

# National Gallery of Art

## NEWS RELEASE

### ADVANCE EXHIBITION SCHEDULE

**NOTE TO EDITORS:** The following exhibition information is current as of **FEBRUARY 1997**. Please disregard previous schedules. Information is subject to change; please confirm dates, titles, and other pertinent information with the National Gallery of Art Press Office at (202) 842-6353.

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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 and art collector Andrew W. Mellon in 1937, the year of his death. The Gallery's outstanding permanent collection of nearly 100,000 paintings, drawings, prints, photographs, sculpture, and decorative arts traces the development of Western art from the Middle Ages to the present. Its world-renowned conservation department restores and analyzes paintings, sculpture, and works on paper.

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. The collection on view in the West Building, designed by John Russell Pope, concentrates primarily on European works from the thirteenth century through the early twentieth century. 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 fifteenth- and sixteenth-century German art. A recent addition is the Micro Gallery, the most comprehensive, interactive, multimedia computer system in an American art museum.

Funds for construction of the East Building were given by Paul Mellon and the late 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 twentieth-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.

Some fifteen to twenty special exhibitions are held annually. The Gallery also offers a concert series, in addition to numerous lectures, tours, film showings, and a wide range of educational programs and materials. Works on paper by important artists ranging from Albrecht Dürer to Helen Frankenthaler may be seen in special exhibitions or by calling 202/842-6392 to make an appointment to view them in one of the print study rooms weekdays from 10 a.m.-noon and 2-4 p.m.

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 through private means. Admission to all exhibitions and events is free of charge. The Gallery is located on Constitution Avenue, N.W., between Third and Seventh Streets, and 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. Telecommunications Device for the Deaf (TDD): (202) 842-6176, Monday through Friday, 9 a.m. to 5 p.m.

## UPCOMING EXHIBITIONS 1997-1998

### THE VICTORIANS: BRITISH PAINTING IN THE REIGN OF QUEEN VICTORIA (1837-1901)

National Gallery of Art, West Building

February 16 - May 11, 1997

**OVERVIEW:** The Victorians, the first major survey of Victorian art to be mounted in the United States, highlights the artistic achievement of British painting during the reign of Queen Victoria (1837-1901). The exhibition of approximately 70 paintings by artists working in Britain covers the momentous period when Britain was the world's most technologically advanced and powerful country. Victorian painters bore witness to the extraordinary energies and tensions of Victorian life, depicting the panorama of the social landscape and rivaling, in ambition and achievement, English novelists Charles Dickens, George Eliot, and Henry James, and the poetry of Alfred Lord Tennyson and Robert and Elizabeth Barrett Browning. The Victorians includes such masterworks as John Everett Millais' Ophelia (1852), James Whistler's Symphony in White, No. 1: The White Girl (1862), John Singer Sargent's Carnation, Lily, Lily, Rose (1885-1886), John William Waterhouse's The Lady of Shalott (1888), and Frederic Leighton's Flaming June (1895). It also includes works by J.M.W. Turner, Ford Madox Brown, William Powell Frith, Dante Gabriel Rossetti, Edwin Landseer, Augustus Egg, Edward Burne-Jones, James Tissot, Albert Moore, and William Holman Hunt, among others.

Victorian painting has gained immeasurably in popularity recently with marked increases in both scholarly attention and public recognition. Many of the paintings in this exhibition are being lent by the Tate Gallery on the occasion of its 100th anniversary. Other lenders include: the Museum of Fine Arts, Boston; Her Majesty Queen Elizabeth II; the Walker Art Gallery, Liverpool; Manchester City Art Galleries; Glasgow Museums; The Metropolitan Museum of Art; and the Museo de Arte de Ponce, The Luis A. Ferre Foundation, Inc., Puerto Rico, among others. The National Gallery of Art is the exhibition's only venue.

**CURATORS:** Malcolm Warner, curator of paintings and sculpture at the Yale Center for British Art and author of the forthcoming catalogue raisonné of the works of John Everett Millais, and Nicolai Cikovsky Jr., curator of American and British paintings at the National Gallery of Art.

