

Calendar
of Events

January 1992



National Gallery of Art

JANUARY

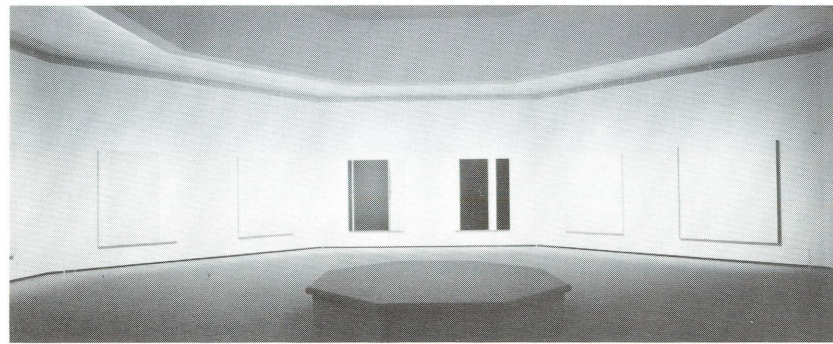
See bottom panels for introductory and foreign language tours; see reverse side for complete film information.

1 WEDNESDAY
NEW YEAR'S DAY (National Gallery Closed)

2 THURSDAY
1:30, 2:30 Film: *Masters of Illusion*

3 FRIDAY
10:30, 1:30 Film: *Masters of Illusion*
11:00 Slide Lecture: *Circa 1492: Art in the Age of Exploration*
12:00 Gallery Talk: "Allegorical Portrait of Dante" by a 16th-Century Florentine Artist
6:30 Lecture: *Circa 1492: History and Art*

4 SATURDAY
12:00, 1:30 Film: *Masters of Illusion*
1:00 Gallery Talk: "Green Marilyn" by Andy Warhol



Barnett Newman. *The Stations of the Cross* (Installation view showing six of fifteen paintings from the series *The Stations of the Cross*). National Gallery of Art. Robert and Jane Meyerhoff Collection

2:30 Gallery Talk: *America, God, and Nature: Thomas Cole's "Voyage of Life" Series*
2:30 Film: *Once Upon a Time in the West*

5 SUNDAY
11:30, 1:30 Film: *Masters of Illusion*
12:00 Gallery Talk: "Green Marilyn" by Andy Warhol
2:00 Slide Lecture: *Circa 1492: Art in the Age of Exploration*
4:00 Sunday Lecture: *Limits of Understanding: What Europeans Did Not Learn about American Cultures*
6:00 Film: *The Last of the Mohicans*
7:00 Concert: Tamara Smirnova-Sajfar, violinist, Tatiana Yampolski, pianist

6 MONDAY
1:30 Film: *Masters of Illusion*

7 TUESDAY
12:00 Lecture Series: *Circa 1492: The First Americans: A Survey of American Indian Cultures before 1492*
1:00 Gallery Talk: *Circa 1492:*



Thomas Cole. *The Voyage of Life: Childhood*, dated 1842. National Gallery of Art, Ailsa Mellon Bruce Fund

Selections from the Permanent Collection of the National Gallery of Art
1:30, 2:30 Film: *Masters of Illusion*

8 WEDNESDAY
10:30, 1:30 Film: *Masters of Illusion*
11:00 Slide Lecture: *Circa 1492: Art in the Age of Exploration*
12:00 Gallery Talk: "Green Marilyn" by Andy Warhol
12:30 Film: *Pictures to an Exhibition: Morris Louis Goes to Milan*

9 THURSDAY
12:30 Film: *Pictures to an Exhibition: Morris Louis Goes to Milan*
1:30, 2:30 Film: *Masters of Illusion*
2:30 Gallery Talk: *An Uneasy Harmony: Whistler's "The White Girl"*

10 FRIDAY
10:30, 1:30 Film: *Masters of Illusion*
11:00 Slide Lecture: *Circa 1492: Art*

6:00 Films: *The Covered Wagon; Three Bad Men*
7:00 Concert: Joseph Smith, pianist

14 TUESDAY
12:00 Gallery Talk: "Green Marilyn" by Andy Warhol

15 WEDNESDAY
12:00 Gallery Talk: "Madonna Enthroned with Saints and Angels" by Agnolo Gaddi
12:30 Film: *Art in an Age of Mass Culture*

16 THURSDAY
10:15 Survey Course: *The Renaissance Outside Italy: The Sixteenth Century*
12:30 Film: *Art in an Age of Mass Culture*
2:30 Gallery Talk: *Barnett Newman's "Stations of the Cross"*

17 FRIDAY
12:00 Gallery Talk: "Green Marilyn" by Andy Warhol
12:30 Film: *Art in an Age of Mass Culture*

18 SATURDAY
10:15 Survey Course: *The Renaissance Outside Italy: The Sixteenth Century*
12:30 Film: *Art in an Age of Mass Culture*
1:00 Gallery Talk: *The High Renaissance and Mannerism in Central Italy*
2:00 Film: *The Big Trail*
2:30 Gallery Talk: *Barnett Newman's "Stations of the Cross"*

in the Age of Exploration
12:30 Film: *Pictures to an Exhibition: Morris Louis Goes to Milan*

