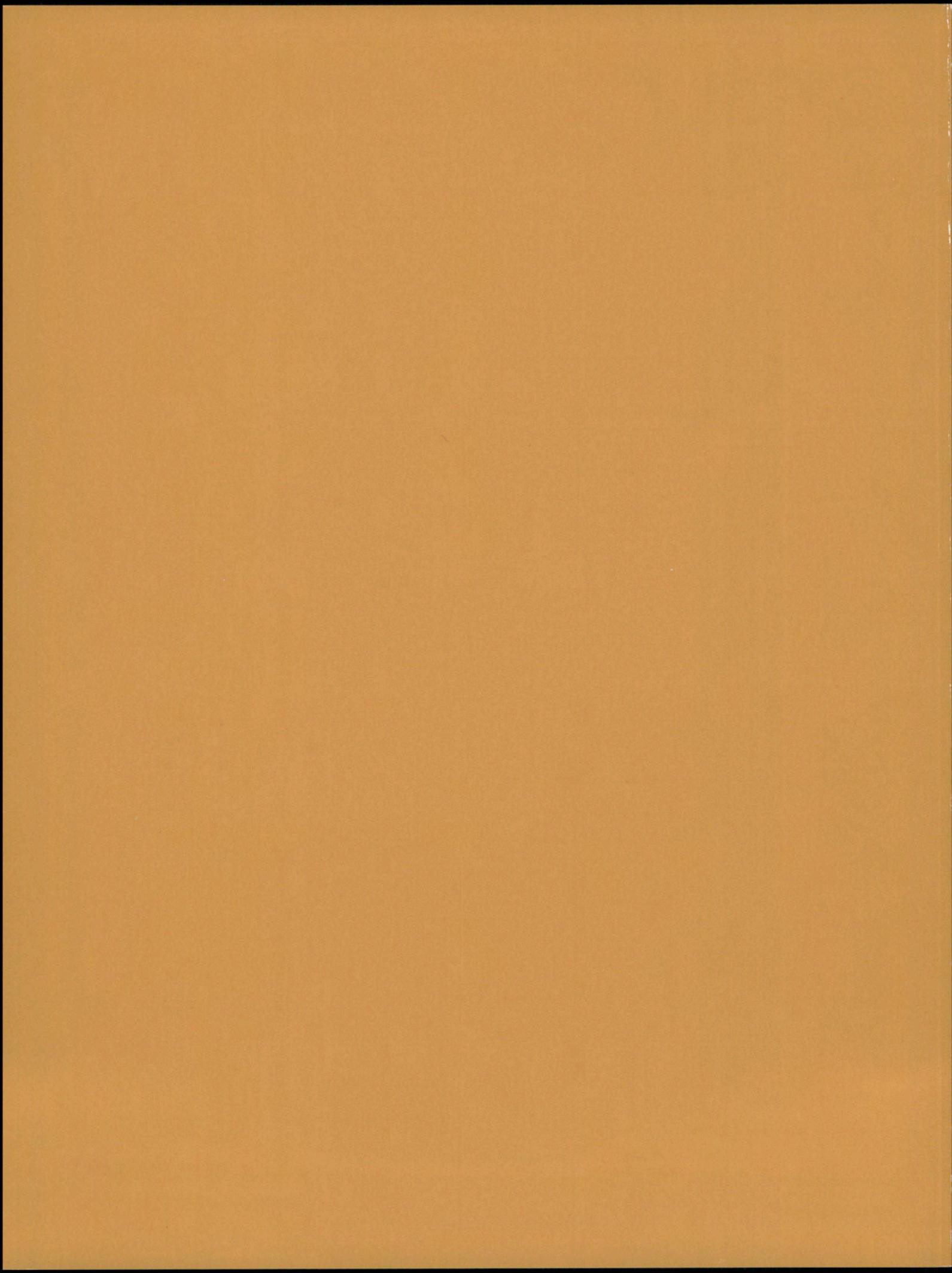


**1990
ANNUAL
REPORT
National Gallery of Art**





1990 ANNUAL REPORT





1990
ANNUAL REPORT
National Gallery of Art

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Washington, D.C. 20565

This publication was produced by the
Editors Office, National Gallery of Art
Edited by Tam L. Curry

Designed by Susan Lehmann,
Washington, D.C.

Printed by Schneidereith & Sons,
Baltimore, Maryland

The type is Bodoni Book, set by
BG Composition, Baltimore, Maryland

Photo credits:

Dean A. Beasom, pp. iv, x, xiii, 2-4, 7-8, 15,
17, 21, 35, 37, 39, 50, 54, 62, 77, 80, 102

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ISBN 0-89468-161-3

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Bromberg in memory of their son, Michael.
1990.24.1



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President's Preface

The 1990 fiscal year was an excellent one for the National Gallery as we made steady and heartening progress toward our fiftieth anniversary goals. Last year I reported on our efforts to obtain gifts of works of art and funds for art purchase for the fiftieth celebration. I am delighted to say that commitments of works of art continue to be made by collectors from all parts of this country and abroad, given in the same spirit of philanthropy responsible for the creation and growth of the Gallery. Further, under the leadership of Robert H. Smith, the 50th Anniversary Gift Committee now stands close to its goal of \$5 million for art acquisitions.

At the time of the regular meetings, the board of trustees invites senior staff from various departments in the Gallery to apprise us of their activities and concerns. This year we heard from members of the library, education, and security staff, furthering our understanding of the institution's day-to-day operations.

The Gallery's anniversary comes at a time of complex change and development in the museum world, and indeed in the non-profit sector in general. We have recognized the need to encourage and activate new sources of involvement, including younger citizens. Part of our effort to interest younger collectors from all parts of the country in the Gallery and in art in general was a two-day program that included intensive study sessions in conservation, lighting and installation, matting and framing, and education.

In order to respond more effectively to the Gallery's national constituency, the Trustees' Council and the Resources

Planning Committee were conflated, making the Gallery's long-range and development planning an integral function of the Trustees' Council. We were pleased to welcome several new members to the council this year: Ruth Kainen from Washington, D.C., Peter Kimmelman from New York City, Diana Prince from Washington, D.C., Benjamin Stapleton III from New York City, and Edward Swenson from Miami, Florida.

In turning our attention with renewed vigor to the Gallery's permanent collection in preparation for the 1991 anniversary, we have also focused on the galleries in which the collection is exhibited. The West Building galleries are being refurbished and reinstalled in an ambitious plan overseen by the director and deputy director, and as a result, the collection promises to look its very best next year. Judicious conservation and re-framing are part of the reinstallation, as are education initiatives designed to improve graphics, printed materials, and visitor information.

The Gallery's intensive efforts to enhance the collection have been accompanied by efforts to bolster support for some of the institution's core functions. In addition to the dramatic strengthening of conservation programs through the building of an endowment intended to support research and training, we have begun to raise new contributed funds to augment curatorial programs. Thanks to a leadership grant from The Andrew W. Mellon Foundation, a portion of which comes to the Gallery on a generous matching basis, curatorial research and travel funds have



Martin Puryear, *Lever No. 3*, 1989, Gift of the Collectors Committee, 1989.71.1

been enhanced, helping to keep our talented curatorial staff enthusiastic and engaged.

We are thankful for the continued strong support for the Gallery's daily operations provided by the federal government, and for the sustained generosity of individuals, foundations, and corporations, who help make possible art acquisition, scholarly programs, exhibitions, and a host of special projects.

We look forward to the challenges

ahead, and we are deeply grateful to all those who are helping to make the fiftieth anniversary a successful milestone in the Gallery's history. The many commitments of time and resources encourage us in maintaining the Gallery's record of excellence, firmly established by Andrew Mellon some fifty years ago.

John R. Stevenson
President



Giovanni Bellini and Titian, *The Feast of the Gods*,
1514 / 1529, Widener Collection, 1942.9.1
(detail)

Director's Report

Fiscal year 1990 at the National Gallery of Art was a time of intensified activity, challenging a superb staff and engaging a dedicated board of trustees. A significant part of our work involved preparations for the Gallery's fiftieth anniversary in 1991. Those good efforts are best recounted in next year's report, but I would ask readers to remember that in addition to its ongoing business in 1990, the Gallery focused considerable attention on anniversary projects.

A continuing preoccupation at the Gallery is with the primacy of our permanent collection. One example in 1990 is the attention given to *The Feast of the Gods*, one of the most important Renaissance paintings in America. In 1942 the Widener family gave the Gallery this magnificent canvas, painted by Giovanni Bellini in 1514 and significantly reworked by Titian around 1529. In 1985, as part of the Gallery's ongoing collection maintenance, the trustees approved conservation treatment that entailed removal of a thick, discolored varnish—revealing the painting's splendid details and rich color—and an examination of the work's physical structure and materials. In 1990 *The Feast of the Gods* returned to public view after four years in conservation. A didactic exhibition placed the painting, newly cleaned and reframed, in the context of the Gallery's other Venetian Renaissance paintings. A series of illustrated panels explained both the work's recent conservation and the history of its appearance during various stages of its repainting in the sixteenth century.

A thirty-minute film on *The Feast of the Gods* was produced by external affairs officer Joseph J. Krakora in conjunction with the exhibition. Narrated by David Bull, in whose charge the conservation had gone forward, and coordinated closely with curator David Alan Brown, the film presents information gleaned during conservation. It includes footage of the actual cleaning of the canvas in Washington and of relevant sites in Venice, Mantua, and Ferrara. Although we would be the first to insist that there can be no substitute for standing in front of the original work, we have been able to circulate the image to a huge audience by lending the program on videocassette to schools and other groups and by making it available for purchase at nominal cost. Made possible by The Circle of the National Gallery of Art and Salomon Inc, the film premiered not only in Washington but in Venice, Rome, and Paris, with appropriate translations of the soundtrack. The Venetian showing coincided with the Italian opening of the *Titian* retrospective, jointly organized by Venice and the National Gallery. Among the six paintings the Gallery loaned to the Venetian venue was *The Feast of the Gods*.

Two major baroque paintings entered the collection in 1990. An early Peter Paul Rubens, *The Fall of Phaeton*, c. 1605, purchased with income from the Patrons' Permanent Fund, illustrates the dramatic moment in Ovid's *Metamorphoses* when Apollo's prideful son was blasted by Jupiter's thunderbolt and thrown to his death from the chariot of

the sun. With its brilliant color and swirling composition, this panel is a clear harbinger of the artist's most baroque paintings. The Gallery's first work by Aert van der Neer, *Moonlit Landscape with Bridge*, c. 1650, was also purchased with income generated by the Patrons' Permanent Fund. This panel is one of van der Neer's largest and most important nocturnal subjects and typifies his great skill in using only a few colors to produce evocative atmospheric effects.

The Collectors Committee, at its thirteenth annual meeting, purchased three major twentieth-century works by artists who are new in the Gallery's sculpture collection: Martin Puryear's *Lever No. 3*, Joel Shapiro's *Untitled*, and Lucas Samaras' *Mirrored Cell*. Puryear, the 1989 grand prize winner of the São Paulo Biennial and a master of wood carving, encourages multiple associations in his work while allowing no single interpretation to dominate. His monumental *Lever*, as its title implies, owes a debt to the industrial world, but the elegant curving shape suggests the organic world as well. Shapiro's *Untitled* strengthens the Gallery's holdings in constructed sculpture. Resonating with our works by David Smith, this bronze evokes a certain human athleticism, its abstract geometric components arranged in a balletic or acrobatic gesture. This impression is reinforced by the artist's decision to give no clue about how this work manages to stand. Samaras' *Mirrored Cell* appears at first to be a large mirrored box, but it has an interior furnished with the trappings of a bedroom, all entirely sheathed in mirrors. Entering this space, with its seemingly infinite reflections of light and forms, is at once exhilarating and disorienting. The Samaras piece has become one of the most popular exhibits at the Gallery, with more than 200,000 visits made into the work under the supervision of the Visitor Services staff.

With income from the Patrons' Permanent Fund, the Gallery this year purchased an important Renaissance sculpture, an alabaster *Pietà* made in the southern Netherlands in the fifteenth century. Beautiful, poignant, and intimate in scale, this powerful image of Mary

mourning her dead son was probably made for private devotion.

Additions to the print collection included further gifts to the Gemini G.E.L. Archive, founded at the Gallery in 1981 to preserve an example of each of Gemini's published editions. The archive encompasses every important aesthetic in the art of our time by artists of international renown. First-time and long-standing donors gave the Gallery a splendid selection of drawings as well, ranging from our first drawing by Carpaccio, purchased with income from the Patrons' Permanent Fund, to Jasper Johns' *Numbers*, given by Leo Castelli in memory of Toiny Castelli.

The creation of the department of photography, with Sarah Greenough as its curator, reaffirms the Gallery's commitment to this art form. Beginning with Georgia O'Keeffe's 1949 gift of a key set of Alfred Stieglitz' photographs, and refocused in a significant way since our great Stieglitz exhibition in 1983, we have undertaken to build a major collection of photographs, primarily with dense clusters of works by first-rank artists. It is particularly heartening to report gifts of a group of Walker Evans' photographs, and Robert Frank's donation of an archive of his work, including some 2,400 rolls of film, 2,296 contact sheets, 999 work prints, and 61 rare and vintage photographs.

A remarkable abundance of gifts in many media were received in 1990 in honor of the Gallery's fiftieth anniversary in 1991. These are noted in the acquisitions list that follows. We prefer to save discussion of these generous anniversary gifts to the nation, along with those made throughout fiscal 1991, for a special edition of the annual report next year.

The rehanging of the paintings collection in the West Building is now fully under way. Deputy director Roger Mandle, who spearheaded the project, has worked closely with the design and installation department under Gaillard F. Ravenel, the senior curator of paintings Charles S. Moffett, and individual curators. (The director, meanwhile, retained his traditional right to meddle.) Repainting and relighting the galleries, relabeling



Walker Evans, *Coney Island*, c. 1929. Gift of Mr. and Mrs. Harry H. Lunn, Jr., in Honor of Jacob Kainen, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1989.89.2



Frederic Edwin Church, *West Rock, New Haven*, 1849, The New Britain Museum of American Art, New Britain, Connecticut (detail)

works of art, and replacing gallery leaflets all emphasize the primacy the Gallery accords its permanent collection. We firmly believe this reorganization of the galleries will add beauty and intelligibility to the presentation.

The department of records and loans, under Suzannah Fabing, continues the automation of provenance histories and the biographies of some seven hundred former owners of works in the collection. Computer systems also track the movement of works of art within the Gallery, this year involving more than 12,000 transfers.

Special exhibitions again this year expanded the range of art the Gallery could put before its visitors. *Frans Hals*, the first major exhibition outside the Netherlands on this great seventeenth-century portraitist, assembled such notable loans as the exuberant portrait of Willem van Heythuysen from Munich's Alte Pinakothek

and the austere group portraits of the regents and regentesses of the Haarlem almshouses from the Frans Halsmuseum. Selected and catalogued by Harvard's Seymour Slive, who has devoted a lifetime to studying Hals, the exhibition appeared in the United States only at the National Gallery.

Another monographic show, presented only at the Gallery, featured nineteenth-century American landscape painter, Frederic Edwin Church. The artist traveled extensively in North and South America, and his journeys in Colombia and Ecuador inspired a series of immensely popular large tropical landscapes. The Metropolitan Museum's *Heart of the Andes*, as the centerpiece of the exhibition, was installed alone in a room in a frame derived from documentary photographs of its first presentation to a nineteenth-century audience. A scholarly catalogue by curator Franklin



Claude Monet, *Camille Monet, Son, and Nurse in Garden*, 1873, private collection

Kelly is a key contribution to the literature on Church.

Two extraordinary private collections went on view simultaneously: *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* and *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* brought under the Gallery's roof a rich and beautiful concentration of French pictures from the end of the nineteenth and beginning of the twentieth centuries. Ambassador Annenberg was offered the opportunity to have his collection shown separately, but he commendably insisted on the synchronous timing of the two shows, one in the West Building and one in the East. The two collections allowed the Gallery to augment its own extensive holdings in this field with fifteen additional works by Cézanne, eleven by Van Gogh, ten by Monet, and nine each by Manet, Degas, Renoir, and Gauguin. Aside from the quite astounding individual glories in each exhibition—including the Bührle collection's exceptional old master paintings by Hals, Canaletto, Tiepolo, and Goya—the shows made for a fascinating

counterpoint. One of the most significant correspondences between the two collections involved two paintings by Monet: the Bührle family's *Camille Monet, Son, and Nurse in Garden*, and Walter and Lee Annenberg's *Camille Monet on a Garden Bench*. These canvases, both painted in 1873 at Monet's rented villa in Argenteuil, are not only comparable in size and theme, their compositions suggest that they were intended as a pair. They have been separated since the early years of this century, and it was a delight to see them in such proximity.

Edvard Munch: Master Prints from the Epstein Family Collection, selections from the largest and finest collection of Munch's graphic work outside Europe, began in Washington on a tour of eight American cities. At the opening dinner Her Royal Highness Princess Astrid of Norway bestowed on Sarah G. Epstein the Order of Saint Olav to recognize her scholarship and devotion to the work of Norway's premier artist. Announcement that the major portion of the Epstein family holdings would be given to the Gallery was accompanied on the occasion of the exhibition by the gift of two of the artist's



Claude Monet, *Camille Monet on a Garden Bench*, 1873, Collection of the Honorable and Mrs. Walter H. Annenberg

Sarah G. Epstein, Princess Astrid of Norway, Gallery president John R. Stevenson, and Staffan Riben of Statoil, the corporate sponsor of the *Munch* exhibition

most famous prints, *Madonna* and *The Kiss*.

Two exhibitions of twentieth-century works on paper gave a valuable focus to contemporary art. *The Drawings of Jasper Johns* presented highly finished works by this important American artist, a draftsman of prodigious skill and wit. Johns'

drawings, although avidly collected by museums and individuals worldwide, have not been exhibited as consistently as his prints and paintings. *The 1980s: Prints from the Collection of Joshua P. Smith* was an up-to-the-minute survey of American and European prints assembled by an extraordinarily astute collector.

The exhibition *Matisse in Morocco* was the first project jointly organized in all phases by Western and Soviet curators: from the National Gallery, New York's Museum of Modern Art, Moscow's State Pushkin Museum of Fine Arts, and Leningrad's State Hermitage Museum. Like earlier nineteenth-century European artists, Matisse looked to North Africa as a source for exotic, colorful images, and found in it an earthly paradise. The legendary Russian holdings of early works by Matisse were made available as never before, with stunning results. Four triptychs of paintings were reunited, and in the course of the Gallery's research for the show, the number of known related drawings grew from a half dozen to more than sixty, some forty of which were shown here publicly for the first time.





Henri Matisse, *H. Matisse by Himself*, 1912, private collection. © Succession H. Matisse

The division charged with realizing the Gallery's far-reaching educational goals went through a major reorganization, resolving itself into six departments under the energetic leadership of Linda Downs. Greater opportunities for intellectual enrichment include free art history courses as well as lectures, tours, and films. Summer Teachers' Institutes continue to permit teachers to spend a week at the Gallery learning how works of art from the collection can be used in the classroom. An Internship in the Museum Profession for minorities, established with initial corporate funding from Southwestern Bell, this year enabled three students to work in exhibition design and installation, education, and with the deputy director and the curator of photographs. Exciting new technologies are also being explored to expand the frontiers of museum education.

Maintaining a physical plant that comprises over one million square feet of inte-

rior space, is staffed around the clock, and is open to the public 363 days of the year is a mammoth job. Administrator Anne B. Evans, ably supported by her new deputy Darrell Wilson and their staff, continue to streamline the daily operations of the Gallery and the maintenance of its structures and facilities. Much of this effort is not seen by visitors, but like the bulk of an iceberg, the massive and invisible base is what ultimately supports the structure. The procurement office automated its systems and negotiated annual contracts to save an estimated \$300,000 from the special exhibitions budget. The office of protection services was reorganized into three departments to serve diverse security requirements with greater efficiency. They protect our irreplaceable collections and loans for an international audience that made more than 5.5 million visits during the year.

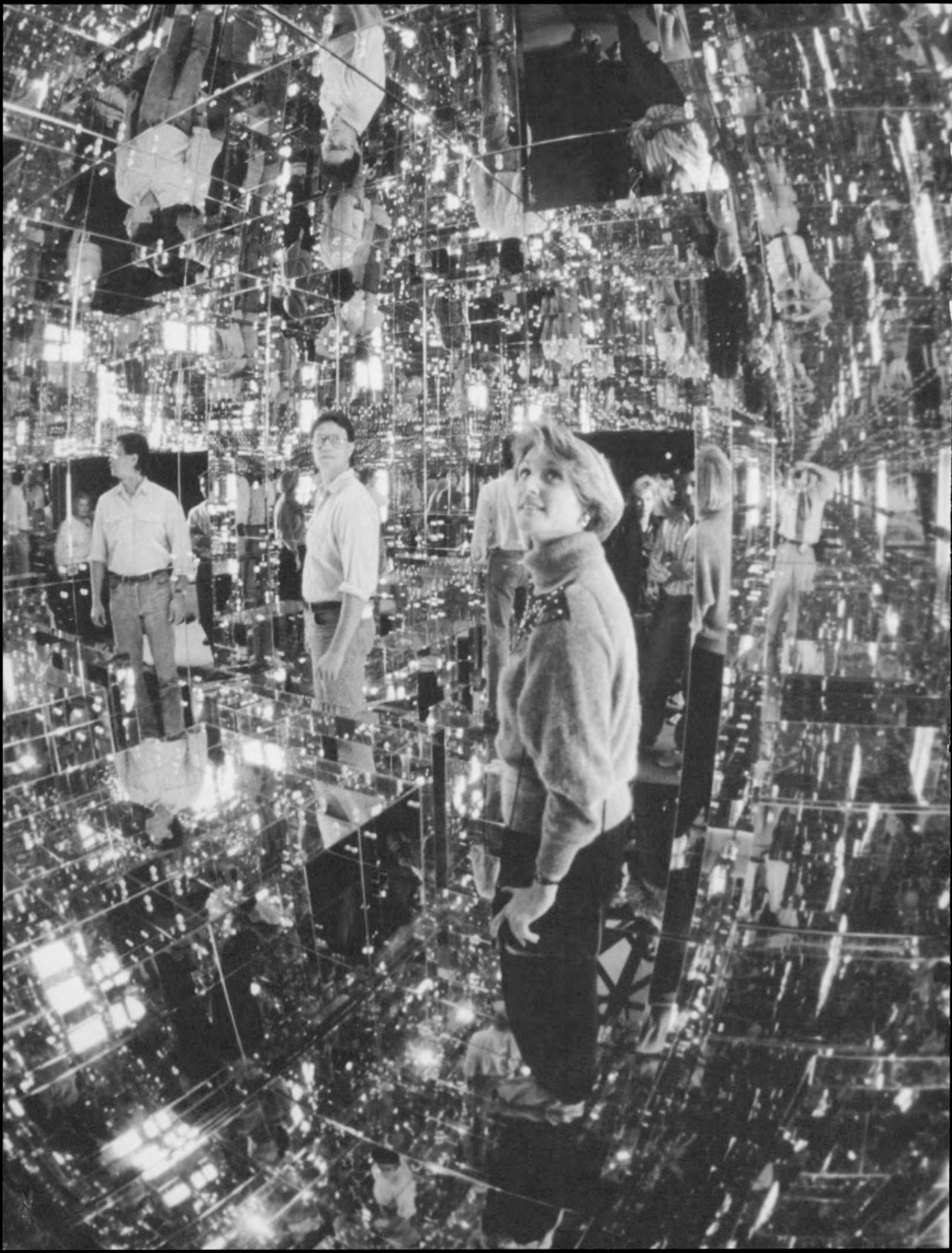
Illustrated reports in the following



Henri Matisse, *Landscape Viewed from a Window*,
1912/1913, State Pushkin Museum of Fine Arts,
Moscow

pages provide greater detail on many of the activities and achievements of an imaginative and energetic staff. We hope the reader will share our satisfaction in the accomplishments of a single year at this much-loved institution.

