

National Gallery of Art

NEWS RELEASE

ADVANCE EXHIBITION SCHEDULE

The following exhibition information is current as of **March 2001**. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art press office **by calling the exhibition publicist indicated next to each exhibition description.**

Visit the Gallery's Web site:

For detailed information about current and upcoming exhibitions, as well as recent Gallery news, visit the Gallery's Web site section dedicated to the press at www.nga.gov/xio/presspg.htm. For comprehensive information on the Gallery's collections, history, special features, and events, visit the home page at www.nga.gov.

Deborah Ziska
Press and Public Information Officer

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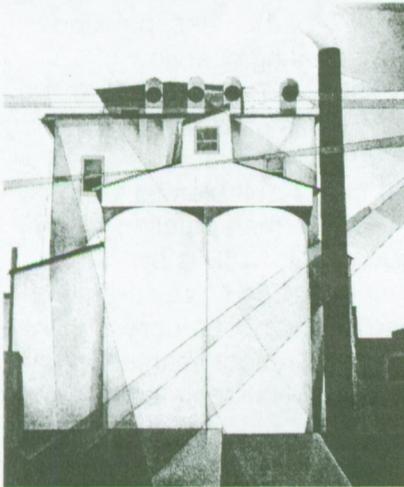
EXHIBITIONS

WINTER 2001 – SPRING 2003

MODERN ART AND AMERICA: ALFRED STIEGLITZ AND HIS NEW YORK GALLERIES

National Gallery of Art, West Building

January 28 – April 22, 2001



Charles Demuth
My Egypt, 1927
oil on composition board
Whitney Museum of American Art,
New York, Purchase, with funds from
Gertrude Vanderbilt Whitney

This exhibition is the first to explore fully Alfred Stieglitz's seminal role in the development of modern art in America, as photographer, publisher, and gallery director. It examines the lively and fertile exchange of art and ideas that he promoted through a selection of 190 of the most significant paintings, sculptures, photographs, and works on paper exhibited at his galleries from 1908 to 1946. The first section focuses on Stieglitz's introduction of European modern art to America and includes the first works shown in the United States by Paul Cézanne, Henri Matisse, and Pablo Picasso. The second section explores the formation of a distinctively American form of modernism through monographic presentations of the art shown at his last gallery by the circle of artists known as the "Seven Americans": Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, Paul Strand, and Stieglitz himself.

Deutsche Bank and Deutsche Banc Alex. Brown are proud to sponsor the exhibition.

The exhibition is organized by the National Gallery of Art, Washington.

Publicist: Lisa Knapp (202) 842-6804; e-mail: l-knapp@nga.gov

CY TWOMBLY: THE SCULPTURE

Kunstmuseum, Basel

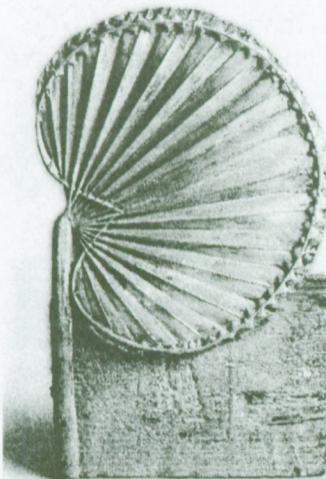
The Menil Collection, Houston

National Gallery of Art, West Building

March 15 – July 30, 2000

September 20, 2000 – January 7, 2001

May 6 – July 29, 2001



Cy Twombly
Cycnus, Rome 1978
wood, palm leaf, paint, and nails
Collection of the artist, Rome

One of the most important figures of the postwar period, American artist Cy Twombly (b. 1928) creates classic works that stand apart from most categories and schools. Drawing from various traditions, including abstract expressionism and primitivism, the artist produces a deeply original and intensely personal language of form. This is the first exhibition to examine Twombly's sculpture, and it includes 65 works, mostly small and medium scale, dating from 1946 to 1998. Primarily composed of found objects and rough fragments of wood coated in plaster and white paint, these sculptures can be related to the dada and surrealist traditions; they allude to artifacts of the archaic past—tribal fetishes, reliquaries, altars, and architectural fragments.