11 SATURDAY
12:30 Film: *Pictures to an Exhibition: Morris Louis Goes to Milan*
1:00 Gallery Talk: "Madonna Enthroned with Saints and Angels" by Agnolo Gaddi
2:30 Gallery Talk: *An Uneasy Harmony: Whistler's "The White Girl"*
2:30 Films: *Hell's Heroes: The Three Godfathers*

12 SUNDAY
12:00 Gallery Talk: "Madonna Enthroned with Saints and Angels" by Agnolo Gaddi
2:00 Slide Lecture: *Circa 1492: Art in the Age of Exploration*
4:00 Sunday Lecture: *Cecilia Gallerani: Leonardo's Lady with the Ermine*

Gallery Talks

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

Circa 1492 (30 minute slide orientation followed by question and answer period). Adult Programs Department staff. Meet in the East Building Small Auditorium, January 2-12 at 12:00.

Circa 1492: Art in the Age of Exploration Exhibition overview (45 minute illustrated lecture). Adult Programs Department staff. Meet in the East Building Large Auditorium January 3, 8, 10 at 11:00, January 5, 12 at 2:00.

"Allegorical Portrait of Dante" by a 16th-Century Florentine Artist (Samuel H. Kress Collection) (20 minutes). Eric Denker, Lecturer. Meet in the West Building Rotunda, January 3 at 12:00 noon.

"Green Marilyn" by Andy Warhol (Gift of William C. Seitz and Irma S. Seitz) (15 minutes). Julie A. Springer, Program Coordinator, School and Teacher Programs. Meet at the East Building Ground Floor Art Information Desk, January 4 at 1:00, January 5, 8, 14, 17 at 12:00 noon.

America, God, and Nature: Thomas Cole's "Voyage of Life" Series (Ailsa Mellon Bruce Fund) (40 minutes). Laili Nasr, Graduate Lecturing Fellow. Meet in the West Building Rotunda, January 4 at 2:30.



Albert Bierstadt. *Thunderstorm in the Rocky Mountains* (detail), 1859. Museum of Fine Arts, Boston. Gift of Mrs. Edward Hale and Mrs. John Carroll Perkins in memory of their father, Elias T. Milliken

Circa 1492: Selections from the Permanent Collection of the National Gallery of Art (60 minutes). Adult Programs Department staff. Meet in the West Building Rotunda, January 7 at 1:00.

An Uneasy Harmony: Whistler's "The White Girl" (Harris Whittemore Collection) (45 minutes). Laili Nasr, Graduate Lecturing Fellow. Meet in the West Building Rotunda, January 9, 11, at 2:30.

"Madonna Enthroned with Saints and Angels" by Agnolo Gaddi (Andrew W. Mellon Collection) (20 minutes). Frances Feldman, Lecturer. Meet in the West Building Rotunda, January 11 at 1:00, January 12, 15, 21, 24 at 12:00 noon.

"I was a pilgrim as I painted": *Abstraction and Spirituality in Barnett Newman's "Stations of the*

Cross" (40 minutes). Theresa Papanikolas, Graduate Lecturing Fellow. Meet at the East Building Ground Floor Art Information Desk, January 16, 18, 25 at 2:30.

The High Renaissance and Mannerism in Central Italy (60 minutes). J. Russell Sale, Lecturer. Meet in the West Building Rotunda, January 18 at 1:00, January 19, 22, 28, 31 at 12:00 noon.

Altarpieces: Form and Function (60 minutes). Philip L. Leonard, Lecturer. Meet in the West Building Rotunda, January 25 at 1:00, January 26, 29, February 4, 7 at 12:00 noon.

Albert Bierstadt: Art & Enterprise (60 minutes). Wilford W. Scott, Lecturer. Meet in the West Building Rotunda, January 30 at 1:00, February 2 at 2:00.

Sunday Lectures

East Building Auditorium
4:00

JANUARY 5
Limits of Understanding: What Europeans Did Not Learn about American Cultures
Sabine MacCormack
Alice Freeman Palmer Professor of History, University of Michigan, Ann Arbor

JANUARY 12
Cecilia Gallerani: Leonardo's "Lady with the Ermine"
Janice Shell
Art Historian, Milan

JANUARY 19
Paul Gauguin's Pursuit of Spiritual Wisdom
Naomi Maurer
Art Historian, Minneapolis

JANUARY 26
"The Saint Anne Altarpiece" by Gerard David: Research and Reconstruction
John Oliver Hand, Curator of Northern Renaissance Painting and Catherine A. Metzger, Conservator for the Systematic Catalogue

Introductory Tours

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

Introduction to the East Building Collection
Monday through Friday 11:30;
Saturday 11:00; 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.

