



National Gallery of Art

CALENDAR OF EVENTS

August 1987

AUGUST

Monday, July 27
through
Sunday, August 2

Monday, August 3
through
Sunday, August 9

Monday, August 10
through
Sunday, August 16

Monday, August 17
through
Sunday, August 23

Monday, August 24
through
Sunday, August 30

COLLECTION HIGHLIGHTS

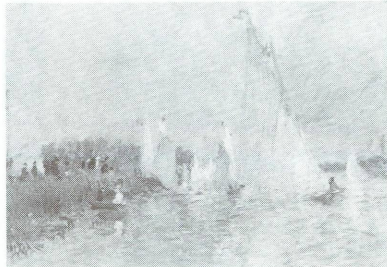
Brief gallery talks by Education Department lecturers on a single work of art. Reproductions of the work discussed may be purchased in the Gallery's sales shops; a written text is available without charge.

Tuesday through Saturday 12:00 p.m.
Sunday 2:00 p.m.

July 28-August 2

Auguste Renoir
Regatta at Argenteuil
(Ailsa Mellon Bruce
Collection)
East Building
Ground Floor

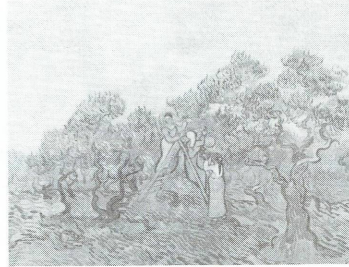
Frances Feldman
Lecturer
National Gallery of Art



August 4-August 9

Vincent van Gogh
The Olive Orchard
(Chester Dale Collection)
West Building
Gallery 85

Marilyn B. Brockway
Lecturer
National Gallery of Art



August 11-August 16

Rembrandt van Rijn
Philemon and Baucis
(Widener Collection)
West Building
Gallery 47

Margaret O'Neil
Lecturer
National Gallery of Art



August 18-August 23

Paul Gauguin
Eve
(Ailsa Mellon Bruce Fund)
West Building
Ground Floor
North Gallery 18

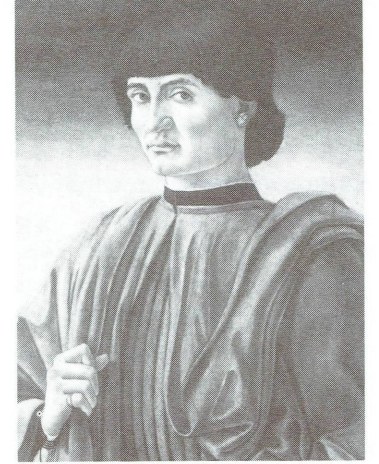
Julie Springer
Lecturer
National Gallery of Art



August 25-August 30

Andrea del Castagno
Portrait of a Man
(Andrew W. Mellon
Collection)
West Building
Gallery 6

Jill B. Steinberg
Lecturer
National Gallery of Art



SPECIAL TOURS/ SLIDE LECTURES

Fifty-minute tours/slide lectures given by Education Department lecturers on related works of art.

Monday through Friday 11:00 a.m.

July 27-July 31

Andrew Wyeth – *The Helga
Pictures and Selections from
the Whitney Museum of
American Art*
East Building
Auditorium

August 3-August 7

*A Century of Modern
Sculpture: The Patsy and
Raymond Nasher Collection*
East Building
Ground Floor Lobby

August 10-August 14

American Painting
West Building
Rotunda

August 17-August 21

French Painting
West Building
Rotunda

August 24-August 28

British Painting
West Building
Rotunda

FILMS

Free films on art and feature films related to special exhibitions. Unreserved seats are available on a first-come, first-served basis.