The exhibition is co-organized by The Menil Collection, Houston, and the Öffentliche Kunstsammlung Basel.

Publicist: Domenic Morea (202) 842-6358; e-mail: d-morea@nga.gov

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SPIRIT OF AN AGE: NINETEENTH-CENTURY PAINTINGS FROM THE NATIONALGALERIE, BERLIN

The National Gallery, London
National Gallery of Art, East Building

March 7 – May 13, 2001
June 10 – September 3, 2001



Caspar David Friedrich
Oak Tree in the Snow, 1829
oil on canvas,
Staatliche Museen zu Berlin, Nationalgalerie

The Alte Nationalgalerie (Old National Gallery), Berlin, first opened its doors in 1876 and has one of the largest collections of 19th-century sculpture and paintings in Germany. This exhibition, which occurs while the museum is closed for renovations, presents 75 of the finest paintings from the museum's collection. Providing an outstanding overview of 19th-century German art and a history of Germany itself, the show offers an American audience the opportunity to study the works of important German painters who are rarely represented in North American collections, including Caspar David Friedrich, Eduard Gaertner, Adolf Menzel, and Ferdinand Waldmüller. While the emphasis is on German painting of the period, important works acquired by the museum in the 1890s by Paul Cézanne, Gustave Courbet, Edouard Manet, and Claude Monet are also included. These masterpieces represent some of the most progressive museum acquisitions in any country at that time and reflect an international spirit that continues in Berlin's museums today. The Nationalgalerie is scheduled to reopen later this year.

The exhibition is organized by the Nationalgalerie, Berlin, the National Gallery of Art, Washington, and The National Gallery, London.

Publicist: Lisa Knapp (202) 842-6804; e-mail: l-knapp@nga.gov

VIRTUE AND BEAUTY: LEONARDO'S GINEVRA DE' BENCI AND RENAISSANCE PORTRAITS OF WOMEN

National Gallery of Art, West Building

September 30, 2001 – January 6, 2002



Botticelli
Woman (Simonetta Vespucci?) in Mythological Guise,
c. 1480/1485
tempera on panel
Städtisches Kunstinstitut und Städtische Galerie, Frankfurt

This exhibition focuses on the extraordinary history of female portraiture in Florence from 1440 to 1540 when the genre expanded from the realm of rulers and their consorts to encompass women of the merchant class, who are depicted in scores of paintings, marble sculptures, medals, and drawings from this period. The exhibition includes many of the finest portraits of women by Botticelli, Bronzino, Domenico Ghirlandaio, Filippo Lippi, Pontormo, and Verrocchio. Prototypes and parallel works from outside Florence by such masters as Pisanello, Ercole Roberti, and Rogier van der Weyden shed further light on the development of female portraiture in the Renaissance. A section of the exhibition highlights Leonardo da Vinci's remarkable double-sided *Ginevra de' Benci* (1474–1476), the only painting by Leonardo in the Western Hemisphere and arguably one of the National Gallery of Art's greatest masterpieces.

The exhibition is made possible by generous support from Airbus Industrie.

The exhibition is organized by the National Gallery of Art, Washington.

Publicist: Domenic Morea (202) 842-6358; e-mail: d-morea@nga.gov

AELBERT CUYP

National Gallery of Art, West Building
The National Gallery, London
Rijksmuseum, Amsterdam

October 7, 2001 – January 13, 2002
February 13 – May 12, 2002
June 7 – September 1, 2002



Aelbert Cuyp
The Maas at Dordrecht c. 1650
oil on canvas
National Gallery of Art, Andrew W. Mellon Collection

Aelbert Cuyp (1620–1691) was one of the foremost Dutch painters and draftsmen of the 17th century. His prolific artistic career spanned the years between 1640 and 1665, during the golden age of Dutch painting. Although renowned for his pastoral views of the Dutch countryside, Cuyp also painted portraits, biblical scenes, and majestic views of Dutch harbors. His unique combination of Italianate atmospheric effects and his native Dutch landscape distinguishes his art from that of his contemporaries. This exhibition brings together 45 paintings and an equal number of drawings to examine the artist's chronological development and range of subject matter.

Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is proud to make possible this presentation to the American people.

The exhibition is organized by the National Gallery of Art, Washington, in association with The National Gallery, London, and the Rijksmuseum, Amsterdam.

Publicist: Lisa Knapp (202) 842-6804; e-mail: l-knapp@nga.gov

HENRY MOORE

The Dallas Museum of Art
The California Palace of the Legion of Honor, San Francisco
National Gallery of Art, East Building

February 25 – May 27, 2001
June 24 – September 16, 2001
October 21, 2001 – January 27, 2002



Henry Moore
Family Group, 1948, bronze
The Henry Moore Foundation

The first major retrospective of Henry Moore's (1898–1986) work to appear in the United States in the past 20 years, this exhibition offers a rare opportunity to reevaluate his seminal role in the development of modern sculpture. Approximately 130 full-scale bronzes, maquettes, carvings, plasters, and works on paper spanning Moore's entire career emphasize the artist's role as a sculptor and his involvement with surrealism and early abstract art. The exhibition also explores Moore's dialogue with architects and his shift from private to public sculptural expression.

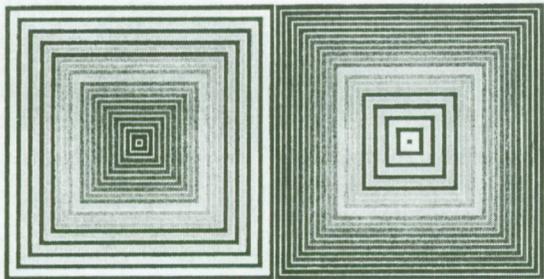
The exhibition was organized by the Dallas Museum of Art with the Henry Moore Foundation.

Publicist: Domenic Morea (202) 842-6358; e-mail: d-morea@nga.gov

BEST IMPRESSIONS: 35 YEARS OF PRINTS AND SCULPTURE FROM GEMINI G.E.L.

National Gallery of Art, East Building

November 4, 2001 – January 21, 2002



Frank Stella
Double Gray Scramble, 1973
screenprint on Arches 88 paper
Published by Gemini G.E.L., Los Angeles, California
Gift of Gemini G.E.L.

Since 1981 the National Gallery has been home to the archive collection of one of America's greatest printmaking workshops, Gemini G.E.L. (Graphic Editions Limited). This exhibition highlights approximately 50 of the finest prints and works of edition sculpture produced by more than 40 foremost contemporary artists who have collaborated with Gemini's master printers and artisans over the last three-and-a-half decades. The show will herald the Gallery's first online catalogue raisonné surveying Gemini's publications from 1966 to 1996. Artists who have published with Gemini G.E.L. since its earliest days, including Robert Rauschenberg, Roy Lichtenstein, Jasper Johns, and Ellsworth Kelly, demonstrate an astonishing range of styles, media and techniques. Works by artists new to Gemini, such as poet/artist Allen Ginsberg, Robert Gober, Ann Hamilton, and Brice Marden, are also included.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

A CENTURY OF DRAWING

National Gallery of Art, West Building

November 18, 2001 – April 7, 2002



Pablo Picasso
Self-Portrait, c. 1902
black crayon with color washes
National Gallery of Art,
Ailsa Mellon Bruce Collection

This exhibition presents for the first time the most outstanding 20th-century drawings in the National Gallery. Examples by great "old masters" who created some of their most powerful work after the turn of the century—Edgar Degas, Auguste Rodin, and Winslow Homer—open the show side by side with works by the "younger" generation of artists, such as Pablo Picasso, Henri Matisse, and Ernst Ludwig Kirchner. European masterworks are installed next to some of the Gallery's greatest drawings by Charles Sheeler, Edward Hopper, Jackson Pollock, Willem de Kooning, Barnett Newman, Mark Rothko, and Jasper Johns.