January 7: *French*
January 14: *Spanish*
January 21: *German*
January 28: *Italian*

Special Tuesday Lecture Series *Circa 1492: Art in the Age of Exploration*

The last lecture in a ten-part series on the arts of Europe, Africa, Asia and the Americas.
East Building Large Auditorium
12:00 noon

19 SUNDAY
12:00 Gallery Talk: *The High Renaissance and Mannerism in Central Italy*
1:00 Film: *Art in an Age of Mass Culture*
4:00 Sunday Lecture: *Paul Gauguin's Pursuit of Spiritual Wisdom*
6:00 Film: *Landscape in the Western Film*
7:00 Concert: Stephen Cary, tenor, Bruce Murray, pianist

21 TUESDAY
12:00 Gallery Talk: "Madonna Enthroned with Saints and Angels" by Agnolo Gaddi

22 WEDNESDAY
12:00 Gallery Talk: *The High Renaissance and Mannerism in Central Italy*
12:30 Film: *Superstar: The Life and Times of Andy Warhol*

23 THURSDAY
12:30 Film: *Superstar: The Life and Times of Andy Warhol*
6:30 Special Program: *Wallace Stegner, Reading*

24 FRIDAY
10:30 Symposium: *Albert Bierstadt: A Symposium*
12:00 Gallery Talk: "Madonna Enthroned with Saints and Angels" by Agnolo Gaddi

25 SATURDAY
10:30 Symposium: *Albert Bierstadt: A Symposium*

1:00 Gallery Talk: *Altarpieces: Form and Function*
2:30 Gallery Talk: *Barnett Newman's "Stations of the Cross"*

26 SUNDAY
12:00 Gallery Talk: *Altarpieces: Form and Function*
1:00 Film: *La Ville Louvre*
4:00 Sunday Lecture: *The Saint Anne Altarpiece by Gerard David: Research and Reconstruction*
6:00 Films: *Stagecoach; Three Godfathers*
7:00 Concert: Jeffrey Solow, cellist, Irma Vallecillo, pianist

28 TUESDAY
12:00 Gallery Talk: *The High Renaissance and Mannerism in Central Italy*

29 WEDNESDAY
12:00 Gallery Talk: *Altarpieces: Form and Function*
12:30 Films: *Walker Evans; Dorothea Lange*

30 THURSDAY
12:30 Films: *Walker Evans; Dorothea Lange*
1:00 Gallery Talk: *Albert Bierstadt: Art & Enterprise*

31 FRIDAY
12:00 Gallery Talk: *The High Renaissance and Mannerism in Central Italy*
12:30 Films: *Walker Evans; Dorothea Lange*

Sunday Concert Series

Concerts take place at 7:00 p.m. 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 always free, but passes are required for the concerts, due to their popularity. Passes will be distributed on Sundays beginning at 4:00 p.m. 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) 842-6941.

JANUARY 5
Tamara Smirnova-Sajfar, violinist
Tatiana Yampolski, pianist
Mozart: *Sonata, K. 454*
Alexander Zemlinsky: *Sonata in A Major*
Dora Pejacevic: *Five Miniatures*
Ravel: *Tzigane*

JANUARY 26
Jeffrey Solow, cellist
Irma Vallecillo, pianist
J. Baptiste Brevet: *Sonata in G Major*
Saint-Saëns: *Sonata, Opus 32*
Debussy: *Intermezzo*
Fauré: *Elegy, Opus 24*

JANUARY 12
Joseph Smith, pianist
Grieg: *Ballade, Opus 24*
Haydn: *Sonata, Hob.49*
Chopin: *Scherzo, Opus 31*
Charles Griffes: *Tone-Pictures, Opus 5*
Schumann: *Papillons*

Zhang Lu. *Hawk Pursuing a Rabbit* (detail), Nanjing Museum

Bierstadt and the German Landscape Tradition
Timothy Mitchell
Associate Professor and Chair of Kress Foundation Department of Art History
University of Kansas, Lawrence

*Neil Cockerline
Glazes in Albert Bierstadt's Paintings Compared to Thomas Moran's Work*

*Joyce Zucker
On the Frontier: Nineteenth-Century American Painting Grounds*

*Dare Hartwell
Bierstadt's Late Paintings: Methods, Materials, and Madness*

*Alex Katlin
Nineteenth-Century Materials: The Artist's Tools and Materials for On-Site Sketching*

*Leslie Carlyle
Paint Driers Discussed in Nineteenth-Century British Oil Painting Manuals*

Albert Bierstadt: A Symposium

Friday, January 24–Saturday, January 25
East Building Large Auditorium

Friday, January 24
10:30-5:00
The speakers on Friday's program will address conservation issues, including recent investigations of Bierstadt's painting method and materials. The program is intended primarily for professionals in the conservation field and is open to pre-registered participants only. To register, please call (202) 842-6439.

