

# exhibitions

OPENING EXHIBITION

## James McNeill Whistler

May 28 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 of his work in 1904–1905 will come to the National Gallery of Art, Washington, after critically acclaimed show-



James McNeill Whistler, *Harmony in Gray and Green: Miss Cicely Alexander*, 1872, Tate Gallery, Bequeathed by W. C. Alexander, 1932

ings in London and Paris. The National Gallery of Art is the only U.S. venue for the exhibition. This historic presentation of 200 paintings, watercolors, pastels, and prints from public and private collections on both sides of the Atlantic will illustrate why Whistler was one of the most influential figures in the visual arts of the late nineteenth century.

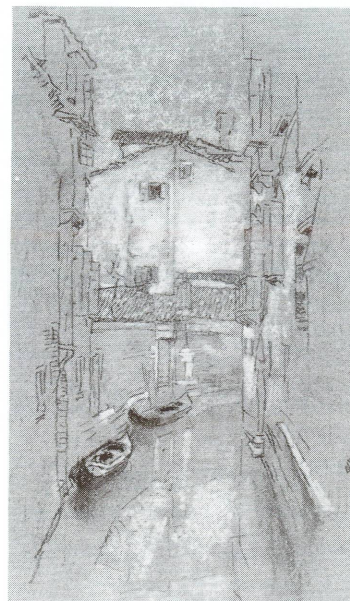
The exhibition surveys every aspect of Whistler's career: his early realistic seascapes and genre scenes, innovative experiments with Japanese motifs of the mid-1880s, beautifully restrained and elegant portraits of the early 1870s, decorative designs associated with the rise of the aesthetic movement, 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.*



James McNeill Whistler, *Nocturne in Black and Gold: The Falling Rocket*, 1875, The Detroit Institute of Arts, Gift of Dexter M. Ferry, Jr.



James McNeill Whistler, *Canal, San Cassiano*, c. 1879–1880, Westmoreland Museum of Art, Greensburg, Pennsylvania, William A. Coulter Fund



# exhibitions

## UPCOMING EXHIBITIONS

### The Touch of the Artist: Master Drawings from the Woodner Family Collection

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

## Publications

### Exhibition Catalogues

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

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

*Claes Oldenburg: An Anthology*  
\$39.95 (softbound)

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



Arshile Gorky, *The Betrothal I*, 1947, The Museum of Contemporary Art, Los Angeles, The Rita and Taft Schreiber Collection; Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber

Arshile Gorky, *Virginia Landscape*, 1944, National Gallery of Art, Gift (Partial and Promised) of Mrs. Walter Salant in Honor of the 50th Anniversary of the National Gallery of Art

## OPENING EXHIBITION

### Arshile Gorky: The Breakthrough Years

May 7 through September 17, 1995  
East Building, mezzanine

The first exhibition to examine in depth the mature work of the Armenian-born American painter Arshile Gorky (1904–1948) contains approximately 40 paintings and drawings. The show, which documents 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 demonstrates how Gorky translated surrealist biomorphism into a personal idiom of hybrid forms that he described through rich veils of luminous color. Among the highlights will be *The Liver Is the Cock's Comb* (1944), Gorky's large, magisterial painting from the Albright-Knox Art Gallery, which is rarely allowed to travel. A number of key drawings will 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, Washington.

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



## CONTINUING 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, this exhibition of sixty-four works illuminates the fascinating variety of visual influences from the fifteenth through the seven-

teenth century. Well-known prints along with the prints that inspired them and others that they in turn inspired are brought together. The exhibition begins with the many aspects of borrowing from early fifteenth- and sixteenth-century sources and ends by highlighting 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.

Albrecht Dürer, *Saint Jerome by the Pollard Willow*, 1512, National Gallery of Art, Rosenwald Collection

