

exhibitions



Edouard Vuillard, *Four Ladies with Fancy Hats*, 1892/1893, National Gallery of Art, Gift of Mr. and Mrs. Frank Eyerly, Mr. and Mrs. Arthur G. Altschul, Malcolm Wiener, and the Samuel H. Kress Foundation

OPENING EXHIBITION

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

July 2 through December 31, 1995
West Building, ground floor,
outer tier

The Russian painter 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, an invented world in which familiar figures and objects defy rationality. This exhibition focuses on Chagall's graphic work from 1910, when the artist first left his Russian homeland for Paris, until 1930. It features forty-seven mostly black-and-white prints from the 1920s, four drawings and watercolors made between 1910 and 1917, and three illustrated books. These early works signal a prodigious talent and reveal Chagall's assimilation of European avant-garde movements such as cubism. 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's Chagall holdings



have been greatly enriched by gifts from Evelyn Stefansson Nef and, especially, Gerhard and Marianne Pinkus. It is their exceptionally fine collection of Chagall's early graphic works that forms the basis of this exhibition.

OPENING EXHIBITION

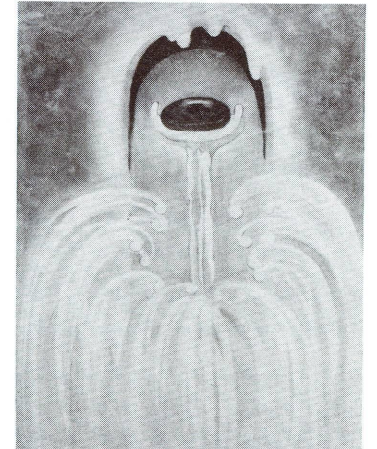
Recent Acquisitions of Works of Art on Paper

July 2 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-four recent acquisitions reveals themes in the collecting of works on paper not previously 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 of 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 of O'Keeffe by Alfred Stieglitz, and Frank Stella's twenty-three foot mixed media print *The Fountain*.



Georgia O'Keeffe, *Special No. 2*, 1915, National Gallery of Art, The Alfred Stieglitz Collection, Gift of The Georgia O'Keeffe Foundation

Marc Chagall, *Acrobat with a Violin*, 1924, Collection of Mr. and Mrs. Gerhard E. Pinkus

exhibitions

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, but he has not received the scholarly attention and public reappraisal offered by a major exhibition since 1971. This landmark undertaking traces Mondrian's evolution with 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 synopated 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.

Piet Mondrian, *Dune II*, 1909, Haags Gemeentemuseum, The Hague, The Netherlands



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. Among the highlights is *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 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, *Garden in Sochi*, 1941, Collection The Museum of Modern Art, New York, Purchase Fund and gift of Mr. and Mrs. Wolfgang S. Schwabacher



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, sixty-three works illuminate the fascinating variety of visual influences from the fifteenth through the seventeenth century. Well-known prints along with the prints

Schelte Adams Bolswert, *Lion Hunt*, after 1633, National Gallery of Art, Ailsa Mellon Bruce Collection

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.

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 Francis Seymour Haden. Lithographs, etchings, and mono-



Félix Vallotton, *La Modiste (The Milliner)*, 1894, National Gallery of Art, Ailsa Mellon Bruce Collection

types by Edouard Manet, Edgar Degas, and Camille Pissarro represent the importance of impressionist graphics. The accomplishments of printmakers in the 1870s and 1880s are illuminated by views of upper-class life by James Tissot and city scenes by Auguste Lepère. Mary Cassatt's etchings and the

selection of Whistler's Venetian etchings is shown with prints by the artist's friend and biographer Joseph Pennell, as well as American artists John Marin, Childe Hassam, and John Taylor Arms. The artist's influence on British printmaking is seen in urban scenes by Theodore

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.