SPEAKERS:
Helen Mar Parkins and Dare Hartwell
Corcoran and Cody: Two Versions of the "Last of the Buffalo"

*Dare Hartwell
Bierstadt's Late Paintings: Methods, Materials, and Madness*

*Alex Katlin
Nineteenth-Century Materials: The Artist's Tools and Materials for On-Site Sketching*

*Leslie Carlyle
Paint Driers Discussed in Nineteenth-Century British Oil Painting Manuals*

*Joyce Zucker
On the Frontier: Nineteenth-Century American Painting Grounds*

*Neil Cockerline
Glazes in Albert Bierstadt's Paintings Compared to Thomas Moran's Work*

LUNCH BREAK

2:00
Tourism, Art, and the Invention of the American West
John Sears
Director
Roosevelt Institute
Hyde Park, New York

America for Sale: Albert Bierstadt and the Art Patron
Richard Saunders
Director
Christian A. Johnson Memorial Gallery
Middlebury College

Afterword
Nancy Anderson
Assistant Curator
American and British paintings
National Gallery of Art

*Lance Mayers and Gay Myers
Technique and Appearance in the Work of Albert Bierstadt and Other Nineteenth-Century American Painters*

Film Programs

East Building Auditorium

Masters of Illusion, a half-hour documentary film produced by the National Gallery of Art, is shown daily through January 10 in conjunction with the exhibition *Circa 1492: Art in the Age of Exploration*. The film is also shown on HDTV through the end of January in the small auditorium on the concourse level of the East Building. Using special effects to dramatically illustrate how the works of the Renaissance masters were created, *Masters of Illusion* focuses on the discovery of linear perspective and the use of color and shading to create the illusion of depth in space. **The video runs daily continuously on the half-hour beginning at 1:00 p.m. with the last show one hour before closing.** The film was made possible through the support of Canon U.S.A., Inc. and Canon, Inc.

Beginning January 4 and continuing through February, a week-end series of classic Western films is presented in conjunction with the exhibition *Albert Bierstadt: Art & Enterprise*. The series ranges from films of the silent era such as James Cruze's *The Covered Wagon* (1923)—a carefully constructed Western in which Nevada settlers



Three Bad Men, John Ford

Current Exhibition Catalogues

Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art
\$45.00

America's National Gallery of Art A Gift to the Nation
\$47.50

Circa 1492: Art in the Age of Exploration
\$30.00 (special price)

Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida
\$45.00

Albert Bierstadt: Art & Enterprise
\$29.95

Walker Evans: Subways and Streets
\$35.00

Available from the National Gallery Publications Service

Sales Information (202) 842-6466
Mail Order (301) 322-5900

Friday and Saturday Evenings in the Terrace Café

Through January 12, the Terrace Café will be open until 7:30 p.m. on Friday and Saturday evenings. Enjoy a special candlelit offering of foods, wine, and beers from countries represented in *Circa 1492*, with musical accompaniment.

participated as actors—to recent widescreen extravaganzas such as Clint Eastwood's *Pale Rider* (1985), photographed entirely on location in the Rocky Mountains. All of the films in the series provide significant reference to the literary and artistic impulse to romanticize the spectacle of Western landscape.

Masters of Illusion (Rick Harper for the National Gallery of Art, 1991, 30 minutes); see the daily listings for show times.

Once Upon a Time in the West (Sergio Leone, 1969, 165 minutes, introduced by Michael Jeck); January 4 at 2:30.

The Last of the Mohicans (Maurice Tourneur and Clarence Brown, 1920, silent with piano accompaniment, 120 minutes); January 5 at 6:00.

Pictures to an Exhibition: Morris Louis Goes to Milan (Robert Pierce, 1991, 57 minutes); January 8 through 11 at 12:30.

Hell's Heroes (William Wyler, 1930, 65 minutes) and *The Three Godfathers* (Richard Boleslawski, 1936, 82 minutes); January 11 at 2:30.

The Covered Wagon (James Cruze, 1923, silent with piano accompaniment, 100 minutes) and *Three Bad Men* (John Ford, 1926, silent with piano accompaniment, 92 minutes); January 12 at 6:00.

Art in an Age of Mass Culture (Michael Blackwood, 1991, 30 minutes); January 15 through 18 at 12:30; January 19 at 1:00.

Recorded Tours

Permanent Collection

Two new recorded tours of the permanent collection are available with the completion of the reinstallation of the West Building in celebration of the National Gallery's fiftieth anniversary. The Director's Tour features fifteenth- through early twentieth-century masterpieces, selected and discussed by J. Carter Brown, and a tour of American paintings with curator Nicolai Cikovsky, Jr. presents the works of Gilbert Stuart, Winslow Homer, James McNeill Whistler, and other favorites. These tapes may be rented at the Mall Entrance to the West Building on the main floor.

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

The Big Trail (Raoul Walsh, 1930, 125 minutes, introduced by William K. Everson); January 18 at 2:00.

Landscape in the Western Film (selected excerpts and discussion with William K. Everson, professor of cinema, New York University); January 19 at 6:00.

Superstar: The Life and Times of Andy Warhol (Chuck Workman, 1991, 87 minutes); January 22 and 23 at 12:30.

La Ville Louvre (Musée du Louvre and Antenne 2, 1991, 85 minutes); January 26 at 1:00.

Stagecoach (John Ford, 1939, 96 minutes) and *Three Godfathers* (John Ford, 1948, 105 minutes); January 26 at 6:00.