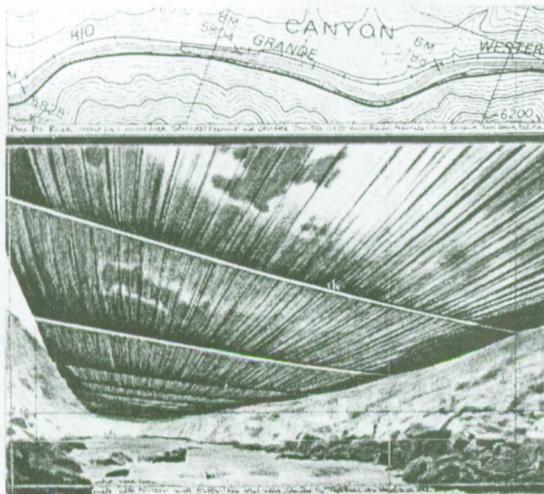
The exhibition is organized by the National Gallery of Art, Washington.

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CHRISTO AND JEANNE-CLAUDE IN THE VOGEL COLLECTION

National Gallery of Art, East Building

February 3 – June 23, 2002



Christo
Over the River, Project for Arkansas River, Colorado, 2000
pencil, pastel, charcoal, crayon, hand-drawn topographic
map, and drawing tape
Gift of Private Collector for the Vogel Collection,
National Gallery of Art

For more than 40 years Christo and Jeanne-Claude have wrapped, covered, draped, and folded fabric over, through, and around everyday objects, both natural and constructed forms. Their work has challenged the traditional definition of sculpture and artistic practice while creating a discourse for such issues as the environment and aesthetics. This exhibition of approximately 60 objects spans the artists' career. It includes such early works as Christo's *Package* (1961), and continues with studies for works in progress such as *Over the River, Project for Arkansas River, Colorado*. Various media are included, ranging from preparatory drawings and collages to scale models related to proposals for large-scale public works in urban and rural sites to photographs of completed projects. The exhibition draws its contents from the collection of Dorothy and Herbert Vogel at the National Gallery.

The exhibition is organized by the National Gallery of Art, Washington.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

THE FLOWERING OF FLORENCE: BOTANICAL ART FOR THE MEDICI, 1550–1750

National Gallery of Art, East Building

March 3 – May 27, 2002



Bartolomeo Bimbi
Sunflower, 1721
oil on canvas
Galleria Palatina, Palazzo Pitti, Florence

This exhibition explores the close ties that linked the arts and the natural sciences in Tuscany through the botanical art created in Florence for the Medici. The pursuit of the natural sciences, particularly botany and horticulture, found ardent supporters in all the Medici grand dukes, from Cosimo I and his sons Francesco I and Ferdinando in the late 1500s and early 1600s to the very last representative of the noble house, Giangastone, who died in 1737. The Medici's interest in the sciences flourished side by side with a passion for the arts characteristic of their court ever since the time of Lorenzo the Magnificent. The exhibition presents more than 50 exquisite examples of botanical art, including Jacopo Ligozzi's plant drawings in tempera on paper, minutely realistic fruit and flower paintings on vellum by Giovanna Garzoni, and Bartolomeo Bimbi's later and much larger still-life "portraits from nature", most of which have never before been seen in the United States. A section on Florentine *pietre dure* is also included.

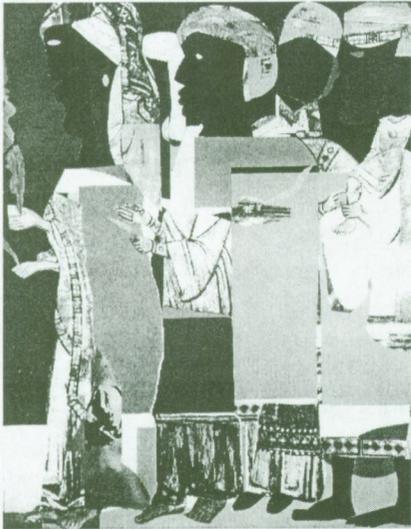
The exhibition is organized by the National Gallery of Art, Washington.