## CLOSING EXHIBITION

### Claes Oldenburg: An Anthology

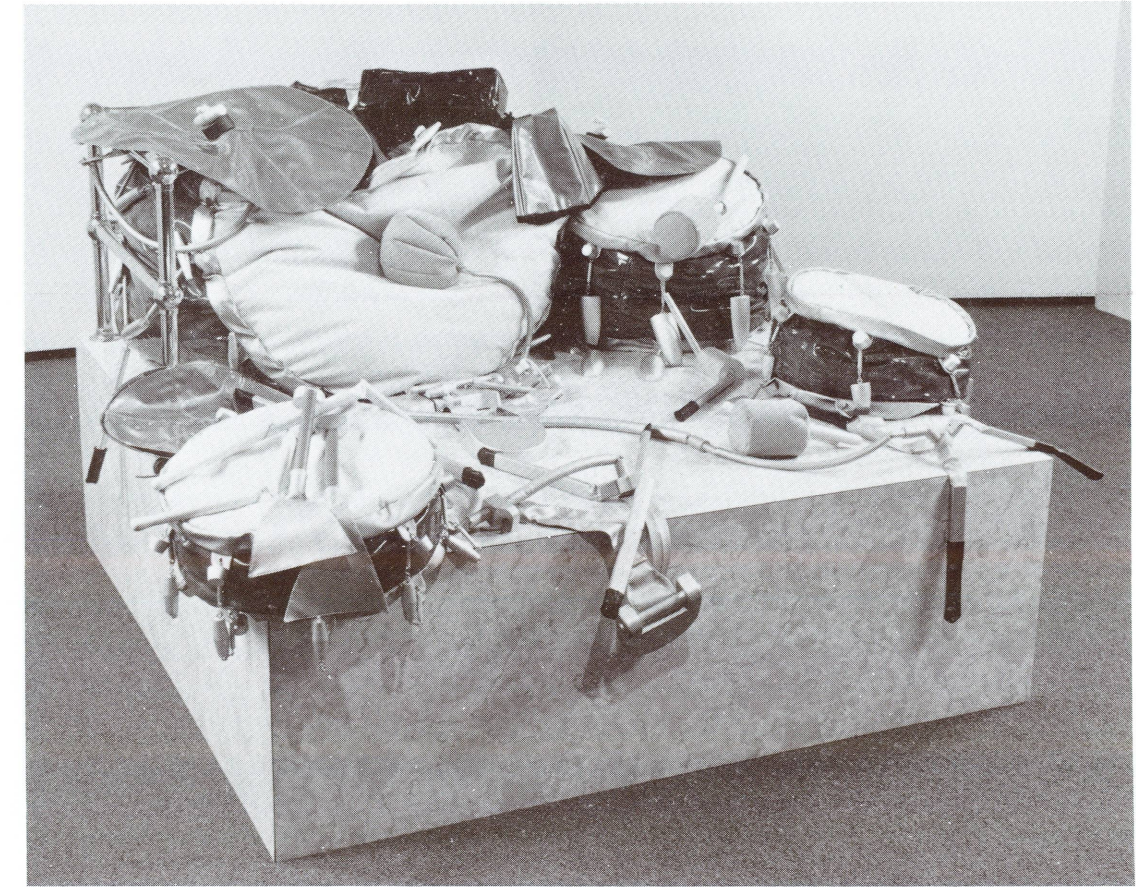
Through May 7, 1995  
East Building, mezzanine and upper levels

The first major exhibition since 1969 to survey the art of Claes Oldenburg closes this month. Approximately 200 of the most important collages, drawings, and sculpture from 1958 to the present document the career of this versatile and remarkably prolific artist.

On display are examples of his well-known "hard," "soft," and "ghost" sculptures of food and household objects, such as an ice-cream cone, light switch, and



Claes Oldenburg, *The White Slip*, 1961, Collection of Whitney Museum of American Art, New York, Gift of Howard and Jean Lipman



Claes Oldenburg, *Giant Soft Drum Set*, 1967, Collection of Kimiko and John Powers

fans—each on a giant scale. Oldenburg focuses on the metamorphic potential of familiar objects to create new forms and infuses the commonplace with life, wit, and alternative meanings. Many of his soft sculptures allude to organic, often anthropomorphic forms such as the *Soft Switches* (1964) or the *Soft Drainpipe—Red Hot Version* (1967). Special features of the installation are two large-scale works: the twenty-four-foot-tall *Lipstick (Ascending) on Caterpillar Tracks*, originally made for Yale University in 1969 (reconstructed in 1974),

and *Knife Ship I*, a forty-foot-long sculpture in the form of a Swiss Army knife, that was the centerpiece of the performance, "Il Corso del Coltello" (The Course of the Knife), given in Venice in 1985. The exhibition is organized by the National Gallery and the Solomon R. Guggenheim Museum, New York, and presented in association with the Museum of Contemporary Art, Los Angeles; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; and the Hayward Gallery, London.

## Restaurant Highlights

(See hours on page 7)

### Terrace Café

Come to the Terrace Café for a light, quick lunch overlooking the Mall and the Calder mobile. For reservations call (202) 789-3201

### Café/Buffer

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

### Garden Café

Pastries and gourmet coffee are served Monday-Saturday, 10:00 to 11:15. "Pasta Made-to-Order" is featured Sundays before concerts, 4:00 to 6:30. For reservations call (202) 789-3202.

### Cascade Espresso Bar

Take an afternoon break next to the cascade fountain. Choose from gourmet coffee, espresso, or cappuccino, and other refreshments, plus an array of desserts and light dishes.

## Gallery Shops

Mother's Day and graduations are just around the corner. Remember the special people in your life with exquisitely crafted jewelry from the Gallery Shops. Starting at \$12.00, the pins, necklaces, earrings, bracelets, cuff links, and other items are adapted from designs, jewelry, and clothing ornamentation in works of art from the National Gallery of Art's collection.