Walker Evans (Sedat Pakay, 1969, 21 minutes) and *Dorothea Lange* (Lane Slate, 1965, 28 minutes); January 29 through 31 at 12:30.

New Guides for the Permanent Collection

In conjunction with the reinstallation of the permanent collection for the National Gallery's 50th anniversary, illustrated guides are being produced for use in the galleries. Thirteen galleries on the West Building's main floor are now equipped with guides. The John Singleton Copley guide in Gallery 60B is also available in French, German, Italian, Japanese, and Spanish. Inquire at the Art Information Desks in the West Building for further information. The project has received support from Knight Foundation.

Albert Bierstadt: Art & Enterprise A recorded tour narrated by Nancy Anderson, co-curator of the exhibition, is available at the entrance to the show.

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

Circa 1492: Art in the Age of Exploration

A recorded tour for *Circa 1492* is narrated by National Gallery of Art director J. Carter Brown. The tours are \$3.50; \$3.00 for senior citizens, students, and groups.

A second tour, for families with children ages six through twelve, is narrated by Linda Downs, Head of Education, and is available for \$2.50 per person; \$2.00 for school groups. Recorded tours may be obtained at the entrance to the exhibition. To reserve recorded tours for groups, please call (202) 842-6592.

OPENING EXHIBITION



Gerard David, *The Saint Anne Altarpiece* (detail, center panel), National Gallery of Art, Widener Collection

The Saint Anne Altarpiece by Gerard David

January 26 through May 10, 1992
West Building, Gallery 41A

This exhibition will be 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 will be 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* from 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, will also be 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 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 will be presented through photographs. Infrared reflectography of the underdrawings of the National Gallery's panels will 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 paintings, National Gallery of Art. The National Gallery's *Saint Anne Altarpiece* was restored by Cathy A. Metzger, conservator for the systematic catalogue, National Gallery.

CONTINUING EXHIBITION

Albert Bierstadt: Art & Enterprise

Through February 17, 1992
West Building, Main Floor, NE Galleries

This exhibition comprises more than seventy paintings by Albert Bierstadt, one of the most prominent American landscape painters of the nineteenth century. Bierstadt was the first to capture the powerful visual impact of the American West on a monumental scale. *The Rocky Mountains, Lander's Peak; Storm in the Rocky Mountains, Mt. Rosalie;* and *Looking Down Yosemite Valley, California* are among the epic panoramas included in the exhibition, depicting spectacular mountain ranges suffused with brilliant, theatrical light.

As a special highlight, Bierstadt's pivotal early painting, *Lake Lucerne* (1858), appears for the first time in this sweeping retrospective, organized by The Brooklyn Museum in association with the National Gallery of Art, the exhibition's third and final stop. Missing for over a century and considered lost, the painting was rediscovered last year in Rhode Island. The work came to the National Gallery as a gift of Richard M. Scaife and Margaret R. Battle in honor of the Gallery's 50th Anniversary.

Newly cleaned, it is shown with the finest works from the artist's middle and late periods, including *Among the Sierra Nevada Mountains, California* (1868), from the National Museum of American Art and *The Last of the Buffalo* (1888), from the Corcoran Gallery of Art.

Also on display are works reflecting the artist's extensive travels in Europe, Canada, Alaska, and the Caribbean. A selection of the spon-



Albert Bierstadt, *Wreck of the "Ancon" in Loring Bay, Alaska, 1889*, Museum of Fine Arts, Boston

taneous, plein-air sketches that sparked a revival of interest in Bierstadt's work during the 1960s is also on view.

Albert Bierstadt: Art & Enterprise is made possible by Philip Morris Companies Inc. Critical support was also provided by The Henry Luce Foundation, Inc. Additional funds were provided by the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies, by the New York State Council on the Arts, and by Mr. and Mrs. Wilbur L. Ross, Jr.

Accompanying the exhibition is a fully illustrated catalogue, including essays, an extensive chronology, newly-discovered photographs, and key primary documents reprinted for the first time. Principal authors and co-curators of the exhibition are Nancy K. Anderson, assistant curator of American and British paintings,

National Gallery of Art, and Linda S. Ferber, chief curator of American painting and sculpture at The Brooklyn Museum.

Special Program

Thursday, January 23,
6:30 p.m., East Building Auditorium

The National Gallery, in cooperation with the Library of Congress, is pleased to present Wallace Stegner reading from his work.

For those attending the reading, the exhibition *Albert Bierstadt: Art & Enterprise* will be open for a special viewing 5:00–6:00. Access from West Building 4th Street Entrance.

The program is free of charge. No reservations are required but seating is limited.

CONTINUING EXHIBITION

Walker Evans: Subway Photographs and Other Recent Acquisitions

Through March 1, 1992, Ground Level, East Building

More than sixty arresting images by one of the country's most important photographers are on view in the East Building. Selected from the Gallery's recent acquisitions, the photographs reflect Evans' fascination with the mundane details of modern life and his ability to present these everyday subjects as telling reflections of American culture.