J. Carter Brown
Director



Art Programs

Acquisitions

PAINTINGS

Blake, William, British, 1757–1827
Evening, c. 1820/1825, watercolor and chalk on wood, 1990.22.1, Gift of Mr. and Mrs. Gordon Hanes, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kirchner, Ernst Ludwig, German, 1880–1938
Green House in Dresden, 1909/1910
The Visit: Couple and Newcomer, 1922
oil on canvas, 1989.60.1–2, Ruth and Jacob Kainen Collection, Gift (Partial and Promised) in Honor of the Fiftieth Anniversary of the National Gallery of Art

Visitors inside Lucas Samaras' *Mirrored Cell*, 1969–1988, Gift of the Collectors Committee, 1989.73.1 (below and facing page), see their images multiplied and reflected into infinity

Lichtenstein, Roy, American, born 1923
Look Mickey, 1961, oil on canvas, 1990.41.1, Gift (Partial and Promised) of the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Neer, Aert van der, Dutch, 1603/1604–1677
Moonlit Landscape with Bridge, c. 1650, oil on wood, 1990.6.1, Patrons' Permanent Fund

Peale, James, American, 1749–1831
Fruit Still Life with Chinese Export Basket, 1824, oil on panel, 1990.7.1, Gift of Mr. and Mrs. Thomas M. Evans, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Rubens, Peter Paul, Sir, Flemish, 1577–1640
The Fall of Phaeton, c. 1605, oil on canvas, 1990.1.1, Patrons' Permanent Fund

Snyders, Frans, Flemish, 1579–1657
Still Life with Fruit and Game, c. 1615/1620, oil on canvas, 1990.20.1, Gift (Partial and Promised) of Herman and Lila Shickman, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Still, Clyfford, American, 1904–1980
1951–N, 1951, oil on canvas, 1989.87.1, Robert and Jane Meyerhoff Collection, Gift (Partial and Promised) in Honor of the Fiftieth Anniversary of the National Gallery of Art

Vallotton, Félix, Swiss, 1865–1925
The Church of Souain, 1917, oil on canvas, 1990.30.1, Chester Dale Fund

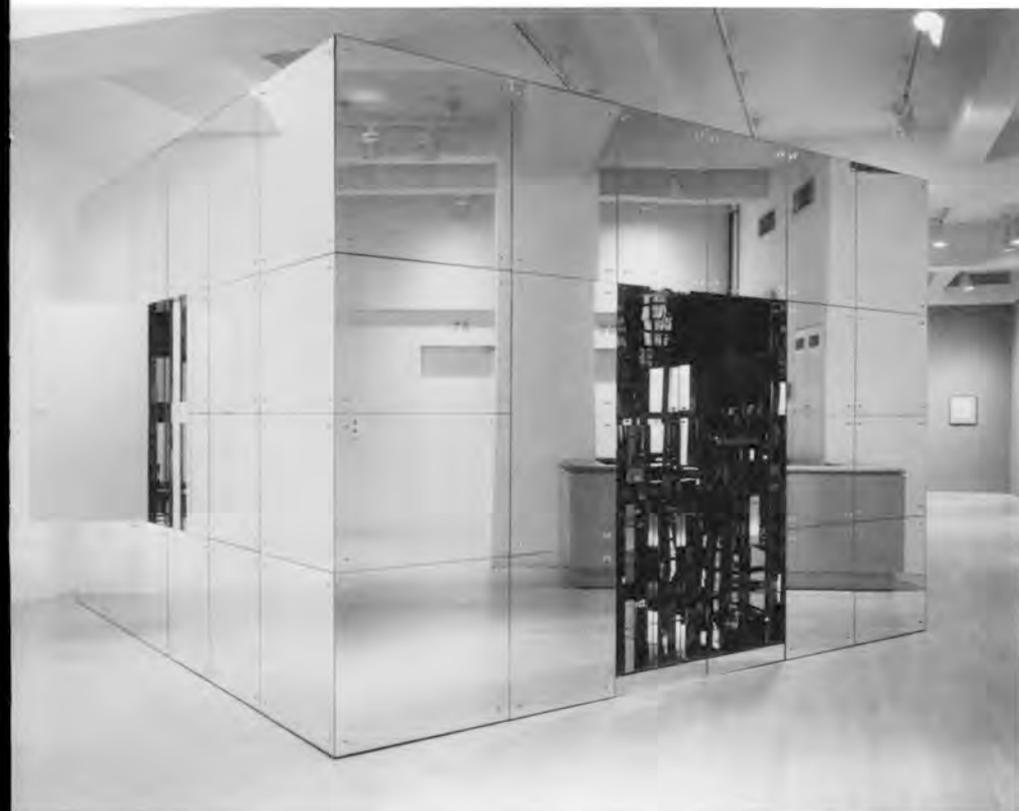
SCULPTURE

Chia, Sandro, Italian, born 1946
Flowers Fight, wood bas-relief with gold-leaf frame and plywood assemblage, 1989.90.1, Gift of Graphicstudio and the Artist

Dine, Jim, American, born 1935
The Tampa Tool Reliefs, 1974, five aluminum reliefs, 1990.45.1–5, Gift of Jim Dine

Gottlieb, Adolph, American, 1903–1974
Wall, 1968, painted aluminum, 1990.8.1, Gift of Adolph and Esther Gottlieb Foundation, Inc.

Kelly, Ellsworth, American, born 1923
Untitled, 1988, bronze, 1989.88.1, Gift of the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art



Moderno, Italian, 1467–1528

Standing Hercules with the Nemean Lion, c. 1488/1489, bronze relief, 1989.91.1, Mars Foundation and Lemon Foundation

Puryear, Martin, American, born 1941

Lever No. 3, 1989, painted wood, 1989.71.1, Gift of the Collectors Committee

Roland, Philippe-Laurent, French, 1746–1816

Bacchante with a Goat, 1796, bronze, 1989.92.1, Gift of Mr. and Mrs. John R. Gaines, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Saint-Gaudens, Augustus, American, 1848–1907

Charles Stewart Butler and Lawrence Smith Butler, 1880–1881, plaster relief, 1990.31.1, Avalon Fund and Margaret Bouton Memorial Fund

Samaras, Lucas, American, born 1936

Mirrored Cell, 1969–1988, mirror over wood, 1989.73.1, Gift of the Collectors Committee

Shapiro, Joel, American, born 1941

Untitled, 1989, bronze, 1990.29.1, Gift of the Collectors Committee

South German 17th century

Pietà, c. 1600, gilt bronze relief, 1989.57.1, Gift of Mr. and Mrs. Anthony Geber in memory of Dr. Antal and Klarissa Geber, in Honor of the Fiftieth Anniversary of the National Gallery of Art

South Netherlandish 15th century

Pietà, c. 1450/1475, alabaster, 1990.13.1, Patrons' Permanent Fund

South Netherlandish, *Pietà*, c. 1450/1475, Patrons' Permanent Fund, 1990.13.1



DRAWINGS

Appian, Adolphe, French, 1818–1898

The Port of Monaco, 1873, charcoal, black chalk, and gray wash heightened with white chalk on blue paper, 1990.16.1, Ailsa Mellon Bruce Fund

Barocci, Federico, Italian, probably 1535–1612

Head of a Woman, c. 1584, colored chalks on blue paper, 1989.76.1, Gift of Peter Josten in memory of Stephen Spector, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Barret, George, British, 1767 or 1768–1842

An Arcadian Landscape, watercolor, 1989.48.1, Gift of The Leger Galleries Ltd.

Bibiena, Francesco Galli, Italian, 1659–1739

A Magnificent Catafalque for a Deceased Nobleman, pen and brown ink with brown and gray wash, 1990.9.1, Ailsa Mellon Bruce Fund

Boissieu, Jean-Jacques de, French, 1736–1810

Mount Cairo from across the Melfa River, c. 1765/1766, brush and gray wash, 1990.42.1, Ailsa Mellon Bruce Fund

Burne-Jones, Edward Coley, Sir, British, 1833–1898

Saint Barbara, c. 1866/1870, egg tempera with oil glazes(?) and shell gold over charcoal and graphite on paper mounted to canvas, 1989.58.1, Gift of William B. O'Neal, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Canaletto, Italian, 1697–1768

A Courtyard in the Palazzo Pisani, possibly c. 1760, pen and brown ink with gray wash, 1990.21.1, Gift of Robert H. and Clarice Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art



Federico Barocci, *Head of a Woman*, c. 1584, Gift of Peter Josten in memory of Stephen Spector, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1989.76.1

Caron, Antoine, French, 1521–1599

A Cavalry Battle in Roman Dress, c. 1560/1570, black chalk and brush and brown wash, heightened with white, 1990.10.1, Pepita Milmore Memorial Fund

Carpaccio, Vittore, Italian, 1455/1465–1525/1526

Eight Figures in a Landscape (Sacra Conversazione), c. 1500, pen and brown ink, 1990.43.1, Patrons' Permanent Fund

Chagall, Marc, Russian, 1887–1985

Féla and Odilon, 1915, gouache and watercolor over black chalk, 1989.85.1, Gift of Evelyn Stefansson Nef in memory of John U. Nef, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Coypel, Antoine, French, 1661–1722

A Seated Faun, first quarter 18th century, red, black, and white chalks on blue paper, 1989.65.1, Gift of Lois and Georges de Menil, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Crosato, Giovanni Battista, Italian, 1686–1758

Angels and Putti, pen and brown ink with gray wash over charcoal, 1989.77.1, Gift of Dr. and Mrs. Malcolm Bick in honor of Dr. Ruth Benedict

Day, William, British, 1764–1807

A Singular Rock in Dove-Dale named the Pickerell, 1789, graphite and watercolor, 1990.18.1, Ailsa Mellon Bruce Fund

Fontebasso, Francesco, Italian, 1709–1769

Apollo and Studies of the Artist's Own Hand (recto); *Head of a Woman and Studies of a Male Nude* (verso), black chalk and pen and brown ink, 1990.33.1.a-b, Gift of Mr. and Mrs. William N. Cafritz

Gavarni, Paul, French, 1804–1866

The Street Sweeper (Le Cantonnier), c. 1848/1852, watercolor, gouache, and red chalk, 1990.40.1, Gift of Dr. and Mrs. John C. Weber

Grooms, Red, American, born 1937

Self portrait with extra large paper hat, 1955, pen and black ink and yellow watercolor with applied black ink and washes, 1989.81.1, Gift of Barbara Baird

Guidobono, Bartolomeo, Italian, 1654–1709

Seated Sibyl, brush and brown, blue, and gray ink over black chalk and graphite, heightened with white, 1990.5.1, Ailsa Mellon Bruce Fund

Johns, Jasper, American, born 1930

Numbers, 1966, metallic powder and graphite wash on polyester fabric, 1989.82.1, Gift of Leo Castelli in memory of Toiny Castelli

Vittore Carpaccio, *Eight Figures in a Landscape (Sacra Conversazione)*, c. 1500, Patrons' Permanent Fund, 1990.43.1

Kainen, Jacob, American, born 1909

Striker, 1935, watercolor over graphite
Chance, 1950, pen and black ink and brush and black ink over graphite

Dance I and Dance II, 1951, colored crayon
Midsummernight, 1968, watercolor and acrylic paint

Night Wanderer, 1973, watercolor and graphite
Nova, 1977, watercolor and pastel with ink marker and pen and black ink

Standard Bearer, 1979, brush and black ink over watercolor
Interaction, 1982, watercolor and pastel
1989.50.1–2.3.a-b,4–8, Gift of the Hom Gallery

Protest, 1934, brush and black ink over graphite
Argo, 1951, watercolor, black chalk, and graphite
City Night, 1954, gouache and watercolor

Summer (recto), 1956; *Untitled (Reclining Nude)* (verso), 1961, pen and black ink with brush and inks; pen and black ink with washes over graphite

Peter the Great, 1973, oil and crayon
Grand Master, 1975, watercolor, pastel, ink marker, and ballpoint pen

Night Guard, 1977, watercolor, gouache, chalk, graphite, and collage

Cressida, 1983, watercolor and pastel
1989.51.1–3.4.a-b,5–8, Gift of Christopher and Alexandra Middendorf

Scheherazade, 1986, Paintstik and turpentine, 1989.74.1, Ailsa Mellon Bruce Fund

Kirchner, Ernst Ludwig, German, 1880–1938

Dodo and an Older Woman Reclining before a Mirror, 1909, pen and black ink on gray-green paper, 1989.75.1, Ailsa Mellon Bruce Fund

Langhans, Carl Gotthard, German, 1732–1808

Death Stalking a Woman, pen and black ink with gray wash, 1990.42.2, Ailsa Mellon Bruce Fund

Marquet, Albert, French, 1875–1947

Portrait of a Bearded Man, 1920, pen and black ink, 1989.79.1, Anonymous Gift

Modersohn-Becker, Paula, German, 1876–1907

Portrait of a Woman, 1898, charcoal and graphite, 1990.34.1, Gift of Mr. and Mrs. James T. Dyke, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Nolde, Emil, German, 1867–1956

Red and Yellow Poppies with a Blue Delphinium, c. 1930/1940, watercolor on japan paper, 1990.23.1, Gift of Alexander and Judith W. Laughlin, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Parmigianino, Italian, 1503–1540

The Fall of the Rebel Angels (recto); *Jael and Ciseria(?)* (verso), c. 1524/1527, pen and brown ink with brown wash; red chalk, 1989.70.1.a-b, Pepita Milmore Memorial Fund

Percier, Charles, French, 1764–1838

and **Pierre-François-Léonard Fontaine**, French, 1762–1853

Villa Madama à Rome, in or before 1809, pen and gray ink with brown wash over graphite, 1990.12.1, Ailsa Mellon Bruce Fund





Anonymous German, *Christ on the Cross*, 1485,
Ruth and Jacob Kainen Collection, Gift in Honor of
the Fiftieth Anniversary of the National Gallery of
Art, 1990.19.1

Piranesi, Giovanni Battista, Italian, 1720–1778
The Carrying of the Cross, c. 1746, pen and gray-
brown ink with gray-brown wash over black chalk,
1989.66.1, Gift of Mrs. Rudolf J. Heinemann and
an Anonymous Donor

Ring, Hermann tom, German, 1521–1597
Altar of the Christian Faith, 1561, pen and black
ink with gray wash and blue watercolor folded to
form miniature design for a triptych altarpiece,
1990.32.1, Ailsa Mellon Bruce Fund

Schübler, Johann Jacob, German, 1689–1741
Mezzetin and Harlequin, Disguised as the Captain,
Disrupt Pantaloons' Dinner, c. 1729
Mezzetin "Paints" a Portrait of Cupid by Cutting the
Canvas to Reveal Harlequin, c. 1729
Mezzetin and Harlequin Use the Picture Frame to
Catch Pantaloons and Pierrot, c. 1729
Pantaloons and the Doctor Fighting with Columbine
and Brigatella in the Garden, c. 1729
each, pen and black ink and gray wash,
1990.4.1–4, Ailsa Mellon Bruce Fund

Tintoretto, Domenico, Italian, 1560–1635
A Crouching Man Holding a Staff (recto); *A Female*
Nude (verso), black chalk heightened with white on
blue paper; black chalk, 1990.10.6.a-b, Ailsa
Mellon Bruce Fund

Troger, Paul, Austrian, 1698–1762
Saint Jerome in the Wilderness
The Baptism of Christ
A Desert Hermit Adoring the Crucifix
The Dead Christ with Angels
each, pen and brown ink and gray wash over black
chalk, 1990.10.2–5, Ailsa Mellon Bruce Fund

West, Raphael Lamar, British, 1769–1850
Orlando Rescuing Oliver from the Lion, 1789, pen
and brown ink and brown wash over graphite,
1990.10.7, Ailsa Mellon Bruce Fund

Wtewael, Joachim Antonisz., Dutch,
c. 1566–1638
The Judgment of Paris, c. 1615, pen and brown ink
with gray washes over black chalk, 1990.35.1,
Ailsa Mellon Bruce Fund

Zuccari, Taddeo, Italian, 1529–1566
Mythological Figures, pen and brown ink and brown
wash over red chalk, heightened with white,
1989.64.1, Ailsa Mellon Bruce Fund

PRINTS

Anonymous French 19th century
Sketches of a Horse and a Nobleman, lithograph,
1990.37.1, Gift of Elissa L. R. Brown

Anonymous German 15th century
Christ on the Cross, 1485, woodcut with gouache
and gold leaf (incised and stamped) on vellum,
1990.19.1, Ruth and Jacob Kainen Collection, Gift
in Honor of the Fiftieth Anniversary of the National
Gallery of Art

Appian, Adolphe, French, 1818–1898
The Port of Monaco, 1873, etching and drypoint,
1990.17.1, Ailsa Mellon Bruce Fund

Baselitz, Georg, German, born 1938
Man Reading (Lesender Mann), 1982, woodcut with painted additions in oil paint, 1990.14.1, Joshua P. Smith Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bazicaluva, Ercole, Italian, c. 1610–1661 or after
Landscapes Dedicated to the Grand Duke of Tuscany, 1638, complete set of 12 etchings, 1990.3.1–12, Gift of The Circle of the National Gallery of Art

Bol, Ferdinand, Dutch, 1616–1680
Saint Jerome in the Cave, 1644, etching and drypoint, 1990.11.1, Ailsa Mellon Bruce Fund

Bonnard, Pierre, French, 1867–1947
Woman with an Umbrella (Femme au Parapluie), 1895, color lithograph, 1989.83.1, Gift of Sidney and Jean Jacques, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Borgianni, Orazio, Italian, c. 1578–1616
Saint Christopher, etching and engraving, 1990.39.1, Ailsa Mellon Bruce Fund

Borofsky, Jonathan, American, born 1942
What is Dragging Me, published 1986, screenprint
Foot Print (Left), published 1986, screenprint
Foot Print (Right), published 1986, screenprint
Half Foot, published 1986, color photogravure
Male Aggression, published 1986, screenprint
Berlin Dream, published 1986, photogravure with red pencil
Berlin Dream, published 1986, color photogravure with red pencil
 1989.55.1.3–8, Gift of Gemini G.E.L. and the Artist

Cathelin, Louis-Jacques, French, 1738/1739–1804
J. Gosseume, after Charles-Nicolas Cochin II, 1781
J. Trevilliers, after Charles-Nicolas Cochin II, 1782 etchings, 1989.84.5–6, Gift of John O'Brien

Celmins, Vija, American, born 1939
Concentric Bearings, B, published 1985, aquatint, drypoint, and mezzotint
Concentric Bearings, D, published 1985, mezzotint, aquatint, photogravure, and drypoint
Concentric Bearings, C, published 1985, aquatint, drypoint, and mezzotint
December 1984, published 1985, mezzotint
 1989.55.9–12, Gift of Gemini G.E.L. and the Artist

Cochin, Charles-Nicolas, II, French, 1715–1790
Brunet de Neuilly
Louis Cesar de La Baume-le-Blanc
Louis Cesar de La Baume-le-Blanc, 1757 etchings, 1989.84.3.7–8, Gift of John O'Brien

After Cochin, Charles-Nicolas, II
François de Regny, etching with engraving, 1989.84.11, Gift of John O'Brien

Crutchfield, William, American, born 1932
Edward G. Robinson, published 1972
Ira Gershwin, published 1972
 lithographs, 1990.27.1–2, Gift of Gemini G.E.L.

Daulé, Jean, French, 1703–1763
Carle Vanloo, after Charles-Nicolas Cochin II, 1754, etching, 1989.84.14, Gift of John O'Brien

Daumier, Honoré, French, 1808–1879
Voyageurs appréciant de moins en moins les wagons de troisième classe . . ., published 1856
Danger de porter des jupons-ballons . . ., published 1857
Adélaïde . . . Adélaïde . . . il me semble que je vois déjà venir la comète !! . . ., published 1857
Ça n'est rien *Eléonore . . . ça n'est rien . . .*, published 1857
 lithographs, 1989.62.1–4, Ailsa Mellon Bruce Fund

Davis, Ronald, American, born 1937
Pyramid and Cube, published 1983, aquatint and photo etching
Nebula One, published 1983, aquatint
Nebula Two, published 1983, aquatint
 1989.55.13–15, Gift of Gemini G.E.L. and the Artist

Demarteau, Gilles, French, 1722 or 1729–1776
Head of a Man, after Edme Bouchardon, crayon-manner etching, 1989.67.1, Gift of Ivan and Jacqueline Phillips

Diebenkorn, Richard, American, born 1922
Scrabbling, published 1985
Greyland, published 1985
Serge, published 1985
Black & Grey, published 1985
Twelve, published 1985
 color lithographs, 1989.55.16–20, Gift of Gemini G.E.L. and the Artist

Dine, Jim, American, born 1935
The Mead of Poetry #1, 1987/1989, chine collé woodcut
The Mead of Poetry #2, 1987/1989, chine collé woodcut
The Mead of Poetry #3, 1987/1989, chine collé woodcut
The Oil of Gladness, 1987/1988, color etching and woodcut
 1989.56.1–4, Gift of Graphiestudio and the Artist

Flavin, Dan, American, born 1933
(to Don Judd, colorist)1, published 1987
(to Don Judd, colorist)2, published 1987
(to Don Judd, colorist)3, published 1987
(to Don Judd, colorist)4, published 1987
(to Don Judd, colorist)5, published 1987
(to Don Judd, colorist)6, published 1987
(to Don Judd, colorist)7, published 1987
(for Gina and DeWain)1, published 1987
(for Gina and DeWain)2, published 1987
 color lithographs, 1990.27.3–11, Gift of Gemini G.E.L. and the Artist

Francis, Sam, American, born 1923
Mountain's Gate, published 1984, color lithograph
Double Room, published 1984, lithograph
Not Deceived, published 1984, lithograph
Fragrant Breath, published 1984, lithograph
Deep Ground, published 1984, color lithograph
Green Buddha, published 1984, color lithograph
Beaudelaire, published 1986, color lithograph
 1989.55.21–26, 1990.27.12, Gift of Gemini G.E.L. and the Artist

Goltzius, Hendrik, Dutch, 1558–1617
Bust of a Man Facing Right, 1579
The Holy Family
The Wedding of Cupid and Psyche, after Bartholomaeus Spranger
 engravings, 1990.15.1–3, Ailsa Mellon Bruce Fund



Jim Dine, *The Mead of Poetry #2*, 1987/1989, Gift of Graphiestudio and the Artist, 1989.56.2

Arnoud van Beresteyn, c. 1579, engraving, 1990.24.1, Gift of Ruth and Joseph Bromberg in memory of their son, Michael

Philip Galle, 1761, engraving, 1990.37.2, Madeleine R. Cury Fund

Gonord, Pierre, French, active c. 1755–c. 1761
Jean Denis L'Empereur, after Charles-Nicolas Cochin II, 1761, crayon-manner engraving, 1989.84.9, Gift of John O'Brien

Goode, Joe, American, born 1937
Untitled, published 1975, double-layered color screenprint on cotton fabric, 1990.27.51–53, Gift of Gemini G.E.L.

Gosse, Sylvia, British, 1881–1968
Sir Edmund William Gosse, 1904, etching, 1989.78.1, Gift of Mark Samuels Lasner

Gramatté, Walter, German, 1897–1929
Madchen (Girl), 1921, drypoint
The Fall into Infinity, 1918, drypoint
Die Grosse Angst (The Great Anxiety), 1918, drypoint
Burial (Begrabnis), 1916, linocut
Sonia, 1923, etching
The Couple (Das Paar), 1922, color etching and abrasion
Three People in an Atelier, 1920, drypoint
Self-Portrait, 1922, lithograph
Qual (Torment), 1920/1921, color lithograph
 1989.80.1–9, Ruth and Jacob Kaimen Collection

Guston, Philip, American, 1913–1980
Remains, published 1981, lithograph, 1990.27.13, Gift of Gemini G.E.L. and the Artist

Heizer, Michael, American, born 1944
Swiss Survey II, published 1985, color offset lithograph and screenprint
Swiss Survey III, published 1985, color offset lithograph and screenprint
Platform #3, published 1985, etching and collage
Platform #1, published 1985, color drypoint and collage
 1989.55.27-30, Gift of Gemini G.E.L. and the Artist
Edition One, published 1975, screenprint
Edition Two, published 1975, color screenprint
Edition Three, published 1975, screenprint
Edition Four, published 1975, screenprint
Edition Five, published 1975, screenprint
 1990.27.14-18, Gift of Gemini G.E.L.

