

National Gallery of Art

NEWS RELEASE

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“THE UNFINISHED PRINT”

EXAMINES CREATIVE STRATEGY IN PRINTMAKING THROUGH WORKS BY REMBRANDT, PIRANESI, DEGAS, MUNCH, AND OTHERS



Felix Bracquemond, *Edmond de Goncourt*, etching

Washington, D.C. –The National Gallery of Art’s exhibition, The Unfinished Print, investigates the question of aesthetic resolution in European printmaking from the 15th- to the early 20th century. Approximately 100 works in various stages of completion by such artists as Hendrik Goltzius, Rembrandt van Rijn, Giovanni Battista Piranesi, Edgar Degas, Mary Cassatt, Paul Gauguin, and Edvard Munch reveal the importance of artistic process in the history of printmaking. The exhibition is on view in the West Building, Prints and Drawings Galleries, from June 3 through October 7, 2001.

The exhibition opens in conjunction with Jasper Johns: Prints from Four Decades and American Naive Paintings, which will be on view during the same period in adjacent galleries.

“The breadth and depth of the Gallery’s rich collection of prints is wonderfully explored in this installation, which follows the evolution of printed images by major European artists from the Renaissance onward,” said Earl A. Powell III, director, National Gallery of Art.

The question of when a work of art achieves aesthetic resolution is central to the history of art and has special implications for printmaking. An artist working on plate will normally take “proof” impressions along the way to check its progress, allowing the viewer to trace the thinking and rethinking involved in the making of any work of art. However proof states establish an exact record of the actual image in process. Amplified by experiments with varying states and differing impressions, printmakers gradually cultivated an interest in this distinctive aspect of their trade.

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The exhibition begins with prints from the Renaissance, continuing on to preliminary landmark prints by Hendrik Goltzius and Anthony van Dyck. More than 25 works by Rembrandt unveil the full spectrum of possibilities for interpreting the unfinished print in all its complexity. The refined rococo taste for proof states originating within the circle of Antoine Watteau, and the fractured architectural visions of Giovanni Battista Piranesi, reflect the radical divisions of taste in the 18th century. A romantic fascination with artistic process as a means of conveying private meaning emerged in the 19th century in a series of intensely personal etchings of by Charles Meryon.

An inventive obsession with technical process, extending to the revival of the monotype, revolutionized the creative force of printmaking in Paris during the late 19th- and early 20th centuries. The works of Vicomte Lepic, Auguste Rodin, Edgar Degas, Jacques Villon, Edvard Munch, and Paul Gauguin illustrate the profound importance of the unfinished print for the genesis of European modernism.

CURATOR AND CATALOGUE

The exhibition is curated by Peter Parshall, curator of old master prints for the National Gallery of Art, Washington. An illustrated publication including three essays treating various dimensions of the topic is available for \$29.95 (soft cover) and \$45.00 (hardcover) in the Gallery Shops and through the Web site at www.nga.gov/shop/shop.htm. To order by phone call (202) 842-6002.

NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Sculpture Garden is open until 7 pm daily from Memorial Day through Labor Day. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662 or e-mail calendar@nga.gov.

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National Gallery of Art

Washington, D.C.

The Unfinished Print

Checklist

National Gallery of Art 3 June - 7 October 2001

1. Mantegna School
Italian, 15th century
Virgin and Child in a Grotto, c. 1475/1480
engraving
plate: 39 x 28.2 cm (15 5/16 x 11 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
2. Mantegna School
Italian, active c. 1475/1519
Flagellation of Christ, with the Pavement, c. 1475/1480
engraving
plate: 39.9 x 31 cm (15 11/16 x 12 3/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
3. Dirck Volckertz Coornhert
Netherlandish, 1522 - 1590
Hercules Killing Cacus, 1554
engraving
sheet, trimmed to plate mark: 35.9 x 26.9 cm (14 1/8 x 10 9/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1975
4. Dirck Volckertz Coornhert
Netherlandish, 1522 - 1590
Hercules Killing Cacus, 1554
counterproof of engraving
sheet, trimmed to plate mark: 35.3 x 26.9 cm (13 7/8 x 10 9/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1975
5. Antonio da Trento after Parmigianino
Italian, c. 1508 - 1550 or after
The Holy Family with Two Saints
chiaroscuro woodcut printed in black ink from line block only
sheet, trimmed to and within border: 31 x 21.7 cm (12 3/16 x 8 9/16); support: 32.3 x 22.5 cm (12 3/4 x 8 7/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1988
6. Antonio da Trento after Parmigianino
Italian, c. 1508 - 1550 or after
The Holy Family with Saints
chiaroscuro woodcut in ocher printed from two blocks
sheet: 31.2 x 21.8 cm (12 5/16 x 8 5/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1988
7. Nicolaus Beatrizet after Michelangelo Buonarroti
French, 1515 - 1565 or after
Striding Man
engraving with stipple
plate: 43.5 x 30.8 cm (17 1/8 x 12 1/8)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection), 1980