More than thirty images in the exhibition will be drawn from Evans' acclaimed series of photographs made on the New York subways. These compelling portraits of subway riders represent remarkable technical and aesthetic achievements, exploring the possibilities of newly developed miniature cameras. Created between 1938 and 1941, the subway series predicted the direction of American photography after the Second World War. Many of these works are a gift to the Gallery from Kent and Marcia Minichiello.

Also on display are rare vintage prints including one of Evans' earliest portraits of Berenice Abbott, his precisionist-inspired architectural studies, and examples of his later work for *Fortune* magazine between 1945 and 1965. These have been

selected from recent acquisitions and gifts from Mr. and Mrs. Harry H. Lunn, Jr., the Clive Gray family, Mr. and Mrs. Samuel Stern, the John Wilmerding Fund, Katherine L. Meier and Edward J. Lenkin, as well as an anonymous donor.



Walker Evans, *Subway Portrait*, 1938-1941. Gift of Kent and Marcia Minichiello, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The exhibition is open on Friday and Saturday evenings until 8:00 p.m. through January 11.

A fully-illustrated catalogue, written by Sarah Greenough, curator of photographs at the National Gallery, accompanies the exhibition.

CLOSING EXHIBITIONS

Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida

Through January 5, 1992

West Building, Ground Floor Central Gallery, Outer Tier

This exhibition presents more than one hundred prints and edition sculpture by twenty-four leading contemporary artists including Chuck Close, Jim Dine, Lee Friedlander, Nancy Graves, Roy Lichtenstein, Philip Pearlstein, Robert Rauschenberg and James Rosenquist. These imaginative works were produced by the artists working with the assistance of printers and other craftspeople at Graphicstudio, an innovative workshop at the University of South Florida, Tampa. The objects range from closely studied figurative pieces to expressionist and abstract images. The exhibition comprises etchings, lithographs, woodcuts and screen-prints, and photographs as well as multimedia editions of the most

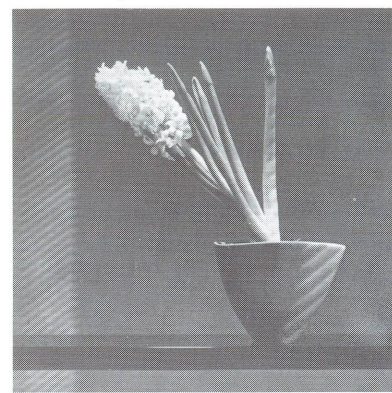


Jim Dine, *The Plant Becomes a Fan #3*, 1974. National Gallery of Art. Gift of Graphicstudio/University of South Florida and the Artist

experimental variety. Many of these were created through methods and techniques specially developed at Graphicstudio. In addition to the completed works, the show includes a selection of related drawings, maquettes, and special proofs never before exhibited.

Graphicstudio, founded in 1968 by artist Donald J. Saff, is one of the leading print and sculpture workshops in the United States. The works in the exhibition are drawn from the National Gallery's Graphicstudio Archive collection, which was established in 1986 and numbers approximately 500 pieces.

The exhibition catalogue, written by Ruth E. Fine, curator of modern prints and drawings at the Gallery and Mary Lee Corlett, research associate, modern prints and drawings, was produced by the National Gallery, and includes full-color reproductions and discussions of each object in the show.



Robert Mapplethorpe, *Hyacinth*, 1986-1987. National Gallery of Art. Gift of Graphicstudio/University of South Florida and the Artist

Rembrandt's Lucretias

Through January 5, 1992

West Building, Main Floor, Gallery 48

The National Gallery of Art's painting of *Lucretia* by Rembrandt (1664) has been brought together with the artist's 1666 depiction of this heroine of antiquity, which is one of the great treasures of the Minneapolis Institute of Arts. The exhibition of these two masterpieces offers a rare opportunity to compare Rembrandt's two moving depictions of this tragic heroine.

The boldly executed paintings, which date near the end of Rembrandt's career, convey the profound

tragedy of Lucretia's suicide. The National Gallery version depicts Lucretia with knife in hand anticipating her self-sacrifice, while the Minneapolis image portrays her after her chemise has been stained by blood from the mortal wound.

An illustrated brochure written by Arthur K. Wheelock, Jr., curator of northern baroque painting at the National Gallery of Art, and George Keyes, curator of paintings at the Minneapolis Institute of Arts, accompanies the exhibition.

CLOSING EXHIBITION

Circa 1492: Art in the Age of Exploration

Through January 12, 1992

East Building Mezzanine, Upper Level

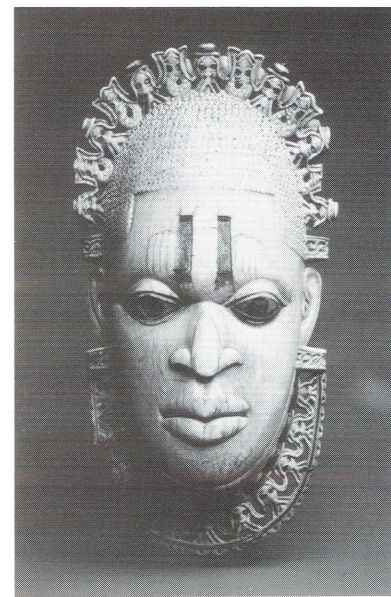
This extraordinary show takes visitors on an artistic journey through the world during the Age of Exploration. Approximately 600 objects, including sculpture, drawings, and decorative arts, as well as maps and scientific instruments, represent the epitome of artistic achievement of major civilizations in Europe and Africa, Asia, and the Americas.