**PUBLICATION:** A fully illustrated catalogue, written by Malcolm Warner, with the assistance of Anne Helmreich, Texas Christian University, will be published by the National Gallery of Art. A hardcover edition of the catalogue will be distributed by Harry N. Abrams, publishers, New York.

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art.

**SPONSOR:** The exhibition is made possible by a grant from United Technologies Corporation. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

## ALEXANDER CALDER: THE COLLECTION OF MR. AND MRS. KLAUS G. PERLS

National Gallery of Art, East Building

March 9 - May 26, 1997

**OVERVIEW:** In celebration of the recent gift of Mr. and Mrs. Klaus G. Perls, the National Gallery will present their collection of works by Alexander Calder (1898-1976). It will consist of thirty-three objects by the modern master who is perhaps best known as the inventor of the mobile. While Calder's late work is well known to the National Gallery's audience -- with such works as his large mobile (1976), the East Building's signature piece, and Obus (1972), his large stabile given by Mr. and Mrs. Paul Mellon -- the Perls Collection installation will highlight his early works with seminal examples as Untitled (The McCausland Mobile) (1937), Vertical Constellation with Bomb (1943), and Tower with Pinwheel (1951). In addition to fifteen sculptures, the installation will include fifteen works on paper and three pieces of jewelry. Mr. and Mrs. Perls represented Alexander Calder in the United States from 1955 until the artist's death in 1976.

**CURATOR:** Marla Prather, curator and head of the department of twentieth-century art, National Gallery of Art

**PUBLICATION:** A brochure including an interview with Mr. and Mrs. Klaus G. Perls and color illustrations of the works

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art.

## PICASSO: THE EARLY YEARS, 1892-1906

National Gallery of Art, East Building  
Museum of Fine Arts, Boston

March 30 - July 27, 1997  
September 10, 1997 - January 4, 1998

**OVERVIEW:** Nowhere is the early genius of the twentieth century's most prolific and influential artist more clearly realized than in Picasso: The Early Years, 1892-1906. The exhibition reveals the Spaniard's remarkable achievement prior to the advent of cubism. While there have been numerous Picasso exhibitions over the past two decades, none has plumbed the depths of his early work--or explored its complexity--as fully as this exhibition. Picasso: The Early Years, 1892-1906 makes a convincing case that his early career should be addressed not only as a prelude to his later work, but also as a period of experimentation and innovation that reaches a natural conclusion in late 1906.

Beginning with Picasso's formative years, this selection of approximately 155 objects traces the artist's close contact with Catalan modernism in turn-of-the-century Barcelona and his subsequent emergence in Paris (where he settled in 1904) as a commanding stylist. With a close examination of Picasso's Blue and Rose periods, the exhibition culminates with his monumental figure pictures of 1906, which were influenced by ancient Iberian sculpture. In addition to important paintings, drawings, and pastels, Picasso: The Early Years, 1892-1906 includes sculpture, prints, and smaller works such as the artist's caricatures. Along with the National Gallery's impressive early Picasso holdings--among them Woman with a Fan (1905) and the masterpiece Family of Saltimbanques (1905)--the exhibition boasts major loans from The Metropolitan Museum of Art, the Philadelphia Museum of Art, The Art Institute of Chicago, The Detroit Institute of Arts, The Phillips Collection, the Tate Gallery, the Musée Picasso in Paris, the Museu Picasso in Barcelona, the Art Gallery of Ontario, the State Hermitage Museum in St. Petersburg, and the Öffentliche Kunstsammlung Basel, Kunstmuseum.

**CURATORS:** Mark Rosenthal, former curator, and Jeffrey Weiss, associate curator, twentieth-century art, National Gallery of Art; George Shackelford, curator, and Robert Boardingham, assistant curator of European painting, Museum of Fine Arts, Boston. The advisory committee includes Picasso specialists John Richardson and Jean Sutherland Boggs.

