

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

ADVANCE EXHIBITION SCHEDULE

NOTE TO EDITORS: The following information is current as of FEBRUARY 1992. Please discard all previous schedules. All information listed is subject to change. Please confirm dates, titles, and other pertinent information with the National Gallery Information Office at (202) 842-6353.

Note: Admission to all exhibitions and events at the National Gallery is free of charge. The National Gallery, located at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday, 10:00 a.m. to 5:00 p.m., and Sunday, 11:00 a.m. to 6:00 p.m. The telephone number for general information is (202) 732-4215. TTY (202) 842-6176, Monday-Friday, 9:00 a.m. to 5:30 p.m.

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CURRENT EXHIBITIONS

ALBERT BIERSTADT: ART & ENTERPRISE

Through February 17, 1992
West Building, Main Floor

The preeminent American painter of western landscapes, Albert Bierstadt (1830-1902) was the first to capture the visual grandeur of the American West on a monumental scale. In addition to epic panoramas of the Rocky Mountains, the Sierra Nevada, and Yosemite, Bierstadt applied his superb technical skills to a broad range of subjects, producing a body of work that includes European and tropical views.

This selective retrospective assembles seventy-four of the best paintings from all stages of the artist's career. The core of the exhibition focuses on the western pictures that brought the artist his greatest success: The Rocky Mountains, Lander's Peak; Storm in the Rocky Mountains, Mt. Rosalie; Among the Sierra Nevada Mountains, California; and Looking Down Yosemite Valley, California.

A highlight of the exhibition is Bierstadt's pivotal early painting, Lake Lucerne. Completed in 1858, Lake Lucerne served as the prototype for the artist's dramatic western landscapes of the 1860s and 1870s. Missing for over a century and considered lost, the painting was rediscovered in 1990 in Rhode Island and came to the National Gallery as a 50th Anniversary gift of Richard M. Scaife and Margaret R. Battle. It joined the exhibition at this third and final venue.

Linda Ferber, chief curator, The Brooklyn Museum, and Nancy Anderson, assistant curator of American and British Painting, National Gallery of Art, jointly curated the exhibition and wrote essays for the accompanying comprehensive and fully illustrated catalogue, incorporating much new information on Bierstadt's life and work.

The exhibition 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.

WALKER EVANS: SUBWAY PHOTOGRAPHS AND
OTHER RECENT ACQUISITIONS

Through March 1, 1992
East Building, Ground Floor

Walker Evans' acclaimed subway photographs are among sixty-six remarkable images on view that span the career of one of America's most influential photographers. These compelling portraits, taken on the New York subways between 1938 and 1941, are hailed as pivotal images in Evans' career and in the history of American photography.

Both an aesthetic and technical achievement, the subway series predicted the direction that documentary photography would take after World War II. Evans' fascination with the mundane details of modern life and his ability to present these everyday subjects as telling reflections of American culture profoundly influenced such artists as Robert Frank, Garry Winogrand, Lee Friedlander, and Robert Rauschenberg. Many of the subway photographs are gifts from Kent and Marcia Minichiello.

Also on display are rare vintage prints of Evans' earliest portraits of Berenice Abbott, his precisionist-inspired architectural studies, classic images made during the Depression, and examples of his later work for Fortune magazine between 1945 and 1965. These have been selected from recent gifts from Mr. and Mrs. Harry H. Lunn, Jr., the Clive Gray family, Edward Lenkin and Katherine Meier, the John Wilmerding Fund, Mr. and Mrs. Samuel Stern, as well as an anonymous donor.

Sarah Greenough, curator of photographs, National Gallery of Art, selected the works for the exhibition and wrote the fully illustrated catalogue published by the National Gallery.

THE SAINT ANNE ALTARPIECE BY GERARD DAVID

Through May 10, 1992

West Building, Gallery 41A

Magnificently restored, the three panels of the National Gallery's Saint Anne Altarpiece by Gerard David have been joined for the first time since around 1902 with six smaller panels from the National Galleries of Scotland in Edinburgh and the Toledo Museum of Art in Ohio, as well as a panel from the Art Institute of Chicago. It is generally agreed that the six smaller panels, Three Miracles of Saint Nicholas from Edinburgh and Three Miracles of Saint Anthony of Padua from Toledo, are part of the original altarpiece. Another painting that may have been part of this ensemble is The Lamentation at the Foot of the Cross from Chicago.