East Building Auditorium

July 29-August 2

*The Wyeths: A Father
and His Family*
(Smithsonian World,
1986, 58 min.)
Wed. through Sat. 12:30
Sun. 1:00

Playtime (Jacques Tati,
1967, 108 min.) and
The Trial (Orson Welles,
1963, 118 min.)
Sat. 2:30

Travelling Players, 1974,
by Theodor Angelopoulos,
to be shown August 15 (Museum of
Modern Art/Film Stills Archive)



August 5-August 9

*School Bus Yellow,
Adirondack Green*
(Claes Oldenburg,
1981, 47 min.)
Wed. through Sat. 12:30
Sun. 1:00

North by Northwest
(Alfred Hitchcock,
1958, 136 min.)
Sat. 2:30
Sun. 6:00

August 12-August 16

George Segal
(Blackwood Productions,
1979, 58 min.)
Wed. through Sat. 12:30
Sun. 1:00

Travelling Players
(Theodor Angelopoulos,
1974, 221 min.)
Sat. 2:30

August 19-August 23

Rodin: The Gates of Hell
(Iris Cantor and David
Saxon, 1981, 53 min.)
Wed. through Sat. 12:30
Sun. 1:00

1900 (Bernardo Bertolucci,
1976, 327 min.)
Sat. 2:00

August 26-August 30

Islands (Albert and David
Maysles, 1986, 58 min.)
Wed. through Sat. 12:30
Sun. 1:00

Elektraia (Miklós Jancsó,
1975, 78 min.)
Sat. 2:30
Sun. 6:00

SUNDAY LECTURES

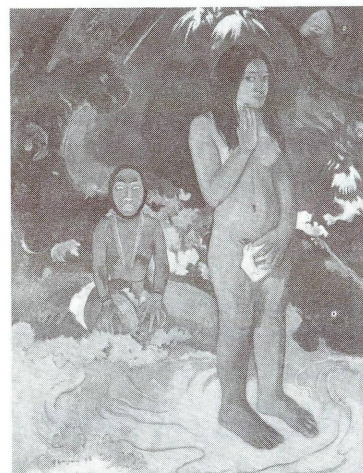
Free lectures given by Education Department lecturers. No reservations needed, but seating is limited.

Sunday 4:00 p.m.
East Building Auditorium

August 2

*Artists in Residence:
Gauguin in Tahiti*

Elizabeth Eder
Lecturer
National Gallery of Art



August 9

*Artists in Residence:
Henry O. Tanner in
the Holy Land*

Gwendolyn Everett
Lecturer
National Gallery of Art

August 16

*Artists in Residence:
Van Gogh in Provence*

Marilyn B. Brockway
Lecturer
National Gallery of Art

Paul Gauguin, *Parau na te Varua ino*
(*Words of the Devil*), 1892
National Gallery of Art, Gift of the
W. Averell Harriman Foundation in
memory of Marie N. Harriman

August 23

*Artists in Residence:
The Impressionists
in London*

Philip Leonard
Lecturer
National Gallery of Art



Camille Pissarro, *Charing Cross
Bridge, London*, 1890
National Gallery of Art, Collection
of Mr. and Mrs. Paul Mellon

August 30

*Artists in Residence:
Helen Frankenthaler
in Provincetown*

Elisa Buono
Summer Intern
National Gallery of Art

Summer Hours

The National Gallery of Art's East and West Buildings are open from 10:00 a.m. to 9:00 p.m. Monday through Saturday and on Sunday, 12:00 noon to 9:00 p.m. These extended summer hours will remain in effect through September 7.

Language of Art:
Evening Discussion Group

Beginning August 11, the Education Department will offer a four-week course entitled *The Language of Art*. Informal gallery discussions will focus on the ways artists communicate through technique and design elements, such as color, line, composition, and texture. Participants will consider how these visual elements affect the meaning of a work of art. Three groups will be formed and will meet for an hour and a half at 6:00 p.m. on consecutive Tuesdays, Wednesdays, or Thursdays. Each free session will be limited to twenty participants. Call (202) 842-6181 to register.

INTRODUCTORY TOURS

Introduction to the
West Building Collections

Monday through Sunday 1:00 p.m.
West Building, Rotunda

FALL PREVIEW

William Merritt Chase:
Summers at Shinnecock
1891-1902

September 6-November 29, 1987
East Building, Ground Floor

William Merritt Chase was one of the most important and influential American artists of the late nineteenth century. This exhibition, consisting of a select group of approximately 25 paintings and pastels, will be the first to focus exclusively on Chase's greatest works, executed at his summer home and studio at Shinnecock, Long Island, between 1891 and 1902. The interiors of his home and studio, the sun-filled landscapes of the surrounding grassy dunes, and the comings and goings of his own family which formed the subjects of his summer work at Shinnecock are some of the most beautiful paintings in Chase's career. *A Friendly Call* (1895), one of the best-loved works in the National Gallery's collection of American paintings, will be featured, along with *A Fairy Tale* (c. 1892), *Reflection* (c. 1893), *In the Studio* (c. 1892), and the great pastel, *Hall at Shinnecock* (c. 1892).