Circa 1492 is open on Friday and Saturday evenings until 8:00 p.m. for the duration of the exhibition.

The exhibition is organized into three major sections: "Europe and the Mediterranean World," "Toward Cathay," and "The Americas." After a prologue that shows medieval impressions of distant lands, "Europe and the Mediterranean World" presents the artistic cultures of Portugal, Spain, Italy, West Africa, and the Islamic world. Included in this section are works by Leonardo da Vinci and Albrecht Dürer, whose wide-ranging interests symbolize the breadth of the period's quest for knowledge.

"Toward Cathay" examines the civilizations of Japan, Korea, China, and India through the paintings, sculpture, calligraphy, and works of decorative art created in the late fifteenth century. In the world of 1492, the cultures of the Far East were among the world's oldest, wealthiest, and most technologically developed.

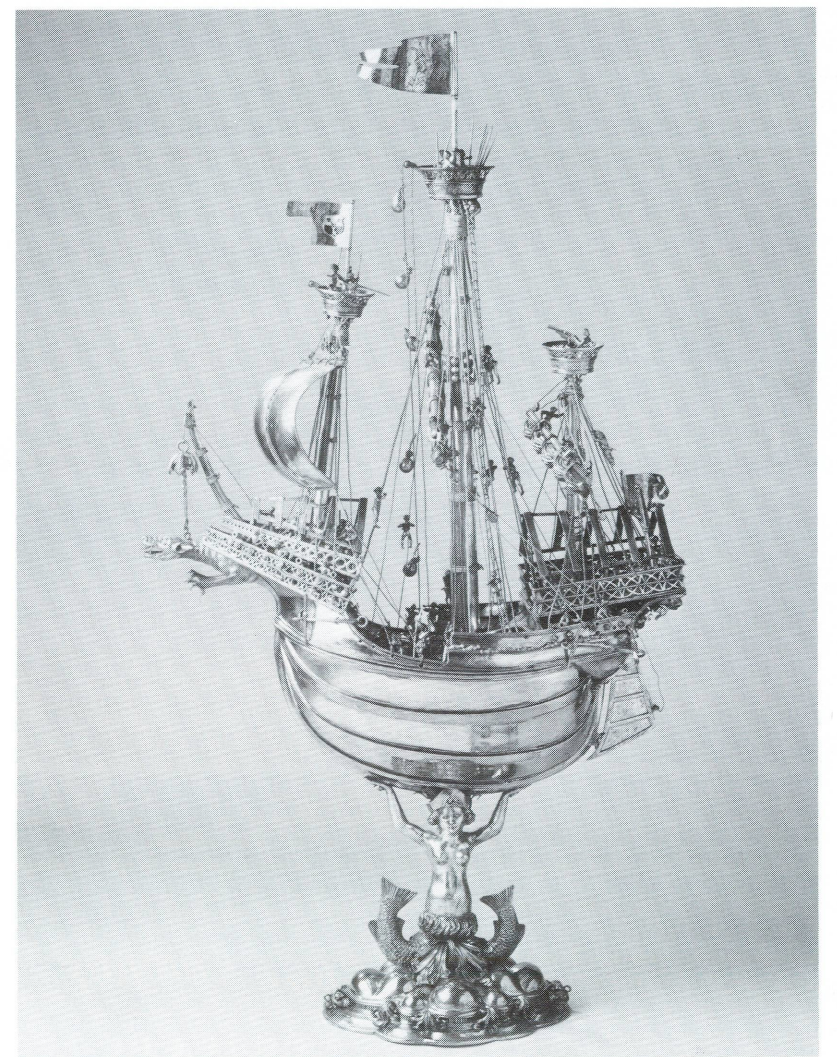
"The Americas," the final section, surveys the art of the great empires



Benin, *Mask*, 16th Century. The Metropolitan Museum of Art, the Michael C. Rockefeller Memorial Collection, Gift of Nelson A. Rockefeller, 1972

Special January Circa 1492 Program

During January, the Reverend Shunjō Ono of the Dōjō Temple in Kyoto will narrate the tale of the famous Dōjō-Ji Engi scrolls contained in the *Circa 1492* exhibition. The Reverend Ono, a Buddhist monk, will present his 45-minute reading from a later copy of the original scroll from Tuesday, January 7 through Friday, January 10, at 11:00, 1:00, and 3:00, and Friday evening, January 10 at 6:00. The performances take place in the first room of the "Toward Cathay" section of the *Circa 1492* exhibition.