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THE ART OF ROMARE BEARDEN, 1911–1988

National Gallery of Art, East Building
Whitney Museum of American Art, New York
The Dallas Museum of Art

September 15, 2002 – January 12, 2003
February 16 – May 4, 2003
June 1 – August 17, 2003



Romare Bearden
Palm Sunday Procession, 1967-1968
collage of paper and synthetic polymer paint on composition board
Hood Museum of Art, Dartmouth College, Hanover, New
Hampshire, gift of Jane and Raphael Bernstein
©Romare Bearden Foundation/Licensed by VAGA, New York

Romare Bearden is among the preeminent artists of his generation. His powerful works represent the places where he lived and worked: the rural South; northern cities, principally Pittsburgh and New York's Harlem; and the Caribbean island of St. Martin. Religious subjects and ritual practices, jazz clubs and brothels, and history and literature are overlapping themes in his work. Throughout his career Bearden also made forays into abstraction, usually with musical associations. This exhibition, the first comprehensive retrospective of his work in more than a decade, explores the complexity and scope of Bearden's art. It includes not only the collages and photomontages for which he is best known but also a selection of watercolors, gouaches, and oils, many of which have rarely been exhibited.

The exhibition is made possible with generous support from AT&T.

The exhibition is organized by the National Gallery of Art, Washington.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

EDOUARD VUILLARD

National Gallery of Art, West Building
Museum of Fine Arts, Montreal
Galeries Nationales du Grand Palais
Royal Academy of Arts, London

January 19 – April 20, 2003
May 15 – August 24, 2003
September 23, 2003 – January 4, 2004
January 27 – April 27, 2004



Edouard Vuillard
Woman in a Striped Dress, 1895
oil on canvas
National Gallery of Art, Collection of
Mr. and Mrs. Paul Mellon

Edouard Vuillard's (1868–1940) long career spanned the *fin-de-siècle* and the first four decades of the 20th century. Comprising some 200 works, this exhibition represents the full range of his subject matter, revealing both the public and private sides of this quintessentially Parisian artist. Beginning with his earliest academic studies, the exhibition continues through the innovative and experimental Nabi paintings of the 1890s for which the artist is best known, his provocative, complex interiors, and his work associated with the avant-garde theatre. It also includes Vuillard's splendid but lesser known large-scale decorations, his luminous landscapes, and the elegant portraits from the last decades of his career, as well as a substantial selection of drawings, graphics, and photographs.

The exhibition is organized by the National Gallery of Art, Washington; the Museum of Fine Arts, Montreal; the Réunion des Musées Nationaux/Musée d'Orsay, Paris; and the Royal Academy of Arts, London.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

FREDERIC REMINGTON: THE COLOR OF NIGHT

National Gallery of Art, East Building
Gilcrease Museum, Tulsa

April 6 – July 6, 2003
August 10 – November 9, 2003



Frederic Remington
Evening on a Canadian Lake, 1905
oil on canvas
Private Collection

From 1901 until his death in 1909, Frederic Remington produced a series of approximately 60 paintings that took as their subject the “color of night.” These paintings, in which the artist explored the technical and aesthetic difficulties of painting darkness, drew immediate approval from critics and were the paintings that allowed him to break decisively from his career as an illustrator. This exhibition is the first devoted entirely to Remington’s nocturnes and includes some 20 to 25 paintings, filled, surprisingly, with color and light—moonlight, firelight, and candlelight. The works reveal the spare modernism of Remington’s color, composition, and tone. Several works have not been seen publicly in nearly 100 years.

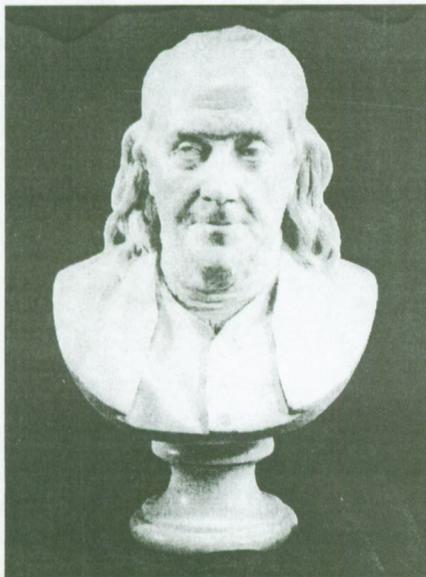
The exhibition is organized by the National Gallery of Art, Washington, in association with the Gilcrease Museum, Tulsa.