The final section is devoted to Whistler's impact on printmaking in the early twentieth century. A

FORTHCOMING EXHIBITIONS

The First Century of Photography: New Acquisitions

September 10 through
December 31, 1995

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

CONTINUING 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 has come to the National Gallery of Art, Washington, after critically acclaimed showings in London and Paris. The National Gallery of Art is the only U.S. venue for the exhibition. This historic presentation of approximately 200 paintings, watercolors, pastels, and prints from public and private collections on both sides of the Atlantic 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 Japanese motifs of the mid-1860s; 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



James McNeill Whistler, *Wapping*, 1860–1864, National Gallery of Art, John Hay Whitney Collection

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 Grey and Black: Portrait of the Painter's Mother* (1871), perhaps the best-known American portrait.

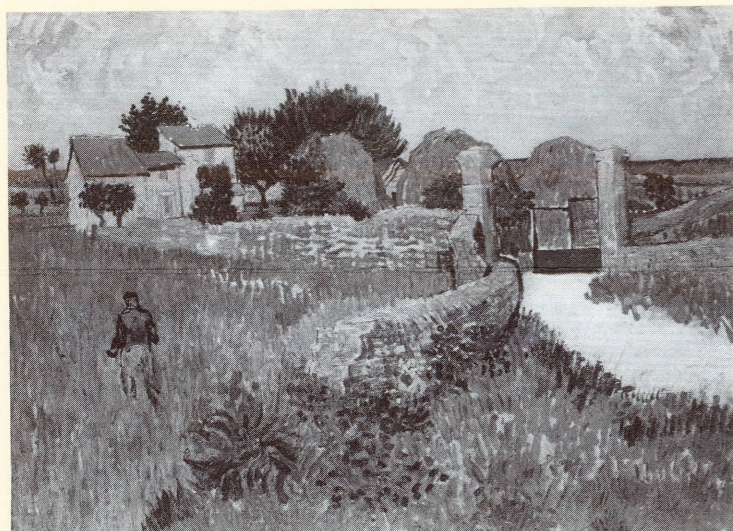
James McNeill Whistler is orga-

nized 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

J U L Y

- 1 SATURDAY**
12:30 **Film:** *Mondrian in New York* (eba)
3:00 **Film:** *Zabriskie Point* (eba)
- 2 SUNDAY**
1:00 **Film:** *Mondrian in New York* (eba)
4:00 **Film:** *Max Ernst* (eba)
6:00 **Film:** *The Passenger* (eba)
- 5 WEDNESDAY**
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:** *Antonioni visto da Antonioni and Noto Mandorli Volcano Stromboli Carnivale* (eba)
1:00 **Gallery Talk:** *Etching and Monotype* (wb)



Vincent van Gogh, *Farmhouse in Provence, 1888*, National Gallery of Art, Ailsa Mellon Bruce Collection

- 6 THURSDAY**
12:00 **Gallery Talk:** *The Art of Costume in Renaissance Painting* (wb)
12:30 **Films:** *Antonioni visto da Antonioni and Noto Mandorli Volcano Stromboli Carnivale* (eba)
- 7 FRIDAY**
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *Prints by James McNeill Whistler and His Contemporaries* (wb)
12:30 **Film:** *Nobody's Here But Me: Cindy Sherman* (eba)
1:00 **Gallery Talk:** *Florentine Renaissance Painting* (wb)