William Merritt Chase: Summers at Shinnecock 1891-1902 is the first in a series of three closely focused exhibitions of masters and masterpieces of American impressionism. The series, supported over the next three years by Bell Atlantic, will celebrate the artistic achievements of William Merritt Chase (in 1987), Childe Hassam (in 1988), and John Twachtman (in 1989).

Film Programs

East Building Auditorium

Coinciding with the exhibition, *American Drawings and Watercolors of the Twentieth Century*, the National Gallery continues during August a Saturday afternoon film and lecture series on the theme "Figures in a Landscape." The "Figures" series explores, through a variety of cinematic styles and settings, the interrelationship of character and context in contemporary narrative film. Robert Phillip Kolker, professor of communication arts and theatre at the University of Maryland, will introduce the programs of August 15 and 22. Please see the reverse side for additional information.

Also on the schedule is *The Wyeths: A Father and His Family*, a recent documentary produced by Smithsonian World on American illustrator N. C. Wyeth and his five children. In addition to commentary about life in the Wyeth household, the film provides many views of the eastern Pennsylvania landscapes and interiors that inspired Andrew Wyeth's linear, realistic drawings and watercolors. The film will be shown July 29 through August 2 and September 23 through 27 in association with *Andrew Wyeth—The Helga Pictures*.

Introduction to the
East Building Collections

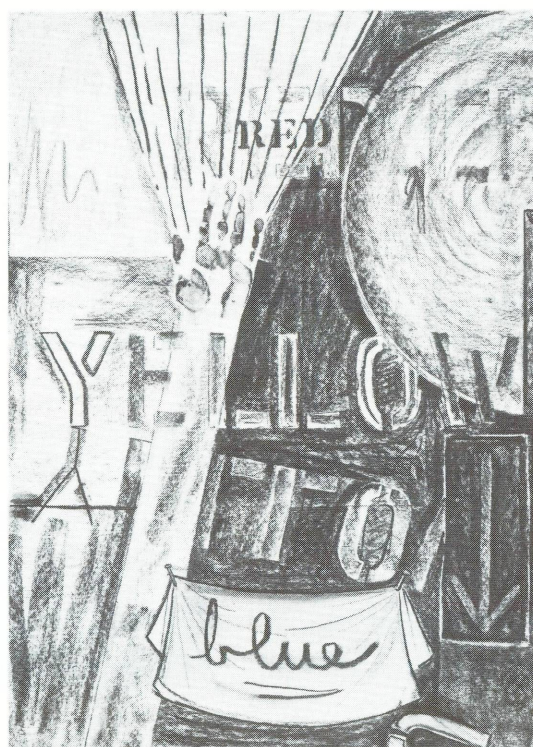
Monday through Saturday 3:00 p.m.
Sunday 5:00 p.m.
East Building, Ground Floor Lobby

Berthe Morisot—
Impressionist

September 6-November 29, 1987
West Building, Main Floor

The first major retrospective to be held in America of the work of this innovative and pioneering member of the impressionist group, *Berthe Morisot—Impressionist*, includes many works that have not been seen by the public since the artist's memorial exhibition in 1895. The exhibition will consist of about sixty oil paintings, as well as a selection of pastels, watercolors, and colored pencil drawings from both public and private collections. A vivid demonstration of Morisot's virtuoso brushwork and her extraordinary use of color, the exhibition will include examples of Morisot's early and late works and will chronicle the heroic years of the impressionist movement. The show will travel to the Kimbell Art Museum, Fort Worth, Texas (December 12, 1987-February 21, 1988) and to the Mount Holyoke College Art Museum, South Hadley, Massachusetts (March 14-May 9, 1988). *Berthe Morisot—Impressionist* is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition has been organized by Mount Holyoke College Art Museum in association with the National Gallery of Art and is supported by a generous contribution from Republic National Bank of New York and Banco Safra, S.A., Brazil.