Publicist: Domenic Morea, (202) 842-6358; e-mail: d-morea@nga.gov

JEAN-ANTOINE HOUDON (1741–1828): SCULPTOR OF THE ENLIGHTENMENT

National Gallery of Art, West Building
J. Paul Getty Museum, Los Angeles
Musée du Château de Versailles

May 4 – September 7, 2003
November 4, 2003 – January 25, 2004
Spring 2004



Jean-Antoine Houdon
Franklin, 1779
marble
Philadelphia Museum of Art

Houdon is universally recognized as the greatest European portrait sculptor of the last half of the 18th century, winning the *Prix de Rome* in 1761. Despite his fame, Houdon has never been the subject of a major monographic exhibition before. This exhibition focuses on Houdon’s greatest fully documented sculptures, in some instances showing terracotta, plaster, and marble versions of the same portrait, such as his famous *Bust of Diderot*. Exhibited at the Salon of 1771, this work launched Houdon’s career as a great portrait sculptor. Vivid portrayals of the great intellectual, military, and political figures of the Enlightenment, as well as portraits of children and works depicting historical and mythological subjects will be on view. More than 75 works illustrate the remarkable degree of physical accuracy and extraordinary psychological insight Houdon incorporated into his sculpture.

The exhibition is organized by the National Gallery of Art, Washington, the Musée du Château de Versailles, and the J. Paul Getty Museum, Los Angeles.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

SPECIAL INSTALLATIONS FROM THE COLLECTION

PRINTS AND DRAWINGS GALLERIES

National Gallery of Art, West Building

The Unfinished Print

June 3 – October 7, 2001



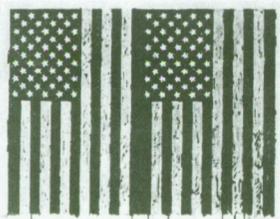
Anthony van Dyck
Self-Portrait, c. 1629/1630
etching proof, Rosenwald Collection

The history of European art from the Renaissance onward reflects an increasing fascination with investigating the creative process. Directly and indirectly, writings on art theory came to regard the issue of “finish” as problematic and central to the artistic endeavor. This exhibition investigates the question of aesthetic resolution in European printmaking from the 15th to the early 20th century and explores the changing taste for prints that openly reveal the procedures by which they were envisioned and brought to completion. Landmark works by Hendrik Goltzius, Anthony van Dyck, and Rembrandt van Rijn illustrate an early regard for prints that were left obviously unfinished. Later works by Auguste Rodin, Edgar Degas, Paul Gauguin, and Edvard Munch unveil the importance of the unfinished print in the development of European modernism.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

Jasper Johns: Prints from Four Decades

June 3 – October 7, 2001



Jasper Johns
Flags I, 1973, screenprint
Robert and Jane Meyerhoff Collection

Jasper Johns is among the world's most highly respected contemporary artists. This installation focuses on his printmaking, with works from 1960 through 2000. All of the print processes Johns has explored are represented: lithography, intaglio, screenprint, relief, and monoprint, along side related embossings and lead reliefs. Included are a selection of two iconic motifs Johns has used throughout his career, numerals and alphabets, as well as such well-known Johnsian images as targets, maps, flags, ale cans, and the seasons. Numerous recent acquisitions, both special proofs of early prints and several of Johns' most recent works, are featured.

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ITALIAN CABINET GALLERIES

National Gallery of Art, West Building



French 16th Century, probably
Saint-Porchaire (Deux-Sevres), or Paris region
Cup on high foot with the royal arms of France crowned
c. 1540/1560, lead-glazed fine earthenware
Widener Collection

Three intimately scaled galleries present works like those kept and enjoyed in the private chambers of an Italian prince, humanist, or well-to-do merchant. In these rooms, known as cabinets or *studioli* (studies), Renaissance collectors expressed their individual tastes and interests through the rare and beautiful objects they chose to display. Paintings, bronze statuettes and plaquettes, rock crystal vessels, and brightly decorated ceramics reveal the Renaissance fascination with classical Greece and Rome, as collectors sought out antiquities and commissioned works incorporating heroes and motifs from the ancient world.