8. Jan Muller after Adriaen de Vries
Dutch, 1571 - 1628
Hercules Killing the Hydra, 1602
engraving (state i/iv)
plate: 51.1 x 36.5 cm (20 1/8 x 14 3/8); sheet: 52.2 x 37.8 cm (20 9/16 x 14 7/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1971
9. Hendrik Goltzius
Dutch, 1558 - 1617
Adoration of the Shepherds, c. 1598/1600
engraving (state i/v)
plate: 21.4 x 15.3 cm (8 7/16 x 6 7/16)
Museum of Fine Arts, Boston, Harvey D. Parker Collection, 1897
10. Hendrik Goltzius
Dutch, 1558 - 1617
Massacre of the Innocents, c. 1584
engraving
sheet: 47.6 x 37.1 cm (18 3/4 x 14 5/8)
Ruth and Jacob Kainen Collection
11. Albrecht Dürer
German, 1471 - 1528
Desperate Man, c. 1514/1515
etching
plate: 19.1 x 13.9 cm (7 1/2 x 5 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943
12. Parmigianino
Parmese, 1503 - 1540
The Entombment, c. 1529/1530
etching and drypoint
plate: 27.5 x 20.9 cm (10 13/16 x 8 1/4)
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1976
13. Guido Reni
Bolognese, 1575 - 1642
Holy Family, 1595/1600
etching
plate: 23 x 13.8 cm (9 1/16 x 5 7/16)
National Gallery of Art, Washington, Gift of Herbert and Claiborne Pell, 1956
14. Giovanni Pietro Possenti
Italian, 1618 - 1659
Hercules and Antaeus
etching
plate: 19.2 x 13.1 cm (7 9/16 x 5 3/16)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1973
15. Giovanni Benedetto Castiglione
Genoese, 1609 or before - 1664
The Bodies of Saints Peter and Paul Hidden in the Catacombs, c. 1650
etching
sheet, trimmed to plate mark: 29.9 x 20.6 cm (11 3/4 x 8 1/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1972

16. Giovanni Benedetto Castiglione
Genoese, 1609 or before - 1664
David with the Head of Goliath, c. 1655
monotype in brown oil pigment
sheet: 34.8 x 24.8 cm (13 3/4 x 9 3/4)
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1977
17. Rembrandt van Rijn
Dutch, 1606 - 1669
Clement de Jonghe, 1651
etching, drypoint, and burin (state i/vi)
plate: 20.9 x 16.3 cm (8 1/4 x 6 7/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
18. Rembrandt van Rijn
Dutch, 1606 - 1669
Clement de Jonghe, 1651
etching, drypoint, and burin (counterproof of state ii/vi)
sheet: 20.9 x 16.3 cm (8 1/4 x 6 7/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
19. Rembrandt van Rijn
Dutch, 1606 - 1669
Clement de Jonghe, 1651
etching, drypoint, and burin (state iii/vi)
plate: 20.9 x 16.3 cm (8 1/4 x 6 7/16)
National Gallery of Art, Washington, Rosenwald Collection, 1964
20. Sir Anthony van Dyck
Flemish, 1599 - 1641
Philippe le Roy, Lord of Ravels, c. 1630
etching (state i/ix)
plate: 24.3 x 15.7 cm (9 9/16 x 6 3/16); sheet: 26.4 x 17.7 cm (10 3/8 x 6 15/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
21. Sir Anthony van Dyck
Flemish, 1599 - 1641
Pieter Bruegel the Younger, c. 1630
etching (state i/vi)
sheet, trimmed to plate mark: 24.6 x 15.7 cm (9 11/16 x 6 3/16)
National Gallery of Art, Washington, Gift of Robert M. Walker in memory of Lessing J. Rosenwald, 1980
22. Sir Anthony van Dyck
Flemish, 1599 - 1641
Self-Portrait, c. 1629/1630
etching (state i/vii)
sheet, trimmed to plate mark: 23.7 x 15.3 cm (9 5/16 x 6)
National Gallery of Art, Washington, Rosenwald Collection, 1943