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

- 7 FRIDAY**
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:** *Antonioni visto da Antonioni and Noto Mandorli Volcano Stromboli Carnivale* (eba)
1:00 **Gallery Talk:** *Etching and Monotype* (wb)
- 8 SATURDAY**
12:30 **Films:** *Antonioni visto da Antonioni and Noto Mandorli Volcano Stromboli Carnivale* (eba)
2:00 **Films:** *Red Desert* and *Mystery of Oberwald* (eba)
- 9 SUNDAY**
1:00 **Films:** *Antonioni visto da Antonioni and Noto Mandorli Volcano Stromboli Carnivale* (eba)
4:00 **Sunday Lecture:** *Prints by James McNeill Whistler and His Contemporaries* (eba)
6:00 **Film:** *Identification of a Woman* (eba)
- 10 MONDAY**
12:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
- 11 TUESDAY**
10:30 **Family Program:** *Piet Mondrian: The Basics* (advance registration required)
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)
1:00 **Gallery Talk:** *Florentine Renaissance Painting* (wb)
- 12 WEDNESDAY**
12:30 **Film:** *Nobody's Here But Me: Cindy Sherman* (eba)
1:00 **Gallery Talk:** *Piet Mondrian: 1872 – 1944* (eb)
- 13 THURSDAY**
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *Prints by James McNeill Whistler and His Contemporaries* (wb)
12:30 **Film:** *Nobody's Here But Me: Cindy Sherman* (eba)
1:00 **Gallery Talk:** *Florentine Renaissance Painting* (wb)
- 14 FRIDAY**
12:00 **Gallery Talk:** *Imitation and Invention: Old Master Prints and Their Sources* (eb)

- 12:30 **Film:** *Nobody's Here But Me: Cindy Sherman* (eba)
1:00 **Gallery Talk:** *Reynolds and Gainsborough in the National Gallery of Art* (wb)
2:00 **Gallery Talk:** *Class Reading: Manet's "The Old Musician"* (wb)
- 15 SATURDAY**
2:00 **Gallery Talk:** *Class Reading: Manet's "The Old Musician"* (wb)
3:00 **Film:** *The Black Pirate* (eba)
- 16 SUNDAY**
1:00 **Film:** *Nobody's Here But Me: Cindy Sherman* (eba)
4:00 **Sunday Lecture:** *Botticelli and America* (eba)
- 18 TUESDAY**
10:30 **Family Program:** *Piet Mondrian: The Basics* (advance registration required)
12:00 **Gallery Talk:** *"Bathing Time at Deauville" by Eugène Boudin* (wb)
1:00 **Gallery Talk:** *Florentine Renaissance Painting* (wb)
- 19 WEDNESDAY**
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *"Bathing Time at Deauville" by Eugène Boudin* (wb)
12:30 **Film:** *The Frank Lloyd Wright Way: Apprentices to Genius* (eba)
1:00 **Gallery Talk:** *Piet Mondrian: 1872 – 1944* (eb)
- 20 THURSDAY**
12:00 **Gallery Talk:** *"Bathing Time at Deauville" by Eugène Boudin* (wb)
12:30 **Film:** *The Frank Lloyd Wright Way: Apprentices to Genius* (eba)
1:00 **Gallery Talk:** *Defining America: Images of National Identity in the Nineteenth Century* (wb)
- 21 FRIDAY**
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
1:00 **Gallery Talk:** *Defining America: Images of National Identity in the Nineteenth Century* (wb)
- 22 SATURDAY**
3:00 **Film:** *Orphans of the Storm* (eba)
- 23 SUNDAY**
1:00 **Film:** *The Frank Lloyd Wright Way: Apprentices to Genius* (eba)
4:00 **Sunday Lecture:** *Raphael and America* (eba)
- 25 TUESDAY**
10:30 **Family Program:** *Piet Mondrian: The Basics* (advance registration required)
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *Introducing Art: Reading Still Life* (wb)
1:00 **Gallery Talk:** *Defining America: Images of National Identity in the Nineteenth Century* (wb)
- 26 WEDNESDAY**
12:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:30 **Film:** *Kitaj—In the Picture* (eba)
1:00 **Gallery Talk:** *Piet Mondrian: 1872 – 1944* (eb)
- 27 THURSDAY**
11:00 **Gallery Talk:** *James McNeill Whistler, 1834 – 1903* (wb)
12:00 **Gallery Talk:** *Introducing Art: Reading Still Life* (wb)
12:30 **Film:** *Kitaj—In the Picture* (eba)
- 28 FRIDAY**
12:00 **Gallery Talk:** *Introducing Art: Reading Still Life* (wb)
2:00 **Gallery Talk:** *Class Reading: Manet's "The Old Musician"* (wb)
- 29 SATURDAY**
3:00 **Film:** *Nosferatu* (eba)
- 30 SUNDAY**
1:00 **Film:** *Kitaj—In the Picture* (eba)
4:00 **Sunday Lecture:** *Caravaggio in America* (eba)
- 31 MONDAY**
12:00 **Gallery Talk:** *"Farmhouse in Provence" by Vincent van Gogh* (wb)

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 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.