**PUBLICATION:** A major catalogue, edited by Marilyn McCully, with contributions from a number of scholars, is being published by the National Gallery of Art. A hardcover edition will be distributed by Yale University Press, New Haven and London.

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art and the Museum of Fine Arts, Boston.

**SPONSOR:** Bell Atlantic is proud to sponsor this great exhibition in Washington. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

## THE ARTIST PRINTS: THIRTY-FIVE YEARS AT CROWN POINT PRESS

National Gallery of Art, East Building  
The Fine Arts Museums of San Francisco

June 8 - September 1, 1997  
October 4, 1997 - January 4, 1998

**OVERVIEW:** Crown Point Press became the preeminent place for painters and sculptors interested in etching in the 1960s and 1970s, while other workshops were focusing on lithography and screenprinting. This exhibition of works produced at Crown Point Press between 1965 and the present features styles ranging from minimalism and lyrical abstraction to realism by a host of international artists and such noted American figures as John Cage, Richard Diebenkorn, Sol LeWitt, Pat Steir, and Wayne Thiebaud.

Crown Point Press was founded in the San Francisco Bay area in 1962 by artist/printer Kathan Brown. While maintaining its emphasis on etching, between 1982 and 1994 Crown Point Press also sponsored artists' work in Asian woodcut processes, traveling with them in Japan and China to work with master craftsmen in local woodcut traditions. The international flavor of the exhibition reflects the Press' selection of artists from many countries. In addition to the artists listed above, those represented include Tony Cragg (Great Britain), Shoichi Ida and Katsura Funakoshi (Japan), Per Kirkeby (Denmark), and Americans Chuck Close, Helen Frankenthaler, Al Held, Alex Katz, and Brice Marden, among others. The exhibition will be installed in six galleries, organized by the following sections: Introductory Highlights; The 1970s; Figurative Traditions; Conceptual Art and its Affinities; The 1990s; and A Tribute to Cage and Diebenkorn.

**CURATORS:** Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art; Steven A. Nash, associate director and chief curator, The Fine Arts Museums of San Francisco; and Karin Breuer, associate curator, Achenbach Foundation for Graphic Arts, The Fine Arts Museums of San Francisco.

**PUBLICATION:** A comprehensive, fully illustrated catalogue is being published by The Fine Arts Museums of San Francisco in association with The University of California Press with essays by Ruth E. Fine, Steven A. Nash, and Karin Breuer.

**ORGANIZATION:** The show is organized by The Fine Arts Museums of San Francisco in association with the National Gallery of Art.

## MILLENNIUM OF GLORY: SCULPTURE OF ANGKOR AND ANCIENT CAMBODIA

Grand Palais, Paris  
National Gallery of Art, East Building  
Tokyo Metropolitan Art Museum  
Osaka Municipal Museum of Art

February 2 - May 26, 1997  
June 29 - September 28, 1997  
October 28 - December 21, 1997  
January 15 - March 22, 1998

**OVERVIEW:** Millennium of Glory: Sculpture of Angkor and Ancient Cambodia is the first major exhibition of Cambodian sculpture to be shown in the United States. While Cambodia's art and architecture, such as the temple of Angkor Wat, rank among the world's most beautiful, its thousand-year legacy remains largely unknown outside Asia and France. Building on the opportunities made possible by recent peace accords, international cooperation, and a democratic assembly, approximately ninety objects revealing the riches of Cambodian art will become accessible to Americans as never before.

Beginning in the sixth century and continuing for more than a thousand years, Cambodian artists created extraordinary works of art reflecting many aspects of their culture and embracing both Buddhist and Hindu traditions. The sculpture in the exhibition ranges from monumental works in sandstone representing gods, guardians, female dancers, and legendary creatures to refined bronzes for rituals and ceremonies. Many of these are from the collections of the National Museum of Phnom Penh and the Musée Guimet in Paris, which together hold much of the world's greatest Khmer art.

**CURATOR:** Dr. Helen Ibbitson Jessup, guest curator, who was also guest curator for Court Arts of Indonesia, which was organized by The Asia Society Galleries, New York and the Arthur M. Sackler Gallery.