Publicist: Lisa Knapp, (202) 842-6804; e-mail: l-knapp@nga.gov

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NATIONAL GALLERY OF ART WASHINGTON, D.C.

The National Gallery of Art, one of the world's preeminent museums, was created for the people of the United States of America by a joint resolution of Congress accepting the gift of financier, public servant, and art collector Andrew W. Mellon in 1937, the year of his death. The Gallery's collection of some 102,000 paintings, drawings, prints, photographs, sculpture, and decorative arts traces the development of Western art from the Middle Ages to the present.

West Building. Funds for the construction of the original (West) building, which opened to the public in 1941, were provided by the A. W. Mellon Educational and Charitable Trust. Designed by John Russell Pope, the West Building includes European (13th – early 20th century) and American (18th – early 20th century) works. A comprehensive survey of Italian painting and sculpture, including the only painting by Leonardo da Vinci in the Western Hemisphere, is presented here. Rich in Dutch masters and French impressionists, the collection offers superb surveys of American, British, Flemish, Spanish, and 15th- and 16th-century German art. Visitors are also invited to explore the Micro Gallery, the most comprehensive interactive multimedia computer system available to visitors in an American art museum.

East Building. Funds for construction of the East Building were given by Paul Mellon and Ailsa Mellon Bruce, the son and daughter of the founder, and by The Andrew W. Mellon Foundation. Designed by I. M. Pei, the East Building opened to the public in 1978. Its galleries and exhibition spaces are especially suited for displaying contemporary art. Major 20th-century artists such as Alexander Calder, Henri Matisse, Joan Miró, Pablo Picasso, Jackson Pollock, and Mark Rothko are represented in the collection. The East Building also houses the Center for Advanced Study in the Visual Arts, a research library, an extensive photographic archive, and administrative offices. The library is available for use by researchers (18 years and older) by appointment only; call (202) 842-6511.

Sculpture Garden. Given to the nation by The Morris and Gwendolyn Cafritz Foundation, the 6.1-acre National Gallery of Art Sculpture Garden opened to the public in 1999. The dynamic and richly landscaped setting includes 17 major works, including important acquisitions of post-World War II sculpture by such internationally renowned artists as Louise Bourgeois, Mark di Suvero, Roy Lichtenstein, Claes Oldenburg and Coosje van Bruggen, and Tony Smith. Visitors are able to enjoy a reflecting pool in summer and an ice-skating rink in winter, as well as ample seating and walking areas with native American canopy trees, flowering trees, shrubs, groundcovers, and perennials. The Pavilion Café offers year-round refreshments. The Sculpture Garden, located on the Mall at 7th Street and Constitution Avenue, NW, is open during regular Gallery hours.

Special exhibitions and educational programs. Special exhibitions are presented throughout the year. The Gallery also offers a free concert series, lectures, tours, film screenings, and a wide range of educational programs and materials for loan. Works on paper by important artists ranging from Albrecht Dürer to Helen Frankenthaler may be seen in special exhibitions or by appointment in the print study room; call (202) 842-6392.

General information. The National Gallery represents a partnership of federal and private resources. The Gallery's operations and maintenance are supported through federal appropriations. All of the Gallery's acquisitions of works of art, as well as numerous special programs, are made possible through private donations and funds.

Admission to all exhibitions and events is free of charge. The Gallery, located on the National Mall between 3rd and 9th Streets along Constitution Avenue, NW, is open Monday through Saturday, 10 a.m. to 5 p.m., and Sunday, 11 a.m. to 6 p.m. For information, call (202) 737-4215, or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176. The Gallery's Web site can be reached at www.nga.gov. To receive a free monthly Calendar of Events, call (202) 842-6662. To receive a free quarterly Film Calendar, call (202) 842-6799.