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PRESS KIT

Press Release

Exhibition News Releases

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(202) 842-6353

pressinfo@nga.gov

Chief Press Officer

Deborah Ziska

ds-ziska@nga.gov

(202) 842-6353

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Advance Exhibition Schedule

Upcoming Exhibitions



Chris Ofili, *Habio Green* (working proof 8), 2009, spitbite aquatint with watercolor and graphite additions, Crown Point Press. © Chris Ofili, Courtesy David Zwirner, New York/London

Yes, No, Maybe: Artists Working at Crown Point Press

National Gallery of Art, Washington, September 1, 2013–January 5, 2014

McNay Art Museum, San Antonio, January 28–May 15, 2015

Featuring 125 working proofs and edition prints produced between 1972 and 2010 at Crown Point Press in San Francisco, one of the most influential printmaking studios of the last half century, *Yes, No, Maybe* goes beyond celebrating the flash of inspiration and the role of the imagination to examine the artistic process as a sequence of decisions. The stages of intaglio printmaking reveal this process in very particular ways. Among the 25 artists represented are those with long ties to Crown Point Press—Richard Diebenkorn, John Cage, Chuck Close, Sol LeWitt, and Wayne Thiebaud—as well as those whose association is more recent, such as Mamma Andersson, Julie Mehretu, Jockum Nordström, Laura Owens, and Amy Sillman.

Organized by the National Gallery of Art, Washington



Jan Muller, after Bartholomaeus Spranger, *Minerva and Mercury Arming Perseus*, 1604, engraving, National Gallery of Art, Washington, Gift of Ruth Cole Kainen

Northern Mannerist Prints from the Kainen Collection

National Gallery of Art, Washington, September 1, 2013–January 5, 2014

Ruth Cole Kainen was one of the most important collectors of prints and drawings in recent decades, and bequeathed major works to the National Gallery of Art. This exhibition—the first of three to focus on central aspects of her bequest—presents some 50 works that embody the sophisticated imagery, extraordinary stylization, and virtuoso technique of the printmaking that flourished in the North Netherlands and at the imperial court of Prague in the late 16th century. Featured are choice impressions by the creator of the style, Hendrick Goltzius, as well as his outstanding early drawing *Ignis*. Also included are exquisite interpretations by the finest engravers of the powerful inventions of Goltzius and the leading Netherlandish painters Cornelis van Haarlem, Abraham Bloemaert, and Bartholomaeus Spranger. Earlier gifts by Ruth and Jacob Kainen are also on view.

Organized by the National Gallery of Art, Washington

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Augustus Saint-Gaudens, *Shaw Memorial* (detail), 1900, U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire, on loan to the National Gallery of Art, Washington. Photo by Lee Ewing

Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial

National Gallery of Art, Washington, September 15, 2013–January 20, 2014

Massachusetts Historical Society, Boston, February 23–May 26, 2014

To commemorate the 150th anniversary of the Battle of Fort Wagner, the Gallery will present an exhibition celebrating the magisterial Shaw Memorial by Augustus Saint-Gaudens. This monument honors Colonel Robert Gould Shaw and the 54th Massachusetts Volunteer Infantry, one of the first regiments of African American soldiers formed during the Civil War. The exhibition includes daguerreotype, tintype, and carte de visite portraits of the soldiers; the people who recruited them, including Frederick Douglass and Charles Lenox Remond; and the women who nursed, taught, and guided them, such as Clara Barton and Harriet Tubman. Letters, a recruiting poster, and the Medal of Honor awarded to the African American soldier whose actions first earned this distinction—Sergeant William H. Carney—are also displayed, as is work by such 20th- and 21st-century artists as Lewis Hine, Richard Benson, Carrie Mae Weems, and William Earle Williams, who have reflected on the continuing importance of the 54th, the Battle of Fort Wagner, and the Shaw Memorial.

Organized by the National Gallery of Art, Washington

The exhibition is made possible through the generous support of GRoW, an initiative of the Annenberg Foundation

Additional support is provided by the Trellis Fund

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Charles Marville, *Hôtel de la Marine* (detail), 1864-1870, albumen print from collodion negative, National Gallery of Art, Washington, Diana and Mallory Walker Fund

Charles Marville: Photographer of Paris

National Gallery of Art, Washington, September 29, 2013–January 5, 2014

The Metropolitan Museum of Art, New York, January 27–May 4, 2014

Best known for his photographs of Paris made during the city's

extensive transformations in the 1860s, Marville was an accomplished photographer who worked in many genres, including portraiture, landscape, and architectural studies. The first retrospective exhibition in the United States dedicated to the renowned 19th-century French photographer will feature some 100 photographs covering the arc of Marville's career, from romantic portraits and landscapes, to compelling photographs of streets slated for imminent demolition and studies chronicling the emergence of modern Paris as the City of Light. The exhibition will be accompanied by the first scholarly catalogue devoted to Marville.