Hockney, David, British, born 1937
The Marriage in Hawaii of David and Ann, published 1984, etching
House Doodle, published 1984, etching
Mexican Hotel Garden, published 1984, etching
Ann in the Studio, published 1984, color etching and aquatint
 1989.55.31-34, Gift of Gemini G.E.L. and the Artist
Gregory Evans, published 1976
Gregory with Gym Socks, published 1977
Gregory Reclining, published 1977
Ann Putting On Lipstick, published 1979
Henry, published 1973
 lithographs, 1990.27.19-23, Gift of Gemini G.E.L.

Johns, Jasper, American, born 1930
Good Time Charley, published 1972
#1 (after 'Untitled 1975'), 1976, published 1976
#3 (after 'Untitled 1975'), 1976, published 1976
#4 (after 'Untitled 1975'), 1976, published 1976
#5 (after 'Untitled 1975'), 1976, published 1976
 color lithographs, 1990.27.24-28, Gift of Gemini G.E.L.

Kainen, Jacob, American, born 1909
Bright Surround, 1989, color lithograph with woodcut overlay and hand-coloring, 1989.52.1, Gift of the Smithsonian Resident Associate Program

Kelly, Ellsworth, American, born 1923
Cupecoy, published 1984
Cul de Sac, published 1984
Baie Rouge, published 1984
Orient Beach, published 1984
 lithographs, 1989.55.35-38
Philodendron I, published 1984
Philodendron II, published 1984
Calla Lily II, published 1984
Calla Lily III, published 1984
Calla Lily I, published 1984
Dracena II, published 1984
Dracena I, published 1984
 transfer lithographs, 1989.55.39-45
 Gift of Gemini G.E.L. and the Artist
Blue I, published 1975, color lithograph with embossing
Serrabone, published 1976, lithograph with embossing
Tavant, published 1976, lithograph with debossing
Cluny, published 1976, lithograph with debossing
Cuxa, published 1976, lithograph with embossing
Brioude, published 1976, color lithograph with debossing and embossing
 1990.27.29-34, Gift of Gemini G.E.L.

Untitled (Red State I), published 1988
Untitled (Gray State I), published 1988
 color lithographs, 1990.27.35-36, Gift of Gemini G.E.L. and the Artist

Kirchner, Ernst Ludwig, German, 1880-1938
Performer Bowing (Beifallheischende Artistin), 1909, color lithograph
The Blond Painter Stirner (Blonder Maler Stirner), 1919, color woodcut
 1989.80.16-17, Ruth and Jacob Kainen Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kitaj, R. B., American, born 1932
Aviator, published 1971, lithograph with photograph, 1990.27.37, Gift of Gemini G.E.L.

Leithauser, Mark Alan, American, born 1950
In the North Greenhouse, 1983, etching with graphite additions (trial proof)
In the North Greenhouse, 1983, etching
 1990.2.1-2, Gift in memory of Wanda Flynn from her family and the Prince George's Docents

Lichtenstein, Roy, American, born 1923
Seascape, published 1985, color lithograph, woodcut, and screenprint
Road before the Forest, published 1985, color lithograph, woodcut, and screenprint
The River, published 1985, color lithograph, woodcut, and screenprint
Sunshine Through the Clouds, published 1985, color lithograph, woodcut, and screenprint
Yellow Brushstroke, published 1985, color photo-etching
 1989.55.46-50, Gift of Gemini G.E.L. and the Artist
Blue Face, 1987/1989, color waxtype, woodcut, lithograph, and screenprint
The Mask, 1987/1989, color waxtype, woodcut, lithograph, and screenprint with mirrored mylar
Roads Collar, 1987/1989, waxtype, woodcut, lithograph, and screenprint
Portrait, 1987/1989, color waxtype, woodcut, lithograph, and screenprint
Blonde, 1987/1989, color waxtype, woodcut, lithograph, and screenprint
Grandpa, 1987/1989, color waxtype, woodcut, lithograph, and screenprint
Nude, 1987/1989, color waxtype, woodcut, lithograph, and screenprint
 1989.56.5-11, Gift of Graphicstudio and the Artist
Nude on Beach, published 1978
A Bright Night, published 1978
 color lithographs, 1990.27.38-39, Gift of Gemini G.E.L.

Liebermann, Max, German, 1847-1935
Sigbert Marzynski, drypoint
Sigbert Marzynski, drypoint [before steel facing]
Hyman Marzynski, 1922, drypoint
 1989.49.1-3, Gift of Dr. Toni Marcy

Lingée, Thérèse-Élconore, French, born 1753
N. Beaujeon, after Charles-Nicolas Cochin II, mezzotint, 1989.84.16, Gift of John O'Brien

Lozowick, Louis, American, 1892-1973
Inca Sanctuary, 1965
Luna Park, 1926
Still Life #2, 1929
Crane, 1929
Construction, 1930

Sky Overcast, 1956
 lithographs, 1989.80.10-15, Ruth and Jacob Kainen Collection

Martenasie, Pierre François, Flemish, 1729-1789
Edme-Sebastien Jeurat, after Charles-Nicolas Cochin II, 1759, engraving over etching, 1989.84.6, Gift of John O'Brien

Matham, Jacob, Dutch, 1571-1631
The Table of Cebes, 1592, engraving, 1989.46.1, Ruth and Jacob Kainen Collection

Moncrief, François Augustin Paradis de (author), French, 1687-1770
Les Chats, published 1727, 1 vol. with 9 etchings by Charles-Antoine Coypel, 1989.68.1, Ailsa Mellon Bruce Fund

Morley, Malcolm, British, born 1931
Eve Born of Adam, published 1987, color intaglio
Eve Born of Adam (State), published 1987, intaglio paper
 1990.27.41-42, Gift of Gemini G.E.L. and the Artist

Motherwell, Robert, American, born 1915
Palo Alto, published 1978, color lithograph, 1990.27.40, Gift of Gemini G.E.L.

Munch, Edvard, Norwegian, 1863-1944
The Kiss, 1898, color woodcut (1902 printing)
Madonna, 1895, color lithograph and woodcut (1902 printing)
 1990.26.1-2, The Sarah C. and Lionel C. Epstein Family Collection

Nauman, Bruce, American, born 1941
Proof of Pudding, published 1975, lithograph, 1990.27.43, Gift of Gemini G.E.L.

Nicolet, Benedict Alphonse, French, 1743-1806
Claude Joseph Vernet, after Charles-Nicolas Cochin II, 1781, etching, 1989.84.15, Gift of John O'Brien

Nolde, Emil, German, 1867-1956
Puppets (Hampelmänner), 1913, color lithograph, 1989.61.1, Epstein Family Fund
Der Graf (The Count), 1918, etching and aquatint with scraping and burnishing, 1990.36.1, Ailsa Mellon Bruce Fund

Oldenburg, Claes, American, born 1929
Colossal Screw in Landscape—Type I, published 1976, lithograph, 1990.27.44, Gift of Gemini G.E.L.

Pearlstein, Philip, American, born 1924
Jerusalem, Kidron Valley, 1987/1989
Jerusalem, Temple Mount, 1987/1989
 color woodcuts with roulette work, 1989.90.2-3, Gift of Graphicstudio and the Artist

Rauschenberg, Robert, American, born 1925
Horsefeathers Thirteen-XI, published 1976, multi-color offset lithograph, screenprint, collage, and embossing
Horsefeathers Thirteen-XII, published 1976, multi-color offset lithograph, screenprint, pochoir, collage, and embossing
Ballot, published 1975, rag, mud, and rope
Romances (Elopement), published 1977, color lithograph

Romances (Elysian), published 1977, color lithograph

Romances (Castle), published 1977, color lithograph

1990.27.45-50, Gift of Gemini G.E.L.

Rosenquist, James, American, born 1933

"When a Leak . . .", published 1982

"When a Leak . . . B&W", published 1982

color lithographs, 1989.55.51-52, Gift of Gemini G.E.L. and the Artist

The Kabuki Blushes, 1986, color monoprint lithograph

Crosshatch and Mutation, 1986, color monoprint lithograph

The Prickly Dark, 1987, aquatint with burnishing

Flowers and Females, 1986, color monoprint lithograph

Sister Shrieks, 1987, color monoprint lithograph

1989.56.12-13, 1989.90.4-6, Gift of Graphicstudio and the Artist

Rothenberg, Susan, American, born 1945

Red Dance, published 1986, color lithograph

Spinning, published 1986, color lithograph

Tilting, published 1986, color woodcut and lithograph

Breath-Man, published 1986, color woodcut, dry-point, and engraving

1989.55.53-56, Gift of Gemini G.E.L. and the Artist

Saff, Donald, American, born 1937

The Horizon is a Biological Line, published 1985, color gravure with hand-coloring

Trophy for Chiang Yee, published 1985, color gravure and aquatint with hand-coloring

Xian in the Evening, published 1985, color gravure and aquatint with hand-coloring

A Gift for R.R., published 1985, color aquatint, spit-bite, and gravure with hand-coloring

Lytton's Prologue, published 1985, color aquatint and gravure with hand-coloring

Morning in Jing Xian, published 1985, color aquatint and gravure with hand-coloring

L'Imagerie Parisienne, published 1985, color aquatint and gravure with hand-coloring

1989.55.57-63, Gift of Gemini G.E.L. and the Artist

Saint-Aubin, Augustin de, French, 1736-1807

Jean Monnet, after Charles-Nicolas Cochin II, 1765

Jean-Charles-Philibert Trudaine, after Charles-Nicolas Cochin II, 1774

etchings, 1989.84.10.13, Gift of John O'Brien

Sandby, Paul, British, 1725-1809

Mountainous Coast with Travelers, 1762/1774,

etching and aquatint in brown, 1989.47.1, Gift of the Washington Print Club in honor of Sherwood Smith

Serra, Richard, American, born 1939

Ernie's Mark, published 1985

Robeson, published 1985

Clara, published 1985

Alberta Hunter, published 1985

Glenda Lough, published 1985

Patience, published 1985

Tjunga Blacktop, published 1985

Clara Clara I, published 1985

Clara Clara II, published 1985

Paintstik silkscreens, 1989.55.64-72, Gift of Gemini G.E.L. and the Artist



Paul Sandby, *Mountainous Coast with Travelers*, 1762/1774, Gift of the Washington Print Club in honor of Sherwood Smith, 1989.47.1

Shannon, Charles Haslewood, British,

1863-1937

Careses

Mother and Children

color lithographs, 1989.78.2-3, Gift of Mark Samuels Lasner

Smith, Richard, British, born 1931

Drawing Boards, 1980, color soft-ground etching and aquatint, 1989.54.1, Gift of Robert L. Brown

Sonnier, Keith, American, born 1941

Air to Air, published 1975, clear plastic stereo LP record in dye-stamped, hand-screened double album cover with voiceprint insert

Air to Air, published 1975, black plastic stereo LP record in album cover

1990.27.54-55, Gift of Gemini G.E.L.



Richard Smith, *Drawing Boards*, 1980, Gift of Robert L. Brown, 1989.54.1

Steinberg, Saul, American, born 1914
Sphinx, published 1984, etching
Provincetown, published 1984, etching and drypoint
North Dakota, published 1984, etching and drypoint
Rabbit, published 1984, etching and engraving with embossed stamp
Gogol I, published 1984, color etching, aquatint, drypoint, and engraving with embossed stamp
Gogol II, published 1984, color etching, aquatint, and engraving with embossed stamp
Gogol V, published 1984, color etching, aquatint, and engraving with embossed stamp
Gogol IV, published 1984, color etching, aquatint, drypoint, and engraving with embossed stamp 1989.55.73–80, Gift of Gemini G.E.L. and the Artist

various artists

The Australian Legal Group Contemporary Print Collection, published 1988, portfolio with ten prints in various media, 1989.53.1–10, Gift of the Australian Legal Group

Villon, Jacques, French, 1875–1963
Another Time: 1830 (Autre Temps: 1830), 1904, color drypoint and aquatint with hand-coloring, 1989.59.1, Gift of Frank R. and Jeannette H. Eyerly, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Watelet, Claude Henri, French, 1718–1786
Portrait of an Abbot, after Charles-Nicolas Cochin II, 1767
S.C. Boutin, after Charles-Nicolas Cochin II, 1752
J. D'Alembert, after Charles-Nicolas Cochin II, 1754
 etchings, 1989.84.1–2.4, Gift of John O'Brien

Weiotter, Franz Edmund, Austrian, 1730–1771
Fragment of the Old City Wall at San Giovanni Laterano, 1764
The Pyramid of Sesto near the Gates of St. Pauli in Rome, c. 1764
The Old Palace at Tivoli, c. 1764
The Outskirts of Florence, on the Way to Rome, c. 1764
The Road Crossing Mount Praco, from Ricci to Genoa, c. 1764
Harbor at Livorno, c. 1764
Harbor at Livorno, c. 1764
 etchings [proof states], 1989.63.1–6; etching, 1989.63.7, Ailsa Mellon Bruce Fund

Whistler, James McNeill, American, 1834–1903
The Turret-Ship, 1887, etching, 1990.25.1, Gift of Anita and Julius L. Zelman

PHOTOGRAPHS

Adams, Ansel, American, 1902–1984
The Tetons and the Snake River, 1942, gelatin silver print, 1957/1961, 1989.86.1, Gift of Virginia Adams, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Borofsky, Jonathan, American, born 1942
Berlin Dream Stamp, published 1986, photo-print on perforated paper, 1989.55.2, Gift of Gemini G.E.L. and the Artist

Evans, Walker, American, 1903–1975
Manhattan, c. 1928
Coffee Bags, Havana, 1932
Breakfast Room at Belle Grove Plantation, White Chapel, Louisiana, 1935
Men, Mississippi, 1936
Billboard, Birmingham, Alabama, 1936
Barber Shop, Atlanta, Georgia, 1936
Tupelo, Mississippi, 1936
Abandoned Ante-Bellum Plantation House, Vicksburg, Mississippi, 1936
New York Milk Counter, 1929/1930
Mining Store Company, Westmoreland County, Pennsylvania, 1935
Storefront and Signs, Beaufort, South Carolina, 1936
Vicksburg, Mississippi, 1936
Labor Anonymous, c. 1946
Corner of State and Randolph Streets, Chicago, 1946
Corner of State and Randolph Streets, Chicago, 1946
Trash #2, c. 1965
Upstairs Room, Walpole, Maine, 1962
New York City, 1929/1930
New York City, 1929/1930
Hart Crane, c. 1930
House, Upstate New York, 1931
Dock Workers, Havana, 1932
Corner of State and Randolph Streets, Chicago, 1946

Ringling Bandwagon, 1941
New York, 1940s
Sunday in an Alley, 1947
 gelatin silver prints, 1989.69.1,4–8,10–11, 1989.72.1–9, 1990.38.1–9, Anonymous Gift
Roadside Sign, 1929
Hudson Street Boarding House, New York, 1931
Independence Day, Terra Alta, West Virginia, 1935
Street Scene, New York City, summer 1938
 gelatin silver prints, 1990.54.1–4, Gift of Clive Gray Family, in Honor of the Fiftieth Anniversary of the National Gallery of Art
Coney Island, c. 1929
Coney Island, c. 1929
 "Manhattan Melodrama," c. 1929/1930
Painted Sign on Fence, Cedar Point, Ohio, 1930s
Berenice Abbott, c. 1930
Buildings, New York City, c. 1934
Barber Shop, New Orleans, 1935
Photographer's Display Window, Birmingham, Alabama, 1936
Accordion Player, 1939/1941
Woman, Chicago Loop, 1947
Blind Man with Guitar, c. 1941
 gelatin silver prints, 1989.89.1–11, Gift of Mr. and Mrs. Harry H. Lunn, Jr., in honor of Jacob Kainen, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Building, c. 1929
New Bedford, Massachusetts, 1931
Fireplace in Floyd Burrough's Bedroom, Hale County, Alabama, 1936
Doorbell, c. 1965
 gelatin silver prints, 1989.69.2–3,9,12, John Wilmerding Fund

Frank, Robert, American, born 1924
 exhibition prints, contact prints, negatives, work prints, contact sheets, 1990.28.1–, Robert Frank Collection; Partial and Promised Gift, Robert Frank Collection

Strand, Paul, American 1890–1976
Workman, 1916, satista print
The White Fence, 1916, gelatin silver print
Truckman's House, New York, 1920, gelatin silver print
Wild Iris, Maine, 1927, gelatin silver print
Rebecca, New Mexico, 1931, platinum print
Toward the Sugar House, Vermont, 1944, gelatin silver print
 1990.44.1–6, Gift of Southwestern Bell Corporation, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Renaissance Painting

The Gallery celebrated the recent cleaning of its Bellini and Titian masterpiece, *The Feast of the Gods*, one of the greatest Renaissance paintings in America, by organizing an exhibition and symposium to present its findings. The label attributing this famous work to Bellini alone was changed to reflect Titian's repainting of the background landscape, which emerged with new clarity after conservation. The department of Italian Renaissance painting also made preparations for the major exhibition, *Titian: Prince of Painters*, scheduled to open at the Gallery in late October 1990 after premiering in June 1990 at its only other venue, the Palazzo Ducale in Venice.

Mr. Sheldon H. Solow generously agreed to lend his beautiful *Portrait of a Young Man* by Botticelli to the Gallery for one year, to complement the reinstatement of Leonardo da Vinci's newly cleaned *Ginevra de' Benci*.

Systematic catalogue research on Italian paintings focused this year on works by Titian and Bellini. In addition, the department of northern Renaissance painting has nearly completed its entries for the systematic catalogue of German paintings. Also this year several northern Renaissance paintings were removed from their shadow-box frames or were glazed.

Robert Echols served as research assistant and Elaine Trigiani as intern in Italian Renaissance painting during the academic year and the summer, while Sally Mansfield was research assistant and Louise Martinez the summer intern in northern Renaissance painting.

Baroque Painting

The National Gallery acquired two major baroque paintings this year: *The Fall of Phaeton* by the great Flemish master, Peter Paul Rubens; and Aert van der Neer's *Moonlit Landscape with Bridge*, c. 1650. Rubens executed his *Phaeton* about 1605 when he was in Italy. It is one of the most beautiful and impressive mythologi-

cal works of his formative years. Van der Neer's *Moonlit Landscape* is important not only for its imposing scale but also for the success of its composition and its atmospheric effects. It is the first work by this important Amsterdam landscape painter to enter the Gallery's collection. Both paintings were acquired with funds from the Patrons' Permanent Fund.

The department of northern baroque painting helped organize the first retrospective on Frans Hals ever held in this country. Among the masterpieces on display were lively genre scenes such as *The Merry Drinker* from the Rijksmuseum, portraits of remarkable power such as the great full-length *Willem van Heythuysen* from the Alte Pinakothek, and the renowned group portraits of the *Regents* and *Regentesses of the Old Men's Almshouse* from the Frans Halsmuseum, which had never previously traveled outside of Haarlem. The catalogue was written by Seymour Slive, the preeminent authority on Hals, with other distinguished scholars contributing essays. The exhibition subsequently traveled to the Royal Academy in London and the Frans Halsmuseum.

In conjunction with the exhibition of *Rembrandt's Landscapes: Drawings and Prints*, the department worked with the Gallery's department of public programs to organize a seminar for graduate students and professors. It was held in the exhibition galleries, with Cynthia Schneider of Georgetown University and Gallery curator Arthur Wheelock, as moderators. Discussions were led by Nancy Ash, Conservation Center for Art and Historic Observation, Philadelphia; Peter Schatborn, Rijksprentenkabinet, Amsterdam; Boudewijn Bakker, Municipal Archives, Amsterdam; and William W. Robinson, Fogg Art Museum, Cambridge.

The department of southern baroque painting organized an installation of paintings from the collections of Italian banks, including works by such artists as Caravaggio, Annibale Carracci, Guido Reni, and Salvator Rosa. Italian banks have been active for centuries in the preservation of their country's artistic heritage, by collecting works of art that may otherwise have left Italy and by support-



Aert van der Neer, *Moonlit Landscape with Bridge*,
c. 1650, Patrons' Permanent Fund, 1990.6.1
(detail)

ing conservation initiatives, exhibitions, and the publication of scholarly books on Italian art. This installation, presented in collaboration with the Italian Ministry of Foreign Affairs and the Italian Banking Association, coincided with the meetings of the International Monetary Fund/World Bank in late September 1990.

Research continued on future exhibitions, including a major retrospective on Anthony van Dyck, scheduled to open in November 1990. New installations of the seventeenth- and eighteenth-century Italian, Spanish, and French galleries were

begun in fiscal year 1990 and are all scheduled for completion by March 1991. An exhibition of *Guercino Paintings* is planned for spring 1992.

Research and writing continued on the systematic catalogue of Dutch and Flemish paintings. John Hayes, director of the National Portrait Gallery, London, completed his work on the catalogue of the British paintings in our collection. Research and writing began in earnest on the systematic catalogue volume of the seventeenth- and eighteenth-century Italian paintings.

Anke van Wagenberg was the research assistant while Anthony Geber and Mary Brantl were interns in northern baroque painting this year. Eric Garberson was the research assistant for the systematic catalogue and Peter Lukehart was research assistant for exhibitions in southern baroque painting.

Ludovico Carracci's *Mystic Marriage of Saint Catherine* was chosen as the religious Christmas stamp for 1989.

American Painting

The permanent collection received considerable attention on a variety of fronts over the past year. By far the most important acquisition was James Peale's serenely beautiful *Fruit Still Life with Chinese Export Basket*, which was given by Mr. and Mrs. Thomas M. Evans. Although the Gallery owns works by Peale's older brother Charles Willson and by his nephew Rembrandt, this is the first painting by this great still-life master to enter the collection. Several important paintings, including the recently acquired *Expulsion of Adam and Eve from Paradise* by Benjamin West and *Natural Arch at Capri* by William Stanley Haseltine, underwent treatment in the Gallery's conservation laboratory. There was notable progress on the systematic catalogue, with the manuscript completed for the volume devoted to American naive paintings and numerous entries researched and written for the volumes on academic paintings and on works by George Catlin. As part of the overall reinstallation of the West Building in preparation for the Gallery's fiftieth anniversary in 1991, the American galleries were completely reorganized and rehung. This new installation achieves a more coherent relationship between the British and American galleries and provides separate galleries for Catlin's works and for naive paintings.

The department of American painting this year organized two important exhibitions, *Frederic Edwin Church and John Twachtman: Connecticut Landscapes*, as well as a third, *George Caleb Bingham*, in

association with the Saint Louis Art Museum. The *Church* exhibition was the first major display of works by this great American landscape painter in almost twenty-five years, and was seen exclusively at the National Gallery. The *Twachtman* show, which focused on the paintings created at the artist's farm in Greenwich, Connecticut, was later seen at the Wadsworth Atheneum in Hartford. Research and planning continued for several upcoming exhibitions, including shows devoted to the works of Albert Bierstadt, William Michael Harnett, Winslow Homer, John Singer Sargent, and James McNeill Whistler.

For a second year in a row, the department co-organized with the American department at the Metropolitan Museum of Art a two-day series of lectures on American art. These lectures will soon be published; the lectures from last year have just appeared in a publication entitled *American Art Around 1900*.

Charles Brock worked this year as a research and exhibition assistant and Julie Aronson as a research assistant in American painting, while Michele Miller was the summer intern and Bridget Manogian served as a volunteer summer intern.

Modern Painting

The National Gallery this year acquired a rare and unusual painting by Félix Vallotton, *The Church of Souain*, 1917, one of the artist's best war paintings and an excellent complement to the two paintings by Vallotton already in the collection. In addition, a period frame of exceptional quality was acquired for the painting by Horace Vernet, *La Chasse dans les Marais Pontins*, purchased last year. This is part of an ongoing effort to replace inappropriate frames on paintings in the Gallery collections.

During fiscal year 1990 the department of modern painting was especially active in planning and coordinating exhibitions. Fifty impressionist paintings from the Gallery collections traveled to Munich as part of an exhibition *Französische Im-*



Félix Vallotton, *The Church of Souain*, 1917,
Chester Dale Fund, 1990.30.1 (detail)

pressionisten und ihre Wegbereiter that opened at the Neue Pinakothek in January 1990. Two spectacular shows, *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* and *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, opened in Washington this spring, giving Gallery audiences an opportunity to view an extraordinary concentration of impressionist and post-impressionist paintings. To accompany these exhibitions, the education division organized a popular symposium, *On and Off the Boulevard: Reflections on French Painting in the Later Nineteenth Century*, which was moderated by Gallery curators, Charles Moffett and Elizabeth Streicher. The very popular selection of *Small French Paintings*, primarily works from the Ailsa Mellon Bruce Collection, was reinstalled in the East Building, to the delight and acclaim of numerous visitors.