# calendar

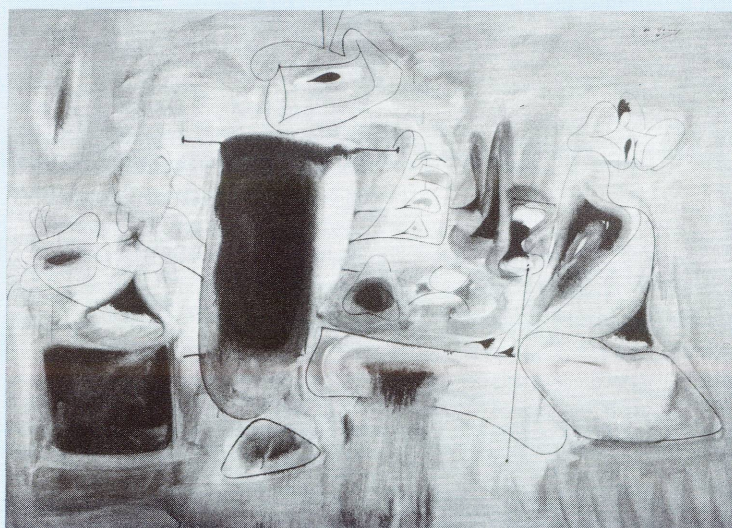
M A Y

## 2 TUESDAY

- 12:00 **Gallery Talk:** “*Lucretia Threatened by Tarquin*” by Giuseppe Maria Crespi (wb)  
2:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)

## 3 WEDNESDAY

- 10:15 **Renaissance Lecture:** *Sculpture in Renaissance Italy* (eba)  
2:00 **Gallery Talk:** *Mary Cassatt, 1844–1926* (wb)



Arshile Gorky, *The Beginning*, 1947, Israel Museum Collection, Gift of Mrs. H. Gates Lloyd, Haverford, Pennsylvania

## 4 THURSDAY

- 12:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)  
1:00 **Gallery Talk:** Introducing Art: *Subjects from Mythology* (wb)

## 5 FRIDAY

- 12:00 **Gallery Talk:** *Mary Cassatt, 1844–1926* (wb)  
1:00 **Gallery Talk:** Introducing Art: *Subjects from Mythology* (wb)

## 6 SATURDAY

- 10:15 **Renaissance Lecture:** *Sculpture in Renaissance Italy* (eba)  
12:00 **Gallery Talk:** “*Lucretia Threatened by Tarquin*” by Giuseppe Maria Crespi (wb)

- 1:00 **Gallery Talk:** *Looking Back at “Two Women at a Window”* by Bartolomé Esteban Murillo (wb)  
6:00 **Film:** *Lonesome* (with live musical accompaniment—doors open at 5:30) (eba)

## 7 SUNDAY

- 12:00 **Gallery Talk:** “*Lucretia Threatened by Tarquin*” by Giuseppe Maria Crespi (wb)  
1:00 **Film:** *Picture of Light* (eba)  
2:00 **Gallery Talk:** Introducing Art: *Subjects from Mythology* (wb)  
4:00 **Mellon Lecture:** *Monochrome, History, and the Style Matrix* (eba)  
7:00 **Concert:** National Gallery Vocal Arts Ensemble (wbgc)

## 9 TUESDAY

- 12:00 **Gallery Talk:** *Nineteenth-Century French Painting* (wb)  
1:00 **Gallery Talk:** *Looking Back at “Two Women at a Window”* by Bartolomé Esteban Murillo (wb)  
2:00 **Gallery Talk:** Introducing Art: *Subjects from Mythology* (wb)

## 10 WEDNESDAY

- 12:00 **Gallery Talk:** “*Lucretia Threatened by Tarquin*” by Giuseppe Maria Crespi (wb)  
1:00 **Gallery Talk:** “*The Sacrament of the Last Supper*” by Salvador Dalí (wb)

## 11 THURSDAY

- 12:00 **Gallery Talk:** Introducing Art: *Subjects from Mythology* (wb)  
1:00 **Gallery Talk:** *The Good Mother Theme in Later European Art* (wb)

## 12 FRIDAY

- 12:00 **Gallery Talk:** “*Lucretia Threatened by Tarquin*” by Giuseppe Maria Crespi (wb)  
12:30 **Film:** *Dorothea Lange: A Visual Life* (eba)  
1:00 **Gallery Talk:** *The Good Mother Theme in Later European Art* (wb)

## 13 SATURDAY

- 12:00 **Gallery Talk:** *Nineteenth-Century French Painting* (wb)  
1:00 **Special Program:** *Perspectives on the Permanent Collections* (eba)

## 14 SUNDAY

- 12:00 **Gallery Talk:** *Nineteenth-Century French Painting* (wb)  
1:00 **Film:** *Dorothea Lange: A Visual Life* (eba)  
1:00 **Gallery Talk:** *Looking Back at “Two Women at a Window”* by Bartolomé Esteban Murillo (wb)  
2:00 **Gallery Talk:** *The Good Mother Theme in Later European Art* (wb)

- 4:00 **Sunday Lecture:** *Lautrec, Lender, and the Elles Series* (eba)  
6:00 **Film:** *Maya Lin: A Strong Clear Vision* (eba)  
7:00 **Concert:** The Uptown String Quartet (wbgc)