The exhibition is organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York, and the National Gallery of Canada, Ottawa

The exhibition in Washington is made possible through the generous support of Leonard and Elaine Silverstein

Additional support is provided by The Exhibition Circle of the National Gallery of Art.

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The Archangel Michael, first half 14th century, tempera on wood, Byzantine and Christian Museum, Athens

Heaven and Earth: Art of Byzantium from Greek Collections
National Gallery of Art, Washington, October 6, 2013–March 2, 2014
J. Paul Getty Museum, Los Angeles, April 9–August 25, 2014

In 324 Emperor Constantine the Great moved the capital of the Roman Empire from Rome some thousand miles to the east, near the site of the ancient Greek city of Byzantium on the Bosphorus Strait linking the Aegean and Black Seas. Renamed Constantinople (now Istanbul), the city became the largest and wealthiest in the Christian world. It remained the dominant power, especially in the eastern Mediterranean, for more than 1,000 years until it fell to the Ottoman Turks in 1453. In the first ever exhibition of Byzantine art at the Gallery, masterpieces from Greek collections (both public and private),

many never before lent to the United States, will be on view—among them mosaics, icons, manuscripts, jewelry, and ceramics. Some 170 important works, including newly discovered and unpublished objects, reveal the rich and multifaceted culture of Byzantium. Divided into five thematic sections, the exhibition explores the coexistence of paganism and Christianity, secular works of art used in the home, the intellectual life of Byzantine scholars, and the art of the Palaiologan dynasty before the fall of Byzantium.

The exhibition is organized by the Hellenic Ministry of Education and Religious Affairs, Culture, and Sports, Athens, with the collaboration of the Benaki Museum, Athens, and in association with the National Gallery of Art, Washington, and the J. Paul Getty Museum, Los Angeles

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

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Emil Nolde, *Candle Dancer*, 1913, color lithograph with watercolor additions by the artist, National Gallery of Art, Washington, Gift of Ruth Cole Kainen

Modern German Prints and Drawings from the Kainen Collection

National Gallery of Art, Washington, February 23–June 29, 2014

Ruth Kainen's love for German expressionism, first revealed at the Gallery in the exhibition *German Expressionist Prints from the Collection of Ruth and Jacob Kainen* (1985), will be celebrated with 100 works recently donated to the Gallery through her bequest as well as a few of her earlier gifts. Watercolors, drawings, etchings, woodcuts, and lithographs by Emil Nolde, Erich Heckel, Karl Schmidt-Rottluff, and especially Ernst Ludwig Kirchner, among others, reflect Ruth Kainen's refined connoisseurship and keen collector's eye. The exhibition will include some of the precedents for the expressionists, such as Max Klinger and Edvard Munch, in addition to related artists like Egon Schiele, Otto Dix, Paul Gangolf, Walter Gramatté, and Ludwig Meidner.

Organized by the National Gallery of Art, Washington



Garry Winogrand, *New York*, ca. 1962, gelatin silver print, Garry Winogrand Archive, Center for Creative Photography, University of Arizona, © The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco

Garry Winogrand

San Francisco Museum of Modern Art, March 9–June 2, 2013

National Gallery of Art, Washington, March 2–June 8, 2014

The Metropolitan Museum of Art, New York, June 27–September 21, 2014

Jeu de Paume, Paris, October 14, 2014–January 25, 2015

Fundación MAPFRE, Madrid, March 3–May 10, 2015

Widely acknowledged as one of the most important photographers of his generation, Garry Winogrand (1928–1984) worked with dazzling energy and a voracious appetite. Photographing in New York City and elsewhere around the country, he recorded both the hope and exhilaration that existed in the postwar era, capturing a powerful sense of anxiety along with the beauty and brutality of modern American existence. He exposed more than 6,500 rolls of film—nearly 250,000 images—but largely postponed the printing and editing of his photographs. This first retrospective of his work in 25 years includes some 180 photographs, and in combination with more than 400 works in the accompanying catalogue, reveals for the first time the full breadth of Winogrand's art through never-before-seen prints and proof sheets.