**PUBLICATION:** Offering a comprehensive account of Cambodian history, religion, and architecture with essays from a wide range of experts, the fully illustrated catalogue will include extensive entries on the objects on display, many of which have never been catalogued before. A hardcover edition of the catalogue will be distributed by Thames and Hudson Publishers, London and New York.

**ORGANIZATION:** Millennium of Glory: Sculpture of Angkor and Ancient Cambodia is organized by the National Gallery of Art, the Réunion des Musées Nationaux/Musée Guimet, and the Royal Government of Cambodia.

**SPONSORS:** The exhibition is made possible by the Henry Luce Foundation and the Marjorie Kovler Fund. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

## THOMAS MORAN

National Gallery of Art, East Building  
Gilcrease Museum, Tulsa, Oklahoma  
Seattle Art Museum

September 28, 1997 - January 11, 1998  
February 8 - May 10, 1998  
June 11 - August 30, 1998

**OVERVIEW:** This is the first retrospective of the work of Thomas Moran (1837-1926), long recognized as one of the foremost American landscape painters of the nineteenth century. The exhibition opens during the celebration of the 125th anniversary of Yellowstone National Park, the first national park in the United States. In honor of the anniversary, the superintendent of Yellowstone is lending the original watercolors that Moran completed on his initial visit there in 1871. These watercolors will be hung along with Moran's Yellowstone sketchbooks and photographs taken by William Henry Jackson on the same trip. Moran's watercolors were the first color images of Yellowstone seen in the East and were instrumental in persuading members of Congress to create the first national park.

A lifelong admirer of J.M.W. Turner, Moran consciously emulated the English master's technique. In the Far West, Moran found extraordinary natural landscapes with forms and colors ideally suited to the watercolor medium and created some of the most accomplished watercolors produced during the nineteenth century in Europe and America.

The exhibition also brings together for the first time Moran's three most famous oil paintings: Grand Canyon of the Yellowstone (1872) and Chasm of the Colorado (1873-74) owned by the Department of the Interior, and Mountain of the Holy Cross (1875) from the Autry Museum of Western Heritage, Los Angeles. Moran himself made repeated attempts to exhibit these three paintings together in his lifetime without success after Congress bought and installed the first two pictures in the U.S. Capitol.

The exhibition will feature more than 120 of Moran's finest watercolors and oil paintings from all periods of his career, including little-known industrial landscapes and lush tropical scenes.

**CURATOR:** Nancy Anderson, associate curator of American and British paintings, National Gallery of Art.

**PUBLICATION:** A comprehensive, fully illustrated catalogue with essays by Nancy Anderson and other leading Moran scholars is being published by the National Gallery of Art. An extensive illustrated chronology is being included along with several appendices of important Moran documents reproduced for the first time.

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

## LORENZO LOTTO

National Gallery of Art, West Building  
Accademia Carrara, Bergamo

November 2, 1997 - March 1, 1998  
April 1, 1998 - June 28, 1998

**OVERVIEW:** Since Bernard Berenson's pioneering book on the Venetian Renaissance master Lorenzo Lotto (c.1480-1556) first appeared in 1895, the delightfully idiosyncratic quality of the artist's work has had special appeal for twentieth-century sensibilities. But the only comprehensive Lotto exhibition took place in Venice in 1953, and there has never been an exhibition devoted to him in the United States.

Though Lotto has frequently been compared with Titian, they could hardly be more different. Titian expressed perfectly the Renaissance spirit in his art, while Lotto was an eccentric whose formal and iconographic experiments set him apart from the mainstream culture of his time. In particular, Lotto's portraits probe the psychology of his sitters in a thoroughly modern way. The exhibition presents some fifty paintings in most of the genres in which Lotto worked, such as devotional works, altarpieces, and portraits, in chronological order from his beginnings as a pupil of Giovanni Bellini through the brilliant work of his maturity on which his reputation was based, to the end of his career in a religious community on the Adriatic coast. Showing this fascinating master at his best and most creative are masterpieces, like the St. Jerome in the Wilderness (1506) from the Musée du Louvre and Portrait of Andrea Odoni (1527) from Her Majesty Queen Elizabeth II.