A striking combination of precision and power, The Saint Anne Altarpiece, when assembled, would have formed one of the largest and most impressive altarpieces produced in the Netherlands in the early sixteenth century. Dominating the center panel is Saint Anne, the left panel depicts Saint Nicholas, bishop of Myra in Asia Minor in the fourth century, and the right panel shows Saint Anthony of Padua. What sets the Saint Anne Altarpiece apart is that it is the only early Netherlandish altarpiece known to the Gallery with a predella in the manner of an Italian altarpiece. The predella panels are small, narrative scenes arranged horizontally along the bottom of the altarpiece.

The restoration of the National Gallery's Saint Anne Altarpiece involved removing repaint and badly discolored varnish, in addition to reconstruction of the arches depicted in the wing panels and continuation of the brocade pattern on the top of the middle panel. The top eight inches had been cut off the three panels sometime before they entered the Widener Collection in 1907.

Hypothetical reconstructions of the panels are presented through photographs. Infrared reflectography of the underdrawings of the National Gallery's panels help visitors understand how they were created. A brochure accompanies the exhibition.

The curator of the exhibition is John Oliver Hand, curator of northern Renaissance painting, National Gallery of Art. The restoration work was completed by Catherine A. Metzger, conservator for the systematic catalogue, National Gallery of Art.

NEW EXHIBITIONS

JOHN SINGER SARGENT'S EL JALEO

March 1 - July 5, 1992
East Building, Mezzanine

One of John Singer Sargent's most important paintings, his early masterpiece, El Jaleo, will be the focus of an exhibition that also includes seven related paintings, forty drawings and watercolors, and two books. These works chronicle Sargent's creative process in portraying the Spanish dance theme.

Restored by recent cleaning to its full brilliance of color and brushwork, El Jaleo will be on loan for the first time since 1914, when it was installed in the home of Isabella Stewart Gardner in Boston, now the Isabella Stewart Gardner Museum.

Depicting an exotic flamenco dancer in a theatrical setting, the life-size El Jaleo was the sensation of the Paris Salon in 1882. Critics marveled at the painting's energy and theatricality, comparing it to the work of the great Spanish painters Velázquez and Goya. The exhibition will also feature the magnificent Spanish Dancer, a full-length study for the central figure of the gypsy dancer in El Jaleo. This canvas remained unknown until its rediscovery in 1988 in Grenoble, France.

In addition to El Jaleo, the Gardner Museum will lend more than twenty related drawings presented by Sargent to Mrs. Gardner. Other works on view -- some created on Sargent's visit to Spain in 1879 -- will be borrowed from public and private collections.

The conservation and exhibition of El Jaleo are made possible by grants from NYNEX Foundation and New England Telephone.

The curator of the exhibition at the National Gallery is Nicolai Cikovsky, Jr., curator of American and British paintings. Mary Crawford Volk, guest curator, contributed an essay to the fully illustrated exhibition catalogue published by the National Gallery. Other contributors are Warren Adelson, Elizabeth Oustinoff, and Nicolai Cikovsky, Jr.

GUERCINO

From the early 1600s until his death in 1666, the gifted Italian baroque painter Giovanni Francesco Barbieri, known as Guercino, produced hundreds of drawings and paintings that now fill the great museums of the world. The National Gallery will celebrate the 400th anniversary of his birth with two exhibitions, described below. The majority of works shown on this occasion, which come from both public and private collections, have never before traveled to the United States.

GUERCINO: MASTER PAINTER OF THE BAROQUE

March 15 - May 17, 1992

West Building, Main Floor

This exhibition surveys the paintings of Guercino, one of the most important artists active in Bologna and Rome to carry on the naturalistic reform of painting initiated by the Carracci at the turn of the seventeenth century. The approximately sixty paintings in the exhibition were selected on the basis of their quality and importance to Guercino's development as an artist by Sir Denis Mahon, the renowned expert on Guercino, and by the National Gallery's curator of southern baroque painting, Diane De Grazia.

Paintings in the exhibition include Susanna and the Elders, which demonstrates Guercino's phenomenal talent for bringing narrative to life; the Titianesque Apollo Flaying Marsyas, which documents the artist's seduction by Venetian painting at a pivotal moment in his development; Saint William Receives the Monastic Habit, the crowning achievement of Guercino's early mature period; and The Intervention of the Sabine Women, a monumental work characteristic of his grand classical manner.