23. Sir Anthony van Dyck and Various Artists after Sir Anthony van Dyck
Flemish, 1599 - 1641;
Self-Portrait from illustrated volume Le Cabinet des plus beaux Portraits ... faits par le fameux Antoine van Dyck,
c. 1629/1630,
reworked c. 1645
"Iconography"; title p. for the c. 1700 ed. with etched and engraved
illus.; 4-page text entitled "Abrege de la vie de Antoine van Dyck" portraits contenues dans le livre."
page size: 37.4 x 24.5 cm (14 11/16 x 9 5/8)
National Gallery of Art, Washington, Gift of Arthur and Charlotte Vershbow, in Honor of the 50th Anniversary of the
National Gallery of Art, 1990
24. Rembrandt van Rijn
Dutch, 1606 - 1669
Self-Portrait Leaning on a Stone Sill, 1639
etching (state ii/ii)
sheet, trimmed to plate mark: 21 x 16.8 cm (8 1/4 x 6 5/8)
National Gallery of Art, Washington, Gift of R. Horace Gallatin, 1949
25. Rembrandt van Rijn
Dutch, 1606 - 1669
Christ Presented to the People: Oblong Plate, 1655
drypoint (state v/vii)
sheet, trimmed to plate mark: 34.8 x 45.3 cm (13 11/16 x 17 13/16)
National Gallery of Art, Washington, Rosenwald Collection, 1964
26. Rembrandt van Rijn
Dutch, 1606 - 1669
Christ Presented to the People: Oblong Plate, 1655
drypoint (state vii/vii)
plate: 35.7 x 45.6 cm (14 1/16 x 17 15/16); sheet: 36.6 x 46.6 cm (14 3/8 x 18 5/16)
National Gallery of Art, Washington, Rosenwald Collection, 1945
27. Rembrandt van Rijn
Dutch, 1606 - 1669
The Three Crosses, c. 1653
drypoint and burin on vellum (state i/v)
plate: 37.2 x 42.8 cm (14 5/8 x 16 7/8); sheet: 37.8 x 44.1 cm (14 7/8 x 17 3/8)
National Gallery of Art, Washington, Gift of R. Horace Gallatin, 1949
28. Rembrandt van Rijn
Dutch, 1606 - 1669
The Three Crosses, 1653
drypoint and burin (state iii/v)
National Gallery of Art, Washington, Rosenwald Collection, 1943
29. Rembrandt van Rijn
Dutch, 1606 - 1669
The Three Crosses, c. 1654
drypoint and engraving on laid paper (state iv/v)
sheet, trimmed to plate mark: 39 x 45.5 cm (15 3/8 x 17 15/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943

30. Rembrandt van Rijn
Dutch, 1606 - 1669
Lieven Willemsz van Coppenol: the Smaller Plate, c. 1658
etching, drypoint and burin (state iii/vi)
image: 23.8 x 19 cm (9 5/16 x 7 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943
31. Rembrandt van Rijn
Dutch, 1606 - 1669
Lieven Willemsz van Coppenol: the Smaller Plate, c. 1658
etching, drypoint and burin (state iv/vi)
plate: 25.8 x 19 cm (10 1/8 x 7 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943
32. Rembrandt van Rijn
Dutch, 1606 - 1669
The Large Lion Hunt, 1641
etching (state ii/ii)
plate: 22.4 x 30.1 cm (8 13/16 x 11 7/8); sheet: 23.3 x 30.9 cm (9 3/16 x 12 3/16)
National Gallery of Art, Washington, Rosenwald Collection, 1951
33. Rembrandt van Rijn
Dutch, 1606 - 1669
The Small Lion Hunt (with Two Lions), c. 1632
etching
plate: 15.6 x 12.4 cm (6 1/8 x 4 7/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
34. Rembrandt van Rijn
Dutch, 1606 - 1669
Sheet with Two Studies: a Tree, and the Upper Part of the Head of the Artist, c. 1641/1642
etching
plate: 7.9 x 7 cm (3 1/8 x 2 3/4)
National Gallery of Art, Washington, Rosenwald Collection, 1943
35. Rembrandt van Rijn
Dutch, 1606 - 1669
Sheet of Studies including the Head of the Artist, a Beggar Couple, and Heads of an Old Man, c. 1632
etching (state ii/ii)
9.9 x 10.5 cm (3 7/8 x 4 1/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
36. Rembrandt van Rijn
Dutch, 1606 - 1669
Sheet of Studies with a Woman Lying Ill in Bed, c. 1641/1642
etching
plate: 15.4 x 14 cm (6 1/16 x 5 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1943
37. Rembrandt van Rijn
Dutch, 1606 - 1669
Three Heads of Women, One Lightly Etched, c. 1637
etching (state iii/iii)
plate: 12.9 x 10.5 cm (5 1/16 x 4 1/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943