Focus: The Permanent Collection

The Art of Costume in Renaissance Painting (60 minutes). J. Russell Sale, lecturer. July 5, 6, and 7 at noon (wb)

Florentine Renaissance Painting (60 minutes). Elaine Ruffolo, summer lecturer. July 11, 13, and 18 at 1:00 (wb)

Reynolds and Gainsborough in the National Gallery of Art (60 minutes). Philip Leonard, lecturer. July 14 at 1:00 (wb)

Class Reading: Manet's "The Old Musician" (Chester Dale Collection) (40 minutes). Erik Neil, graduate lecturing fellow. July 14, 15, 28 at 2:00 (wb)

"Bathing Time at Deauville" by Eugène Boudin (Collection of Mr. and Mrs. Paul Mellon) (20 minutes). Frances Feldman, lecturer. July 18, 19, and 20 at noon (wb)

Defining America: Images of National Identity in the Nineteenth Century (60 minutes). Lucy Maulsby, summer lecturer. July 20, 21, and 25 at 1:00 (wb)

"Farmhouse in Provence" by Vincent van Gogh (Ailsa Mellon Bruce Collection) (20 minutes). Frances Feldman, lecturer. July 31 at noon (wb)



Eugène Boudin, *Bathing Time at Deauville, 1865*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

Special Exhibitions

Imitation and Invention: Old Master Prints and Their Sources (50 minutes). J. Russell Sale, lecturer. July 11 and 14 at noon (eb)

Piet Mondrian, 1872 – 1944 (60 minutes). Philip Leonard, lecturer. July 12, 19, and 26 at 1:00 (eb)

James McNeill Whistler, 1834 – 1903 (60 minutes). Education staff lecturers. July 5, 7, 11, 13, 19, 21, 25, and 27 at 11:00 and July 10, 21, and 26 at noon (wb)

Prints by James McNeill Whistler and His Contemporaries (60 minutes). Eric Denker, lecturer. July 13 at noon (wb)

Introducing Art

Etching and Monotype (45 minutes). Eric Denker, lecturer. July 5 and 7 at 1:00 (wb)

Reading Still Life (60 minutes). Robin Thorne Ptacek, lecturer. July 25, 27, 28 at noon (wb)

Lectures

Sunday Lectures

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

JULY 2
No lecture
Film: *Max Ernst* (90 minutes)

JULY 9
Prints by James McNeill Whistler and His Contemporaries
Eric Denker, lecturer and exhibition curator

Summer Lecture Series

Artists and Their American Connections
July 16 through August 27
Sundays at 4:00
East Building auditorium

JULY 16
Botticelli and America
J. Russell Sale, lecturer

JULY 23
Raphael and America
Frances Feldman, lecturer

JULY 30
Caravaggio in America
Elaine Ruffolo, summer lecturer

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. Listening devices are available from the acoustiguide desk at the entrance to the exhibition for visitors with hearing impairments. 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



Botticelli, *Giuliano de' Medici, c. 1478*, National Gallery of Art, Samuel H. Kress Collection

Restaurant Highlights

(See hours on page 7)

Concourse Buffet

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 Whistler exhibition. 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 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

Don't miss the final days of the Gallery Shops' Annual Sale, which continues through July 9. Select from numerous books, posters, note cards, and other special merchandise.