The exhibition catalogue, to be published by the National Gallery, is written principally by Sir Denis Mahon, with an introduction by Andrea Emiliani, soprintendente ai beni artistici e storici, Bologna; and essays by Sybille Ebert-Schifferer, director of the Hessisches Landesmuseum, Darmstadt, and Diane De Grazia.

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

Before coming to the National Gallery, many of the paintings will have been seen at the Museo Civico Archeologico, Bologna, September 6 through November 10, 1991, and the Schirn Kunsthalle, Frankfurt, December 2, 1991, through February 9, 1992.

GUERCINO: DRAWINGS FROM WINDSOR CASTLE

March 15 - May 17, 1992

West Building, Main Floor

This exhibition of 60 drawings by the Emilian baroque artist Guercino was selected from the collection of Her Majesty Queen Elizabeth II in the Royal Library, Windsor Castle, which has the largest and finest group of the artist's drawings in the world. Guercino drawings are among the most felicitous and beautiful of any made by Italian artists and have been avidly collected and appreciated through the centuries. The drawings in the exhibition include a variety of media and styles, revealing an extremely wide range of subjects, and they vary in mood from deeply religious to comical.

Although Guercino refused Charles I's invitation to come to England in 1625, many of his works subsequently made their way to Britain, particularly in the eighteenth century. The corpus of drawings at Windsor that are by, and related to, Guercino numbers 846 and was acquired early in the reign of King George III.

Guercino: Drawings from Windsor Castle was organized by the Royal Library, Windsor Castle, in conjunction with the National Gallery of Art, Washington; the Kimbell Art Museum, Fort Worth; and the Drawing Center, New York. The exhibition catalogue was written by Nicholas Turner, assistant keeper in the department of prints and drawings in the British Museum, who recently co-authored with Sir Denis Mahon the catalogue raisonné entitled The Drawings of Guercino in the Collection of Her Majesty The Queen at Windsor Castle.

The exhibition will also be seen at the Kimbell Art Museum in Fort Worth, December 14, 1991 - February 16, 1992, and the Drawing Center in New York, June 2 - August 1, 1992.

Note: This is one of two exhibitions at the National Gallery of Art that will celebrate the 400th anniversary of Guercino's birth in 1591. See previous page.

HOMAGE TO JACQUES CALLOT

March 29 - September 7, 1992

East Building, Ground Floor

An exhibition of fifty of the best-loved prints of Jacques Callot honors the 400th anniversary of the birth of this master etcher and engraver, whose work influenced such later printmakers as Rembrandt. A consummate draftsman, Callot combined the real and the fanciful in his virtuoso compositions, collected by cognoscenti throughout the centuries.

Patronized by the ducal courts of Tuscany and Lorraine for most of his life, Callot at age twenty-two became court artist to the Medici in Florence. He worked for some of the most illustrious figures of the early seventeenth century: Cosimo II de' Medici; Louis XIII, King of France; and the Spanish Infanta, Isabella. His depictions of theatrical performances, court festivals, and warfare brilliantly convey the social and political climate of the early baroque period.

Works in the show are all drawn from the National Gallery's extensive collection. H. Diane Russell, curator of old master prints at the National Gallery, is curator of the exhibition.

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KÄTHE KOLLWITZ

May 3 - August 16, 1992
East Building, Mezzanine

Celebrated for the powerful social content of her imagery, German artist Käthe Kollwitz (1867-1945) became well-known in the United States during the 1930s and even more widely acclaimed following World War II. Her focus on stark images of injustice and poverty struck a resonant chord in America during those troubled years and earned her an extensive and devoted audience. Rather than portray Kollwitz as a chronicler of particular themes, however, this exhibition of approximately one hundred prints, drawings, and sculpture will trace her progress as an artist of the highest achievement.

Known largely in America through political posters and restrikes of her prints, Kollwitz will be represented in this exhibition by brilliant self-portraits, important examples of her sculpture, and exquisite works in color that counter the monochromatic view of her art. Preparatory drawings and working proofs, many never before exhibited in this country, will lend insight into the artist's efforts to master her media and reveal Kollwitz as a gifted and technically inventive artist.

