Sunday 11 am to 6 pm

For general information

Call (202) 737-4215

Location

The Gallery is located between 3rd and 7th Streets, NW, on Constitution Avenue. The nearest Metro stops are **Judiciary Square** on the Red Line, **Archives** on the Yellow/Green Lines, and **Smithsonian** on the Blue/Orange Lines. Metro bus 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 Constitution Avenue at 6th Street, on 4th Street, and on 7th Street (Saturday and Sunday only). The entrance to the East Building is on 4th Street.

Accessibility

Ramps are accessible for wheelchairs and strollers at the 6th Street entrance to the West Building on Constitution Avenue, NW, and at the 4th Street entrance to the East Building. Wheelchairs and 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 the art information desks.

Limited parking is available in front of the East Building for vehicles displaying the international symbol of accessibility (♿).

Assistive listening devices are available on a free-loan basis from the art information desk in the East Building for the large auditorium, and from a self-service unit in the wall to the left of the entrance to the East Building small auditorium.

Sign-language interpretation is available with three weeks' notice. Call (202) 842-6247 or the TDD line given below.

For general information on services

Call (202) 842-6690
Weekdays 9:00 am to 5:00 pm

Telecommunications Device for the Deaf (TDD)

Call (202) 842-6176
Weekdays 9:00 am to 5:00 pm

Gallery Restaurants

Concourse Buffet

Concourse
Monday – Friday 10:00 – 3:00
Saturday 10:00 – 4:00
Sunday 11:00 – 4:30

Garden Café

West Building, ground floor
Reservations (202) 789-3202
Monday – Friday 10:00 – 3:00
Saturday 10:00 – 3:00
Sunday 11:00 – 6:30

Cascade Espresso Bar

Concourse
Monday – Friday 12:00 – 4:30
Saturday 12:00 – 4:30
Sunday 12:00 – 5:30

Terrace Café

East Building, upper level
Reservations (202) 789-3201
Monday – Friday 11:30 – 3:00
Saturday 11:30 – 3:00
Sunday 12:00 – 4:00

National
Gallery
of Art



august calendar 1995

National Gallery of Art
Washington, DC 20565

Delivery may be delayed by bulk-rate mailing.

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*)

August