Nuremberg, *Schlüsselfelder Ship*, c. 1503. Germanisches Nationalmuseum, Nuremberg, on permanent loan by Schlüsselfeldersche Stiftung

of the Aztecs and Inkas as well as of smaller chiefdoms. On view are major works of Aztec sculpture and pre-Hispanic Mexican codices, precious textiles from the Inka empire, and masterful works in gold from Colombia and Costa Rica.

In conjunction with the exhibition, several educational programs are planned including Sunday lectures, a Tuesday lunchtime lecture series, general slide overviews, daily slide orientations with question and answer sessions, and recorded tours. Check this calendar for details.

The exhibition catalogue, co-published by the National Gallery of Art and Yale University Press includes essays by an international team of renowned art historians, historians, and anthropologists. The essays are complemented by more than 600 color reproductions with full commentary on each object in the exhibition.

The exhibition is made possible by Ameritech, The Nomura Securities Co. Ltd./The Mitsui Taiyo Kobe Bank Ltd., and Republic National Bank of New York. The National Gallery is also grateful for additional support provided by Banco Exterior de España (Grupo CBE), The Rockefeller Foundation and Fiat, S.p.A. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Pass system. The Gallery has instituted a pass system for the exhibition. There are a limited number of same-day passes available free of charge on a first-come, first-served basis, in the East Building at Fourth Street and Constitution Avenue, N.W. Advance passes may be obtained free of charge at the

Gallery. Passes also can be obtained at all Ticketmaster locations, and at Hecht Co. stores for a service charge of \$2.00 per pass. Through Ticketmaster PhoneCharge there is a \$3.00 service fee per pass and a \$1.00 handling fee per order. For this service call one of the following numbers:

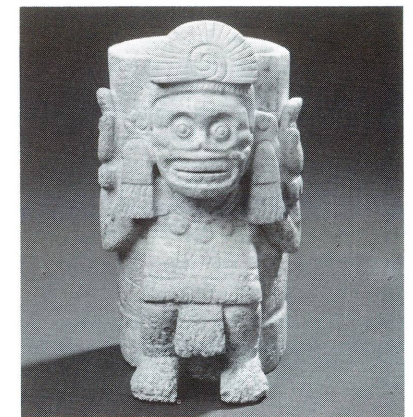
Washington, DC
(202) 432-SEAT

Baltimore, MD
(410) 481-SEAT

Northern Virginia
(703) 573-SEAT

Nationwide toll-free
1-800-551-SEAT

For more information on passes, call the National Gallery of Art at (202) 842-6684.



Aztec, *Vase with the Effigy of the God of Death*, c. 1469. CNCA-INAH-MEX. Museo Nacional de Antropología, Mexico City

Special Lecture

Jay A. Levenson will repeat his lecture *Circa 1492: History and Art* on Friday, January 3 at 6:30 p.m. in the East Building Large Auditorium. This program is open to the public free of charge, but seating is limited.

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

Through January 12:

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

Sunday 11:00 a.m. to 6:00 p.m.

Circa 1492 and Walker Evans are open on Friday and Saturday evenings until 8:00 p.m. through January 12.

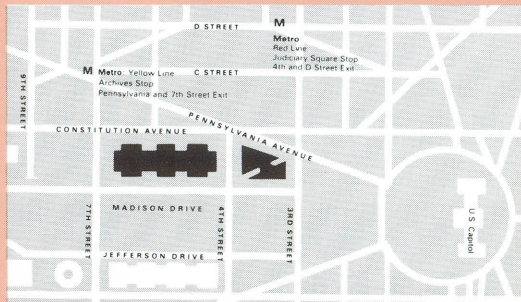
Beginning January 13

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

Sunday 11:00 a.m. to 6:00 p.m.

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

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 handicapped, 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 handicapped.



RESTAURANTS

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

| CONCOURSE BUFFET | <i>Through Jan. 12</i> | <i>Beginning Jan. 13</i> |
|----------------------|------------------------|--------------------------|
| Monday–Friday | 10:00 to 4:00 | 10:00 to 3:00 |
| Saturday | 10:00 to 4:30 | 10:00 to 3:00 |
| Sunday | 11:00 to 4:30 | 10:00 to 3:00 |
| GARDEN CAFE | | |
| Monday–Saturday | 11:30 to 4:00 | 11:30 to 3:00 |
| Sunday | 12:00 to 6:30 | 12:30 to 6:30 |
| CASCADE ESPRESSO BAR | | |
| Monday–Saturday | 12:00 to 4:45 | 12:00 to 4:45 |
| Sunday | 12:00 to 5:45 | 12:00 to 5:45 |
| TERRACE CAFE | | |
| Monday–Thursday | 11:00 to 4:00 | 11:30 to 3:00 |
| Friday and Saturday | 11:00 to 7:30 | 11:30 to 3:00 |
| Sunday | 12:00 to 5:00 | 11:30 to 3:00 |

COVER: Late Mississippian Culture, *Human Head Effigy Jar*, 1400–1650, National Museum of the American Indian, Smithsonian Institution