Dr. Elizabeth Prelinger, assistant professor of fine arts at Georgetown University, serves as curator for the exhibition, in consultation with Judith Brodie, assistant curator in the department of prints and drawings at the National Gallery. A fully illustrated scholarly catalogue, co-published by the National Gallery and Yale University Press, will include essays by Dr. Prelinger; Alessandra Comini, professor of art history at Southern Methodist University; and Hildegard Bachert, a leading expert in modern German art. The National Gallery will be the sole venue for this exhibition.

The exhibition will coincide with the "Tribute to Germany," a Washington-area cultural festival coordinated by the John F. Kennedy Center for the Performing Arts.

The National Gallery is grateful to Lufthansa German Airlines for its transportation support of the exhibition. Additional support has been provided by the Federal Republic of Germany.

DÜRER TO DIEBENKORN:

RECENT ACQUISITIONS OF PRINTS AND DRAWINGS

May 10 - September 7, 1992

West Building, Ground Floor, Central Gallery

The National Gallery of Art's fiftieth anniversary year brought a cornucopia of gifts and purchases in all fields, especially in graphic art, where major additions were made in every area. Continuing the celebration of the Gallery's permanent collection, this exhibition surveys high points over five centuries. It contains a selection of new individual donations made after the opening last spring of the fiftieth anniversary gifts exhibition Art for the Nation: Gifts in Honor of the Fiftieth Anniversary, including such master works as Giovanni Benedetto Castiglione's Noah Leading the Animals into the Ark (1655); Rembrandt's first illustrated book, Praise of Seafaring, 1634; Thomas Gainsborough's Wooded Landscape (1750s); Ernst Ludwig Kirchner's Girls from Fehmarn (1913); and Eric Fischl's monumental untitled work from 1991. In addition to anniversary gifts, the Gallery's most important recent purchases during the year preceding this exhibition will also be celebrated, from a Renaissance drawing by Vittore Carpaccio, to a romantic masterpiece by Casper David Friedrich, to contemporary works by Lucian Freud and Joan Mitchell.

The exhibition will also include a few crucial selections from entire graphic collections that have come recently to the Gallery: the Woodner Collection of old master drawings (Dürer, Hans Holbein, Andrea del Sarto, Goya); the O'Neal collection of drawings (Cherubino Alberti, Francisco de Ribalta); the Marcy family collection of Lovis Corinth; the Milton Avery archive; the Crown Point Press collection (Richard Diebenkorn, William Wiley); and the Vogel Collection of minimalist art (Robert Mangold, Christo).

Andrew Robison, Andrew W. Mellon senior curator, is the coordinator of the exhibition, which will be accompanied by a catalogue written by him and Margaret Morgan Graselli, curator of old master drawings; Sarah Greenough, curator of photographs; and Ruth Fine, curator of modern prints and drawings.

ART OF THE AMERICAN INDIAN FRONTIER:
THE COLLECTING OF CHANDLER AND POHRT
May 24, 1992 through January 24, 1993
East Building, Upper Level

Art of the American Indian Frontier, which premieres at the National Gallery of Art, will reassemble for the first time 150 of the finest objects in the unparalleled Chandler and Pohrt collection. The exhibition will reveal how the art of the Woodland and Plains Indians was characterized by dramatic and dynamic artistic change in the nineteenth century. This is the fifth exhibition of North American Indian art at the National Gallery since 1943. Art of the American Indian Frontier was organized by the Detroit Institute of Arts in association with the National Gallery of Art and the Buffalo Bill Historical Center, Cody, Wyoming, with support from the National Endowment for the Humanities.

A wide range of nineteenth-century decorative, utilitarian, and ceremonial objects will be displayed, including feather headdresses, moccasins, leather and textiles, beadwork, domestic items such as cradles, trunks, bowls, and spoons, as well as pipes, weaponry, and pictographic engravings and drawings. The exhibition will be divided into two geographic sections: the Eastern Woodlands and the Great Northern Plains. Each section will develop chronologically, beginning with the art from the end of the fur trade era (1790-1850) and closing with works from the era of relocation and confinement of tribes to reservations (1830-1900).

