

# NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • REpublic 7-4215 extension 248

FOR IMMEDIATE RELEASE

WASHINGTON, D.C. August 13, 1965. John Walker, Director of the National Gallery of Art, announces the opening of an exhibition of nineteenth- and twentieth-century European prints from the Gallery's collection. The exhibition, comprising twenty-six prints in various media, is on view in the East Corridor, Ground Floor.

In giving a survey of printmaking in Europe during the past two centuries, the exhibition complements the loan group of nineteenth- and twentieth-century European drawings on view in the nearby Central Gallery (through August 29).

Beginning with the prints of J.A.D. Ingres and Francisco de Goya the exhibition follows a chronological development through the nineteenth and twentieth centuries. The works of Pablo Picasso and Marino Marini bring us up to the present.

Following the order of the prints as they appear in the corridor, we find the austerity of Ingres' early portrait, Gabriel Cortois de Pressigny, contrasted with the drama of Goya's lithograph, The Famous American Matador, Mariano Ceballos, and Picasso's large, abstract version of a bullfight, La Pique. Later nineteenth-century prints include Millet's sympathetic treatment of peasants leaving for work and Daubigny's etching of a sun-drenched countryside. Of particular interest is the handsome etching by Manet, The Tragedian (Portrait of Rouvière as Hamlet), since the artist's full-length painting of the same subject belongs to the Gallery. Besides etchings by Charles Meryon and Kaethe Kollwitz and a lithotint (a special form of

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lithograph) by James McNeill Whistler, there is a large color lithograph by Toulouse-Lautrec. Of special importance is the print by Paul Gauguin, Two Marquesans, which being a monotone is a unique impression of the artist's design. Among twentieth-century prints are works in various media by Jacques Villon, Maurice Vlaminck, Joan Miro, Henri Matisse, Georges Rouault, Henry Moore and Marino Marini. An impressive black and white lithograph by Matisse shows a seated odalisque in pantaloons.

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