Initial planning and research progressed for two future exhibitions: *French*

Still Lives 1850–1900, planned for 1993; and *Edouard Vuillard*, for 1995. Moffett and Streicher worked at the Salomon Archive in Paris to pursue research on Vuillard. Preliminary work for a large exhibition devoted to Picasso's work of the 1930s was also completed.

In preparation for the fiftieth anniversary celebrations, the Gallery has begun to reinstall permanent collection galleries on the main floor of the West Building, to relabel the collection, and to create a system that provides basic information in the galleries about every painting on display in the National Gallery. This year the seventeenth-, eighteenth-, and nineteenth-century French galleries and the English galleries have been reinstalled.

Professor Lorenz Eitner, recently retired as head of the art department and director of the museum at Stanford University, has begun to write entries for the systematic catalogue volume on early nineteenth-century French paintings in the Gallery's collection. Work on the volume devoted to the later nineteenth-century French paintings is expected to begin next year.

Twentieth-Century Art

This year was distinguished by a broad range of acquisitions. Ruth and Jacob Kainen presented two remarkable paintings by the German expressionist artist Ernst Ludwig Kirchner: *Green House in Dresden*, 1909/1910, a strong, brightly colored painting completed just as Kirchner was entering his classic expressionist period; and *The Visit—Couple and Newcomer*, 1922, a stunning later work, full of decorative folk patterns and aggressive, modern coloration. Robert and Jane Meyerhoff donated Clyfford Still's *1951–N*, a dramatic composition, thickly painted in dark burgundy reds with an off-center cascade of vivid red and a flash of yellow at the top left. In building our collection of American abstract expressionist art, Still's work has been most difficult to acquire. Now, with this compelling work, the Gallery can demonstrate the historical role that Still played in an important art movement.

Other generous gifts include major works from important American contemporary artists. Roy Lichtenstein has given his large *Look Mickey*, 1961, one of the most influential American Pop paintings. The artist enlarged a comic strip image from a gum wrapper and created an icon of contemporary American art. Artist Ellsworth Kelly contributed his beautiful bronze *Untitled*, 1988, a free-standing stele that rises nearly ten feet in a graceful but asymmetrical arc. The material has a lush, dark patination, and the form has a majestic power not unlike the sculpture of Brancusi.

The Adolph and Esther Gottlieb Foundation was especially generous in its gift of Adolph Gottlieb's large painted aluminum sculpture, *Wall*, 1968. The artist made only twenty sculptures or maquettes, and this is by far his most ambitious, employing elements in three dimensions from his distinctive painting vocabulary of colorful "bursts," circles, and arcs set into a perpendicular plane.

Finally, at its 1989 annual meeting the Collectors Committee acquired for the Gallery three works by contemporary artists. Joel Shapiro's *Untitled*, 1989, is a handsome bronze, with multiple elements poised in a balletic, running configuration. Cantilevered over the floor surface,

it is held in mysterious balance by a complicated substructure. Martin Puryear's *Lever No. 3*, 1989, is the first work by this African American artist to enter the collection. Sculpted in wood, the fourteen-foot-long object evokes memories of animals, tools, pure forms, and ritualistic implements. Lucas Samaras has created a fascinating sculptural/art environment, *Mirrored Cell*, 1969–1988. Conceived in the late 1960s in the spirit of theater, minimal structures, light-art, and "happenings," the piece is also related to the expressionist art of the 1980s. This twelve-foot-square house of mirrors and mirrored furniture is its own special exhibition, drawing hundreds of visitors a day.

Among the exhibitions organized by the department this year, *Matisse in Morocco: The Paintings and Drawings, 1912–1913* was the first combined showing of these works since 1913. A joint project of the National Gallery with the Museum of Modern Art, New York; the Pushkin Museum, Moscow; and the Hermitage Museum, Leningrad, the exhibition will travel to each of these cities. *The Drawings of Jasper Johns* celebrated the astonishing power and scope of this master artist's works on paper. This large exhibition is also being shown at the Kunstmuseum, Basel; the Hayward Gallery, London; and the Whitney Museum of American Art, New York.

Extensive international negotiations continued as the National Gallery, with the Armand Hammer Museum of Art and the Metropolitan Museum, re-organized the monumental *Kazimir Malevich* retrospective. This exhibition began with the Stedelijk Museum, Amsterdam; the Tretyakov Gallery, Moscow; and the State Russian Museum, Leningrad. Through the dedicated efforts of guest curator Angelica Rudenstein, the European show was refined and expanded to bring the largest and most complete retrospective of this important Russian vanguard artist to North America.

The department continued to make periodic changes in the exhibition of twentieth-century art that celebrates the tenth anniversary of the East Building. Galleries were reinstalled to focus on Ger-

Joel Shapiro, *Untitled*, 1989, Gift of the Collectors Committee, 1990.29.1



man expressionist prints and drawings, Duchamp's *Boîte en Valise*, Picabia and Cornell, Arshile Gorky, the early gouaches of František Kupka, and American art from 1910 to 1940. Plans progressed for the 1991 presentation of the Rauschenberg Overseas Culture Interchange, with new paintings from R.O.C.I. installed at the Gallery as promised gifts, which celebrate the exhibition's visits to Kuala Lumpur and Moscow.

David Anfam is the resident contract author for the Mark Rothko catalogue raisonné. Research and exhibition assistants serving in twentieth-century art this year were Cathy Craft, Laura Coyle, Christoph Grunenberg, and Amy Mizrahi Zorn.

Sculpture and Decorative Arts

The collection was enhanced this year by two fine gifts: a bronze group of a *Bacchante with a Goat* by Philippe-Laurent Roland, given by Mr. and Mrs. John R. Gaines; and a south German gilt-bronze plaquette of the *Pietà*, given by Mr. and Mrs. Anthony Geber in honor of Dr. Antal and Klarissza Geber.

The Gallery was also able to purchase a fine bronze plaquette by Moderno, *Standing Hercules with the Nemean Lion*; a subtle and delicate plaster relief by Augustus Saint-Gaudens of *Charles Stewart Butler and Laurence Smith Butler*; and a rare, beautifully carved south Netherlandish alabaster *Pietà*.

A new summary catalogue of the Gallery's collections of sculpture and decorative arts is planned. It will be published in four volumes: the first, now in progress, is on the large sculpture and small bronzes; and subsequent volumes will cover the decorative arts, medals, and plaquettes. These guides to the collections will be available to scholars and the public and will supplement the eventual six or more systematic catalogue volumes this department is preparing.

Work proceeds on the systematic catalogue of ancient and medieval sculpture and decorative arts, Renaissance plaquettes, and French sculpture. Technical analyses of Renaissance medals were completed, and the results will be in-

cluded in the volume being prepared by Graham Pollard. In connection with work on the systematic catalogue, the curators proposed more than a dozen attribution changes for approval by the trustees.

Progress continues on the development of an audiovisual program entitled "The Art of Sculpture," funded by a generous grant from the Bauman Foundation. The program, which will serve as a general introduction to sculpture, will be shown continuously in the West Building.

Anthony Radcliffe of the Victoria and Albert Museum was in residence at the Gallery for two weeks in July as the first Mellon Consulting Curator, a position funded by The Andrew W. Mellon Foundation. He collaborated with Gallery curators and executive officers in planning the direction of the sculpture department's acquisitions program and re-installations of sculpture galleries.

In conjunction with the Gallery's fiftieth anniversary celebrations, plans for reinstallation of the main floor galleries focused on an integration of Italian Renaissance sculpture and painting. Plans were also made for expansion and reinstallation of the ground floor galleries, to take place soon after the anniversary year. The department assisted the education department in preparing and testing various object labels, in an effort to provide visitors with more effective information about the works of art on exhibition. Finally, a comprehensive index of plaquette collections and collectors was prepared, involving in-depth research in the dealers and auctions literature.

Serving as interns in sculpture and decorative arts this year were Jon Seydl and Christy Smith.

Old Master Drawings

The newly formed department of old master drawings oversaw three major exhibitions in fiscal year 1990. *Rembrandt Landscapes: Drawings and Prints*, organized by Cynthia Schneider of Georgetown University, included fifty-five of Rembrandt's finest landscape drawings and all twenty-nine landscape prints,



Canaletto. *A Courtyard in the Palazzo Pisani*, possibly c. 1760. Gift of Robert H. and Clarice Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.21.1

many in multiple impressions. The juxtaposition of a landscape drawing by Titian with Rembrandt's copy after it was particularly memorable. *Old Master Drawings from the National Gallery of Scotland*, selected by the Scottish museum's Hugh Macandrew and National Gallery senior curator Andrew Robison, featured Italian artists from Pisanello to Piranesi and Netherlanders from Mabuse to Rembrandt as well as a group of fine French drawings. A spectacular red chalk

study by Raphael, only recently acquired by the museum, was a special highlight. The charming *Gardens on Paper: Prints and Drawings 1200–1900* traced the representation of gardens from medieval illuminated manuscripts through nineteenth-century prints, drawings, and illustrated books. All but 10 of the 114 exhibited works were from the Gallery's collection.

In the Armand Hammer Galleries, we continued to present small shows on a variety of themes. The first this year fo-

cused on drawings of mythological and religious subjects, including the great Raphael cartoon of *The Madonna and Child with Saint John the Baptist* and three remarkable sheets by Giovanni Battista Tiepolo and his son Giovanni Domenico. The second rotation featured drawings of figures and portraits, including stellar works by Leonardo da Vinci, Watteau, and Ingres.

A number of outstanding drawings were added to the collection this year. Major gifts of Italian drawings included a haunting pastel on blue paper by Federico Barocci, given by Peter Josten, a sun-drenched courtyard scene by Canaletto from Robert H. and Clarice Smith, and a large, marvelously varied study sheet by Francesco Fontebasso from Mr. and Mrs. William Cafritz, our first by that artist. In the French school, two new artists entered the collection with impressive works: Antoine Coypel, with a magnificent *trois-crayons* drawing on blue paper from Lois and Georges de Menil; and François Le Moyne, with a highly refined *Saint John the Baptist* from Neil and Ivan Phillips. New donors Dr. and Mrs. John C. Weber further enhanced the French collection with their gift of a fine drawing by the caricaturist and illustrator Paul Gavarni. The first gift from the Leger Galleries, Ltd., London, added a rich watercolor landscape by George Barret to the collection of English drawings, while long-time supporter William B. O'Neal added much-needed strength to our pre-Raphaelite drawings with the gift of a very large and impressive design for a stained-glass window by Burne-Jones.

Foremost among our purchases this year was a gloriously understated study for a *Sacra Conversazione* by Vittore Carpaccio, our first Venetian Renaissance drawing from the period before Titian. As is so often the case with such drawings, the devotional purpose of this enchanting scene takes second place to its lyrical poetry. Equally important for the collection was the purchase of an exquisite and very rare drawing from the 1550s by Antoine Caron, *A Cavalry Battle in Roman Dress*, combining the French courtly elegance and powerful Italian form characteristic of the second school of Fontainebleau.

Other significant contributions to the collection included a double-sided pen drawing by Parmigianino; a highly unusual study for an altarpiece by Hermann tom Ring, complete with double-sided wings that open and close; and a delicate study for a *Judgment of Paris* by the northern mannerist Joachim Wtewael.

The eighteenth-century collections were enhanced by the purchase of a magnificent design for a catafalque by Francesco Galli Bibiena, four zany book illustrations by Johann Jacob Schübler of scenes from an Italian comedy (the book is already in our collection), four marvelously bizarre religious scenes by Paul Troger, and charming landscapes by William Day and Jean-Jacques de Boissieu. The Gallery was also able to purchase a large, vigorous drawing of a Shakespearean subject by Raphael Lamar West, the first work by this artist in the collection. Another first is the wonderfully delicate and beautifully ornamented ground plan of the Villa Madama in Rome by the great French neo-classical decorators Percier and Fontaine. The nineteenth-century collection was further enriched by the addition of Adolphe Appian's preparatory drawing on blue paper for his print *The Port of Monaco*, an impression of which we were able to acquire in a separate purchase.

Serving as a volunteer intern for three months in old master drawings was Laurent Salomé, of the Réunion des musées nationaux, France.

Old Master Prints

This new department is responsible for approximately 20,000 European old master prints dating from the fifteenth through the eighteenth centuries. Some fifty objects were added to the collection during the year. Notable among them is the complete set of twelve etched *Landscapes Dedicated to the Grand Duke of Tuscany* (1638) by Ercole Bazicaluva, purchased with funds contributed by The Circle of the National Gallery of Art. Another rare print, one of the earliest known examples of the aquatint process, is by



Jacob Matham. *The Table of Cebes*, 1592. Ruth and Jacob Kainen Collection, 1989.46.1 (detail)

the British artist Paul Sandby, *Mountainous Coast with Travelers*, given by the Washington Print Club. A further gift of particular importance was Jacob Matham's large engraving, *The Table of Cebes*, printed on three sheets and dated 1592. This was a gift of Ruth and Jacob Kainen. The Kainens also gave a splendid and very rare fifteenth-century woodcut of *Christ on the Cross* with gold leaf in the background. Purchases of exceptional interest included etchings of Italian scenes by the eighteenth-century Austrian artist Franz Edmond Weiröter, all in proof impressions; a fine impression of Ferdinand Bol's etching and drypoint, *Saint Jerome in a Cave*, 1644; and Orazio Borgianni's etching, *Saint Christopher*, 1615.

An outstanding loan exhibition of old

master prints, *Italian Etchers of the Renaissance and Baroque* was shown at the Gallery in the fall of 1989. Organized by Sue Welsh Reed of the Museum of Fine Arts, Boston, and Richard Wallace of Wellesley College, it consisted of 151 prints, many of them impressions of extraordinary quality. The catalogue, written by the organizers, is a significant contribution to the field.

The department coordinated two other exhibitions, *Jacob Kainen: Prints and Drawings* and *Edvard Munch: Master Prints from the Epstein Family Collection*, and completed research and preparations for the exhibition, *Eva/Ave: Woman in Renaissance and Baroque Prints*, as well as extensive work on the Mark J. Millard Architectural Collection of rare books.

Modern Prints and Drawings

The department of modern prints and drawings, newly formed this year, organized a number of exhibitions. *The 1980s: Prints from the Collection of Joshua P. Smith* presented 119 prints and illustrated books from one of the most extensive private collections devoted to American and European artists from this period. Many of the works were hand-colored or unique in some aspect, and several have been donated or promised as gifts to the National Gallery. *Selections and Transformations: The Art of John Marin* celebrated the creation at the Gallery of the John Marin Archive. Of the more than 130 exhibited paintings, wa-

Georg Baselitz, *Man Reading (Lesender Mann)*, 1982, Joshua P. Smith Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.14.1



tercolors, etchings, and sketchbooks by this important American modernist, approximately a quarter came from our own collection, while the balance was drawn from public and private collections throughout the country. *The Drawings of Jasper Johns*, including 117 exquisite drawings spanning this contemporary master's distinguished career, was co-curated with the department of twentieth-century art.

This department also organized a loan exhibition, *Gemini G.E.L.: American Master Prints*, featuring thirty-nine works by Johns, Robert Rauschenberg, Roy Lichtenstein, Sam Francis, David Hockney, and others. Selected from our Gemini G.E.L. Archive, the exhibition is now available for circulation through the National Lending Service.

The collection of modern prints and drawings was richly expanded during the year. Notable gifts of drawings included our first by the pioneering German artist, Paula Modersohn-Becker, whose superb *Portrait of a Woman* from 1898 was given by Mr. and Mrs. James T. Dyke. An early Chagall watercolor joined the collection, a gift of Evelyn Stefansson Nef; and the brilliantly colored *Red and Yellow Poppies with a Blue Delphinium* by Emil Nolde, in watercolor on japan paper, was given by Alexander and Judith W. Laughlin.

Leo Castelli gave our first drawing by Jasper Johns, *Numbers*, one of the artist's classic subjects rendered in graphite pencil, graphite wash, and metallic powder wash on polyester fabric. A generous gift from Barbara Baird was the delightful pen and ink *Self portrait with extra large paper hat* by Red Grooms. And Jem Hom and Mr. and Mrs. Christopher Middendorf donated sixteen drawings in a great variety of media by Jacob Kainen. The Gallery acquired several drawings by purchase, including *Scheherazade* by Jacob Kainen, and *Dodo and an Older Woman Reclining Before a Mirror*, a splendid study in ink by Ernst Ludwig Kirchner.

Ruth and Jacob Kainen have given two major prints by Kirchner—the color lithograph, *Performer Bowing*; and the exceedingly rare color woodcut of *The Blond Painter Stirner*—as well as six lithographs by Louis Lozowick. Two of

Munch's most powerful and romantic images—*Madonna*, a color woodcut and lithograph of 1895 (1902 printing), and *The Kiss*, a color woodcut—were given by the Sarah G. and Lionel C. Epstein Family Collection. Other important gifts included Jacques Villon's color aquatint, *Another Time: 1830*, from Frank and Jeannette Eyerly; Bonnard's charming and very rare *Woman with an Umbrella* from Sidney and Jean Jacques; three fine drypoint portraits by Max Liebermann from a new donor, Dr. Toni Marcy; *Drawing Boards* by Richard Smith from Robert L. Brown; *Man Reading*, a woodcut with oil paint additions by Georg Baselitz, from the Joshua P. Smith Collection; two impressions of *In the North Greenhouse* by Mark Leithauser from the family of Wanda Flynn and the Gallery docents; and a delicate etching, *The Turret-Ship*, by James McNeill Whistler from Anita and Julius L. Zelman. Emil Nolde's color lithograph, *Hampelmänner*, depicting two marionettes, was an important purchase this year.

Among the important additions to our Gemini G.E.L. Archive were seven works in screenprint or photogravure by Jonathan Borofsky; elegant color lithographs by Richard Diebenkorn; seven of Sam Francis' abstract lithographs from the mid-1980s; nine lithographs by David Hockney, including portraits of his friends; five lithographs by Jasper Johns; nineteen lithographs by Ellsworth Kelly, featuring either plant forms or abstract shapes; four prints in a variety of media by Susan Rothenberg; and screenprints by Richard Serra, several of which employ his distinctive Paintstik process. In all, 133 works by twenty-six artists were added to the Gemini G.E.L. Archive, as gifts of the publisher and the artists.

The Gallery's Graphicstudio Archive gained nineteen works by five artists—Jim Dine, Roy Lichtenstein, James Rosenquist, Philip Pearlstein, and Sandro Chia—all gifts of the publisher and the artists. In addition, *Tampa Tool Reliefs*, a five-part sculpture by Jim Dine, was added to that Archive as a gift of the artist.

The department has now spent a full year in its newly renovated West Building study room, storeroom, and offices. After

several years of planning, we have installed a twenty-three-drawer honeycomb aluminum and steel storage unit capable of housing prints and drawings as large as 10 x 7 feet. Members of the Collectors Committee and the Gallery's Forum for Younger Art World Leaders were given tours of the new facility. In addition, the West Building study room welcomed 243 visitors. Sarah Cash, Mary Lee Corlett, and Ben Glenn II served as exhibition assistants in modern prints and drawings this year.

Photographs

To recognize its growing commitment to the acquisition, exhibition, and study of photographs, the Gallery in late 1989 created the curatorial department of photographs. We will continue to present scholarly exhibitions, such as the *Alfred Stieglitz* show organized in 1983 and *On the Art of Fixing a Shadow: 150 Years of Photography* presented in 1989, but we have also embarked on a program to build a major collection of photographs. Using the key set of 1,600 Alfred Stieglitz photographs as our model, we seek to acquire representative holdings of work by master photographers whose ideas and images have most significantly shaped the history of the medium.

This year we were extremely fortunate to receive several exceptional gifts. The Southwestern Bell Corporation, which is supporting our forthcoming *Paul Strand* exhibition, gave six vintage Strand photographs to the Gallery and promised an additional fifty-five works. The group represents Strand's entire career, from the 1910s until just before his death in 1976. This is the first time that a corporate sponsor has funded an exhibition at the Gallery and at the same time donated a major collection of works of art.

The photographer Robert Frank, widely celebrated as one of the most important artists in any medium to emerge after World War II, gave the Gallery a vast archive of his work. The gift includes 2,241 rolls of film, 2,296 contact sheets, 999 work prints, and 61 rare vintage

photographs. This collection, which ranges from Frank's earliest work in Zurich to his most recent images from the late 1980s, will make the Gallery the primary repository of his art.

Significant additions were also made to our collection of photographs by Walker Evans. Twenty-six photographs were purchased with funds generously donated by the Horace W. Goldsmith Foundation, and four were purchased through the John Wilmerding Fund. Mr. and Mrs. Harry H. Lunn, Jr., gave eleven photographs, and the Clive Gray family gave four more.

On the Art of Fixing a Shadow, the exhibition organized by the Gallery with the Art Institute of Chicago, closed at the Los Angeles County Museum of Art in February 1990, having been seen by 475,000 people on its national tour. The catalogue, coauthored by Gallery curator Sarah Greenough with David Travis, Joel Snyder, and Colin Westerbeck, was awarded the "Distinguished Photographic Book of the Year 1989" by the International Center of Photography. Since many publications in 1989 marked the sesquicentennial of the medium, this was indeed an honor. Our catalogue *Alfred Stieglitz: Photographs and Writings*, by Greenough and Juan Hamilton (1983), was awarded a silver medal by the Internationalen Buchkunst-Ausstellung in Leipzig in 1989.

Megan Fox continued as the exhibition assistant in the department of photographs this year, while Toby Jurovics was summer intern and William Hong the Southwestern Bell intern.

* * *

The departments of prints, drawings, and photographs received 1,015 visitors to work in their East and West Building study rooms this year; accessioned 311 prints and drawings, 52 photographs, and the Robert Frank photographic archive; and arranged to lend 215 works to 34 exhibitions in this country and abroad. Barbara Ward served under the senior curator as the exhibition assistant for the fiftieth anniversary.

Exhibitions

The exhibition office oversaw the opening of twenty-three exhibitions at the National Gallery during the past fiscal year, for which more than 280 lenders from twenty-seven states and eighteen countries lent over 1,870 works of art. The department also worked on another thirty-eight exhibitions scheduled to open in the next five years and administered the tours of sixteen traveling exhibitions. U.S. government indemnity was secured for nine exhibitions, enabling a savings of \$1 million in insurance premiums.