American Drawings and Watercolors of the Twentieth Century



Jasper Johns, *Untitled*, 1984
Collection of Whitney Museum of American Art, Purchase, with funds from the Burroughs Wellcome Purchase Fund, the Equitable Life Assurance Society of the United States Purchase Fund and the Mrs. Percy Uris Purchase Fund

Selections from the Whitney
Museum of American Art

Through September 7, 1987
West Building, Ground Floor

These drawings and watercolors from the Whitney Museum in New York represent one of the finest and most comprehensive public collections of American twentieth-century works on paper. Examining major schools of American art including figurative modes from the traditional to the surreal, and tracing abstraction from its roots at the beginning of the century through the present, the exhibition focuses on the imaginative diversity and innovation American artists have displayed during this period.

Highlighting a wide range of both subject matter and media, the exhibition includes works in graphite, watercolor, pastel, gouache, and collage. Featured are drawings by such twentieth-century masters as Georgia O'Keeffe, Edward Hopper, Milton Avery, Willem de Kooning, and Jasper Johns.



Andrew Wyeth, *In the Orchard*, 1974
© 1986 Leonard E. B. Andrews

SPECIAL INSTALLATION

In conjunction with *Andrew Wyeth—The Helga Pictures*, a selection of five paintings and watercolors by Andrew Wyeth has been installed in Gallery 69A on the Main Floor of the West Building. Included in the installation is the National Gallery's own *Snow Flurries* (1953) in addition to a recent gift of Leonard E. B. Andrews, *Field Hand* (1985).

The National Gallery of Art is holding an exhibition of twentieth-century American graphic art in two parts. Both parts have been made possible by The Du Pont Company.



Andrew Wyeth, *Page Boy*, 1980
© 1987 Leonard E. B. Andrews

Andrew Wyeth—
The Helga Pictures

Through September 27, 1987
West Building, Ground Floor

A selection of pencil drawings and watercolors supplemented with four finished temperas, this exhibition offers a highly focused look at the tradition of realism in American art. *Andrew Wyeth—The Helga Pictures* consists of 125 works depicting the artist's neighbor, Helga Testorf, in Chadds Ford, Pennsylvania. By concentrating on his treatment of a single subject, this suite (executed between 1971 and 1985) provides an opportunity to examine thoroughly Wyeth's process of concentration and revision over a fifteen-year period.

The exhibition includes groups of about 30 different interrelated poses. Helga is shown standing and walking, as in the series *In the Orchard*, as well as nude and clothed, posed against architectural elements, asleep and awake at different seasons and times of day. The Helga suite was acquired by Leonard E. B. Andrews in 1986.

Pass System. To minimize waiting, computer-generated advance passes specifying date and time of entry are issued for *Andrew Wyeth—The Helga Pictures*. Passes are available free of charge on a first-come, first-served basis at the special Pass Desk located at the Rotunda on the Main Floor of the West Building, either for the same day or for any date available through September 27. Advance passes from the National Gallery may be acquired only in person, not by telephone or by mail.

Passes may also be obtained at all Ticketron outlets nationwide, or ordered by calling Ticketron at 1-800-233-4050. There is a Ticketron service charge for passes ordered through outlets (\$1.35) or by telephone (\$2.00, credit card only).

To avoid overcrowding, there are no public tours through the exhibition and no special arrangements for groups.

Recorded Information. Current information on *American Drawings and Watercolors of the Twentieth Century* is available by calling (202) 842-3472.

A Century of Modern
Sculpture: The Patsy and
Raymond Nasher Collection

Through January 3, 1988
East Building, Mezzanine,
Ground Floor, and Concourse

A select overview of modern sculpture, this exhibition features over seventy works from one of the finest private collections of modern sculpture in the world. The exhibition includes concentrations of sculpture by diverse modern masters of the figurative and constructivist traditions as well as a selection of minimal, pop, and postmodernist objects. The sculpture is installed at the entrance to the East Building on three levels of the East Building, and in the north sculpture court. There are important examples of work by Jean Arp, Constantin Brancusi, Alexander Calder, Raymond Duchamp-Villon, Max Ernst, Alberto Giacometti, Barbara Hepworth, Gaston Lachaise, Henri Matisse, Joan Miró, Henry Moore, Isamu Noguchi, Pablo Picasso, Medardo Rosso, and Auguste Rodin.