## 16 TUESDAY

- 12:00 **Gallery Talk:** *Renaissance Majolica: Part II* (wb)  
1:00 **Gallery Talk:** “*The Sacrament of the Last Supper*” by Salvador Dalí (wb)  
2:00 **Gallery Talk:** *The Good Mother Theme in Later European Art* (wb)

## 17 WEDNESDAY

- 10:15 **Renaissance Lecture:** *Painting in Venice in the Sixteenth Century* (eba)  
12:00 **Gallery Talk:** *Nineteenth-Century French Painting* (wb)  
12:30 **Film:** *Arshile Gorky* (eba)  
12:30 **Gallery Talk:** *The Good Mother Theme in Later European Art* (wb)  
12:30 **Film:** *Arshile Gorky* (eba)

## 19 FRIDAY

- 12:00 **Gallery Talk:** *Nineteenth-Century French Painting* (wb)  
12:30 **Film:** *Arshile Gorky* (eba)  
10:15 **Renaissance Lecture:** *Painting in Venice in the Sixteenth Century* (eba)  
12:30 **Film:** *Marius* (eba)  
3:00 **Film:** *Fanny* (eba)

## 21 SUNDAY

- 12:30 **Film:** *César* (eba)  
4:00 **Sunday Lecture:** *The Royal Image: 1485–1995* (eba)  
6:00 **Film:** *Angèle* (eba)  
7:00 **Concert:** Ramon Salvatore (wbgc)

## 23 TUESDAY

- 12:00 **Gallery Talk:** “*Whitechapel Slate Circle*” by Richard Long (eb)  
1:00 **Gallery Talk:** “*The Sacrament of the Last Supper*” by Salvador Dalí (wb)

## 24 WEDNESDAY

- 12:00 **Gallery Talk:** *Renaissance Majolica: Part II* (wb)  
12:30 **Film:** *Franz Kline Remembered* (eba)  
1:00 **Gallery Talk:** *Home and Tavern in Netherlandish Painting* (wb)

## 25 THURSDAY

- 12:30 **Film:** *Franz Kline Remembered* (eba)  
1:00 **Gallery Talk:** *Paul Cézanne, 1839–1906* (wb)

## 26 FRIDAY

- 12:00 **Gallery Talk:** *Renaissance Majolica: Part II* (wb)  
12:30 **Film:** *Franz Kline Remembered* (eba)  
1:00 **Gallery Talk:** *Paul Cézanne, 1839–1906* (wb)

## 27 SATURDAY

- 12:00 **Gallery Talk:** “*Whitechapel Slate Circle*” by Richard Long (eb)  
1:00 **Film:** *Manon des sources* (eba)  
3:15 **Film:** *Ugolin* (eba)

## 28 SUNDAY

- 12:00 **Gallery Talk:** “*Whitechapel Slate Circle*” by Richard Long (eb)  
1:00 **Film:** *Harvest* (eba)  
2:00 **Gallery Talk:** *Paul Cézanne, 1839–1906* (wb)  
4:00 **Sunday Lecture:** *Whistler in Crisis* (eba)  
6:00 **Film:** *The Baker’s Wife* (eba)  
7:00 **Concert:** National Gallery Orchestra (wbgc)

## 29 MONDAY

- 3:00 **Film:** *Maya Lin: A Strong Clear Vision* (eba)

## 30 TUESDAY

- 12:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)  
1:00 **Gallery Talk:** *Dada and Surrealist Landscape* (eb)  
2:00 **Gallery Talk:** *Paul Cézanne, 1839–1906* (wb)

## 31 WEDNESDAY

- 12:00 **Gallery Talk:** “*Whitechapel Slate Circle*” by Richard Long (eb)  
12:30 **Film:** *Paul Bowles: The Complete Outsider* (eba)  
1:00 **Gallery Talk:** *Home and Tavern in Netherlandish Painting* (wb)

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

# programs

## Whistler Symposium

A two-day public symposium jointly sponsored by the National Gallery of Art and the National Portrait Gallery on the life and art of James McNeill Whistler.

### Part I: Whistler and His World

National Portrait Gallery  
Friday, June 2  
10:15 am–5:00 pm  
Reservations are required (202) 357-2920, ext. 2

Topics will include Whistler’s relationship to photography, Japanese art, interior decoration, and exhibition design as well as his connection to contemporary artists and illustrators.

### Part II: Whistler: Paintings, Prints, and Drawings

National Gallery of Art  
Saturday, June 3  
10:15 am–5:00 pm  
East Building auditorium  
No reservations are required.  
Limited seating is on a first-come, first-served basis.