Co-curators of the exhibition are David W. Penney, associate curator, department of African, Oceanic, and New World cultures, the Detroit Institute of Arts; and George P. Horse Capture, a member of the Gros Ventre tribe and formerly the curator of the Plains Indian Museum at the Buffalo Bill Historical Center in Cody, Wyoming.

The exhibition catalogue, Art of the American Indian Frontier: the Chandler-Pohrt Collection, will be co-published by the Detroit Institute of Arts and the University of Washington Press. It will include color illustrations of 220 objects from the collections, historical photographs, and essays by Penney, Horse Capture, Chandler, and Pohrt. After it leaves the National Gallery, the exhibition will travel to the the Seattle Art Museum (March 11 - May 9, 1993), the Buffalo Bill Historical Center (June 18 - September 17, 1993), and the Detroit Institute of Arts (October 17, 1993 - February 6, 1994).

STIEGLITZ IN THE DARKROOM

September 27, 1992 - January 3, 1993
East Building, Ground Floor

This exhibition of approximately fifty prints focuses on the art of technique in photography as seen in the work of the preeminent American photographer Alfred Stieglitz. By exhibiting several types of photographic prints made from the same negative, Stieglitz in the Darkroom examines how photographic prints look; how they differ from one another; and how Stieglitz controlled his statements through his cropping and selection of different types of photographic prints. The exhibition will include works made by Stieglitz in Europe in the 1880s and 1890s, in New York in the 1890s and early 1900s, as well as portraits of Georgia O'Keeffe.

The prints are drawn from the key set of 1,600 Stieglitz photographs donated to the National Gallery by Georgia O'Keeffe in 1949 and 1983. A brochure, written by exhibition curator Sarah Greenough, National Gallery curator of photographs, and by National Gallery photography conservators, Constance McCabe and Nora Kennedy, will accompany the exhibition.

ELLSWORTH KELLY: THE YEARS IN FRANCE, 1948-1954

November 1, 1992 - January 24, 1993

West Building, Inner and Outer Tier

Co-organized by the National Gallery and the newly reopened Galerie Nationale du Jeu de Paume in Paris, this exhibition traces a pivotal period in the career of one of America's most respected abstract artists. During the six years that he lived in Paris and Belle Ile, Kelly's work evolved from representation to geometric abstraction, a style for which he is still known today. About forty rarely seen paintings and reliefs and forty works on paper will illuminate this seminal creative period.

In 1948, at age twenty-five, Kelly moved to France on the GI Bill. Trained as a realist painter at the School of the Museum of Fine Arts, Boston, he responded in France to the influence of European vanguard artists. The artist rapidly matured, basing his increasingly non-representational art on observed natural and architectural shapes.

On his own in France, Kelly felt free to pursue bold innovation and focused visual and formal research. The exhibition traces this shift from figurative art to his distinctive invention of multi-colored panel paintings, the latter his primary and lasting contribution to contemporary abstract art of the last four decades.

Jack Cowart, curator of twentieth-century art at the National Gallery, and Alfred Pacquement, director of the Galerie Nationale du Jeu de Paume, have co-organized the exhibition and contributed essays to the comprehensive, fully illustrated catalogue, the first focused scholarly study of Kelly's chronology and stylistic development.

Before its American premiere at the National Gallery, the exhibition will open at the Jeu de Paume (March 16 - May 24, 1992), and travel to the Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster (June 16 - August 23, 1992).

WILLIAM M. HARNETT

March 14 - June 13, 1993

East Building Mezzanine

In the first comprehensive exhibition since his death one hundred years ago, forty-five of the most important and accomplished works of the American still-life painter William Michael Harnett (1848-1892) will be on view. The paintings span Harnett's entire career, from the early Wooden Basket of Catawba Grapes of 1877 to his last major work, Old Models of 1892. All four versions of his famous After the Hunt will be included, the first time this group has ever been shown together.

Born in Ireland and brought to Philadelphia as a child, Harnett began his career as a silver engraver. He went on to become the most important and influential still-life artist in America in the last quarter of the nineteenth century, and his often deceptively illusionistic paintings of such everyday objects as books, musical instruments, currency, and bric-a-brac made him the leader of the American school of trompe l'oeil (eye-fooling) painters.

Although Harnett's paintings brought high prices until his death at the age of forty-four, his reputation then languished until his rediscovery in the 1930s. This exhibition will reintroduce his work to American audiences. At the National Gallery it follows a series of still life exhibitions, including one in 1988 of the work of an important predecessor of Harnett's, Raphaelle Peale, and one in 1983 of his greatest follower, John Frederick Peto.