Organized by the National Gallery of Art, Washington, and the San Francisco Museum of Modern Art

The international tour of this exhibition is sponsored by the Terra Foundation for American Art

Leadership support is provided by Randi and Bob Fisher

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Andrew Wyeth: Looking Out, Looking In

National Gallery of Art, Washington, May 4–November 30, 2014



Andrew Wyeth, *Wind from the Sea*, 1947, tempera on hardboard, National Gallery of Art, Washington, Gift of Charles H. Morgan

In celebration of the recent gift of Andrew Wyeth's *Wind from the Sea* (1947)—one of the artist's most important paintings—the exhibition will focus on Wyeth's frequent use of the window as the subject of his art. Some 45 watercolors, drawings, and tempera paintings completed after "Wind from the Sea"—the artist's first fully realized exploration of the theme—will be on view together for the first time. Wyeth returned to windows repeatedly, producing more than 300 works that explore both the formal and the conceptual richness of the subject.

Organized by the National Gallery of Art, Washington

The exhibition is made possible by Altria Group



Caption: Mary Cassatt, *Girl Arranging Her Hair*, 1886, oil on canvas, National Gallery of Art, Washington, Chester Dale Collection

Degas/Cassatt

National Gallery of Art, Washington, May 11–October 5, 2014

Although Edgar Degas' influence upon Mary Cassatt has long been acknowledged, the extent to which Cassatt shaped Degas' artistic production and prepared the way for his warm reception by American audiences is fully examined in this exhibition for the first time. Their deep friendship was founded on mutual respect and admiration for each other's talent, despite differences of gender and nationality. These two major figures of the impressionist movement shared a keen observer's eye, as well as openness to experimentation. With a focus on the critical period from the late 1870s through the mid-1880s when Degas and Cassatt were most closely allied, this exhibition brings together some 70 works in a variety of media to examine the

fascinating artistic dialogue that developed between the two. Technical analysis provides new insight into the intersections between their art, in terms of subject matter as well as choice of media and methods.

Organized by the National Gallery of Art, Washington

The exhibition is made possible by a generous grant from Booz Allen Hamilton Inc. in celebration of its 100th Anniversary

Current Exhibitions



Kerry James Marshall, *Our Town*, 1995, acrylic and collage on canvas, Crystal Bridges Museum of American Art, Bentonville, Arkansas. Photography by Vancouver Art Gallery

In the Tower: Kerry James Marshall

National Gallery of Art, Washington, June 28–December 7, 2013

Kerry James Marshall (b. 1955) remains committed to the representational tradition of American history painting. His work explores the experiences of African Americans and the presentations of American history that often marginalize black people. Drawing upon the artist's prodigious knowledge of art history and the African diaspora, his paintings combine figurative and abstract styles and multiple allusions, drawing from "high" and "low" sources. In 2011, the Gallery acquired Marshall's *Great America* (1994), a depiction of four figures in a boat exiting an amusement park Tunnel of Love. Including 10 paintings and more than 20 drawings, this exhibition—Marshall's first in Washington, DC—explores a sequence of works that both precede and follow *Great America*, affording a context for its powerful imagery. This exhibition marks the sixth in a series of Tower installations focusing on developments in art since midcentury.

Organized by the National Gallery of Art, Washington

The exhibition is sponsored by Dr. Anita Blanchard and Martin Nesbitt and Cari and Michael Sacks

Additional support from The Tower Project

Press Kit



Frederick Sommer, *Valise d'Adam*, 1949, gelatin silver print, National Gallery of Art, Washington, Gift of Frederick Sommer

A World of Bonds: Frederick Sommer's Photography and Friendships

National Gallery of Art, Washington, June 16–August 4, 2013

As a photographer, Frederick Sommer (1905–1999) explored an unusually broad array of subjects ranging from disorienting landscapes to surreal arrangements of found objects. Following his conviction that “the world is not a world of cleavages at all, / the world is a world of bonds,” the exhibition traces the formal and thematic continuities within Sommer's oeuvre and puts it in dialogue with the work of artist-friends who helped shape his vision. Drawn largely from the Gallery's collection, which includes significant works gifted by the artist himself in 1995, this exhibition presents 27 photographs, prints, collages, and drawings. It not only showcases the beauty and diversity of Sommer's striking images but also places them in the context of his formative friendships with Edward Weston, Max Ernst, Man Ray, Charles Sheeler, and Aaron Siskind.

Organized by the National Gallery of Art, Washington

The exhibition is made possible in part through the generous support of The Robert Mapplethorpe Foundation, Inc.