10:15 *Moderator:* Nicolai Cikovsky, Jr., curator of American and British paintings, National Gallery of Art, and co-curator of the exhibition

*An Introduction to the Exhibition* Richard Dormant, art critic, *Daily Telegraph*, London, and co-curator of the exhibition

*Whistler: Flesh, Fabric, and Façades—The Pastels* Robert Getscher, professor of art history and humanities, John Carroll University

*Whistler and Women: The Cult of Aesthetic Langour* Susan Casteras, curator of paintings and sculpture, Yale Center for British Art

12:30 Intermission

2:00 *Moderator:* Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art

*Whistler Crossing the Line* Margaret MacDonald, research fellow, Centre for Whistler Studies, Glasgow University, and co-curator of the exhibition

*Whistler and the Humanity of Art: Lessons from the Académie Carmen* Nigel Thorp, director, Centre for Whistler Studies, Glasgow University

*The Ten O’Clock Lecture* Performed by James Heard, artist and historian, London

## Gallery Talks

Talks are given by education division lecturers and National Gallery of Art staff. Unless otherwise noted, 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 four 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.

*Curators, Conservators, and Other Specialists* presents the expertise of National Gallery of Art staff on a regular basis.

### Focus: The Permanent Collection

“*Lucretia Threatened by Tarquin*” by Giuseppe Maria Crespi (Samuel H. Kress Collection) (20 minutes). J. Russell Sale, lecturer. May 2, 6, 7, 10, and 12 at noon (wb)

*Mary Cassatt, 1844–1926* (45 minutes). Eric Denker, lecturer. May 3 at 2:00 and May 5 at noon (wb)

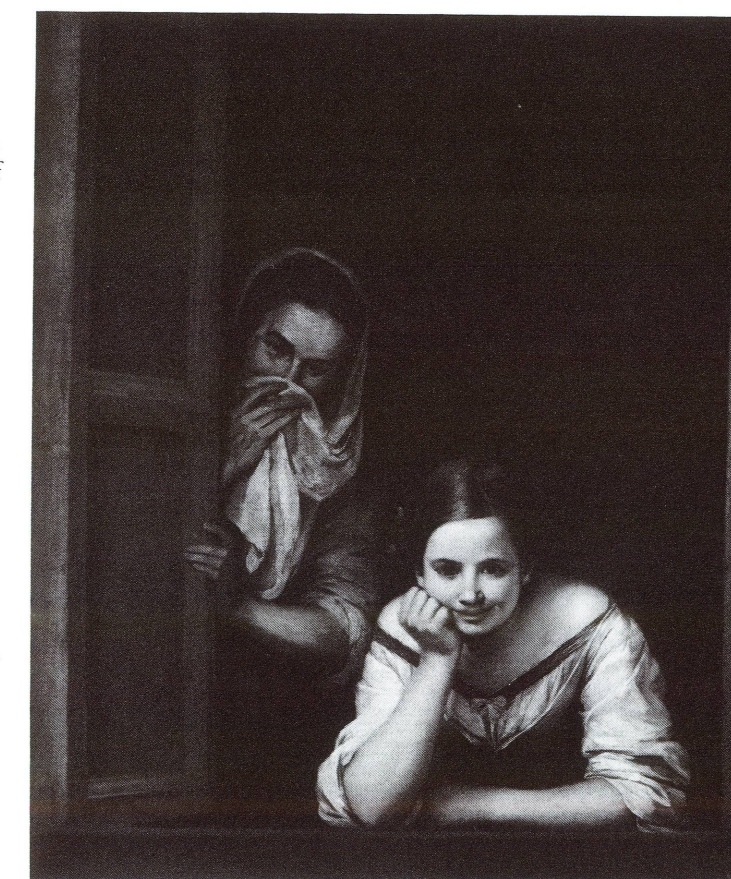
*Looking Back at “Two Women at a Window”* by Bartolomé Esteban Murillo (Widener Collection) (20 minutes). Alicia Walker, intern, department of baroque painting. May 6, 9, and 14 at 1:00 (wb)

*Nineteenth-Century French Painting* (50 minutes). Robin Thorne Ptacek, lecturer. May 9, 13, 14, 17, and 19 at noon (wb)

“*The Sacrament of the Last Supper*” by Salvador Dalí (Chester Dale Collection) (20 minutes). Eileen Patricia McKiernan González, intern, departments of twentieth-century art and modern prints and drawings. May 10, 16, and 23 at 1:00 (wb)

*The Good Mother Theme in Later European Art* (30 minutes). Robin Thorne Ptacek, lecturer. May 11 and 12 at 1:00; May 14 and 16 at 2:00; and May 18 at noon (wb)

*Dada and Surrealist Landscape* (50 minutes). Kathryn Smith, Mary Davis Fellow. May 30 at 1:00 (eb)



Bartolomé Esteban Murillo, *Two Women at a Window*, c. 1655/1660, National Gallery of Art, Widener Collection

## Lectures

### Special Lecture Series

*Renaissance Art in Italy: Painting, Sculpture, and Printmaking*

Wednesdays and Saturdays 10:15 East Building auditorium

This series, which began in March, presents an overview of art in Italy in the fourteenth, fifteenth, and sixteenth centuries, an era marked by political, social, and economic change that contributed to unprecedented ferment and creativity in the arts. The six-part series surveys painting, sculpture, and printmaking in the major art centers of Renaissance Italy.