**CURATOR:** David Alan Brown, curator of Italian Renaissance painting, National Gallery of Art.

**PUBLICATION:** Published in English and Italian editions, the 200-page catalogue focuses on Lotto's autograph paintings and on new interpretations of documents such as the artist's will and his account book. A hardcover edition of the catalogue will be distributed by Yale University Press, New Haven and London.

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art and the Accademia Carrara, Bergamo.

## MANET AND THE IMPRESSIONISTS AT THE GARE SAINT-LAZARE

National Gallery of Art, East Building  
Musée d'Orsay

November 23, 1997 - March 15, 1998  
April 15 - July 19, 1998

**OVERVIEW:** One of the National Gallery of Art's most admired yet enigmatic paintings is Edouard Manet's Gare Saint-Lazare (Gift of Horace Havemeyer in memory of his mother, Louisine W. Havemeyer, 1956. Signed, and dated 1873). Exhibited at the Paris Salon in 1874 (the year of the first independent "impressionist" exhibition), this painting has not ceased to intrigue critics, art historians, and lovers of great painting. A symbol of all that was energetic and positive in modern life, the Gare Saint-Lazare, with its heroic iron bridges and its roaring steam engines, also became a focus of interest for other artists such as Claude Monet and Gustave Caillebotte. This exhibition places the Gallery's painting in the context of this lively artistic activity and examines its style and meaning, along with related works by Manet and his peers, as the very epitome of modernity in its time. In addition to major paintings by Manet and others, a group of related drawings, prints, and photographs is included to give a full sense of Manet's masterpiece in its time and place.

Gare Saint-Lazare was one of the first works completed by Manet after his return to Paris following the Franco-Prussian War (1870) and the Paris Commune slaughter (1871). The painting is a seemingly straightforward depiction of a girl and her nanny, with Manet's own studio visible in the background and the railway station that can only just be perceived. However, the Gare Saint-Lazare can be shown to be a moral and esthetic manifesto on the part of the artist, showing his commitment to modernity in art, as well as to the future of the city in the nineteenth century since the neighborhood around the train station was redesigned according to Baron Haussmann's radical plans for the modernization of Paris. Manet and other artists painted a variety of images of the immediate neighborhood and of the Pont de l'Europe, the iron bridge over the tracks leading out of the Gare Saint-Lazare. Strongly represented in the exhibition are several works by Monet who painted a dozen canvases starting in 1877 that depict the bustle, energy, and modernity of the Gare Saint-Lazare.

**CURATOR:** Guest curator, Juliet Wilson Bareau, and Philip Conisbee, curator of French painting at the National Gallery of Art.

**PUBLICATION:** A concise, fully-illustrated catalogue is being written by Juliet Bareau.

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art.

**ALEXANDER CALDER, 1898-1976**

National Gallery of Art, East Building  
San Francisco Museum of Modern Art

March 29 - July 12, 1998  
Fall 1998

**OVERVIEW:** This is the first major retrospective of Alexander Calder's work in Washington and the first retrospective in the United States since his death in 1976. This exhibition of approximately 200 works presents the breadth of his prolific and diverse career and illuminates his role as one of the great formal innovators of the twentieth century. The show will concentrate on the best examples of his sculpture -- including mobiles and stabiles of various scales -- along with a select group of paintings, drawings, and jewelry.

Since the installation of the large mobile (1976) in the East Building in 1977, Calder's work has been closely associated with the National Gallery. Other important works have since been added to the collection, including a large stabile given by Mr. and Mrs. Paul Mellon, Obus, 1972, a group of ten "Animobiles" given by Mrs. Mellon in honor of the 50th anniversary, and Mr. and Mrs. Klaus G. Perls' recent gift of thirty-five works.

The exhibition will be installed in interior gallery spaces of the East Building as well as in the public spaces on each floor, along with a major outdoor component of large-scale sculpture.