Temporary exhibitions at the National Gallery in fiscal year 1990 were:

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building
continued from the previous fiscal year to 31 December 1990

coordinated by Jack Cowart and Nan Rosenthal

Frans Hals

1 October 1989–31 December 1989
coordinated by Arthur K. Wheelock, Jr.
supported by Republic National Bank and Safra Republic Holdings, S.A., Banco Safra, S.A., and the Federal Council on the Arts and the Humanities

Frederic Edwin Church

8 October 1989–18 March 1990
coordinated by Franklin Kelly

John Twachtman: Connecticut Landscapes

15 October 1989–11 February 1990
coordinated by Deborah Chotner
supported by Bell Atlantic

Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection

19 November 1989–14 January 1990
coordinated by Andrew Robison
supported by the Federal Council on the Arts and the Humanities

Drawings of Mythological and Religious Subjects from the Armand Hammer Collection

3 December 1989–13 May 1990
coordinated by Margaret Morgan Grasselli

The 1980s: Prints from the Collection of Joshua P. Smith

17 December 1989–8 April 1990
coordinated by Ruth E. Fine

Reinstallation of Bellini/Titian "Feast of the Gods"

14 January 1990–29 April 1990
coordinated by David Alan Brown

Selections and Transformations: The Art of John Marin

28 January 1990–15 April 1990
coordinated by Ruth E. Fine



Edvard Munch, *The Kiss*, 1898. The Sarah G. and Lionel C. Epstein Family Collection, 1990.26.1

Matisse: Jazz and Other Works on Paper from the National Gallery Collection and Promised Gifts

25 February 1990–3 June 1990
coordinated by Ruth E. Fine

Rembrandt's Landscapes: Drawings and Prints

11 March 1990–20 May 1990
coordinated by Margaret Morgan Grasselli
supported by the Federal Council on the Arts and the Humanities

Matisse in Morocco: The Paintings and Drawings, 1912–1913

18 March 1990–3 June 1990
coordinated by Jack Cowart
supported by the Richard King Mellon Foundation and the Federal Council on the Arts and the Humanities

Gardens on Paper: Prints and Drawings 1200–1900

1 April 1990–22 July 1990
coordinated by Virginia Clayton
supported by Estée Lauder, Inc.

The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle

6 May 1990–15 July 1990
coordinated by Charles S. Moffett
supported by Martin Marietta Corporation and the Federal Council on the Arts and the Humanities

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection

6 May 1990–5 August 1990
coordinated by Charles S. Moffett

Figures and Portraits from the Armand Hammer Collection

20 May 1990–11 November 1990
coordinated by Margaret Morgan Grasselli

The Drawings of Jasper Johns

20 May 1990–29 July 1990
coordinated by Ruth E. Fine and Nan Rosenthal
supported by Ford Motor Company and the Federal Council on the Arts and the Humanities

Edvard Munch: Master Prints from the Epstein Family Collection

27 May 1990–3 September 1990
coordinated by Andrew Robison
supported by Statoil

Old Master Drawings from the National Gallery of Scotland

24 June 1990–23 September 1990
coordinated by Andrew Robison
supported by the Federal Council on the Arts and the Humanities

Sargent's "Javanese Dancers"

1 July 1990–30 September 1990
coordinated by D. Dodge Thompson

The Sculpture of Indonesia

1 July 1990–4 November 1990
coordinated by D. Dodge Thompson
supported by Mobil Corporation and the Federal Council on the Arts and the Humanities

George Caleb Bingham

15 July 1990–30 September 1990
coordinated by Nicolai Cikovsky, Jr.
supported by Hecht's, a division of The May Company Department Stores, and Monsanto Company

Kazimir Malevich 1878–1935

16 September 1990–8 November 1990
coordinated by Marla Prather
supported by Philip Morris Companies Inc., and the Federal Council on the Arts and the Humanities

Selected Paintings from Italian Banks: Loans Supplementing the National Gallery's Collection

26 September 1990–11 November 1990
coordinated by Diane De Grazia

Design and Installation

Perhaps the most exciting project the design department has participated in the last fiscal year is the reinstallation of the main floor galleries of the West Building in preparation for the National Gallery's fiftieth anniversary. Beginning with the nineteenth-century French galleries, we are engaged, working with each curatorial department, in reexamining and rehang-ing our great collection.

The first priority is an art historical and architectural rearrangement of the paintings and sculpture, taking into account the spatial imperatives of the glorious galleries in the West Building so that axial views and balanced hangings work harmoniously with the desired monographic and chronological sequencing of the works of art. Following this, the galleries will be newly illuminated with a combination of natural and artificial light, wherein the overall volume of light will be reduced for conservation reasons, while at the same time the works of art will be lighted more effectively.

A program of labels and gallery leaflets has been initiated that will, over the next few years, produce a uniform and more complete system of information for the galleries. Selected galleries will be repainted and an overall color scheme devised for the collections that respects both the original historical contexts of the pictures and the fundamental aesthetic of the John Russell Pope interior.

The department this year also designed and installed twenty-three temporary exhibitions. Special installation opportunities and their solutions are described below.

Frederic Edwin Church focused on the artist's most famous large-scale works, forty-nine in all, which were the basis for his extraordinary contemporary renown. To enhance the experience of each picture, the department designed a spacious installation with architectural details and color harmonies suggesting the historical context. The most elaborate evocation was of Church's *Heart of the Andes*, for which we constructed a spectacular period frame based on documentary photographs of the painting's first exhibition in

1859. The ornate, grain-painted wooden frame was designed to exaggerate the sense of perspective; and the painting, installed in a room by itself, engaged viewers as if they were actually gazing out a window at the Andes. Quotations from published contemporary critics as well as an extensive discussion of the painting in its context allowed viewers to experience the excitement of its first presentation.

The reinstallation of the splendid Bellini/Titian *Feast of the Gods* celebrated its recent restoration. A small three-part exhibition in the West Building began by presenting the painting, cleaned and newly framed, in the context of the Gallery's other Venetian paintings from the period. A free-standing text panel explained the authorship and iconography of the painting. The next gallery was devoted to a series of illustrated didactic panels, which set out in detail the technical record of the painting's conservation and the history of the painting's changing appearance. A third section consisted of a video presentation explaining both the history and the treatment of the painting.

For *Matisse in Morocco: The Paintings and Drawings, 1912-1913*, the department designed two sections of galleries on the mezzanine level of the East Building: the first was devoted to the drawings, and the second to the paintings. To provide a transitional space from full daylight, we constructed a forecourt, which visitors entered through Moroccan arches. Text panels here established the historical context for the works of art. The next space contained a large group of newly discovered Matisse drawings, set off against wall panels. An open space adjoining this gallery displayed the paintings, arranged not chronologically, but in triptychs, as documented in photographs of Matisse's April 1913 exhibition at Galerie Bernheim-Jeune, Paris. All of the paintings were re-framed in a painted molding that exactly replicated the molding used by Matisse when the works were first exhibited. Signs at the end of the exhibition directed visitors to other locations in the East Building to view installations of the Gallery's own collection of paintings, paper cutouts, prints, and drawings by Matisse, including a proof set of *Jazz* (without text)



Frederic Edwin Church's *Heart of the Andes*, 1859. The Metropolitan Museum of Art, New York. Bequest of Mrs. David Dows, was installed in a recreation of a period frame

and works recently promised to the Gallery.

Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection and *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* were concurrent exhibitions, which, seen with the Gallery's holdings, constituted an extraordinary viewing of impressionist and post-impressionist painting in Washington. The Annenberg Collection was installed in West Building galleries, with the paintings shown against rich nineteenth-century colors and illuminated by a wonderful combination of natural and artificial light. The works were arranged by artist, featuring stunning concentrations of Renoir, Monet, Cézanne, Gauguin, Van Gogh. Certain works, such as Vuillard's *The Album*, Braque's *Boats on the Beach at L'Estaque* and Picasso's *At the Lapin Agile*, were isolated so as to draw attention to their singular quality. The Bührle Collection was presented on the mez-

zanine and upper levels of the East Building. Architecturally divided into six spaces, the galleries provided dramatic long views to a magnificent group of Cézannes on the mezzanine level and Van Goghs on the upper level, with the powerful *Sower* placed on a free-standing baffle on axis. Because the Bührle exhibition began with a section of old master paintings and ended with a group of later twentieth-century works, molding designs and colors were varied as appropriate to their historical context.

Edvard Munch: Master Prints from the Epstein Family Collection was exhibited in the West Building. The depth of this unparalleled private collection of the graphic works of Munch allowed for a comprehensive chronological presentation of Munch's prints with many impressions and color variations. The main space was configured for openness, establishing complex vistas and long views, the walls being painted in warm, saturated colors appropriate to the fin-de-siècle period during which most of the works were created.

The Sculpture of Indonesia, installed in the upper level of the East Building, presented the design department with a variety of interesting challenges. The 116 objects ranged in size from less than four inches to over six feet high; in media from polished gold and silver to weathered stone; and in weight from a few ounces to many tons. Arranged in a loose chronology with emphasis on stylistic and iconographic comparisons, the physical setting for the works derived its detail from Indonesian temple architecture. The wall covering throughout the exhibition reflected the color and texture of indigenous stone, evoking the weight and feel of massive structures built of centuries-old carved, weathered blocks.

Kazimir Malevich, 1878-1935, installed on the mezzanine and upper levels of the East Building, offered the department exciting opportunities for educational and aesthetic presentation. Interlocking spaces of severe simplicity, painted light gray and off-white, displayed sequential groupings of the works. Malevich's early suprematist creations were hung in the mezzanine galleries, in a



The Sculpture of Indonesia exhibition included the early tenth century *Youthful Bodhisattva Mañjuśrī* (right) and the late fourteenth to early fifteenth century *Standing Goddess or Queen* (foreground above), both from the Museum Nasional, Jakarta



compact configuration reflecting somewhat the dissonant convention of his hanging of the *0.10. The Last Futurist Exhibition* in 1915. At the top of the spiral staircase, the first room on the upper level presented later suprematist work with three of his architects. The two levels were linked by a huge photo mural suspended in the stairwell, which depicted Malevich and other UNOVIS members departing for Moscow from Vitebsk around 1920. Because of Western audiences' unfamiliarity with Malevich and his achievement, the exhibition was augmented significantly with educational material, including a special room devoted to the subjects of Malevich and theater, Malevich's exhibitions, and Malevich's educational theory.

Lenders to Special Exhibitions

PRIVATE COLLECTIONS

- Collection of Maida and George Abrams
Pierre Agoune
W. L. Van Alen
The Honorable and Mrs. Walter H. Annenberg
Anonymous lenders
The Anschutz Collection, Denver
Betty Asher
Associazione Bancaria Italiana
Aurora Art Fund
Banca Commerciale Italiana
Banca Popolare dell'Emilia
Banca Popolare di Novara
Collection Bentinck-Thyssen, on deposit at the
Musée d'Etat, Grand-Duché du Luxembourg
Mr. and Mrs. Roger Berlind
The Boatmen's National Bank of St. Louis
Mr. and Mrs. Neil Bluhm
Mr. and Mrs. Vincent A. Carrozza
Cassa di Risparmio
Cassa di Risparmio di Genova e Imperia
Cassa di Risparmio di Rome
Cassa di Risparmi e Depositi di Prato
Cassa di Risparmio per le Provincie Siciliane
Jean-Christophe Castelli
Leo Castelli
Mr. and Mrs. Barton Cohen
Douglas S. Cramer
Credito Emiliano
Credito Fondiario
Credito Romagnolo
Aldo Crommelynck
Mr. and Mrs. Richard Danziger
Victoria Ganz DeFelice
Des Moines Women's Club, Hoyt Sherman Place
The Duke of Devonshire and the Chatsworth House
Trust
Barbaralee Diamonstein and Carl Spielvogel
Mr. and Mrs. William duPont III
Anne and Joel Ehrenkranz
Epstein Family Collection
The Farber Collection
Jamee and Marshall Field
Foundation E. G. Bührle Collection
Dr. and Mrs. Meyer Friedman
Larry Gagossian
Joann and Julian Ganz, Jr.
Kate Ganz
Tony Ganz
Mrs. Victor W. Ganz
Graham Gallery, Private Collection
Lenore S. and Bernard A. Greenberg
The Stanley Grinstein Family
Maxine Groffsky and Winthrop Knowlton
The Warner Collection of Gulf States Paper
Corporation, Tuscaloosa, Alabama
Agnes Gund
Mr. and Mrs. Hugh Halff, Jr.
The Armand Hammer Foundation
Mrs. Pamela C. Harriman
Her Majesty Queen Elizabeth II
Mr. and Mrs. John Hilson
Hirschl and Adler Galleries Inc., New York
Hiroshi Kawanishi
Miriam and Erwin Kelen
Mr. and Mrs. Rollin W. King
Mr. and Mrs. William Jaus
Jasper Johns
Mr. and Mrs. Frank A. Ladd
Emily Fisher Landau
The Honorable and Mrs. Ronald S. Lauder
Alma Law
The Margo Leavin Gallery, Los Angeles
Janie C. Lee
Mr. and Mrs. Meredith J. Long
R. H. Love Galleries, Inc.
Dr. and Mrs. Peter Ludwig
The Manoogian Collection
Mrs. John C. Marin, Jr.
Lisa Marie Marin
Mr. and Mrs. Donald B. Marron
Mr. and Mrs. Irving Mathews
Eleanor and C. Thomas May, Jr., Collection
The Jan Perry Mayer Collection of American Works
on Paper
Robert and Jane Meyerhoff
Valerie Mnuchin
Andrew Monk
Monte dei Paschi di Siena
Mrs. Anne Morton
Dr. and Mrs. Franklin D. Murphy
Dorothy Norman
James and Barbara Palmer
Duncan Vance Phillips
Mr. and Mrs. Meyer P. Potamkin
Kimiko and John Powers
Harvey and Françoise Rambach
Dr. Ewald Rathke
Robert Rauschenberg
The Regis Collection, Minneapolis
Ira D. Riklis
Robert and Jane Rosenblum
Paul W. L. Russell
Mrs. Stanley Samoff
Denise and Andrew Saul
Hannelore B. Schulhof
Mr. and Mrs. Seymour Schweber
Richard Serra and Clara Weyergraf
David Shapiro
Charles Simon
Joshua P. Smith
Jean and Alvin Snowiss
Sheldon H. Solow
Solomon and Company Fine Art, New York
Sonnabend Collection
Mr. and Mrs. Ralph Spencer
Saul P. Steinberg Collection
A. Alfred Taubman
Thyssen-Bornemisza Foundation, Lugano
Mrs. Lester Trimble
Waddington Galleries, London
David Warner Foundation
Washington University Gallery of Art
Susan Weil
Frederick Weisman Company
The White House
David Whitney
Wildenstein and Co.
Mr. and Mrs. Larry Wolf
Nancy Ganz Wright
Ira and Lori Young

PUBLIC COLLECTIONS

Austria

Vienna: Akademie der bildenden Künste;
Graphische Sammlung Albertina;
Kunsthistorisches Museum, Gemäldegalerie

Belgium

Antwerp, Koninklijk Museum voor Schone Kunsten

Canada

Toronto, Art Gallery of Ontario
Ottawa, National Gallery of Canada

Czechoslovakia

Prague, Národní galerie v Praze

Denmark

Copenhagen: The Royal Museum of Fine Arts; Ny
Carlsberg Glyptotek

England

Cambridge, The Syndics of the Fitzwilliam Museum
London: Trustees of the British Museum; Iveagh
Bequest, Kenwood (English Heritage); Trustees
of the National Gallery

Oxford, The Ashmolean Museum

Federal Republic of Germany

Hamburg, Hamburger Kunsthalle,
Kupferstichkabinett

Munich, Bayerische Staatsgemäldesammlungen,
Alte Pinakothek

Stuttgart, Linden-Museum

France

Musée de Grenoble

Paris: Centre Georges Pompidou; Ecole nationale
supérieure des beaux-arts; Musée Guimet; Musée
Jacquemart-André; Musée du Louvre; Musée du
Petit Palais; Musée Picasso

German Democratic Republic

Berlin, Gemäldegalerie, Kupferstichkabinett, and
Museum für Indische Kunst, Staatliche Museen
Preussischer Kulturbesitz

Schwerin, Staatliches Museum

Hungary

Budapest, Szépművészeti Múzeum

Indonesia

Bogor, Kalasan, Suaka Peninggalan Sejarah dan
Purbakala, DIY

Jakarta: Direktorat Perlindungan dan Pembinaan
Peninggalan Sejarah dan Purbakala; Museum
Nasional

Mojokerto, Museum Purbakala

Prambanan, Suaka Peninggalan Sejarah dan
Purbaka Jawa Tengah

Solo, Museum Radya Pustaka

Surabaya, Museum Mpu Tantular

Yogyakarta, Museum Sono Budoyo

Ireland

Dublin, The National Gallery of Ireland

Italy

Naples, Banco di Napoli

Rome: Banco Nazionale del Lavoro; Banco di Sicilia

Siena, Monte dei Paschi di Siena

Japan

Tokyo, The Sogetsu Art Museum

The Netherlands

Amsterdam: Museum Het Rembrandthuis;
Rijksmuseum and Rijksprentenkabinet; Stedelijk
Museum; Koninklijk Instituut voor de Tropen

Groningen, Groninger Museum

Haarlem: Frans Halsmuseum; Teylers Museum

The Hague, Mauritshuis

Leeuwarden, Museum het Princessehof

Leiden: Kern Institute; Rijksmuseum voor
Volkenkunde

Rotterdam, Museum Boymans-van Beuningen

Poland

Wroclaw, Polska Akademia Nauk

Scotland

Edinburgh, National Galleries of Scotland

Sweden

Stockholm: Moderna Museet; Nationalmuseum

Union of Soviet Socialist Republics

Kuibyshev, Museum of Fine Art

Leningrad: State Hermitage Museum; Leningrad
State Museum of Theatrical and Musical Arts;
Pushkin House; State Russian Museum

Moscow: State Pushkin Museum of Fine Arts; State
Tretiakov Gallery

Odessa, Odessa Museum of Western and Eastern
Art

Saratov, State Museum of Art

Sverdlovsk Art Gallery

Ukrainia, Odessa Museum of Western and Eastern
Art

United States

Alabama

Montgomery Museum of Fine Arts

California

San Diego Museum of Art

San Francisco: Asian Art Museum of San Francisco;
The Fine Arts Museums of San Francisco

Santa Monica, The J. Paul Getty Museum

Colorado

Denver, Captiva Corporation

Connecticut

Hartford, The Wadsworth Atheneum

The New Britain Museum of American Art

New Haven: Yale Center for British Art; Yale
University Art Gallery

Delaware

Wilmington, Delaware Art Museum

District of Columbia

Corcoran Gallery of Art; Hirshhorn Museum and
Sculpture Garden, Smithsonian Institution; The
Library of Congress, Rare Book and Special
Collections Division; National Museum of
American Art, Smithsonian Institution; The
Phillips Collection

Florida

Orlando, Pillar Properties

Illinois

Chicago: The Art Institute of Chicago; Terra
Museum of American Art

Indiana

Bloomington, Indiana University Art Museum

Iowa

Des Moines Art Center

Kansas

Wichita Art Museum

Louisiana

Baton Rouge, Louisiana Arts and Science Center

Maine

Waterville, Colby College Museum of Art

Maryland

The Baltimore Museum of Art

Hagerstown, Washington County Museum of Fine
Arts

Massachusetts

Amherst, Mead Art Museum, Amherst College

Andover, The Addison Gallery of American Art,
Phillips Academy

Boston: Isabella Stewart Gardner Museum; Museum
of Fine Arts

Cambridge, Harvard University Art Museums

Williamstown: Sterling and Francine Clark Art
Institute; Williams College Museum of Art

Springfield, George Walter Vincent Smith Art
Museum

Michigan

The Detroit Institute of Arts

Minnesota

The Minneapolis Institute of Arts

Missouri

Columbia, State Historical Society of Missouri

Kansas City, The Nelson-Atkins Museum of Art

St. Louis: The Saint Louis Art Museum; Washington
University Gallery of Art

New Jersey

The Newark Museum

New York

Albany Institute of History and Art

Hudson, Olana State Historic Site, New York State
Office of Parks, Recreation, and Historic
Preservation

The Brooklyn Museum

New York: Sid Deutsch Gallery; IBM Corporation;
Kennedy Galleries, Inc.; The Metropolitan
Museum of Art; The Museum of Modern Art;
National Academy of Design; The New-York
Historical Society; The Pierpont Morgan Library;
Solomon R. Guggenheim Museum; The Whitney
Museum of American Art

Poughkeepsie, Vassar College Art Gallery

Rochester, Memorial Art Gallery of the University of
Rochester

Utica, Munson-Williams-Proctor Institute Museum of
Art

North Carolina

Winston-Salem, Reynolda House, Museum of
American Art

Ohio

Cincinnati: Cincinnati Art Museum; Taft Museum

The Cleveland Museum of Art

The Columbus Museum of Art

Pennsylvania

Philadelphia Museum of Art

Pittsburgh, The Carnegie Museum of Art

Tennessee

Nashville, The Parthenon

Texas

Dallas Museum of Art

Fort Worth: Amon Carter Museum; Kimbell Art
Museum

Houston, The Menil Collection



An exceptional loan to the *Frans Hals* exhibition was the only life-size full-length portrait in Hals' oeuvre, *Willem van Heythuysen*, c. 1625, from the Bayerische Staatsgemäldesammlungen, Munich

Virginia
 Charlottesville, Baley Art Museum of the University of Virginia
 Richmond, Virginia Museum of Fine Arts

Washington
 Seattle Art Museum

Lenders of Works of Art Displayed with Gallery Collections

- Ackland Art Museum, University of North Carolina at Chapel Hill**
 Peter Paul Rubens, *Imperial Couple*
 Jan Weenix, *Still Life with Dead Deer, Heron, and Hunting Implements*
- Roger Arvid Anderson Collection**
 Florentine School (Circle of Michelangelo), *Head of Christ*
- Jean-Christophe Castelli**
 Jasper Johns, *Fool's House*
 Roy Lichtenstein, *George Washington*
- Coreoran Gallery of Art**
 Thomas Cole, *Return from the Tournament*
 Severin Roesen, *Still Life, Flowers, and Fruit*
- Mrs. Robert B. Eichholz**
 Georges Braque, *Glasses and Bottles (The Battleship)*
- John R. Gaines**
 Gian Lorenzo Bernini, *Saint Bibiana*
- Jo Ann and Julian Ganz, Jr.**
 Alfred Thompson Bricher, *A Quiet Day Near Manchester*
- Guido Goldman Sprinkling Trust**
 Anthony Caro, *Scheherazade*
- The Armand Hammer Foundation**
 Pierre Bonnard, *Girl Putting on Her Stocking*
 François Boucher, *Landscape with a Rustic Bridge; Venus Reclining Against a Dolphin*
 Mary Cassatt, *Smiling Margot Seated in a Ruffled Bonnet*
 Paul Cézanne, *Mont Sainte-Victoire (recto)*
 Antonio Allegri da Correggio, *Study for the Madonna della Scodel (recto)*
 Albrecht Dürer, *Tuft of Cowslips*
 Paul Gauguin, *Breton Sketchbook, No. 16* (selection of pages); *Landscape at Pont-Aven*
 Vincent Van Gogh, *The Magrot House, Cuesmes; The Zandemennik House; Man Polishing a Boot*
 Jean-Auguste-Dominique Ingres, *Mrs. Charles Badham*
 Leonardo da Vinci, *Sheet of Studies (recto)*
 Edouard Manet, *Man Wearing a Cloak (recto)*
 Camille Pissarro, *Montmorency Road; Pea Harvest (recto)*
 Raphael Sanzio, *Study for a Fresco of the Prophets Hosea and Jonah*
 Rembrandt van Rijn, *Study of a Beggar Man and Woman; A Biblical Subject; A Landscape with Farm Buildings among Trees*
 Andrea del Sarto, *Female Head*
 Giovanni Battista Tiepolo, *Saint Jerome in the Desert Listening to the Angels; The Virgin and Child Adored by Bishops, Monks and Women*
 Jean-Antoine Watteau, *Young Girl; Couple Seated on a Bank*

Peter Jay

Gilbert Stuart, *John Jay*

Collection of Jasper Johns

Jasper Johns, *Between the Clock and the Bed; Field Painting; No; Target*

Gilbert and Ann Kinney

Hans Hofmann, *Staccato in Blue*

Collection Boris and Sophie Leavitt

Paintings:

William Baziotes, *Tropical*
Eric Fischl, *On the Stairs of the Temple*
Adolph Gottlieb, *Coalescence*
Philip Guston, *Beggar's Joy*
Willem de Kooning, *Woman*
David Salle, *Aerialist*

Sculpture:

Jean Arp, *Hurlou; Torse Chevalier*
Roy Lichtenstein, *Brushstroke Chair and Ottoman*

Musée du Louvre, Réunion des musées nationaux

Venetian School, *Cupid on a Dolphin*

Collection of Mr. and Mrs. Paul Mellon

Balthasar van der Ast, *Basket of Flowers; Basket of Fruit*

Abraham Boschaert, *Vase of Flowers in a Niche*
Jan Brueghel the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*

Richard Diebenkorn, *Ocean Park No. 50; Ocean Park No. 61; Ocean Park No. 87; Ocean Park No. 89*

Mark Rothko, *Red, Black, White on Yellow; Yellow and Blue; White and Greens in Blue; Blue, Green, and Brown*

Collection Lois and Georges de Menil

Anthony Caro, *Prairie*

Robert and Jane Meyerhoff

Jasper Johns, *Untitled (M.T. Portrait); Untitled (Dream)*

Patsy and Raymond Nasher Collection

Alberto Giacometti, *No More Play*

National Gallery of Scotland

Nicolas Poussin, *The Feast of the Gods*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology

Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection

Robert Delaunay, *The Windows*

Theo van Doesburg, *Contra-Composition*

Jean Dubuffet, *Antonin Artaud aux Houppes; The Ceremonious One; Leader in a Parade Uniform*

Lucio Fontana, *Concetto Spaziale Attese*

Alberto Giacometti, *Observing Head*

Juan Gris, *Banjo with Glasses*

Yves Klein, *The Blue Night*

Fernand Léger, *Still Life; Man with a Dog*

Roy Lichtenstein, *Live Ammo*

René Magritte, *Underground Fire*

Francis Picabia, *Amorous Parade*

Pablo Picasso, *Compote Dish, Glass Bottle, and Pipe; Young Girl with Left Arm Raised; Nude*

Robert Ryman, *Register*

Cino Severini, *The Argentine Tango*

Rauschenberg Overseas Culture Interchange Collection

Robert Rauschenberg, *Cuban Acre; Malaysian Flower Cave; Soviet-American Array I-VII*

Collection of Candida and Rebecca Smith, Courtesy of M. Knoedler & Company, New York

David Smith, *Aggressive Character; Black-White Forward; Blue Construction; Construction with Forged Neck; Gondola II; Lunar Arcs on 1 Leg; Ninety Father; Ninety Son; Personage from Stone City; Personage of August; Portrait of a Painter; Sentinel; Sentinel V; Tank-Totem VI; Tank-Totem IX; Untitled (December 12); Untitled (Zig VI?); Voltri XVI; Woman Bandit; Zig V*

White House Collection

Paul Cézanne, *House on the Marine; The Forest; House on a Hill*

Collection David Whitney

Jasper Johns, *Harlem Light*

Emile E. Wolf

Gerbrandt van den Eeckhout, *The Levite at Gibeath*

Erving and Joyce Wolf

Painting:

Francis A. Silva, *Indian Rock, Narragansett Bay*

Sculpture:

Augustus Saint-Gaudens, *Victory; Amor Caritas; Robert Louis Stevenson*

Frederick MacMonnies, *Young Faun with Heron; Bacchante and Infant Faun*

Richard S. Zeisler Collection

Fernand Léger, *Two Women*

Anonymous

Botticelli, *Portrait of a Young Man Holding a Medallion*

Burgundian or northern French, 15th century, *Heraclius I*

Central or northern Italian, 16th century, *Madonna and Child with Saint John*

Central Italian, mid-16th century, *Feast of the Olympian Gods*

Central Italian, mid-16th century, *Apollo and Marsyas*

German or south Netherlandish, 17th century, *Triumph of Wealth*

Jean Léon Gérôme, *Bashi Bazouk*

Arshile Gorky, *Grey Painting; Khorkom; The Limit; Portrait of Master Bill; Self-Portrait; Still Life on the Table*

David Hockney, *Christopher Isherwood and Don Bachardy*

Italian, 16th century, *Hercules*

Jasper Johns, *Flag on Orange Field, II*

Ellsworth Kelly, *Black Square with Blue; Red Curve VI; Three Gray Panels; Untitled; White Relief; White Square*

Roy Lichtenstein, *Cosmology; Girl with Hair Ribbon; Rouen Cathedral, Set III; Still Life with Goldfish Bowl; Yellow Brushstroke II*

Edouard Manet, *Jeanne—Le Printemps*

Joan Miró, *Mural Painting for a Temple I; Mural Painting for a Temple II; Mural Painting for a Temple III*

Thomas Moran, *Green River Cliffs, Wyoming*

Netherlandish, second half 16th century, *Amorous Couple*

Robert Rauschenberg, *Automobile Tire Print; Black Painting; Blue Eagle; Female Figure (Blueprint); Minutiae; White Painting*

Thomas Sully, *Queen Victoria*



Conservation

The division made progress this year in the creation of an archival database of examination and treatment reports, which will enable complex searches for information of interest. The database will be stored on optical disks. The division continues to work with the Canadian Conservation Institute, the Conservation Analytical Laboratory of the Smithsonian Institution, and the Tate Gallery, London, to prepare for an International Conference on the Packing and Transportation of Paintings.

PAINTING CONSERVATION

Major treatments completed this year included two of the Gallery's greatest paintings: *The Feast of the Gods* by Giovanni Bellini and Titian, and *Ginevra de' Benci* by Leonardo da Vinci. Related to conservation of the *Feast*, the department contributed to the publication of a volume in *Studies in the History of Art*, production of a film, and organization of a didactic exhibition. Anticipating the conservation of *Ginevra*, the Gallery redesigned the space where the painting now presides again in newly revealed, luminous beauty.

Three portraits by Anthony van Dyck underwent cleaning and inpainting in preparation for the forthcoming Van Dyck exhibition: *Philip, Lord Wharton*; *Portrait of an Italian Noblewoman and Her Son*; and *Marchesa Elena Grimaldi* (still in progress). Long-term projects slated for completion in early 1991 include Agnolo Gaddi's *Madonna Enthroned with Saints and Angels*, Gerard David's *Saint Anne Altarpiece*, and Perino del Vaga's *Nativity*, the first two also the subjects of thorough technical study and research. The department also examined and/or treated several recent acquisitions and promised gifts, among them Benjamin West's *Expulsion of Adam and Eve from the Garden* (still in process), Rubens' *The Fall of Phaeton*, and Van Gogh's *Roses*.

Chairman of painting conservation, David Bull, completes the restoration of Leonardo da Vinci's *Ginevra de' Benci*, c. 1474, Ailsa Mellon Bruce Fund, 1967.6.1

Treatment was completed on nine other paintings in the Gallery's collection: Boucher's *The Love Letter*; Constable's *A View of Salisbury Cathedral*; Ugo Martelli by an unknown Florentine sixteenth-century artist; Meindert Hobbema's *A Wooded Landscape*; Goya's *Don Bartolomé Sureda* and *The Marquesa de Pontejos*; Gabriel Metsu's *The Intruder*; Tiepolo's *The World Pays Hommage to Spain*; and Toulouse-Lautrec's *A Corner of the Moulin de la Galette*. Not only can the paintings be newly appreciated, with the discolorations of age and later additions removed or corrected, but technical studies accompanying the treatments produce information about the artists' techniques and materials that expands our knowledge about the artists' original intentions.

In addition, the department carried out 48 minor treatments, 500 minor examinations, and 177 major examinations. Most of the latter will contribute to technical studies in the systematic catalogue, which were completed this year for the Garbisch Collection paintings and the American academic portraits. Improvements in the infrared reflectography equipment greatly expand its capabilities. The staff continued the ongoing inspection of works in the collection as well as caring for incoming exhibitions and serving as couriers for Gallery paintings that travel on loan to other exhibitions. Getty Intern, Julie Caverne, and third-year Culpeper Fellow, Mary Bustin, worked in painting conservation this year, and the new position of chairman of painting conservation was created to better respond to administrative demands.

PAPER CONSERVATION

This department has traditionally overseen the conservation needs of the prints, drawings, and accessioned photographs in the Gallery collections. This year, with the growing quality and variety of accessioned rare books and photographic materials in the graphics collections and unaccessioned rare books and photographic materials in the library and photographic archives, the paper conservation department has expanded its responsibilities to

include the maintenance and treatment of these important collections as well. The decision was prompted by the results of two collection surveys jointly sponsored by paper conservation and the library.

The department completed 410 minor and 48 major treatments this year. Among the latter were several gifts, including a chalk drawing by Barocci from which a backing was removed. A condition survey of the drawings collection continued, with information on 809 of the European drawings now entered in the computer database. The survey of American drawings has been initiated, and 179 of the 1,500 have been examined thus far.

Exhibition-related activities involved the examination of 678 prints and drawings either on loan to the Gallery or loaned by it to other institutions. In addition to being examined for loan, twenty-three pen and ink drawings by Matisse were given major treatment for the *Matisse in Morocco* exhibition.

The essay "Watermarks in Rembrandt's Landscape Etchings" by Nancy Ash and Shelley Fletcher appeared in the exhibition catalogue for *Rembrandt's Landscapes* as the first published installment in the ongoing Rembrandt watermark project. The department's Mellon Fellow, Mark Stevenson, completed his research on the history of print restoration.

OBJECT CONSERVATION

The department this year completed examinations and treatment of more than 300 objects in the Gallery collections, including the outdoor bronze *America* by Alfredo Halegua (on loan to George Mason University), the newly acquired southern Netherlandish alabaster *Pietà*, and the popular *Mirrored Cell* by Lucas Samaras. Extensive research on the Gallery's small but important collection of rare Saint Porchaire ware—the *Salt Cellar*, *Coupe*, and *Candlestick* represent three of the approximately seventy known pieces of the French Renaissance ceramics—has led to plans for an international symposium on the subject to be co-sponsored with CASVA.

Among the department's contributions



Object conservators, Judy Ozone and Shelley Sturman, examine a north Italian silver and enamel chest, c. 1550–1600, Samuel H. Kress Collection, 1961.9.195

to the systematic catalogue this year were technical appendices on Saint Porchaire ware and on the manufacture and analysis of enamels for the volume on sculpture and decorative arts of the medieval, Renaissance, and classical periods; technical examination of approximately 33 of the 182 works in the Gallery's collection of seventeenth- to nineteenth-century French sculpture; and examination and analysis of the collection of over 750 Renaissance medals.

Research on the wax sculptures by Edgar Degas progressed. Conservators worked in the archives at the Musée d'Orsay and the Durand-Ruel Gallery in Paris and discussed information with conservators and curators at the Musée du Louvre.

Temporary exhibitions required considerable attention this year. Eleven major treatments were completed for the opening of *The Sculpture of Indonesia*, including reconstruction of *Water Vessel in the Shape of an Elephant* and the cleaning of seven large stone sculptures.

The Andrew W. Mellon Visiting Research Fellow, Myriam Serck-Dewaide, examined the sculpture collection and shared her expertise on the conservation of polychrome sculpture. She is head of the sculpture conservation departments at the Institut Royal Du Patrimoine Artistique in Brussels and the Institut Français de Restauration des Oeuvres d'Art in Paris. She delivered a public lecture on "The Examination, Conservation, and Restoration of Polychrome Wood and Polychrome Sculpture."

Improvements in laboratory equipment included the installation of a high-powered x-ray facility that will enhance the department's diagnostic capabilities, especially during technical examinations for the systematic catalogue. Works that were previously transported to a number of outside facilities for radiography can now be examined in-house, which will minimize handling and allow the staff more efficient use of time.

TEXTILE CONSERVATION

Fifteen textile pieces were prepared for or maintained while on exhibition this

year. The department also completed twenty-two major treatments, thirty minor treatments, and forty-five examinations of works in the Gallery's collections. Work has progressed on the development of new techniques for and methods of evaluation of treatment and display, and in conjunction with the matting and framing department, a concealed mounting system was prepared for the display of a screenprint on fabric in the Joshua B. Smith exhibition. Progress has been made on the systematic catalogue of tapestries and textile-associated pieces, and on development of the records and documentation of the permanent collection.

In conjunction with other conservation labs, the department continued research on the use of suction for localized treatments on historic textiles, and Getty Intern Susan Mathisen began research into the stability of dyes used in conservation of our tapestries. Improvements in the facilities have included completion of the water treatment system in the West Building and installation of a new system for the East Building. A regularly monitored Integrated Pest Management system has been established for the workroom and storage areas.

The Joseph V. Columbus Tapestry Symposium, organized by the department in honor of the Gallery's textile conservator from 1969 to 1989, was held in October 1989. This meeting drew 428 registrants from fifteen countries. In September 1990 the department sponsored the biannual meeting of the Textile Society of America, held at the Gallery and at the National Museum of American History. The topic of this international meeting was "Textiles in Trade."

SCIENTIFIC RESEARCH

This department, formerly called the science department, has established a research program this year. Our principal goals are the development of stable materials for the conservation of works of art and the introduction of new methods for the study of artists' materials and techniques. The program is described in a booklet, available from the department. Much of the work will be pursued in col-

laboration with industry, academia, other museum laboratories, and conservation institutes.

The department purchased several new pieces of equipment this year: a weatherometer for accelerated aging experiments; an ion trap detector to facilitate identification of organic materials in works of art by gas chromatography / mass spectrometry; and a diode-array ultraviolet-visible spectrometer to monitor the degradation of varnishes.

Research on picture varnishes initiated recently involves testing the stability and the optical and handling properties of products that are more stable than traditional natural resin varnishes. Alternative inpainting materials are tested using accelerated aging techniques. These research projects are undertaken in collaboration with scientists and conservators at the J. Paul Getty Museum, the National Institute for Standards and Technology, and the Metropolitan Museum of Art, among other institutions.

As in previous years, the department conducted several hundred analyses of objects in the collection, studying artists' techniques and materials, distinguishing later additions from the original object, checking for anachronistic materials, or characterizing products used in conservation. Inquiries from other institutions have also been addressed, including those from the National Museum of Natural History, the David Taylor Naval Ship Research and Development Center, the Corcoran Gallery of Art, and the Library of Congress.

LOANS AND EXHIBITIONS CONSERVATION

The department coordinated conservation for eighteen exhibitions that opened this year at the Gallery, including *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection; The Sculpture of Indonesia*; and *The Drawings of Jasper Johns*. Several exhibitions required continued monitoring, among them *Frans Hals; Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection*; and the tour of *Treasures from the Fitzwilliam*. Preparations are ongoing

for 1991 exhibitions, which include *Circa 1492*.

In addition to its role in exhibitions, the department has expanded its research into the protection of works of art during transit and exhibition. This ongoing research has advanced the Gallery's expertise and reputation in the area of special exhibitions. The department has provided considerable information on lending, shipping, and displaying objects to numerous national and international organizations.

The frame conservation studio is closely involved with the fiftieth anniversary reinstallation, which has required routine examinations and treatment of 500 frames as well as construction of 8 new frames. Conservators designed and built 25 new frames with glazing and waterproof backing for Mark Rothko paintings, enabling the National Lending Service to lend to institutions with sprinkler systems. For outgoing loans, 475 frames were examined and 120 were treated.

For exhibitions, the frame conservation studio had to dedicate a substantial amount of time for framing. *Matisse in Morocco* required sixteen frames that replicated a profile and finish specified by Matisse for those paintings. A total of eighty-eight frames were executed for six exhibitions, and sixty-seven frames received treatment.

In preparing for exhibitions and loans, the matting and framing staff worked to provide the public with a greater awareness of the original presentation of the works of art through recreations of frames chosen by the artist. For the *John Marin* and *Jasper Johns* exhibitions, exact replicas of the artists' frames were created, whereas for *Matisse in Morocco*, the drawings were housed in frames inspired by Matisse's original painting frames. Technical innovations designed to increase the public's enjoyment of works of art on paper included new book-mounting methods for the *Gardens on Paper* exhibition and the use of imported Denglass for a large Johns charcoal drawing. A total of 1,457 works were matted, 665 were framed, and 41 books were mounted. Lectures and specialized tours of the col-



Artist Jasper Johns with his drawing, *Untitled*, 1982, during the installation of the *Johns* exhibition

lection were given to assist the docents in answering inquiries about frames in the collection.

Records and Loans

Progress on the systematic catalogue of the collections was significant during the year. The Spanish painting volume is expected to be in print by the end of 1990, with the British painting volume not far behind. The first of the decorative arts volumes is through the final copyediting stages. Completion of the manuscript for the volume on American naive paintings, after a decade's work, was celebrated this spring. That volume is now being edited. A second decorative arts volume is well in hand, and the manuscript for the German painting volume is ready to be sent to scholarly readers.

As the authors, some forty worldwide, carefully compile the history of previous ownership, the changes of attribution, the history of exhibitions, and the full scholarly bibliography, they are preparing not only the catalogue entries but also the raw material for the second phase of the Gallery's computerized database on its holdings. Although the new software will not be installed on the mainframe until next year, some aspects of the database have already begun to be assembled on a personal computer for eventual transfer to the mainframe. Provenance histories of many paintings have been automated, together with basic biographical information on some 700 individuals who at one time owned works of art now in Gallery collections. As it grows, this database should prove to be a resource of great use not only to other systematic catalogue authors but also to scholars in the field.

The current database on the collections, meanwhile, serves to make more efficient many everyday tasks at the Gallery. The manuscript for the *Summary Catalogue of American Paintings*, which will be published by the end of 1990, was drawn largely from the computer, and most of the indexes and concordances to this volume were created electronically. Recording the movement of works of art within the Gallery is also

done by computer, and the annual inventory of our holdings is greatly facilitated by having computer-generated lists of the contents of each room, gallery, and even storeroom drawer.

The degree of movement that takes place is indeed a factor to be reckoned with. During the year the department recorded more than 12,000 moves within the buildings of works in the collection. In addition, the registrar's office logged 2,815 outgoing works of art, 4,491 incoming works for exhibition, and 1,009 loans to the Gallery for other purposes; 267 works from the Gallery's collections were lent to sixty-six temporary exhibitions at forty-seven institutions in the United States and forty-one museums abroad. Finally, 256 extended loans were made to thirty-three domestic and twenty-six foreign sites, and seven temporary loans to museums in the United States.

Many of these loans were administered through the National Lending Service (NLS), including 116 works lent to twenty-eight exhibitions at twenty-four sites in the United States and twelve abroad. The vast majority of the extended loans—254, displayed at thirty-three domestic and twenty-five foreign locations—were also made through the NLS. Two exhibitions were circulated through the NLS: "Early Paintings by Mark Rothko," now at the Cedar Rapids Museum of Art, and "Sudamerica: Pinturas de George Calin," which traveled under the auspices of the United States Information Agency to Mexico City and Buenos Aires in 1989 and ended its tour at the Museo Chileno de Arte Precolombino in Santiago, Chile, this year.

Ten paintings were added to the collections, together with twelve sculptures, and 311 prints and drawings. The Gallery's photographic holdings increased by 52 individual works and the Robert Frank archive, which consists of 61 vintage photographs, 999 work prints, 2,296 contact sheets, 2,241 rolls of film, and an annotated book dummy. The registrar's office issued eighty-three copyist permits.

Changes of Attribution

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's board of trustees during the 1990 fiscal year. The works are listed in alphabetical order by former attribution.

PAINTINGS

<i>Number and title:</i>	<i>Former attribution:</i>	<i>Changed to:</i>
1947.17.48 <i>Portrait of a Lady</i>	Anonymous American 18th century	Anonymous British 18th century
1947.17.74 <i>Mr. Van Vechten</i>	Anonymous American 18th century	The Schuyler Limner (possibly Nehemiah Partridge)
1947.17.95 <i>Portrait of a Lady</i>	Anonymous American 18th century	Maria Verelst
1956.13.11 <i>Lady Undressing for a Bath</i>	Anonymous American 18th century	Attributed to Gerardus Duyckinck (1695–1746)
1957.11.9 <i>Mr. Willson</i>	Anonymous American 18th century	The Schuyler Limner (possibly Nehemiah Partridge)
1958.9.12 <i>Aphia Salisbury Rich and Baby Edward</i>	Anonymous American 19th century	Milton W. Hopkins
1980.61.13 <i>Family Group in Interior with Seven People and a Dog</i>	Anonymous American 19th century	Anonymous British 19th century
1947.17.91 <i>Portrait of a Man</i>	Anonymous unknown nationality 17th century	Anonymous British 17th century
1942.8.1 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to George Knapton
1942.8.5 <i>Portrait of a Lady</i>	Anonymous unknown nationality 18th century	Style of Joseph Highmore
1947.17.15 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.22 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.27 <i>Portrait of a Lady</i>	Anonymous unknown nationality 18th century	Anonymous British 18th century
1947.17.39 <i>Portrait of a Lady</i>	Anonymous unknown nationality 18th century	Anonymous British 18th century
1947.17.41 <i>Portrait of a Lady</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.43 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Anonymous British 18th century
1947.17.64 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Anonymous British 17th century
1947.17.83 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.86 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.87 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.88 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Attributed to anonymous British 18th century
1947.17.94 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Anonymous British 18th century
1954.1.7 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century	Anonymous British 18th century
1942.8.24 <i>Robert Thew (?)</i>	Anonymous unknown nationality 19th century	Anonymous British 19th century
1942.9.2 <i>The Feast of the Gods</i>	Giovanni Bellini	Giovanni Bellini and Titian
1947.17.29 <i>James, 5th Duke of Hamilton</i>	Attributed to Mather Brown	Jeremiah Davison
1942.9.14 <i>Harling Gate, Near Norwich</i>	Follower of John Crome	Attributed to Joseph Paul, <i>Landscape with Picnickers and Donkeys by a Gate</i>
1960.6.23 <i>Horses</i>	John Frederick Herring	Attributed to John Frederick Herring the Younger, <i>Horses Heads</i>

<i>Number and title:</i>	<i>Former attribution:</i>	<i>Changed to:</i>
1968.6.1 <i>Portrait of a Lady</i>	Follower of Sir Thomas Lawrence	Attributed to Thomas Phillips
1970.17.125 <i>Race Horse and Trainer</i>	Circle of Benjamin Marshall	Style of Benjamin Marshall
1988.20.1 <i>John Eldred</i>	Gerard Soest	John Riley
1942.8.15 <i>Mrs. William Hartigan</i>	Gilbert Stuart	Carl Fredrik von Breda

SCULPTURE

1942.9.283 <i>Saint Agnes</i>	After Nicolas de Douai and Jacques de Nivelles, c. 1290	After Nicolas de Douai and Jacques de Nivelles based on a design by Jacques d'Anchin, original 1272/1298 this cast 1897/1908
1948.15.1 <i>Pietro Strozzi</i>	Giovanni Francesco Rustici	Anonymous Italian 16th century, <i>Don Pedro Alvarez de Toledo</i>

GRAPHICS

1988.20.3 <i>Peasant Scene in a Forest</i>	Anonymous British 19th century	Egbert van Drielst, <i>At Donderon, in the Woods of Drenthe</i>
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Joachim Antonisz. Wtewael, *The Judgment of Paris*,
c. 1615, Ailsa Mellon Bruce Fund, 1990.35.1



Loans

EXTENDED LOANS FROM THE GALLERY'S COLLECTIONS

All works are part of the National Lending Service unless marked †

AUSTRALIA

Canberra, United States Ambassador
Anonymous American 19th century, *Indians Cooking Maize*; George Catlin, 2 paintings of Indian life

AUSTRIA

Vienna, United States Ambassador
Gilbert Stuart, *Mr. Ashe*; *Sir John Dick*; *George Washington*; Thomas Sully, *Joseph Dugan*; *Henry Pratt*; *Robert Walsh* (all returned)

Vienna, United States Ambassador to the Mutual Balanced Force Reduction Negotiations
Anonymous American 19th century, *Brother and Sister*; *Steamship Erie*; George Catlin, 2 paintings of Indian life; attributed to Reuben Rowley, *Dr. John Safford and Family* (all returned)

Vienna, United States Ambassador to the Negotiations on Conventional Armed Forces in Europe
Thomas Chambers, *Storm-Tossed Frigate*

BELGIUM

Brussels, United States Ambassador
Anonymous American 19th century, *Sisters in Black Aprons*; Leila T. Bauman, *U.S. Mail Boat*; Joseph Blackburn, *A Military Officer*; attributed to James Reid Lambdin, *Daniel Webster*; Charles Peale Polk, *Anna Maria Cumpston*

Brussels, United States Ambassador to NATO
Gilbert Stuart, *George Pollock*; *Mrs. George Pollock*; Thomas Sully, *Ann Biddle Hopkinson*; *Francis Hopkinson*; *The Leland Sisters*

BRUNEI

Bandar Seri Begawan, United States Ambassador
Anonymous American 19th century, *Lexington Battle Monument*; George Catlin, 3 paintings of Indian life; Karl Knaths, *Marble Mantle*

COLOMBIA

Bogotá, United States Ambassador
Anonymous American 19th century, *Miss Ryan*; George Catlin, 4 paintings of Indian life

CZECHOSLOVAKIA

Prague, United States Ambassador
George Catlin, 3 paintings of Indian life

EGYPT

Cairo, United States Ambassador
Anonymous American 20th century, *Horizon of the New World*; George Catlin, 4 paintings of Indian life