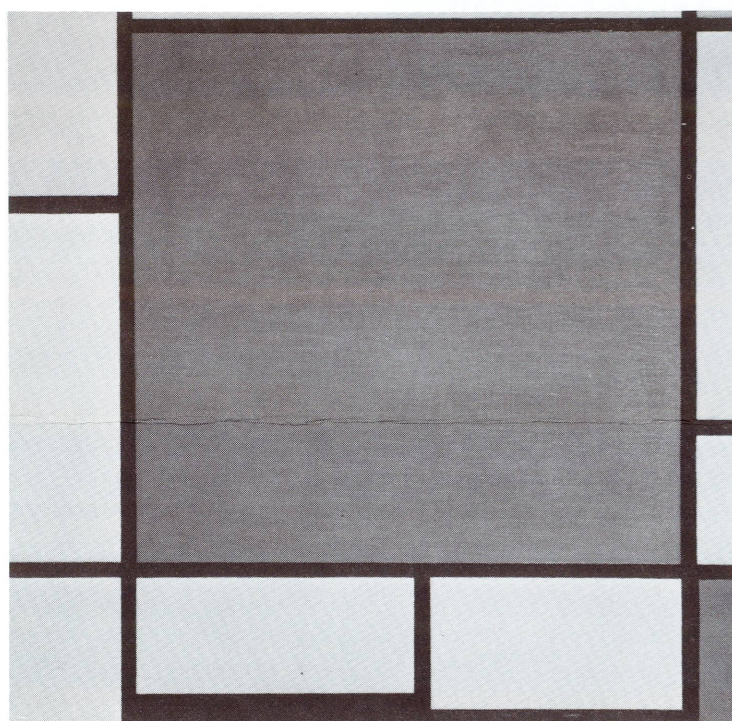
programs

Family Program

Piet Mondrian: The Basics

A tour of the exhibition is followed by art activities inspired by the artist's working methods, style, and ideas. Tuesdays, July 11, 18, and 25 from 10:30 am to 12:30 pm for children ages five to nine. This program is supported by a grant from the Philips Electronics North American 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.



Piet Mondrian, *Composition with Large Red Plane, Gray-Blue, Yellow, Black, and Blue, 1922, Private Collection, Monte Carlo*

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



Peter Paul Rubens, *Marchesa Brigida Spinola Doria* (detail), 1606, National Gallery of Art, Samuel H. Kress Collection

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 National Gallery of Art'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 is available at the entrance to the exhibition, narrated by Earl A. Powell III, director, National Gallery of Art.

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

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
Monday–Sunday 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.

July 11: Spanish
July 18: German
July 20: Spanish
July 25: Italian
July 27: 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.

Film Programs

East Building auditorium

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

The Frank Lloyd Wright Way: Apprentices to Genius

A new film about the American architect is presented from the viewpoints of four Wright apprentices. Edgar Tafel, Yen Liang, Mansinh Rana, and Eric Lloyd Wright worked with the architect at Taliesin between 1932 and 1956. Their commentary provides insights into the character and creativity of their mentor. Two recent films from the Arts Council of England, *Nobody's Here But Me: Cindy Sherman* (1994) and *Kitaj—In the Picture* (1994), will receive their Washington premieres in July.

Grand Music Cinema III: 1921 – 1926

For the third summer in a row, the National Gallery of Art is pleased to present a series of classic films of the silent era accompanied by the musical scores originally created for them. Music historian Gillian Anderson of the Library of Con-

gress music division has researched and reconstructed each of these historical scores. On July 15, 22, and 29, she will conduct live orchestral performances synchronized with the films. This year's program includes three premieres: *The Black Pirate* (1926, Albert Parker) with Douglas Fairbanks and Billie Dove, *Orphans of the Storm* (1921, D. W. Griffith) starring Lillian and Dorothy Gish, and *Nosferatu* (1921, F.W. Murnau) with Max Schreck.