May 3 and 6  
*Sculpture in Renaissance Italy* Douglas Lewis, curator of sculpture and decorative arts, National Gallery of Art  
May 17 and 20  
*Painting in Venice in the Sixteenth Century* Frances Feldman, lecturer, National Gallery of Art

May 23, 27, 28, 31, and June 2 at noon (eb)

May 25 and 26 at 1:00; May 28 and 30 at 2:00; and June 1 at noon (wb)

May 2 and 6, 7, 10, and 12 at noon (wb)

May 4 and 5 at 1:00; May 7 and 9 at 2:00; and May 11 at noon (wb)

May 16, 24, and 26 at noon (wb)

May 10, 16, and 23 at 1:00 (wb)

May 11 and 12 at 1:00; May 14 and 16 at 2:00; and May 18 at noon (wb)

May 24 and 31 at 1:00 (wb)

May 25 and 26 at 1:00; May 28 and 30 at 2:00; and June 1 at noon (wb)

May 29 and 30 at 1:00 (wb)

May 31 at 1:00 (wb)

### 1995 Andrew W. Mellon Lectures in the Fine Arts

*Contemporary Art and the Pale of History*

Arthur C. Danto, Columbia University  
Sundays at 4:00  
East Building auditorium

continued from April

May 7  
*Monochrome, History, and the Style Matrix*

A book signing will directly follow the lecture

### Sunday Lectures

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

May 14  
*Lautrec, Lender, and the Elles Series* Florence Coman, assistant curator of French painting, National Gallery of Art

May 21  
*The Royal Image: 1485–1995* John Cooper, head of education, National Portrait Gallery, London

May 28  
*Whistler in Crisis* Margaret MacDonald, research fellow, Centre for Whistler Studies, Glasgow University

A book signing will directly follow the lecture

## Video Presentation

### James McNeill Whistler: The Lyrics of Art

This 15-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 appointment on weekdays. Call (202) 842-6247.

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

## Legend

eb East Building, ground level art information desk

eba East Building auditorium

wb West Building Rotunda

wbgc West Building, Garden Court



# programs



Elisabeth Vigée-Lebrun, *The Marquise de Peze and the Marquise de Rouget with Her Two Children, 1787*, National Gallery of Art, Gift of the Bay Foundation in memory of Josephine Bay Paul and Ambassador Charles Ulrick Bay

## Music at the Gallery

### Sunday Concert Series

Concerts take place at 7:00 Sunday evenings through June 25 and are open to the public, free of charge. Concertgoers are admitted to the West Garden Court on a first-come, first-served basis beginning at 6:00. The 6th Street and Constitution Avenue entrance to the West Building remains open for those arriving between 6:00 and 7:00, and the Garden Café is open until 6:30. Concerts are broadcast four weeks after the performance on Sunday evenings at 7:00 on radio station WGTS 91.9-FM. For further information, call (202) 842-6941.

The 52nd American Music Festival continues through May 21.

**MAY 7**  
National Gallery Vocal Arts Ensemble  
Music by Ives, Gershwin, Lauridsen, and other American composers

**MAY 14**  
The Uptown String Quartet  
Diane Monroe, *violin*, Lesa Terry, *violin*, Maxine Roach, *viola*, and Eileen Folson, *cello*  
Jazz concert

**MAY 21**  
Ramon Salvatore, *piano*  
Music of Aaron Copland

**MAY 28**  
National Gallery Orchestra,  
George Manos, *conductor*  
Honoring the exhibition  
*James McNeill Whistler*  
Music by Fauré, Delius,  
and Debussy

## Special Program

### Perspectives on the Permanent Collection

Saturday, May 13  
East Building auditorium  
1:00–5:00

Four distinguished scholars who have published extensively on feminism and art history will participate in an afternoon program focusing on works in the National Gallery of Art's permanent collection. No reservations are required. Limited seating is available on a first-come, first-served basis.

*Mary Cassatt: The Artist and Her Contemporaries*  
Linda Nochlin, Lila Acheson Wallace Professor of Modern Art, Institute of Fine Arts, New York University

*The Girl Warrior: Tiepolo's "Zenobia" and Its Classical Antecedents*  
Natalie Boymel Kampen, professor and chair, women's studies department, and professor of art history, Barnard College, Columbia University

*Ladies in Satin, Gentlemen in Satin: Ter Borcht's "The Suitor's Visit" and van Dyck's "Portrait of Philip Wharton"*  
Alison Kettering, professor of art history, Carleton College

*Putting Women into the Picture: Renaissance Italy*  
Sheila Ffolliott, associate professor of art history, George Mason University

## Family Program

### Meet the Artist: James McNeill Whistler

Tour the exhibition and create a work of art with Whistler, impersonated by James Heard, artist and historian, London. Saturday, June 3, from 11:00 am to 12:30 pm, for children ages six through ten.

This program is designed for children with an accompanying parent. All 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  
\* (no 10:30 tours on Wednesdays and Saturdays)

*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  
\* (no 11:30 tours on Wednesdays and Saturdays)

*Introduction: The American Collection*  
Monday-Sunday 2:30  
West Building Rotunda

### Foreign Language Tours

Foreign language tours of the permanent collection are offered on Tuesdays and Thursdays. 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.