ENGLAND

London, United States Ambassador
Sir William Beechey, *General Sir Thomas Picton*; Francis Cotes, *Miss Elizabeth Crewe*; Jacob Eichholtz, *William Clark Frazer*; Thomas Gainsborough, *William Yelverton Davenport*; George Peter Alexander Healy, *Roxanna Atwater Wentworth*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Lake White*; Benjamin West, *Self-Portrait*

FRANCE

Paris, Musée du Louvre
†Severo da Ravenna, *The Christ Child*

Paris, United States Ambassador
Anonymous American 19th century, *Washington at Valley Forge*; Thomas Eakins, *Louis Husson*; A. A. Lamb, *Emancipation Proclamation*; John Singer Sargent, *Mrs. Joseph Chamberlain*; Benjamin West, *Mrs. William Beckford*; James McNeill Whistler, *Head of a Girl*

GUATEMALA

Guatemala City, United States Ambassador
George Catlin, 5 paintings of Indian life

HUNGARY

Budapest, United States Ambassador
Thomas Chambers, *Storm-Tossed Frigate*; Asher B. Durand, *Gouverneur Kemble*; George Inness, *Lake Albano, Sunset*; Thomas Sully, *Abraham Kintzing* (all returned)

ITALY

Rome, United States Ambassador
Walt Kuhn, *Green Apples and Scoop* (returned)

LUXEMBOURG

United States Ambassador
George Catlin, 4 paintings of Indian life; J. G. Tanner, *Engagement between the "Monitor" and the "Merrimac"* (all returned)

THE NETHERLANDS

The Hague, United States Ambassador
Anonymous American 18th century, *Hunting Scene with a Pond* (returned); George Catlin, *Two Sioux Chiefs*, *A Medicine Man*, and *a Woman with a Child*; Frederick Carl Frieseke, *Memories*; Robert Henri, *Volendam Street Scene*; Walt Kuhn, *Pumpkins*; Thomas Sully, *John Quincy Adams*

PARAGUAY

Asunción, United States Ambassador
George Catlin, 4 paintings of Indian life

SAUDI ARABIA

Riyadh, United States Ambassador
Walt Kuhn, *Hare and Hunting Boots* (returned)

SWITZERLAND

Bern, United States Ambassador
Anonymous American 19th century, *Matilda Caroline Cruger*; *"We Go For the Union"*; George Washington Mark, *Marion Feasting the British Officer on Sweet Potatoes*; Thomas Sully, *The Vanderkemp Children*; Marguerite Zorach, *Christmas Mail* (all returned)

Geneva, United States Ambassador to the Arms Control and Disarmament Agency
Anonymous American 19th century, *Brother and Sister*; *Steamship Erie*; George Catlin, 2 paintings of Indian life; attributed to Reuben Rowley, *Dr. John Safford and Family*

Geneva, United States Ambassador to the United Nations Mission
Anonymous American 19th century, *Abraham Lincoln*; George Catlin, *Falls of the Snake River*; T. Davies, *Ship in Full Sail*; Gilbert Stuart, *Ann Barry*; *Mary Barry*

URUGUAY

Montevideo, United States Ambassador

George Catlin, 4 paintings of Indian life; Thomas Chambers, *The Hudson Valley, Sunset*

VENEZUELA

Caracas, United States Ambassador

George Catlin, 2 paintings of Indian life; Rembrandt Peale, *George Washington*; Matthew Pratt, *Madonna of Saint Jerome* (all returned)

YUGOSLAVIA

Belgrade, United States Ambassador

Charles S. Humphreys, *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*

UNITED STATES

ALABAMA

Birmingham Museum of Art

Anders Zorn, *Hugo Reisinger*

CALIFORNIA

Oakland Museum of Art

Mark Rothko, two *Untitled* paintings

DISTRICT OF COLUMBIA, WASHINGTON

The Architect of the Capitol

Franklin C. Courter, *Lincoln and His Son, Tad*

Blair House

Anonymous American 18th century, *Portrait of a Lady* (returned); John Singleton Copley, *Harrison Gray*; Georgia Timken Fry, *Flock of Sheep*; Joseph Bartholomew Kidd, after John James Audubon, *Black-Backed Three-Toed Woodpecker*; Joseph Bartholomew Kidd after John James Audubon, *Orchard Oriole*; attributed to Benjamin Marshall, *Race Horse and Trainer*; Fritz Muller, *Capture of the "Savannah" by the "U.S.S. Perry"*; Gilbert Stuart, *William Hartigan(?)*; Thomas Wilcocks Sully and Thomas Sully, *Major Thomas Biddle*

Department of State, Diplomatic Reception Rooms

George Catlin, 8 paintings of Indian life (2 returned)

Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley*

Dumbarton House, The National Society of Colonial Dames of America

John Trumbull, *William Rogers* (returned)

National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

National Museum of American History, Smithsonian Institution

Robert Edge Pine, *General William Smallwood* (returned); Charles Peale Polk, *General Washington at Princeton*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology

†C. Gregory Stapko, *Dr. John Brinton*

National Portrait Gallery, Smithsonian Institution

Gardner Cox, *Earl Warren*; Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Gilbert Stuart, *Stephen Van Rensselaer*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*



Ferdinand Bol, *Saint Jerome in the Cave*, 1644, Ailsa Mellon Bruce Fund, 1990.11.1

The Octagon, The American Institute of Architects Foundation

Gilbert Stuart, *William Thornton*; Mrs. William Thornton

The Secretary of Agriculture

Anonymous American 19th century, *Bucks County Farm Outside Doylestown, Pennsylvania*; follower of Canaletto, *The Courtyard, the Doges Palace, with the Procession of the Papal Legate*; Lamar Dodd, *Winter Valley*; Anzi Emmons Zeliff, *The Barnyard*

The Secretary of Commerce

Pierre Bonnard, *Stairs in the Artist's Garden*; Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase*; Leonid, *Derrynane Harbor, Ireland*

The Secretary of Education

Maurice Utrillo, *Street at Corté, Corsica*

The Secretary of Health and Human Services

George Catlin, *A Small Grove Village*; André Derain, *Abandoned House in Provence*; Still Life; Leonid, *Faraduro, Portugal*; Allen Tucker, *Madison Square, Snow*

The Secretary of Transportation

Style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary*; follower of Claude Lorrain, *Harbor at Sunset*; Hugues Merle, *Children Playing in a Park*; René Pierre Charles Princeteau, *Horses*

The Secretary of the Treasury

George Catlin, 7 paintings of Indian life; †C. Gregory Stapko, *Alexander Hamilton*

Supreme Court of the United States

Mr. Chief Justice Rehnquist

Anonymous American 19th century, *Boy and Girl*; *Boy in Blue*; Memorial to Nicholas M.S. Catlin; *Pink Roses*; Anonymous Chinese, Ch'ing Dynasty, *Archery Contest*; Anonymous unknown nationality 18th century, *Portrait of a Man*; George Catlin, 3 paintings of Indian life; George Cuiitt the Younger, *Easby Abbey, Near Richmond*; André Derain, *Road in Provence*; Jean-Louis Forain, *Behind the Scenes*; attributed to Sturtevant J. Hamblin, *Little Girl with Pet Rabbit*; Edward Molyneux, *Chapel in Provence*; Ammi Phillips, *Jane Storm Teller*; Thomas Sully, *Thomas Alston*; Augustus Vincent Tack, *Charles Evans Hughes*; Frits Thaulow, *River Scene*; John Toole, *Skating Scene*; Eugene Laurent Vail, *The Flags, Saint Mark's, Venice—Fête Day*

Mr. Justice Kennedy

Anonymous French 19th century, *Race Course at Longchamps*; Jean Béraud, *Paris, Rue du Havre*; Dutch 17th century, *Flowers in a Classical Vase*; John Ferneley, *In the Paddock*; Henri Moret, *The Island of Raguenez, Brittany*

Mr. Justice Marshall

Anonymous American 19th century, *Leaving the Manor House*; Enrique Castro, *Untitled*; imitator of Van Gogh, *Landscape*

Mme. Justice O'Connor

George Catlin, 5 paintings of Indian life

Mr. Justice Stevens

Anonymous American 19th century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Eduard Gaertner, *City Hall at Torun*; Alphonse Legros, *Hampstead Heath*; Franz Xaver Winterhalter, *Queen Victoria*

The United States Trade Representative

Anonymous American 19th century, *Imaginary Regatta of the America's Cup Winners*; *Mounting of the Guard*; *View of Aberdeen, Washington*; Thomas Chambers, *Bay of New York, Sunset*; *Boston Harbor*

The Vice President's House

Anonymous American 19th century, *Girl with Toy Rooster*; George Catlin, 3 paintings of Indian life; Lydia Field Emmet, *Olivia*; after Jean-Baptiste Greuze, *Benjamin Franklin*; Charles S. Humphreys, *The Trotter*

Preservation Office, The White House

Anonymous American 18th century, *Attack on Bunker's Hill with the Burning of Charles Town*; A. Hashagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rogers*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam*

The White House

George Catlin, 12 paintings of Indian life; John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; Thomas Sully, *Andrew Jackson*; Jean-Baptiste-Camille Corot, *The Eel Gatherers*; Jules Dupré, *The Old Oak*; Dietz Edzard, *Flowers in a Vase*; †Dietz Edzard, *Three Flowers in a Vase*

FLORIDA

St. Petersburg, Museum of Fine Arts

Studio of Gerard Terborch II, *The Concert*

NORTH CAROLINA

Charlotte, Mint Museum

Larry Poons, *Tristan da Cugna*; Mark Rothko, *Untitled (Black and Gray)*; Georges Rouault, *The Breton Wedding*

Raleigh, North Carolina Museum of Art

Mark Rothko, *Number 8*

TEXAS

Austin, Archer M. Huntington Gallery, University of Texas at Austin

Mark Rothko, *Untitled*

VIRGINIA

Fairfax, George Mason University

Alfredo Halegua, *America*; Lila Katzen, *Antecedent*

LOANS TO TEMPORARY EXHIBITIONS

Works in the National Lending Service marked*

AUSTRALIA

Melbourne, National Gallery of Victoria

THE ENCHANTED STONE: THE GRAPHIC WORLDS OF ODILON REDON, 7 July–2 September 1990

Odilon Redon, *Centaure visant les nues; La sulamite*; circulated to City Art Gallery, Auckland, New Zealand, 27 October–9 December 1990

AUSTRIA

Vienna, Kunsthistorisches Museum

PRINCELY COURTS FROM THE RENAISSANCE: ROME, MANTUA, VIENNA, 30 November 1989–25 February 1990
Giulio Romano, *Saint Michael; River God; The Sacrifice of a Goat to Jupiter*

BELGIUM

Antwerp, Rubenshuis

JAN BOECKHORST, 7 July–2 September 1990
Jan Boeckhorst, *The Risen Christ Surrounded by Saints*; circulated to Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 16 September–11 November 1990

CANADA

The Montreal Museum of Fine Arts

DISCERNING TASTES: MONTREAL COLLECTORS 1880–1920, 8 December 1989–25 February 1990
Joseph Mallord William Turner, *The Dogana und Santa Maria della Salute, Venice*
DUTCH ITALIANATE PAINTING, 8 June–22 July 1990
Aelbert Cuyp, *Horsemen and Herdsmen with Cattle*

Toronto, Art Gallery of Ontario

JACQUES LIPCHITZ—A LIFE IN SCULPTURE, 15 December 1989–11 March 1990
Jacques Lipchitz, *Bas-Relief, I*

CHILE

Santiago, Museo Chileno de Arte Precolombino

SUDAMERICA: PINTURAS DE GEORGE CATLIN, 1 November 1989–14 January 1990
*National Lending Service exhibition of 35 paintings by George Catlin

DENMARK

Copenhagen, Ordrupgaardsamlingen

MANET, 15 September–10 December 1989
Edouard Manet, *Oysters; The Dead Toreador; Still Life with Melon and Peaches*

ENGLAND

London, Royal Academy of Arts

FRANS HALS, 13 January–8 April 1990
Frans Hals, *Portrait of a Gentleman; Portrait of an Elderly Woman; Willem Coymans: A Young Man in a Large Hat*; circulated to Frans Halsmuseum, Haarlem, The Netherlands, 11 May–22 July 1990

THE ART OF PHOTOGRAPHY: 1839–1989, 23 September–23 December 1989

Alfred Stieglitz, *Music—A Sequence of Ten Cloud Photographs, No. VIII; From the Back-Window—'291'*; *Untitled—Porch and Grape Leaves, Lake*

George; Georgia O'Keeffe: A Portrait; Georgia O'Keeffe: A Portrait—Neck; The Terminal; From the Shelton

London, Tate Gallery

JOSEPH WRIGHT OF DERBY, 7 February–22 April 1990
Joseph Wright, *The Corinthian Maid; Italianate Landscape*; circulated to Galeries Nationales du Grand Palais, Paris, 17 May–23 July 1990; and The Metropolitan Museum of Art, New York, 6 September–2 December 1990

FEDERAL REPUBLIC OF GERMANY

Museum Folkwang Essen

VINCENT VAN GOGH UND DIE MODERNE, 10 August–4 November 1990
Henri Matisse, *Still Life*

Munich, Neue Pinakothek

FRANZOSISCHE IMPRESSIONISTEN UND IHRE WEGBEREITER, 25 January–18 March 1990
50 French paintings (*including 12 National Lending Service works)

Museum Wiesbaden

POSITIONS OF WOMEN ARTISTS IN THE 20TH CENTURY, 1 September–25 November 1990
*Helen Frankenthaler, *Wales*

FRANCE

Aix-en-Provence, Musée Granet

SAINTE-VICTOIRE: CEZANNE 1990, 15 June–31 August 1990
*Paul Cézanne, *Mont Sainte-Victoire*

Musée des Beaux-Arts de Chartres

CHAIM SOUTINE, 20 June–30 October 1989
*Chaim Soutine, *Pastry Chef*

Musée d'art moderne de la ville de Paris

FRANTIŠEK KUPKA: 1871–1957 OU L'INVENTION D'UNE ABSTRACTION, 22 November 1989–25 February 1990
František Kupka, *Organization of Graphic Motifs II*

Paris, Réunion des musées nationaux, Musée du Louvre

JACQUES LOUIS DAVID 1748–1825, 26 October 1989–12 February 1990
Jacques-Louis David, *Madame David; Napoleon in His Study*

Paris, Réunion des musées nationaux, Musée d'Orsay

L'INVENTION D'UN REGARD (1839–1918): CENT CINQUANTENAIRE DE LA PHOTOGRAPHIE. XIX^e SIECLE, 2 October–31 December 1989

Alfred Stieglitz, *Shadows on the Lake—Stieglitz and Walkowitz; Georgia O'Keeffe: A Portrait—Hand; Georgia O'Keeffe: A Portrait—Hands*

Saint-Paul, Fondation Maeght

JOAN MIRÓ, 4 July–7 October 1990
Joan Miró, *The Farn*

GERMAN DEMOCRATIC REPUBLIC

Leipzig, Museum der Bildenden Kunst

MAX BECKMANN, 20 July–23 September 1990
Max Beckmann, **The Argonauts*; **Falling Man*

GREECE

Iraklion, Crete, St. Marc Basilica

DOMENICOS THEOTOCOPOULOS: 450TH ANNIVERSARY OF HIS BIRTH, 1 September–10 October 1990
El Greco (Domenikos Theotokopoulos), *The Holy Family with Saint Anne and the Infant Saint John*



Ernst Ludwig Kirchner, *Dodo and an Older Woman Reclining before a Mirror*, 1909, Ailsa Mellon Bruce Fund, 1989.75.1

ITALY

Brescia, Monastero S. Giulia

GEROLAMO SAVOLDO. 3 March–31 May 1990
Giovanni Girolamo Savoldo, *Elijah Fed by the Raven*; *Portrait of a Knight*; circulated to Schirn Kunsthalle, Frankfurt, 8 June–3 September 1990

Florence, Ente Casa Buonarroti

LUCE, PROSPETTIVA: LA PITTURA FIORENTINA DI META QUATTROCENTO E GIOVANNI DI FRANCESCO. 15 May–20 August 1990
Domenico Veneziano, *Saint John in the Desert*

Mantua, Palazzo Te

GIULIO ROMANO: PITTORE E ARCHITETTO. L'ARTISTA E IL SUO TEMPO. 1 September–12 November 1989
Giulio Romano, *Saint Michael*; *River God*; *The Sacrifice of a Goat to Jupiter*

Milan, Palazzo Reale

IMPRESSIONISTI DELLA NATIONAL GALLERY OF ART DI WASHINGTON. 22 September–29 October 1989
45 impressionist paintings (*including 10 National Lending Service works)

Padua, Palazzo della Ragione

RUBENS. 25 March–31 May 1990
Peter Paul Rubens, *Marchese Brigida Spinola Doria*; circulated to Palazzo delle Esposizioni, Rome, 12 June–26 August 1990; and Palazzo della Permanente, Milan, 10 September–28 October 1990

Villa Manin di Passariano

SEBASTIANO RICCI. 24 June–30 October 1989
Sebastiano Ricci, *A Miracle of Saint Francis of Paola*; *The Finding of the True Cross*; *The Last Supper*

Venice, Palazzo Ducale

TIZIANO. 1 June–7 October 1990
Giovanni Bellini, *The Feast of the Gods*; Titian, *Cardinal Pietro Bembo*; Doge Andrea Gritti; Ranuccio Farnese; *Saint John the Evangelist on Patmos*; *Venus with a Mirror*

Venice, Palazzo Grassi

ARTE ITALIANA 1900–1945. 30 April–5 November 1989

Amedeo Modigliani, *Head of a Woman*

Verona, Museo di Castelvecchio

BERNARDO BELLOTTO: VERONA AND THE EUROPEAN CITY. 15 June–16 September 1990
Bernardo Bellotto, *View of Munich*

JAPAN

Tokyo, National Museum of Western Art

WILLIAM BLAKE. 18 September–25 November 1990
William Blake, *The Dance of Albion*; *Christian with the Shield of Faith*, *Taking Leave of His Companions*

THE NETHERLANDS

The Hague, Mauritshuis

GREAT DUTCH PAINTINGS IN AMERICA

28 September 1990–13 January 1991

Aelbert Cuyp, *The Maas at Dordrecht*; Pieter de Hooch, *The Bedroom*; Adriaen van Ostade, *The Cottage Dooryard*; Rembrandt van Rijn, *A Young Man Seated at a Table*; Jan Steen, *The Dancing Couple*; Johannes Vermeer, *A Lady Writing*

NEW ZEALAND

Auckland, City Art Gallery

PICASSO BEFORE NATURE

12 November 1989

Picasso, *Self-Portrait*

SCOTLAND

Edinburgh, National Gallery of Scotland

CEZANNE AND POUSSIN: THE CLASSICAL

VISION OF LANDSCAPE, 9 August–21 October 1990

Paul Cézanne, *Houses in Provence*; Mont Sainte-Victoire *Beyond the Wall of Jas de Bouffon*

Glasgow District Council, The Arches

THE WORDS AND THE STONES

12 April–5 November 1990

*Robert Salmon, *The Ship "Favorite" Maneuvering off Greenock*

Glasgow Print Studio

GEMINI G.E.L.: AMERICAN MASTER PRINTS

11 June–4 July 1990

39 prints from the Gemini G.E.L. Archive

SPAIN

Madrid, Fundación Juan March

EDWARD HOPPER, 13 October 1989–4 January 1990

*Edward Hopper, *Cape Cod Evening*

Madrid, Sala de Exposiciones de la Fundación Caja de Pensiones

ARSHILE GORKY, 17 October–23 December 1989

Arshile Gorky, *The Artist and His Mother*; *One Year the Milkweed*; *Nighttime*, *Enigma*, and *Nostalgia*; *Portrait of the Artist and His Mother*; circulated to Whitechapel Art Gallery, London, 19 January–25 March 1990

Madrid, Museo del Prado

VELÁZQUEZ, 23 January–30 March 1990

Diego Velázquez, *The Needlewoman*

SWITZERLAND

Offentliche Kunstsammlung Basel

PAUL CÉZANNE: THE BATHERS, 10 September–10 December 1989

*Paul Cézanne, *The Battle of Love*

Lugano, Fondazione Thyssen-Bornemisza

AMERICAN IMPRESSIONIST PAINTINGS

22 July–28 October 1990

*Childe Hassam, *Allies Day, May 1917*; John Twachtman, *Winter Harmony*

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, State Hermitage Museum

GAUGUIN, 30 July–4 October 1989

Paul Gauguin, **Haystacks in Brittany*; *Landscape at Le Pouldu*; *Pair of Wooden Shoes*; **Parau na te Varua ino (Words of the Devil)*; *Père Paillard*; *Self-Portrait Dedicated to Carrière*; *Te Pape Nave Nave (Delectable Waters)*

MASTERPIECES OF WESTERN EUROPEAN PAINTING OF THE XVTH–XXTH CENTURIES FROM THE COLLECTIONS OF THE EUROPEAN COUNTRIES AND USA, 17 October–28 November 1989

El Greco (Domenikos Theotokopoulos), *Laocoön*; Rembrandt van Rijn, *Self-Portrait*; Titian, *Venus and Adonis*; Johannes Vermeer, *A Lady Writing*

UNITED STATES

CALIFORNIA

Los Angeles County Museum of Art

ROMANCE OF THE TAJ MAHAL, 17 December

1989–11 March 1990

Anonymous Indian, Imperial Manufactory, *Large Animal Rug*; circulated to The Toledo Museum of Art, 29 April–24 June 1990; and the Virginia Museum of Fine Arts, Richmond, 23 August–25 November 1990

CONNECTICUT

Hartford, Wadsworth Atheneum

JOHN TWACHTMAN: CONNECTICUT

LANDSCAPES, 18 March–20 May 1990

John Twachtman, *Winter Harmony*

DISTRICT OF COLUMBIA, WASHINGTON

Commission on the Bicentennial of the United States

Senate, Russell Senate Office Building

A NECESSARY FENCE: THE UNITED STATES

SENATE IN ITS FIRST ONE HUNDRED YEARS,

6 June–5 November 1989

Gilbert Stuart, *Samuel Alleyne Otis*

The Corcoran Gallery of Art

FACING HISTORY: THE BLACK IMAGE IN

AMERICAN ART 1759–1940, 13 January–

26 March 1990

John Singleton Copley, *Watson and the Shark*; Thomas Eakins, *The Poleman in the Marsh*; circulated to The Brooklyn Museum, 20 April–25 June 1990

The Folger Shakespeare Library

CATHEDRALS: FAITH IN STONE, 1 May–

12 October 1990

Giuseppe Zocchi, *View of Florence Cathedral*

National Museum of American Art, Smithsonian

Institution

THE ART OF ALBERT PINKHAM RYDER,

6 April–29 July 1990

Albert Pinkham Ryder, *Mending the Harness*; *Siegfried and the Rhine Maidens*; circulated to The Brooklyn Museum, 14 September 1990–8 January 1991 (the latter shown only at the National Museum of American Art)

National Museum of American History, Smithsonian

Institution

MEN AND WOMEN DRESSING THE PART,

19 September–19 December 1989

Ralph Earl, **Dr. David Rogers*; **Martha Tennent Rogers and Daughter*

The Phillips Collection

NICOLAS DE STAËL IN AMERICA, 9 June–

9 September 1990

Nicolas de Staël, *Ballet*; circulated to the Cincinnati Art Museum, 16 October–31 December 1990

FLORIDA

Coral Gables, The Lowe Art Museum, The University of Miami

ABSTRACT EXPRESSIONISM: OTHER

DIMENSIONS, 26 October–3 December 1989

Mark Rothko, **Number 9 or Number 22*; **Untitled (1951)*; *Untitled*; circulated to the Terra Museum of American Art, Chicago, 23 January–11 March 1990; and The Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, 25 March–13 June 1990

St. Petersburg, Museum of Fine Arts

GARI MELCHERS, 10 March–6 May 1990

*Gari Melchers, *The Sisters*; circulated to the Telfair Academy of Arts and Sciences, Savannah, 9 June–5 August 1990; and the National Academy of Design, New York, 8 September–4 November 1990

Tampa Museum of Art

AT THE WATER'S EDGE: 19TH AND 20TH

CENTURY AMERICAN BEACH SCENES,

9 December 1989–4 March 1990

*Thomas Moran, *The Much Resounding Sea*

HAWAII

Honolulu, Academy of Arts

EDVARD MUNCH: MASTER PRINTS FROM

THE EPSTEIN FAMILY COLLECTION,

12 September–28 October 1990

Edvard Munch, *The Kiss*; *Madonna*

IDAHO

Boise Art Museum

ONE HUNDRED YEARS OF IDAHO ART:

1850–1950, 24 June–19 August 1990

*George Catlin, 2 paintings of Indian life

ILLINOIS

The Art Institute of Chicago

ON THE ART OF FIXING A SHADOW: 150

YEARS OF PHOTOGRAPHY, 16 September–

26 November 1989

14 photographs; circulated to the Los Angeles County Museum of Art, 21 December 1989–25 February 1990

IOWA

Cedar Rapids Art Museum

MARK ROTHKO, 1 September 1990–10 February 1991

*24 paintings by Mark Rothko

KENTUCKY

Louisville, The J. B. Speed Art Museum

THE MASK OF COMEDY. THE ART OF THE

ITALIAN COMMEDIA, 10 September–

4 November 1990

Jacques Callot, 13 prints from *Balli di Sfessania*;

*after Antoine Watteau, *The Italian Comedians* (copy)

MARYLAND

Annapolis, Elizabeth Myers Mitchell Art Gallery, Saint John's College

IMAGE AND WORD, 17 September–31 October 1989

3 bronzes, 1 painting, and 16 prints



Edward Coley Burne-Jones, *Saint Barbara*, c. 1866/1870, Gift of William B. O'Neal, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1989.58.1

MASSACHUSETTS

Boston, Museum of Fine Arts

STILL LIVES OF THE GOLDEN AGE: NORTHERN EUROPEAN PAINTINGS FROM THE HEINZ FAMILY COLLECTION.