38. Rembrandt van Rijn
Dutch, 1606 - 1669
Three Heads of Women, One Asleep, 1637
etching
13.2 x 9.4 cm (5 3/16 x 3 11/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
39. Rembrandt van Rijn
Dutch, 1606 - 1669
Studies of the Head of Saskia and Others, 1636
etching
15.1 x 12.7 cm (5 15/16 x 5)
National Gallery of Art, Washington, Rosenwald Collection, 1950
40. Rembrandt van Rijn
Dutch, 1606 - 1669
Old Man Shading His Eyes with His Hand, c. 1639
etching and drypoint
plate: 13.8 x 11.4 cm (5 7/16 x 4 1/2); sheet: 13.9 x 11.6 cm (5 1/2 x 4 9/16)
National Gallery of Art, Washington, New Century Fund, 1998
41. Rembrandt van Rijn
Dutch, 1606 - 1669
Bust of an Old Bearded Man, Looking Down, Three Quarters Right, 1631
etching (state ii/iii)
11.1 x 11 cm (4 3/8 x 4 5/16)
National Gallery of Art, Washington, Rosenwald Collection, 1950
42. Rembrandt van Rijn
Dutch, 1606 - 1669
The Artist Drawing from the Model, c. 1639
etching, drypoint, and burin (state ii/ii)
sheet, trimmed to plate mark: 23.4 x 18.2 cm (9 3/16 x 7 3/16)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection), 1968
43. Rembrandt van Rijn
Dutch, 1606 - 1669
Nude Man Seated and Nude Man Standing, with a Woman and Baby in the Background, c. 1646
etching (state i/iii)
sheet, trimmed to plate mark: 19.7 x 12.8 cm (7 3/4 x 5 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
44. Rembrandt van Rijn
Dutch, 1606 - 1669
The Descent from the Cross: a Sketch, 1642
etching and drypoint
plate: 15 x 11.8 cm (5 7/8 x 4 5/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
45. Rembrandt van Rijn
Dutch, 1606 - 1669
Saint Francis beneath a Tree Praying, 1657
drypoint and etching (state ii/ii)
plate: 18.3 x 24.3 cm (7 3/16 x 9 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943

46. Rembrandt van Rijn
Dutch, 1606 - 1669
Saint Jerome Reading in an Italian Landscape, c. 1653/1654
etching, drypoint, and burin (state ii/ii)
sheet, trimmed to plate mark: 26.1 x 21.2 cm (10 1/4 x 8 3/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
47. Rembrandt van Rijn
Dutch, 1606 - 1669
Saint Jerome beside a Pollard Willow, 1648
etching and drypoint (state ii/ii)
plate: 17.8 x 13.2 cm (7 x 5 3/16); sheet: 18.1 x 13.6 cm (7 1/8 x 5 3/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
48. Jean-Jacques Flipart after Jean Siméon Chardin
French, 1719 - 1782
Le Dessinateur (The Draughtsman), 1757
etching
plate: 30.3 x 21.8 cm (11 15/16 x 8 9/16)
National Gallery of Art, Washington, Widener Collection, 1942
49. Laurent Cars after Antoine Watteau
French, 1699 - 1771
Fêtes venetiennes (Venetian Fête), c. 1732
etching (state ii/vi)
plate: 50.1 x 37.2 cm (19 3/4 x 14 5/8); sheet: 53.8 x 40.8 cm (21 3/16 x 16 1/16)
National Gallery of Art, Washington, Widener Collection, 1942
50. Charles François Adrien Macret after Jean-Honoré, Fragonard
French, 1751 - 1789
La fuite à dessein (The Flight by Design), 1783
etching (proof before the letters)
plate: 37.3 x 29 cm (14 11/16 x 11 7/16); sheet: 40.9 x 31.7 cm (16 1/8 x 12 1/2)
National Gallery of Art, Washington, Widener Collection, 1942
51. Charles François Adrien Macret and Jacques Couché, after Jean-Honoré, Fragonard
French, 1751 - 1789; French, 1750 or 1759 - 1802 or after
La fuite à dessein (The Flight by Design), 1783
etching and engraving
National Gallery of Art, Washington, Widener Collection, 1942
52. Charles-Nicolas Cochin I after Antoine Watteau
French, 1688 - 1754
La Mariée de Village (The Village Bride), 1729
etching (state i/iii)
sheet, cut within plate mark: 51.7 x 74.8 cm (20 3/8 x 29 7/16)
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1978
53. Charles-Nicolas Cochin I after Antoine Watteau
French, 1688 - 1754
La Mariée de Village (The Village Bride), 1729
etching (state iii/iii)
sheet, cut within plate mark: 51.7 x 74.8 cm (20 3/8 x 29 7/16)
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1978