The Films of Michelangelo Antonioni

A comprehensive survey of the work of Italy's preeminent filmmaker concludes this month with the presentation of *Zabriskie Point* (1970), *The Passenger* (1975), *Red Desert* (1964), *Mystery of Oberwald* (1980), and *Identification of a Woman* (1982). The series has been organized with the assistance of the Italian Cultural Institute, Cinecittà International, Società dell'Ente Cinema SPA, and Dipartimento dello Spettacolo/Presidenza del Consiglio dei Ministri. A rare interview with Antonioni filmed in 1978 and 1989, *Antonioni visto da Antonioni*, will be shown July 5 through 8.



Dorothy and Lillian Gish in D.W. Griffith's *Orphans of the Storm*, July 22 at 3:00

July Films

Mondrian in New York (Piet Hoen-derdos, 1980, 43 minutes); July 1 at 12:30 and July 2 at 1:00

Zabriskie Point (Michelangelo Antonioni, 1970, 112 minutes); July 1 at 3:00

The Passenger (Michelangelo Antonioni, 1975, 123 minutes); July 2 at 6:00

Antonioni visto da Antonioni (Italy, 1978/1989, 28 minutes) and *Nota Mandorli Volcano Sromboli Carnivale* (Michelangelo Antonioni, 1992, 8 minutes); July 5 – 8 at 12:30 and July 9 at 1:00

Red Desert (Michelangelo Antonioni, 1964, 116 minutes) and *Mystery of Oberwald* (Michelangelo Antonioni, 1980, 126 minutes); July 8 at 2:00

Identification of a Woman (Michelangelo Antonioni, 1982, 128 minutes); July 9 at 6:00

Nobody's Here But Me: Cindy Sherman (Mark Stokes, 1994, 55 minutes, video); July 12 – 14 at 12:30 and July 16 at 1:00

The Black Pirate (Albert Parker and Douglas Fairbanks, 1926, 88 minutes, with live orchestral accompaniment); July 15 at 3:00

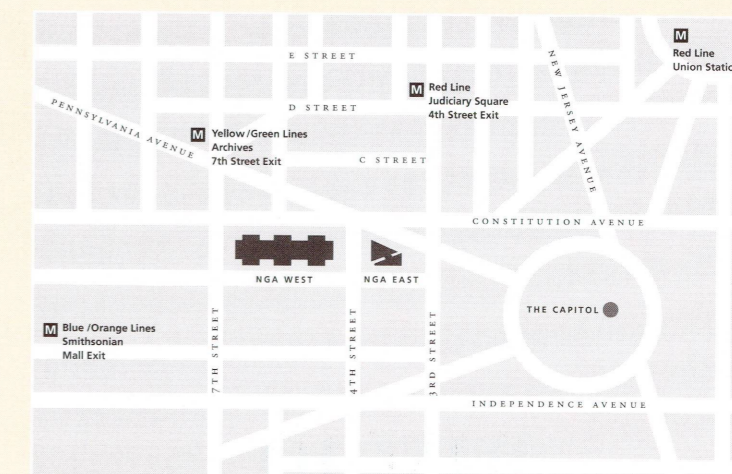
The Frank Lloyd Wright Way: Apprentices to Genius (1995, 51 minutes, video); July 19 – 20 at 12:30 and July 23 at 1:00

Orphans of the Storm (D. W. Griffith, 1921, 150 minutes, with live orchestral accompaniment); July 22 at 3:00

Kitaj—In the Picture (Jake Auerbach, 1994, 41 minutes, video); July 26 – 27 at 12:30 and July 30 at 1:00

Nosferatu (F.W. Murnau, 1921, 95 minutes, with live orchestral accompaniment); July 29 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 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 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



july calendar 1995

National Gallery of Art
Washington, DC 20565

Delivery may be delayed by bulk rate mailing.

ON THE COVER:

James McNeill Whistler, *Arrangement in
Grey and Black: Portrait of the Painter's
Mother*, 1871, Musée d'Orsay, Paris

July