May 2: French  
May 9: Spanish  
May 11: Spanish  
May 16: German  
May 18: Russian  
May 23: Italian  
May 25: Japanese

### Tours by Appointment

Tours of the permanent collection and special exhibitions, including tours with a sign language interpreter, may be arranged with at least three weeks' notice. Please call (202) 842-6247 or the TDD line (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," a digitized system that allows individualized access to interpretive commentary on paintings in the French impressionist and post-impressionist galleries, replaces the conventional taped audio tour. The self-selected approach lets the visitor choose length of commentary on any or all of the works programmed into the "Inform" system. Narrated by Philip Conisbee, curator of French painting.

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

*The Director's Tour*, narrated by Earl A. Powell III, discusses fifteenth- through early twentieth-century masterpieces in the West Building and includes some of the Gallery's best-loved paintings. \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more).

### Special Exhibition

*James McNeill Whistler* is available at the entrance to the exhibition, with an introduction by director Earl A. Powell III and narration by Nicolai Cikovsky, Jr., curator of American and British paintings, National Gallery of Art. \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more).

Amplified headsets and/or 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.

### Silent Film: Lonesome

Hungarian-born director Paul Fejos made this delicate, sophisticated, and—until recently—neglected film at the end of the silent era in Hollywood. The George Eastman House has restored their print of *Lonesome*, reconstructing the film's original brief dialogue sequences and color tinting. On Saturday, May 6, at 6:00 pm the National Gallery of Art will present the restored *Lonesome* accompanied by the Alloy Orchestra of Boston performing a specially composed musical score.

### Maya Lin: A Strong Clear Vision

This new feature-length documentary on the life and work of the architect who designed the Vietnam Veterans Memorial will have its Washington premiere on Sunday, May 14, at 6:00 pm in the East Building auditorium. Maya Lin will be present to answer questions following this screening. The film will be shown a second time on Memorial Day, May 29, at 3:00 pm.

### Marcel Pagnol

The films of Marcel Pagnol (1895–1974) are remarkable for their spirited portrayals of village life in the south of France. Pagnol's depiction of Provence has even been compared to such literary creations as William Faulkner's Yoknapatawpha County for the singularity of its characters and landscape. This selection of eight films by Pagnol opens with the "Fanny trilogy" (*Marius*, *Fanny*, and *César*), the only films Pagnol produced in an urban setting—the port city of Marseilles. The series closes with *Manon des sources* and *Ugolin*, a two-part tale of a shepherdess who seeks revenge on the Provence villagers who rebuff her father. Director Claude Berri later remade *Manon des sources* as a successful commercial film deriving his text from Pagnol's original script.

*Lonesome* (Paul Fejos, 1928, 70 minutes, with live musical accompaniment); May 6 at 6:00 (East Building doors open at 5:30).

*Picture of Light* (Peter Mettler, 1994, 83 minutes); May 7 at 1:00, followed by a discussion with Peter Mettler.

*Dorothea Lange: A Visual Life* (Meg Partridge, 1994, 52 minutes); May 12 at 12:30 and May 14 at 1:00.

*Arschile Goriky* (Courtney Sale Ross, 1982, 29 minutes); May 17–19 at 12:30.

*Marius* (Marcel Pagnol, 1931, 125 minutes); May 20 at 12:30.

*Fanny* (Marcel Pagnol, 1932, 125 minutes); May 20 at 3:00.

*César* (Marcel Pagnol, 1933, 134 minutes); May 21 at 12:30.

*Angèle* (Marcel Pagnol, 1934, 132 minutes); May 21 at 6:00.

*Franz Kline Remembered* (Courtney Sale Ross, 1982, 29 minutes); May 24–26 at 12:30.

*Manon des sources* (Marcel Pagnol, 1952, 118 minutes); May 27 at 1:00.

*Ugolin* (Marcel Pagnol, 1952, 110 minutes); May 27 at 3:15.

*Harvest* (Marcel Pagnol, 1937, 127 minutes); May 28 at 1:00.

*The Baker's Wife* (Marcel Pagnol, 1938, 124 minutes); May 28 at 6:00.

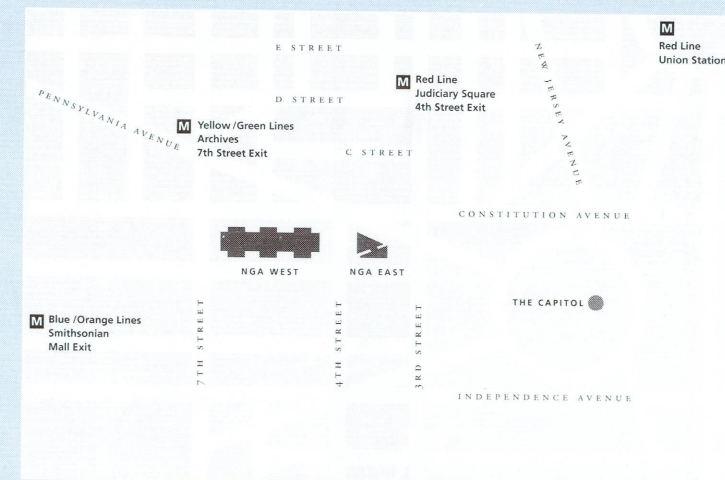
*Maya Lin: A Strong Clear Vision* (Frieda Lee Mock, 1994, 105 minutes); May 14 at 6:00 and May 29 at 3:00.