54. Nicolas Delaunay after Niclas Lafrensen II
French, 1739 - 1792
Qu'en dit l'Abbé? (What Says the Abbé?), 1788
etching (proof before letters)
plate: 48.1 x 35.5 cm (18 15/16 x 14)
National Gallery of Art, Washington, Widener Collection, 1942
55. Nicolas Delaunay after Niclas Lafrensen II
French, 1739 - 1792
Qu'en dit l'Abbé? (What Says the Abbé?), 1788
etching and engraving
plate: 48.1 x 35.5 cm (18 15/16 x 14); sheet: 49.2 x 36.9 cm (19 3/8 x 14 1/2)
National Gallery of Art, Washington, Widener Collection, 1942
56. Attributed to Jean-Baptiste Oudry
French, 1686 - 1755
A Bear Hunt, c. 1725-1730
etching (proof)
plate, trimmed within plate mark at bottom: 50.9 x 37.2 cm (20 1/16 x 14 5/8); sheet: 52 x 39.6 cm (20 1/2 x 15 9/16)
National Gallery of Art, Washington, Gift of Bert Freidus, 1998
57. E. Guersant after Jean-Honor, Fragonard
French, active 18th century
La chemise enlevée (The Disrobing), 1782
etching and engraving (proof before the letters)
National Gallery of Art, Washington, Widener Collection, 1942
58. E. Guersant after Jean-Honor, Fragonard
French, active 18th century
La chemise enlevée (The Disrobing), 1782
etching and engraving
National Gallery of Art, Washington, Widener Collection, 1942
- 59a. Giovanni Battista Piranesi
Venetian, 1720 - 1778
Fantastic Port Monument (left plate), late 1740s
etching and engraving [modern impression from the original plates, 1978]
54.1 x 38.8 cm (21 1/4 x 15 1/4)
National Gallery of Art, Washington, Gift of the Istituto Nazionale per la Grafica-Calcolgrafia, Rome, 1979
- 59b. Giovanni Battista Piranesi
Venetian, 1720 - 1778
Fantastic Port Monument (right plate), late 1740s
etching and engraving [modern impression from the original plates, 1978]
53.9 x 40 cm (21 3/16 x 15 11/16)
National Gallery of Art, Washington, Gift of the Istituto Nazionale per la Grafica-Calcolgrafia, Rome, 1979
60. Giovanni Battista Piranesi
Venetian, 1720 - 1778
The Tomb of Nero, published 1747/1749
etching, engraving, drypoint, and scratching (first edition, state i/vi)
plate: 39.2 x 54.3 cm (15 1/4 x 21 1/4); sheet: 52.2 x 75.7 cm (20 5/8 x 29 3/4)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1986

