

NEW NATIONAL GALLERY OPENS (continued)

that unfurl to keep temperatures comfortable on sunny days. For special occasions, such as concerts and other gatherings, a vermilion and purple tent is hoisted to the apex of the Hall to enclose the space and modify its acoustics.

In contrast to the grand-scale of the public spaces, the galleries are designed to be restful, contemplative venues. A series of ingenious skylights and mirrored shafts provide natural light to the lower levels, without endangering the artworks through exposure to excessive amounts of ultraviolet light. These same skylights and shafts provide an abundance of cheerful, natural light to the interior courtyards and walkways, where the visitor may choose to relax.

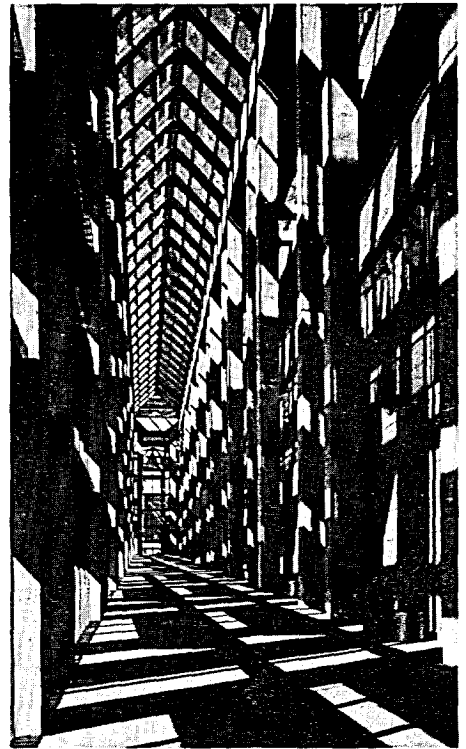
The walls and floors of the Colonnade, Great Hall and Concourse are finished in pink and gray Tadoussac granite. Peribonka granite lines the Garden Court, while the courtyard floor outside the Contemporary galleries is laid with impala black granite. These subtle tones give the Gallery a contemporary look, but also reflect the many colors and textures found in the Canadian landscape.

At the centre of the Gallery, the visitor will find the reconstructed Rideau

Street Convent Chapel. Built in 1888, the chapel was stored by the National Capital Commission since the convent was demolished in 1972. The chapel was painstakingly restored with the assistance of Parks Canada and support from the Friends of the National Gallery. With its splendid blue and gold fan-vaulted ceiling, the chapel is now preserved as a wonderful example of the outstanding artisanship that was a feature of nineteenth century wood-carving in French-Canada.

The new building provides a vastly expanded exhibition space for the National Gallery's 40 000-work collection. Patrons will now be able to see many of the works that have been collected by the National Gallery but rarely have been put on display. As well, there is a 1 686 square-metre special exhibition space, giving the Gallery the ability to mount important international shows.

The first major attraction will be the North American debut of the National Gallery's own exhibition, *The Works of Degas*; the largest Degas retrospective in over 50 years. Opening on June 16, 1988, and running until August 28, 1988, the show is a co-production of



the National Gallery of Canada, the Réunion des musées nationaux in Paris, and the Metropolitan Museum of Art in New York. The *Works* was guest-curated by Jean Sutherland Boggs, former director of the National Gallery of Canada.

Visitors to the Gallery will also enjoy viewing works from the permanent collection. The Canadian collection, with over 800 pieces, will have almost four times as much exhibition space as before, and will be able to provide a superb overview of our artistic heritage. A reconstruction of art patron James MacCallum's Georgian Bay cottage, will feature remounted murals by Tom Thomson, J.E.H. MacDonald, and Arthur Lismer. Other historical pieces, as well as the National Gallery's large collection of works by the Group of Seven, Emily Carr, and David Milne, will be displayed on the first floor.