The postwar objects include sculpture by Jonathan Borofsky, Anthony Caro, Jean Dubuffet, Barnett Newman, Claes



Henri Matisse, *Two Negresses*, 1908
Collection of Mr. and Mrs. Raymond D. Nasher

Oldenburg, George Segal, Richard Serra, and seven works by David Smith.

This exhibition is supported by Northern Telecom.

Master Drawings from
The Armand Hammer Collection

West Building, Ground Floor

One of the finest collections of drawings in American private hands is on view in the graphics galleries in the West Building. The selection includes sheets by Albrecht Dürer, Leonardo da Vinci, Raphael, Correggio, Rembrandt, and Michelangelo. The collection has been formed by Dr. Armand Hammer of Los Angeles.

On view for the first time in the United States is Raphael's large-scale preparatory drawing, or "cartoon," for the painting *La Belle Jardinière* in the Louvre. Pricked for transfer to a panel, it is the only full-scale cartoon by any Renaissance artist in the United States. It has been acquired by the National Gallery of Art through the generosity of The Armand Hammer Foundation, and is on display in a gallery reminiscent of a Renaissance chapel, newly constructed to house it and other selections from The Hammer Collection on a rotating basis.



Albrecht Dürer, *Tuft of Cowslips*
The Armand Hammer Collection

CLOSING EXHIBITION

New York Interpreted: Joseph Stella, Alfred Stieglitz

Through August 16, 1987, East Building, Mezzanine

A collection of New York-inspired paintings by Joseph Stella and photographs by Alfred Stieglitz are now on view in a special installation on the Mezzanine of the East Building. Stella, a pioneer of American modernism in the early twentieth century, often depicted the American urban and industrial landscape in a style of bold patterning intended to convey the dynamic growth of the modern city. Shown in this exhibition is his most ambitious project, the five-paneled *The Voice of the City of New York Interpreted* (1920-1922), on loan from the Newark Museum.

Photographs by Alfred Stieglitz, photographer, critic, and founder of the influential

galleries "291" and An American Place, are also included in this installation of work depicting scenes of New York in the early twentieth century. Stieglitz' photographs of New York City are characterized by clear, crisply lit compositions often organized around relationships of geometric shapes. Among the works on view is *The Flat Iron* (1902). The Flat Iron Building is also seen in the central panel of Stella's *The Voice of the City of New York Interpreted*. The photographs in the exhibition are from the National Gallery's Alfred Stieglitz Collection given by Georgia O'Keeffe and the Alfred Stieglitz Estate.

GENERAL INFORMATION

NATIONAL GALLERY OF ART

Washington, D.C. 20565

GALLERY EXTENDED SUMMER HOURS:

Monday through Saturday 10:00 a.m. to 9:00 p.m.

Sunday noon to 9:00 p.m.

The telephone number for general information is 202-737-4215.

To change your mailing address for the Calendar of Events, please mail a copy of your new address to the Information Office, National Gallery of Art, Washington, D.C. 20565, taking care to include the mailing label from your last Calendar of Events.

The Gallery is located between 3rd and 7th Streets, N.W., on Constitution Avenue. 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 handicapped, and off 4th Street. The entrance to the East Building is on 4th Street off National Gallery Plaza and also has a ramp for the handicapped.

RESTAURANTS

Four restaurants offer luncheon and light snacks throughout the year. Monday through Saturday, hours of operation are:

Terrace Café: 11:00 to 4:30

Concourse Buffet: 10:00 to 6:00

Cascade Café: 11:30 to 2:30

Garden Café: 11:00 to 6:00

Sunday hours are noon to 6:00 p.m. for the Terrace Café, Concourse Buffet, and Garden Café; noon to 3:30 p.m. for the Cascade Café.

COVER: William Merritt Chase,
Did You Speak To Me, about 1897
The Butler Institute of American Art,
Youngstown, Ohio