61. Giovanni Battista Piranesi
Venetian, 1720 - 1778
The Skeletons, published 1747/1749
etching, engraving, drypoint, and burnishing (state i/v)
plate: 39 x 54.6 cm (15 7/16 x 21 1/2); sheet: 52.4 x 75.9 cm (20 5/8 x 29 7/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1986
62. Giovanni Battista Piranesi
Venetian, 1720 - 1778
Title Plate, published 1749/1750
etching, engraving, and sulphur tint or open bite (first edition, first issue, state i/ix)
plate: 54.8 x 41.4 cm (21 9/16 x 16 5/16)
National Gallery of Art, Washington, Gift of W.G. Russell Allen, 1941
63. Giovanni Battista Piranesi
Venetian, 1720 - 1778
Title Plate, published 1780s
etching, engraving, sulphur tint or open bite (second edition, fourth issue, state viii/ix)
National Gallery of Art, Washington, Rosenwald Collection, 1943
64. Giovanni Battista Piranesi
Venetian, 1720 - 1778
The Drawbridge, 1749/1750
etching, engraving, and scratching (first edition, first issue, state i/vi)
plate: 54.7 x 41.1 cm (21 9/16 x 16 3/16); sheet: 71.5 x 51.2 cm (28 1/8 x 20 3/16)
National Gallery of Art, Washington, W.G. Russell Allen, Ailsa Mellon Bruce, Lessing J. Rosenwald,
and Pepita Milmore Funds, 1976
65. Giovanni Battista Piranesi
Venetian, 1720 - 1778
The Drawbridge, published 1780s
etching, engraving, and scratching (second edition, fourth issue, state v/vi)
plate: 54.7 x 41.1 cm (21 9/16 x 16 3/16); sheet: 68.3 x 53 cm (26 7/8 x 20 7/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943
66. Félix Bracquemond
French, 1833 - 1914
Edmond de Goncourt, 1882
etching on japan paper (state i/viii)
plate: 51 x 33.9 cm (20 1/8 x 13 3/8); sheet: 54.8 x 35.9 cm (21 9/16 x 14 1/8)
National Gallery of Art, Washington, Gift of Mrs. Lessing J. Rosenwald, 1987
67. Félix Bracquemond
French, 1833 - 1914
Edmond de Goncourt, 1882
etching and engraving on japan paper (state viii/viii)
plate: 50.9 x 33.9 cm (20 1/8 x 13 3/8); sheet: 60.2 x 42.7 cm (21 9/16 x 14 1/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1996
68. William Strang
British, 1859 - 1921
Rudyard Kipling, 1898
etching
plate: 35.2 x 25.3 cm (13 7/8 x 9 15/16); sheet: 46.1 x 33.4 cm (18 1/8 x 13 1/8)
National Gallery of Art, Washington, Rosenwald Collection, 1943

69. Auguste Rodin
French, 1840 - 1917
Victor Hugo in Three-Quarter View, 1884
drypoint (state i/viii)
plate: 22.6 x 17.8 cm (8 7/8 x 7); sheet: 29.7 x 21.7 cm (11 11/16 x 8 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
70. Auguste Rodin
French, 1840 - 1917
Victor Hugo, Frontal View, 1886
drypoint (state iii/vii)
plate: 22.3 x 17.5 cm (8 3/4 x 6 7/8); sheet: 30.6 x 21.5 cm (12 1/16 x 8 7/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
71. Edouard Manet
French, 1832 - 1883
Berthe Morisot, 1872
lithograph
image: 20 x 13.2 cm (7 7/8 x 5 3/16); sheet: 23.7 x 16.3 cm (9 5/16 x 6 7/16)
National Gallery of Art, Washington, Rosenwald Collection, 1953
72. Edgar Degas and Vicomte Ludovic Napol, on Lepic
French, 1834 - 1917; French, 1839 - 1889
The Ballet Master, c. 1874
monotype heightened with white chalk or wash
plate: 56.5 x 70 cm (22 1/4 x 27 9/16); sheet: 62 x 85 cm (24 7/16 x 33 7/16)
National Gallery of Art, Washington, Rosenwald Collection, 1964
73. Edgar Degas
French, 1834 - 1917
Mary Cassatt at the Louvre: The Etruscan Gallery, 1879/1880
softground etching and drypoint (state i/ix)
plate: 26.8 x 23.4 cm (10 9/16 x 9 3/16); sheet: 41.5 x 30.6 cm (16 5/16 x 12 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
74. Edgar Degas
French, 1834 - 1917
Mary Cassatt at the Louvre: The Etruscan Gallery, 1879/1880
softground etching, aquatint, and drypoint (state vi/ix)
plate: 26.8 x 23.4 cm (10 9/16 x 9 3/16); sheet: 43 x 30.4 cm (16 15/16 x 11 15/16)
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1995
75. Edgar Degas
French, 1834 - 1917
Mary Cassatt at the Louvre: The Paintings Gallery, 1879/1880
softground etching, aquatint, and drypoint (state xii-xiii/xx)
plate: 30.2 x 12.5 cm (11 7/8 x 4 15/16); sheet: 36.2 x 22.3 cm (14 1/4 x 8 3/4)
National Gallery of Art, Washington, Rosenwald Collection, 1946
76. Charles Meryon
French, 1821 - 1868
Le Pont-au-Change, Paris, 1854
etching and drypoint (state i/xii)
National Gallery of Art, Washington, Rosenwald Collection, 1943