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Ellsworth Kelly, *Colored Paper Image XII (Blue Curve with Brown and Gray)*, 1976, colored and pressed paper pulp, National Gallery of Art, Washington, Gift of Professional Art Group | © Ellsworth Kelly

Ellsworth Kelly: Colored Paper Images

National Gallery of Art, Washington, December 16, 2012–December 1, 2013

In 1977, Ellsworth Kelly unveiled a series of molded, handmade, paper images that spilled beyond the crisp geometry and pristine monochromes for which he was well known. Irregular textures, pools and drifts of color, and meandering edges are celebrated in the 23 prints from the Gallery's collection.

Organized by the National Gallery of Art, Washington

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Léon Bakst, Costume design for Vaslav Nijinsky as the Faun, from *The Afternoon of a Faun*, 1912, graphite, tempera and gold paint, Wadsworth Atheneum Museum of Art, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music

National Gallery of Art, Washington, May 12–October 6, 2013

The Ballets Russes—the most innovative dance company of the 20th century—propelled the performing arts to new heights through groundbreaking collaborations between artists, composers, choreographers, dancers, and fashion designers, including such familiar names as Picasso, Stravinsky, Balanchine, Nijinsky, and Chanel, among many others. The exhibition showcases more than 140 original costumes, set designs, paintings, sculptures, prints and drawings, photographs, posters, and film clips in a theatrical multimedia installation in the East Building.

The exhibition is organized by the Victoria and Albert Museum, London, in collaboration with the National Gallery of Art, Washington

The exhibition is made possible by generous grants from ExxonMobil and Rosneft

Adrienne Arsht also provided leadership support

Additional funding is kindly given by Sally Engelhard Pingree and The Charles Engelhard Foundation, Jacqueline B. Mars, Leonard and Elaine Silverstein, and The Exhibition Circle of the National Gallery of Art

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

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Edvard Munch, *Madonna*, 1895 (printed 1912/1913), color lithograph and woodcut, National Gallery of Art, Washington, The Epstein Family Collection © Munch Museum/Munch Ellingsen Group/ARS, NY 2013

Edvard Munch: 150th Anniversary Tribute

National Gallery of Art, Washington, May 19–August 11, 2013

This 150th birthday tribute to Edvard Munch (1863–1944), Norway's most famous painter and printmaker, includes more than 20 renowned works from the Gallery's collection, such as *The Madonna* (1895, printed 1912/1913), and a unique series of six variant impressions, *Two Women on the Shore* (1898, printed 1904–c. 1917 or later). His best known image— *Geschrei (The Scream)* (1895)—is an icon of anxiety, alienation, and anguish. Attraction, love, jealousy, and death are also recurring themes. In addition to these dramatic subjects, Munch made many telling portraits: tender visions of women, as well as sensitive studies of lovers, children, and adolescents.

Organized by the National Gallery of Art, Washington.

The exhibition is made possible by The Exhibition Circle of the National Gallery of Art

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Current Special Installations



Govert Flinck, *The Governors of the Kloveniersdoelen*, 1642, oil on canvas, Rijksmuseum, Amsterdam, on loan from the City of Amsterdam

Civic Pride: Group Portraits from Amsterdam

National Gallery of Art, Washington, March 10, 2012–March 11, 2017

Painted during the Dutch Golden Age, these works bring to the nation's capital a style of painting rarely seen outside the Netherlands. Two large-scale group portraits by artists Govert Flinck (1615–1660) and Bartholomeus van der Helst (1613–1670) depict the governors of the Kloveniersdoelen, the building where Amsterdam's main militia companies held its meetings.

The exhibition was organized by the National Gallery of Art, Washington

The exhibition is made possible by the Hata Foundation

This program is also supported, in part, by public funds from the Netherlands Cultural Services and through the generosity of Mrs. Henry H. Weldon

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John and/or Hugh Finlay, *Grecian couch*, 1810-1840, walnut, cherry; white pine, poplar, cherry, National Gallery of Art, Washington, Promised Gift of George M. and Linda H. Kaufman

Masterpieces of American Furniture from the Kaufman Collection, 1700-1830

National Gallery of Art, Washington, October 7, 2012–ongoing

One of the largest and most refined collections of early American

furniture in private hands—acquired over the course of four decades by George M. and Linda H. Kaufman—was promised to the National Gallery of Art in October 2010. This permanent installation on the Ground Floor of the West Building highlights nearly 100 examples of early American furniture and decorative arts from this distinguished assemblage. They are displayed with a selection of porcelains and Pierre Joseph Redouté watercolors also from the Kaufman Collection. National Gallery paintings by such celebrated American artists as Gilbert Stuart are integrated into the display. The Kaufman gift dramatically transforms the Gallery's collection, augmenting its fine holdings of European decorative arts with equally important American works of art, and it is the first major display of early American decorative arts on continual public view in the nation's capital.