**CURATOR:** Marla Prather, curator and head of the department of twentieth-century art, National Gallery of Art.

**PUBLICATION:** A fully illustrated exhibition catalogue will be published by the National Gallery of Art.

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art.

**SPONSOR:** The exhibition is made possible by GTE Corporation.

## CURRENT EXHIBITIONS

### SPLENDORS OF IMPERIAL CHINA: TREASURES FROM THE NATIONAL PALACE MUSEUM, TAIPEI

The Metropolitan Museum of Art	March 19 - May 26, 1996
The Art Institute of Chicago	July 8 - September 1, 1996
Asian Art Museum of San Francisco	October 14 - December 8, 1996
National Gallery of Art, East Building	January 19 - April 6, 1997

**OVERVIEW:** Splendors of Imperial China presents Chinese masterpieces from one of the world's greatest and most renowned collections of Chinese art. Approximately two-thirds of the nearly 450 rare objects in the exhibition have never been seen in the United States before. Featured are works, classified as national treasures, that represent the great artistic traditions of Chinese civilization over several millennia, from the Neolithic period through the eighteenth century. Included are outstanding examples of painting and calligraphy, jades, bronzes, ceramics, lacquerware, and other decorative arts. The National Gallery of Art exhibition is one of the two largest shows on the U.S. tour and features five masterpieces unique to the Washington venue.

The exhibition is organized chronologically, with paintings and objects displayed together. For purposes of conservation, approximately sixty-six paintings and calligraphy will be removed and replaced with sixty-five comparable works during non-public hours from February 25-March 4. Visitors will be able to see "rotation A" in its entirety January 19-February 24 and "rotation B" in its entirety March 5-April 6.

**CURATORS:** The special curatorial consultant for the National Gallery of Art exhibition is Marilyn Wong Gleysteen. The curators for the exhibition are Wen C. Fong, James C. Y. Watt, and Maxwell K. Hearn, the department of Asian art, The Metropolitan Museum of Art, which organized the exhibition with the National Palace Museum.

**PUBLICATIONS:** Two publications accompany the exhibition: Possessing the Past: Treasures from the National Palace Museum, Taipei, by Wen. C. Fong, James C.Y. Watt, et al.; and Splendors of Imperial China: Treasures from the National Palace Museum, Taipei by Maxwell K. Hearn.

**ORGANIZATION:** Splendors of Imperial China is organized by the National Palace Museum, Taipei, and The Metropolitan Museum of Art, New York.

**SPONSOR:** The exhibition is supported in part by The Henry Luce Foundation, Inc.; The Starr Foundation; the National Endowment for the Humanities; the National Endowment for the Arts; and an indemnity from the Federal Council on the Arts and the Humanities. Transportation assistance has been provided by China Airlines. EVA Airways Corporation sponsored in part the exhibition in Washington.

## SIX CENTURIES/SIX ARTISTS

National Gallery of Art, East Building

February 9 - May 11, 1997

**OVERVIEW:** Some of the National Gallery of Art's greatest treasures are in its collection of works of art on paper. This exhibition highlights outstanding works by six major graphic artists spanning the fifteenth through the twentieth centuries: Martin Schongauer, Albrecht Dürer, Giovanni Benedetto Castiglione, François Boucher, William Blake, and Jacques Villon. Each of six rooms is devoted entirely to the drawings, prints, and illustrated books of one of these masters: the refinement of Schongauer, the brilliant technique of Dürer, the exuberance of Castiglione, the sensuality of Boucher, the powerful mythology of Blake, and the modernist transformations of Villon.

Six Centuries/Six Artists also features many recent acquisitions.

PLEASE NOTE: The Gallery's collection of 91,000 works of art on paper can be exhibited only on a rotating basis. Those not on exhibit are available for viewing by appointment on weekdays; call (202) 842-6380.

**CURATOR:** Andrew Robison, Andrew W. Mellon senior curator, National Gallery of Art.

**ORGANIZATION:** The exhibition is organized by the National Gallery of Art.