77. Charles Meryon
French, 1821 - 1868
Le Pont-au-Change, Paris, 1854
etching and drypoint (state v/xii)
plate: 15.5 x 33.5 cm (6 1/8 x 13 3/16); sheet: 22 x 39.2 cm (8 11/16 x 15 7/16)
National Gallery of Art, Washington, Gift of R. Horace Gallatin, 1949
78. Charles Meryon
French, 1821 - 1868
Le Pont-au-Change, Paris, before 1860
etching and drypoint (state ix-x/xii)
platemark: 15.6 x 33.5 cm (6 1/8 x 13 3/16)
Museum of Fine Arts, Boston, Harvey D. Parker Collection, 1897
79. Charles Meryon
French, 1821 - 1868
Le Pont-au-Change, Paris, 1861
etching and drypoint (xii/xii)
platemark: 15.6 x 33.5 cm (6 1/8 x 13 3/16)
Museum of Fine Arts, Boston, Gift of Edward W. Hooper, 1880
80. Vicomte Ludovic Napol, on Lepic
French, 1839 - 1889
Turbulent Sky, 1870/1876
etching and ink on the plate
plate: 34.6 x 74.3 cm (13 5/8 x 29 1/4)
Ruth and Jacob Kainen Collection
81. Vicomte Ludovic Napol, on Lepic
French, 1839 - 1889
Burning Mill, 1870/1876
etching and ink on the plate
45.5 x 81.5 cm (17 15/16 x 32 1/16)
The Baltimore Museum of Art, Garrett Collection (Inv. 1984.81.33)
82. Vicomte Ludovic Napol, on Lepic
French, 1839 - 1889
Willows and Poplars, 1870/1876
etching and ink on the plate
45.5 x 81.5 cm (17 15/16 x 32 1/16)
The Baltimore Museum of Art, Garrett Collection (Inv. 1984.81.25)
83. Mary Cassatt
American, 1844 - 1926
In the Omnibus, c. 1891
black chalk and graphite
37.9 x 27.1 cm (14 7/8 x 10 3/4)
National Gallery of Art, Washington, Rosenwald Collection, 1948
84. Mary Cassatt
American, 1844 - 1926
In the Omnibus, c. 1891
soft-ground etching and drypoint, with additions in graphite (state ii/vii)
plate: 36.7 x 26.7 cm (14 7/16 x 10 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1946

85. Mary Cassatt
American, 1844 - 1926
In the Omnibus, c. 1891
soft-ground etching, drypoint, and aquatint in black (state iv/vii)
plate: 36.8 x 26.3 cm (14 7/16 x 10 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1943
86. Mary Cassatt
American, 1844 - 1926
In the Omnibus, 1890-1891
drypoint and color aquatint (state vii/vii)
plate: 36.5 x 26.6 cm (14 3/8 x 10 1/2); sheet: 43 x 29.8 cm (16 15/16 x 11 3/4)
National Gallery of Art, Washington, Chester Dale Collection, 1963
87. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
softground etching, etching, and aquatint in black printed from one plate on beige wove paper [proof]
plate: 47.7 x 37.2 cm (18 3/4 x 14 5/8); sheet: 58.7 x 43.5 cm (23 1/8 x 17 1/8)
National Gallery of Art, Washington, Eugene L. and Marie-Louise Garbáty Fund, 1999
88. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, etching, and aquatint printed from multiple plates on cream wove paper [proof]
plate: 47.4 x 37.5 cm (18 11/16 x 14 3/4); sheet: 62.9 x 49.4 cm (24 3/4 x 19 7/16)
National Gallery of Art, Washington, Edward E. MacCrone Fund, 1999
89. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, etching, and aquatint printed from multiple plates with watercolor additions and graphite notations on cream wove paper [touched proof]
plate: 47.3 x 37.5 cm (18 5/8 x 14 3/4); sheet: 64.1 x 49.5 cm (25 1/4 x 19 1/2)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1979
90. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in white) printed from multiple plates on cream laid paper [proof]
plate: 47.8 x 37.6 cm (18 13/16 x 14 13/16); sheet: 56 x 44.8 cm (22 1/16 x 17 5/8)
National Gallery of Art, Washington, Gift of Philip and Judith Benedict, 1997
91. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in white) printed from multiple plates on white wove paper [proof]
plate: 45.2 x 33.9 cm (17 13/16 x 13 3/8); sheet: 61.6 x 48.8 cm (24 1/4 x 19 3/16)
National Gallery of Art, Washington, New Century Gift Committee, 1999

92. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in pinkish white) printed from multiple plates on cream wove paper
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 60.5 x 49.1 cm (23 13/16 x 19 5/16)
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef, 1999
93. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in brown) printed from multiple plates on white wove paper [proof]
plate: 45 x 33.9 cm (17 11/16 x 13 3/8); sheet: 61 x 48.7 cm (24 x 19 3/16)
National Gallery of Art, Washington, New Century Gift Committee, 1999
94. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color softground etching, drypoint, etching, aquatint, and embossing (in black) printed from multiple plates on cream wove paper [proof]
plate: 45.2 x 34 cm (17 13/16 x 13 3/8); sheet: 64.1 x 49.3 cm (25 1/4 x 19 7/16)
National Gallery of Art, Washington, New Century Gift Committee, 1999
95. Jacques Villon
French, 1875 - 1963
La Parisienne, 1902
color drypoint, etching, aquatint, burnishing, and inkless embossing
printed from multiple plates on cream wove paper [proof]
plate: 45.4 x 34 cm (17 7/8 x 13 3/8); sheet: 67.8 x 50.3 cm (26 11/16 x 19 13/16)
National Gallery of Art, Washington, New Century Gift Committee, 1999
96. Jacques Villon
French, 1875 - 1963
La Parisienne, 1903
color drypoint, etching, and aquatint with scraping and burnishing printed from multiple plates on cream wove paper [proof]
plate: 45.4 x 33.4 cm (17 7/8 x 13 1/8); sheet: 62.2 x 50.1 cm (24 1/2 x 19 3/4)
National Gallery of Art, Washington, New Century Gift Committee, 1999
97. Edvard Munch
Norwegian, 1863 - 1944
Two Women on the Shore, c. 1898
color woodcut with watercolor
image, irregular: 38.5 x 53 cm (15 1/4 x 20 7/8); sheet: 46.5 x 58.6 cm (18 1/4 x 23)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978
98. Edvard Munch
Norwegian, 1863 - 1944
Two Women on the Shore, 1898
woodcut in blue, green, black, and ocher with green crayon on japan paper
image: 45.4 x 51.2 cm (17 7/8 x 20 1/8); sheet: 53.4 x 59.3 cm (21 x 23 3/8)
National Gallery of Art, Washington, The Epstein Family Collection, in Honor of the 50th Anniversary of the National Gallery of Art, 1991

99. Edvard Munch
Norwegian, 1863 - 1944
Two Women on the Shore, c. 1900/1910
color woodcut and color linoleum block
image, irregular: 40.3 x 51.9 cm (16 1/8 x 20 1/2); sheet: 47.4 x 59 cm (18 11/16 x 23 1/4)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978
100. Edvard Munch
Norwegian, 1863 - 1944
Two Women on the Shore, 1910s
color woodcut and color linoleum block
image, irregular: 40.3 x 51.5 cm (16 1/8 x 20 1/2); sheet: 43 x 55.4 cm (16 15/16 x 21 13/16)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978
101. Edvard Munch
Norwegian, 1863 - 1944
Two Women on the Shore, 1920s
color woodcut
sheet, trimmed to image: 46.2 x 51 cm (18 1/4 x 20 1/8)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978
102. Edvard Munch
Norwegian, 1863 - 1944
Two Women on the Shore, 1920s
color woodcut
image: 45.7 x 50.5 cm (18 x 19 7/8); sheet: 54 x 59.6 cm (21 1/4 x 23 7/16)
National Gallery of Art, Washington, Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978
103. Paul Gauguin
French, 1848 - 1903
The Pony, c. 1902
gouache monotype touched with gum or varnish
sheet: 32.7 x 59.7 cm (12 7/8 x 23 1/2)
National Gallery of Art, Washington, Rosenwald Collection, 1947
104. Paul Gauguin
French, 1848 - 1903
Two Marquesans (recto), c. 1902
traced monotype retouched with olive pigment
sheet: 45.8 x 34.5 cm (18 1/16 x 13 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1964
105. Paul Gauguin
French, 1848 - 1903
Two Marquesans (verso), c. 1902
graphite and crayon
sheet: 45.8 x 34.5 cm (18 1/16 x 13 9/16)
National Gallery of Art, Washington, Rosenwald Collection, 1964
106. Paul Gauguin
French, 1848 - 1903
Te Faruru (They are Making Love Here), 1894/1895
woodcut in brown
image: 35.8 x 20.5 cm (14 1/8 x 8 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1947

107. Paul Gauguin
French, 1848 - 1903
Te Faruru (They are Making Love Here), 1894/1895
woodcut printed in orange, red and black by Louis Roy
image: 35.8 x 20.5 cm (14 1/8 x 8 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1952

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