*Paul Bowles: The Complete Outsider* (Catherine Warnow and Regina Weinreich, 1994, 60 minutes); May 31 at 12:30.



From *Fanny* (Marcel Pagnol, 1932), May 20 at 3:00

# 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 on 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.

## Services for Visitors

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

### Café/Buffer

*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

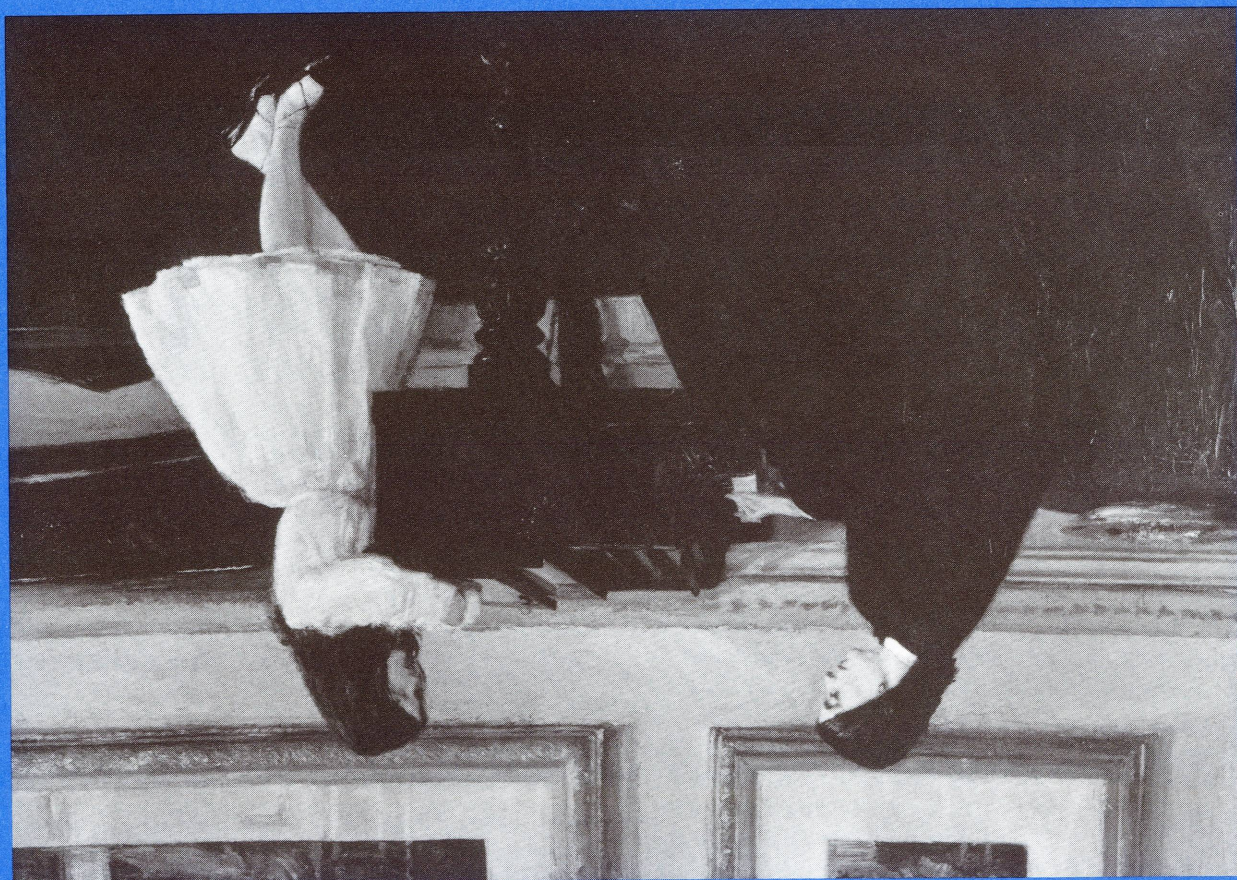
*Concourse*  
Monday – Friday 12:00 – 4:30  
Saturday 12:00 – 4:30  
Sunday 12:00 – 5:30

### 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



may calendar 1995

National Gallery of Art  
Washington, DC 20565

*Delivery may be delayed by bulk rate mailing.*

ON THE COVER:

James McNeill Whistler, *At the Piano*,  
1958-1859, The Taft Museum, Cincinnati,  
Bequest of Mrs. Louise Taft Semple

May