Organized by the National Gallery of Art, Washington

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William Morris, *The Well at the World's End*, Hammersmith: Kelmscott Press, 1896, Mark Samuels Lasner Collection, on loan to the University of Delaware Library

Pre-Raphaelites and the Book

National Gallery of Art, Washington, February 17–August 4, 2013

Many artists of the Pre-Raphaelite circle not only involved themselves in book design and illustration but were also highly regarded poets in their own right. This installation includes books of poetry by Dante Gabriel Rossetti and William Morris, wood-engraved illustrations by several Pre-Raphaelite artists, and material related to the Kelmscott Press (established by Morris in 1891). Beautifully illustrated books from this press are displayed alongside Morris' elaborate ornament designs and his own manuscript illumination inspired by medieval tomes. Featured works are from the National Gallery of Art Library and the Mark Samuels Lasner Collection, on loan to the University of Delaware Library.

Organized by the National Gallery of Art, Washington

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Orientalism: A Selection of Prints and Drawings

National Gallery of Art, Washington, April 21–September 23, 2013



Eugène Delacroix, *Royal Tiger (Tigre Royal)*, 1829, National Gallery of Art, Washington, Pepita Milmore Memorial Fund

Although the European fascination with North Africa and the Near East began long before, Orientalism was essentially a 19th-century phenomenon. Napoleon's invasion of Egypt in 1798 sparked a taste for Egyptian motifs in French art and architecture. Subsequent military campaigns, such as the Greek War of Independence (1821–1832) and the French conquest of Algeria (1830–1847), further exposed the French to Near Eastern dress and weaponry, Islamic architecture, intimate interior spaces, desolate landscapes, and fearsome animals—subjects that were popularized by artists throughout Europe and America. This one-room installation of 19th-century Orientalist works on paper includes battle scenes, wild animals, and figure studies rooted in romanticism.

Organized by the National Gallery of Art, Washington

The exhibition is made possible by The Exhibition Circle of the National Gallery of Art



John Smith, *Select views in Italy with typographical and historical descriptions in English and French*, London, 1792-1796, National Gallery of Art Library, David K. E. Bruce Fund

In the Library: The European Grand Tour

National Gallery of Art, Washington, May 6–August 30, 2013

The Grand Tour was a journey, usually beginning in Paris and continuing through Italy, undertaken by young aristocrats of northern Europe. It began as a way for privileged youth, especially in Britain, to complete their education by learning manners and languages and to gain knowledge about the geography, culture, and politics of the Continent. A variety of literature and bibliographic material accompanied and evolved with the Grand Tour. Drawn from the

National Gallery of Art Library's rare books collection and image collections, the 18 books and 6 photo albums on view record, describe, and distill the experiences of travelers in a variety of ways, and afford us unique views of the Grand Tour.

Organized by the National Gallery of Art, Washington

Upcoming Special Installations



Giacomo Franco (1550–1620), "Title page for Book Two" engraving in Ovid, *Le metamorfosi di Ouidio*, Venice, Bern: 1584, National Gallery of Art Library, David K.E. Bruce Fund (PA6525.M2 A67 1584)

From the Library: The Transformation of Ovid's Metamorphoses

National Gallery of Art, Washington, August 10, 2013–February 9, 2014

By the 16th century, Ovid's *Metamorphoses* had become the most important single source for mythological lore of the ancient world. It was read in many different languages, from the original Latin to vernacular translations in German, Italian, French, English, and Dutch, to name but a few. In addition, it was edited, adapted, reworked, and rewritten in various styles according to changing tastes and needs. Through 18 books, five sculptures, and five works on paper, this exhibition explores aspects of the continuing prominence that Ovid's *Metamorphoses* enjoyed from the early 16th to the early 20th centuries through the extensive holdings of early printed editions in the library's rare book collection. Together, these works illustrate the history of the *Metamorphoses* and its enduring popularity with readers, scholars, artists, and poets.

Organized by the National Gallery of Art, Washington

General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and are open Monday

through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. With the exception of the atrium and library, the galleries in the East Building will be closing gradually beginning in July 2013 and will remain closed for approximately three years for Master Facilities Plan and renovations. For specific updates on gallery closings, visit www.nga.gov/renovation.

For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt and on Twitter at www.twitter.com/ngadc.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

Press Office
National Gallery of Art
2000B South Club Drive
Landover, MD 20785
phone: (202) 842-6353
e-mail: pressinfo@nga.gov

Deborah Ziska
Chief of Press and Public Information
(202) 842-6353
ds-ziska@nga.gov

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