This exhibition was organized by the Metropolitan Museum of Art, New York, the Amon Carter Museum, Fort Worth, and the Fine Arts Museums of San Francisco. It will be shown at those venues March 16 - June 14, 1992; July 17 - October 18, 1992; and November 15, 1992 - February 15, 1993, respectively, before arriving at the National Gallery. The exhibition will be accompanied by a fully illustrated catalogue with twenty scholarly essays, the most comprehensive discussion of the artist ever published.

Coordinating curator is Nicolai Cikovsky, Jr., curator of American and British painting at the National Gallery. The exhibition is organized by John Wilmerding, visiting curator for American Art at the Metropolitan Museum of Art.

HELEN FRANKENTHALER PRINTS

June 6 - September 6, 1993

West Building, Central Gallery

This retrospective exhibition includes approximately seventy-five prints dating from 1961, the year Helen Frankenthaler first experimented with printmaking. This masterful American artist has since explored all of the major printmaking media, working in numerous workshops throughout the world, including Universal Limited Art Editions and Tyler Graphics, Ltd., in the United States and Ediciones Poligrafa in Spain. Frankenthaler's distinctive corpus of prints is closely related in visual power to her paintings on paper and large-scale canvases.

Frankenthaler develops her printed ideas during the working process, responding in etching, lithography, woodcut, and screenprint with a very personal directness and verve. Along with edition impressions in these media, the exhibition will include monotypes and a selection of Frankenthaler's unique proofs, many with painted additions. These special sheets are not only exceedingly rich and beautiful but enormously revealing of alternate ideas that arose during a print's development.

The exhibition will display the visual diversity of Frankenthaler's printed abstractions, which range from very spare sheets with a few carefully placed markings to highly worked and sensuous pieces that emerge from layers of ink, often printed from several processes. Some of the prints are monochromatic whereas others present a riot of color.

The exhibition will be organized by Ruth E. Fine, the National Gallery's curator of modern prints and drawings. The exhibition is scheduled to coincide with the publication of a major catalogue raisonné of Frankenthaler's prints. An illustrated National Gallery publication specific to the prints on view will also accompany the exhibition.

CONTINUING EXHIBITION

REINSTALLATION OF TWENTIETH-CENTURY ART

East Building

This new installation of twentieth-century art in the East Building combines the National Gallery's permanent holdings -- including recent gifts honoring the Gallery's 50th anniversary, such as Wayne Thiebaud's Cakes and Clyfford Still's 1951-N -- with major loans from private collections, such as the renowned 32 Soup Cans by Andy Warhol, Barge by Robert Rauschenberg, and White Flag by Jasper Johns.

On the concourse level, American and European art since 1945 is displayed throughout fourteen rooms. European expressionism and American abstract expressionism are represented through the work of Jean Dubuffet, Alberto Giacometti, Jackson Pollock, and Franz Kline, among others.

In addition, a series of galleries is devoted to individual artists, including Jasper Johns, Roy Lichtenstein, Frank Stella, and Andy Warhol. Mark Rothko is represented by a new selection of paintings from the Gallery's extensive holdings of the artist's work. Barnett Newman's The Stations of the Cross are installed in a fifteen-sided room, and Henri Matisse's brilliantly colored paper cut-outs from the early 1950s extend to the fifteen-foot ceiling of a separate gallery, open to the public from 10:00 to 2:00 Monday through Saturday, and 12:00 to 4:00 on Sunday. Eight paintings by American portraitist Alice Neel (1900-1985) will be brought together in a special room during April 1992.

Art before World War II is installed on the upper level, with works by Pablo Picasso, Henri Matisse, Amedeo Modigliani, Constantin Brancusi, René Magritte, Joan Miró, and Arshile Gorky. An additional room will be devoted to American art between the wars, including paintings by Georgia O'Keeffe. Also on view are selections from Mrs. Paul Mellon's recent gift of ten whimsical animal sculptures made of bent and painted metal by Alexander Calder. Fourteen sculptures by David Smith are installed in a dramatic, skylit tower gallery, adapted from the artist's outdoor studio space at Bolton Landing, New York, and the arena at Spoleto, Italy.

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