18 October–31 December 1989

Abraham Mignon, *Still Life with Fruit, Fish, and a Nest*

MARY CASSATT: THE COLOR PRINTS.

9 September–5 November 1989

Mary Cassatt, 4 drawings and 31 prints; circulated to Williams College Museum of Art, Williamstown, 25 November 1989–21 January 1990

Williamstown, Sterling and Francine Clark Art Institute
BETWEEN THE RIVERS: ITINERANT RIVER PAINTERS FROM THE CONNECTICUT TO THE HUDSON, 7 April–22 July 1990

*Erastus Salisbury Field, *Paul Smith Palmer*; *Mrs. Paul Smith Palmer and Her Twins; circulated to the Museum of Fine Arts, Springfield, Massachusetts, 9 September–4 November 1990

MICHIGAN

The Detroit Institute of Arts

THOMAS HART BENTON: AN AMERICAN ORIGINAL, 4 August–15 October 1989

*Thomas Hart Benton, *Trail Riders*; circulated to the Whitney Museum of American Art, New York, 17 November 1989–11 February 1990; and the Los Angeles County Museum of Art, 29 April–22 July 1990

MINNESOTA

The Minneapolis Institute of Arts

MIRROR OF EMPIRE: DUTCH MARINE ART OF THE SEVENTEENTH CENTURY, 23 September–31 December 1990

Ludolf Bakhuysen, *Dutch Ships in a Stormy Sea*

MISSOURI

Saint Louis Art Museum

ART IN CONTEXT: MONTORSOLI'S

RECLINING PAN, 30 January–6 June 1990

Peter Paul Rubens, *Reclining Pan*

NEW JERSEY

The Art Museum, Princeton University

CENTRAL EUROPEAN DRAWINGS

1680–1800: A SELECTION FROM AMERICAN COLLECTIONS, 21 October–3 December 1989

14 old master drawings; circulated to the University Art Museum, University of California at Santa Barbara, 6 January–18 February 1990

NEW YORK

Bronxville, Sarah Lawrence College Art Gallery

EGYPT: THE SOURCE AND THE LEGACY, 13 February–22 April 1990

*Erastus Salisbury Field, *He Turned Their Waters into Blood*

The Brooklyn Museum

THE INTIMATE INTERIORS OF EDOUARD

VUILLARD, 17 May–30 July 1990

Edouard Vuillard, *The Conversation*

New York, The Metropolitan Museum of Art

VELAZQUEZ, 28 September 1989–7 January 1990

Diego Velázquez, *The Needlewoman*

CANALETTO, 30 October 1989–21 January 1990

Canaletto, *The Portello and the Brenta Canal at Padua*; *Landscape Capriccio with Column*; *Landscape Capriccio with Palace*

PIERRE BONNARD: THE GRAPHIC WORKS,

28 November 1989–4 February 1990

Pierre Bonnard, *Two Dogs in a Deserted Street*; *Young Woman in Black Stockings*; circulated to the Museum of Fine Arts, Houston, 23 February–29 April 1990; and the Museum of Fine Arts, Boston, 24 May–29 July 1990

A CARAVAGGIO REDISCOVERED: THE LUTE

PLAYER, 9 February–22 April 1990

Orazio Gentileschi, *The Lute Player*

New York, Miriam and Ira D. Wallach Art Gallery,

Columbia University

JULIUS S. HELD: DRAWINGS FROM HIS

COLLECTION, 11 April–5 May 1990

30 old master drawings

New York, Museum of American Folk Art

FIVE STAR FOLK ART, 13 September–

25 November 1990

*Anonymous American 18th century, *Dr. Philemon*

Tracy; *Winthrop Chandler, *Captain Samuel Chandler*; *Mrs. Samuel Chandler

New York, The Museum of Modern Art

MATISSE IN MOROCCO: THE PAINTINGS AND

DRAWINGS, 1912–1913, 20 June–4 September 1990

Henri Matisse, *Palm Leaf, Tangier*

New York, Whitney Museum of American Art

THE ART OF MAURICE BRAZIL

PRENDERGAST, 31 May–2 September 1990

Maurice Brazil Prendergast, *St. Mark's, Venice*

NORTH CAROLINA

Raleigh, North Carolina Museum of Art

ROTHKO PAINTINGS FROM THE NATIONAL

GALLERY OF ART, 15 July–22 October 1989

Mark Rothko, *Number 11; *Number 8; *Sketch for *Mural H*; *Untitled (Harvard Mural)

OHIO

Cleveland Museum of Art

FROM FONTAINEBLEAU TO THE LOUVRE:

FRENCH MASTER DRAWINGS, 13 December

1989–28 January 1990

Jacques Bellange, *Dancer with a Tambourine*;

Jacques Callot, *The Holy Trinity in the Tree of Life*;

Study of Four Horsemen; Laurent de La Hire, *The*

Presentation in the Temple; Robert Nanteuil, *Marin*

Cureau de la Chambre; Simon Vouet, *Creusa Carry-*

ing the Gods of Troy; circulated to the Fogg Art

Museums, Harvard University, 24 February–

18 April 1990; and the National Gallery of Canada,

Ottawa, 6 May–17 June 1990

PENNSYLVANIA

Scranton, Everhart Museum

EXHIBITION CELEBRATING THE 150TH

ANNIVERSARY OF SCRANTON, 8 September–

14 October 1990

George Inness, *The Lackawanna Valley*

SOUTH CAROLINA

Columbia, The University of South Carolina McKissick Museum

FOLK ROOTS, NEW ROOTS: FOLKLORE IN

AMERICAN LIFE, 20 August–26 November 1989

12 watercolors from the Index of American Design;

circulated to the Strong Museum, Rochester,

9 April–9 July 1990; and the Oakland Museum,

18 August–11 November 1990

TEXAS

Houston, Museum of Fine Arts

THE INTIMATE INTERIORS OF EDOUARD

VUILLARD, 17 November 1989–28 January 1990

Edouard Vuillard, *Breakfast*; *Two Women Drinking*

Coffee; *Woman in a Striped Dress*; *The Yellow Cur-*

tain; circulated to The Phillips Collection, Washing-

ton, D.C., 17 February–29 April 1990; and The

Brooklyn Museum, 17 May–30 July 1990

VIRGINIA

Leesburg, Outlands

25TH ANNIVERSARY OF THE DONATION OF

OATLANDS TO THE NATIONAL TRUST FOR

HISTORIC PRESERVATION, 16 August 1990–

30 June 1991

Fausta Vittoria Mengarini, *David E. Finley*



For the *Kazimir Malevich* exhibition (above), suprematist works were installed in a manner inspired by the artist's own highly unconventional hanging of his 1915 exhibition. Cubo-futurist works, such as Malevich's *Perfected Portrait of I.V. Kliun*, 1913 (facing page), State Russian Museum, were hung in an adjoining gallery

WASHINGTON

Spokane, Cheney Cowles Museum

WASHINGTON SALUTES WASHINGTON: THE PRESIDENT AND THE STATE, 8 September–19 November 1989

*George Ropes, *Mount Vernon*; *L. M. Cooke, *Salute to General Washington in New York Harbor*

WISCONSIN

Milwaukee Art Museum

MANNERISM INTO BAROQUE: DRAWINGS BY TADDEO AND FEDERICO ZUCCARO FROM NORTH AMERICAN COLLECTIONS, 16 November 1989–14 January 1990

Federico Zuccaro, *Disputation of Saint Catherine of Alexandria*; *Angels and Putti in the Clouds*; Taddeo Zuccaro, *Study of a Man Seen from Behind*; circulated to the National Academy of Design, New York, 13 March–29 April 1990

TEMPORARY LOANS TO MUSEUM COLLECTIONS

UNITED STATES CONNECTICUT

Hartford, Wadsworth Atheneum

6 February–18 March 1990

Thomas Cole, *The Notch of the White Mountains (Crawford Notch)*; Jasper Francis Cropsey, *The Spirit of War*; Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay*

MICHIGAN

The Detroit Institute of Arts

8 October 1989–18 March 1990

*John Frederick Kensett, *Beach at Beverly*

MINNESOTA

The Minneapolis Institute of Arts

15 October 1989–20 May 1990

Edmund Charles Tarbell, *Mother and Mary*

OHIO

Cincinnati Art Museum

6 October 1989–22 July 1990

Rembrandt van Rijn, *An Old Lady with a Book*

Cincinnati, The Taft Museum

1 October 1989–22 July 1990

*Frank Duveneck, *William Gedney Bunce*

Education Division

The education division has undergone a major reorganization this year to facilitate the development of model programs to better serve the Gallery's local and national public. The six newly formed departments oversee adult programs, exhibition programs, media, education publications, education resources, and teacher and school programs.

ADULT PROGRAMS

By means of tours and lectures, academic offerings, and films, this department aims to provide intellectually stimulating programs for adult visitors.

Tours and Lectures: Professional staff this year presented 117 public talks on thirteen exhibitions, including *Frans Hals*, *Matisse in Morocco*, *Frederic Edwin Church*, and *Edvard Munch: Master Prints from the Epstein Family Collection*. Other public tours scheduled during the year examined numerous aspects of the Gallery's own collections, such as decorative arts, depictions of weather in art, and still-life painting through the ages. Appointment tours of the collection and exhibitions served more than 10,000 visitors. Approximately 200 VIP tours demonstrate our increasing responsibility for special requests from the White House, Congress, and museums around the world.

In 1990 the department offered a fourteen-week survey course on *Art of the Western World* and, in conjunction with the Annenberg and Bührle exhibitions, gave a five-week course on *Masters of Nineteenth-Century Painting*. The office coordinated a pilot study on labeling objects displayed in the West Building, with the purpose of improving written interpretive material. A new program to recruit and teach docents to give general tours of the collection has enabled these docents to give more than 200 tours to thousands of visitors. Sixty docents gave tours in seven foreign languages to 3,300 people, and the department recruited twenty-one new volunteers.

Academic Programs: Offering programs for the general public and for graduate and undergraduate students, this department administers the Sunday Lecture series, the Andrew W. Mellon Lectures in the Fine Arts, and other lectures, courses, and seminars. The office also oversees the Summer Graduate Internship program, which this year matched thirteen students with curatorial, library, and conservation departments in the Gallery. The interns were introduced to the overall workings of the museum in fifty orientation sessions.

This year an Internship in the Museum Profession for Minorities was initiated with the support of Southwestern Bell. Three interns are working with design and installation, with education, and alternately with the deputy director and the curator of photographs. Two Graduate Lecturing Fellows gave twenty-four gallery talks this year. A grant program for Spanish museum specialists has been established. All interns and fellows will attend a series of museum orientation sessions next year.

Gallery seminars were offered for scholars and students on the expressionist paintings from the Thyssen-Bornemisza Collection and on Rembrandt's landscapes. A public symposium, *On and Off the Boulevard: Reflections on French Painting in the Later Nineteenth Century*, included four guest lecturers and marked the opening of the Annenberg and Bührle exhibitions. A four-part lecture course on the art of Kazimir Malevich and the Russian avant-garde is being offered in conjunction with the Malevich exhibition. *Conversations with Artists*, featuring the printmaker Pat Steir and the print publisher Kathan Brown, gave visitors a chance to talk with two of the contributors to the exhibition of prints from the Collection of Joshua P. Smith. Public gallery talks by conservators and curators began this year.



SUNDAY LECTURES

Jane Addams Allen, art critic, Washington, D.C., "The Profane and the Sacred: Why Art Offends"

Boudewijn Bakker, Municipal Archives, Amsterdam, "Rembrandt's Walks around Amsterdam"

Roger Benjamin, University of Melbourne, "The Colonizing Aesthetic: Matisse and Modernist Orientalism"

Yve-Alain Bois, The Johns Hopkins University, "Malevich and the Quest for the Zero Degree of Painting"

Walter Cahn, Yale University, "Thinking About the Leaning Tower of Pisa"

Baron Charteris of Amisfield, Provost of Eton College, Chairman of the Trustees, the National Heritage Memorial Trust Fund, "The Work of the National Heritage Memorial Fund"

James Cuno, Dartmouth College, "On the Allegory of the Seasons in Jasper Johns' Art"

Caecilia Davis-Weyer, Tulane University, "A Fifteen-Hundred-Year Project in Restoration: Santo Stefano Rotondo in Rome"

David C. Driskell, University of Maryland, "Historical Perspectives: African-American Art"

Marvin Eisenberg, University of Michigan, "Robert Browning and Italian Renaissance Art"

Jan Fontein, Museum of Fine Arts, Boston, "The Sculpture of Indonesia and Its Architectural Context"

Rona Goffen, Rutgers University, New Brunswick, "Piety, Politics, and Patronage in the Art of Giovanni Bellini"

Stephen Jay Gould, Museum of Comparative Zoology, Harvard University, "Frederic Church and the Changing World of Science from Humboldt to Darwin"

Charles W. Haxthausen, University of Minnesota, Twin Cities, "Simulated Auras: Matter and Memory in Klee's 'Aged' Artifacts"

Reinhold Heller, University of Chicago, "Envisioning Life: The Functions of Edvard Munch's Art"

David Huntington, University of Michigan, "Frederic Edwin Church and His World"

Frances Jowell, art historian, London, "The Rediscovery of Frans Hals"

Marilyn Aronberg Lavin, Princeton University, "Piero della Francesca: Artist of the Universal and the Particular"

Hugh Macandrew, The National Gallery of Scotland, "The National Gallery of Scotland and Its Collection"

Patricia Mainardi, Brooklyn College and The Graduate Center, City University of New York, "The Academic Reaction in Later Nineteenth-Century French Art"

John Walker McCoubrey, University of Pennsylvania, "J.M.W. Turner's *Slavers*: A 'Dream of Color Pots?'"

John Pinto, Princeton University, "The Trevi Fountain and Scenographic Design in Eighteenth-Century Rome"

William Pressly, University of Maryland, "Shakespeare and Art: The Relationship of Painting to Text and Performance"

Kathleen Pyne, University of Notre Dame, "John Twachtman and the Problem of American Impressionism"

Natalie Rothstein, Victoria and Albert Museum, "What Silk Shall I Wear? Fashion and Choice in Some 18th- and 19th-Century Paintings in the National Gallery of Art"

Lucy Freeman Sandler, New York University, "From Heraldry to Portraiture: The Image of the Owner in Illuminated Manuscripts during the Age of Chivalry"

Cynthia Schneider, Georgetown University, "Rembrandt's Landscapes: Drawings and Prints"

Peter Selz, University of California, Berkeley, "German Expressionism in the Context of the European Avant-Garde"

Michael Shapiro, The Saint Louis Art Museum, "The Rise and Fall of George Caleb Bingham"

Paul Tucker, University of Massachusetts, Boston, "Monet and Fin-de-Siècle France"

Timothy Verdon, Florida State University Study Center, Florence, "Saint Francis, Christmas at Greccio, and the Birth of Renaissance Art"

Richard Wallace, Wellesley College, "Italian Baroque Painters and Etchers"

Irene Winter, Harvard University, "The King's Able Body: Style and Meaning in Sumerian States"

Joanna Woods-Marsden, University of California, Los Angeles, "State Portraiture in Renaissance Italy: The Shaping of Signorial Identity"

Hiram W. Woodward, Jr., The Walters Art Gallery, "The Buddhist and Hindu Sculpture of Indonesia: Its Place in Asian Culture"

Sunday talks were also given by National Gallery of Art staff:

Molly H. Bourne, summer intern, "King in All but Name and State: Portraits and Politics in the Medici Chapel Frescoes"

Milton Brown, Samuel H. Kress Professor, Center for the Advanced Study in the Visual Arts, "Art and Social Activism in the Thirties"

Virginia Tuttle Clayton, assistant curator of graphic arts, "Gardens on Paper: Prints and Drawings, 1200-1900"

Jaek Cowart, curator of twentieth-century art, "Lost and Found: Matisse's Moroccan Sketchbooks"

Eric Denker, lecturer, "Fleeting Impressions: French Printmaking in the 1870s"

Ruth Fine, curator of modern prints and drawings, "Selections and Transformations: The Art of John Marin"

Philip Leonard, lecturer, "The Prince Regent (George IV) and Royal Patronage in England"

Therese O'Malley, assistant dean, Center for the Advanced Study in the Visual Arts, "'A Public Museum of Trees': Antebellum Designs for the National Mall in Washington, D.C."

Marla Prather, assistant curator of twentieth-century art, "Portable Art: Marcel Duchamp's *Box in a Valise*"

Nan Rosenthal, curator of twentieth-century art, "Jasper Johns: Drawing as Rereading"

Will Scott, lecturer, "New Thoughts on Old Masters: Nineteenth-Century American Art"

Dennis Weller, lecturer, "New Thoughts on Old Masters: Seventeenth-Century Dutch Painting"

Arthur Wheelock, curator of northern baroque painting, "Merry Drinkers and Upright Burghers: Frans Hals and Dutch Portrait Traditions"

Christopher With, coordinating curator of art information, "Between Tradition and Opposition: The Art and Career of the German Impressionist Painter Max Liebermann"

Film Programs: In addition to 260 documentary and educational film presentations, the Gallery this year hosted a number of film series, retrospectives, and area premieres in conjunction with special exhibitions. To complement *Expressionism and Modern German Painting from the Thyssen-Bornemisza Collection*, the Gallery hosted two series of German films: "The Films of Alexander Kluge," and "A Kabinett of German Cinema, 1921 to 1981." Goethe House New York participated in the organization of both programs and assisted with the loan of a number of rare films from Germany. In conjunction with the Annenberg and Bührle exhibitions, a series of French films entitled "The French New Wave Revisited" attracted large crowds. Joel E. Siegel of Georgetown University wrote extensive program notes for this series. At the time of the *Munch* exhibition, a series entitled "A Cinema of Madness and Melancholy" explored the ways in which contemporary filmmakers, especially from Norway and Sweden, have treated the subject of human alienation shading into madness. Robert Kolker of the University of Maryland assisted in organizing this program. Films were also shown in the West Building Lecture Hall as integral parts of the *John Marin*, *Jasper Johns*, and *Munch* exhibitions.

The Gallery also presented *Art of the Western World* in a series of nine programs, given to the Gallery by the producer, WNET/Channel 13 in New York. Total attendance was approximately 80,000.

STATISTICAL SUMMARY OF ADULT PROGRAMS

	<i>Number of events</i>	<i>Estimated audience</i>
<i>Tours and Lectures</i>		
Introductory tours*	734	16,112
Theme tours*	236	9,273
Collection highlights*	266	6,532
Foreign language West Building introductory tours*	46	301
Special appointment tours	462	11,247
Foreign language special appointment tours	171	3,147
Special programs	86	12,686
Volunteer docent training	139	4,033
<i>Academic Programs</i>		
Gallery talks*	50	1,044
Sunday lectures	51	14,557
Special programs	6	1,420
Subtotal	2,247	80,352
<i>Indirect Programs</i>		
Film programs	412	78,511
Radio programs	37	247,900
Recorded tours of permanent collection	2	2,067
Recorded tours of special exhibitions	6	137,205
Media/audiovisual programs (20th-century)	1	111,800
Subtotal	458	577,483
Total	2,705	657,835

*1,332 tours listed in the Calendar of Events served estimated audience of 33,262

EXHIBITION PROGRAMS

The department this year initiated educational programs and provided interpretive materials for twenty exhibitions. Brochures were written for *Twachtman*, *Matisse in Morocco*, *Jasper Johns*, *Indonesia*, *Bingham*, and the Annenberg and Bührle exhibitions. A leaflet on printmaking techniques accompanied *Prints from the Collection of Joshua P. Smith*. For *Malevich*, a summary discussion of the artist's work and complex theories was presented in the format of a *petit journal*, and notebooks with information on Malevich's approach to art education were prepared. The brochures and *petit journal* are estimated to have reached audiences of 2,615,000.

Six recorded tours served audiences of 137,204, and all exhibitions were provided with wall texts, which were particu-



Gamelan musicians from the Indonesian Embassy performed concerts twice a week on a stage near *The Sculpture of Indonesia* exhibition in the East Building

larly extensive for *Indonesia* and *The Feast of the Gods*. Special programs included two weekend performances in conjunction with *Church* in which a troubadour/storyteller brought life and humor to stories and songs of nineteenth-century America; and a series of concerts of gamelan music was performed by musicians from the Indonesian Embassy, enhancing the experience of *The Sculpture of Indonesia*. In preparation for future exhibitions, brochures and other educational materials were produced for *Titian* and *Van Dyck*, and the script was written for an audiovisual program on the architecture of John Russell Pope.

EDUCATION MEDIA

The new department name, formerly audiovisual productions, reflects the variety of programming produced by the department. Projects this year have included: television public service announcements for *Frans Hals* and the Annenberg and Bührle exhibitions; a short documentary of the National Teacher Institute's summer session on *American Art: 1700–1900*; a ten-minute video on the Visitor Study Focus Group, sponsored by the Getty Center for Education in the Arts,

which incorporated documentary footage as well as staff interviews; and a 23-minute program that assembled segments of Gallery video and film offerings for use at the Frankfurt Book Fair. An orientation and organizational overview was also produced for the publication sales office. The exhibition on *The Feast of the Gods* was documented on video. And production was begun on a video introduction to sculpture, supported by the Bauman Foundation.

Radio Programs: This section produced thirty-seven talks and interviews this year to accompany Sunday evening broadcasts of the National Gallery concerts on station WGMS. These programs, presented during intermission, were heard by an average of 6,700 listeners weekly from 1 October to 24 June. They included talks with staff, guest curators, and visiting scholars, on topics ranging from exhibitions to general art history.

Interactive Educational Technology: This unit coordinates the Gallery's interactive media and digital imaging projects, monitors developments in this rapidly growing field, and serves as liaison among museum professionals, educators, technology specialists, publishers, and others

devoted to furthering public education. In collaboration with these diverse groups, the department is developing innovative interactive learning applications that will have significant impact on American education in the 1990s. As a member of the Museum Education Consortium, the National Gallery has joined with the Museum of Modern Art, the Boston Museum of Fine Arts, the Art Institute of Chicago, the Brooklyn Museum, the Philadelphia Museum of Art, and the Metropolitan Museum of Art to develop state-of-the-art interactive computer technologies with respect to public art instruction, classroom teaching, and self-directed learning.

EDUCATION PUBLICATIONS

This newly formed department provides editorial and production support to all other education departments, supervising the publication of an array of materials intended for diverse audiences. The department also produces educational publications on the Gallery collections not undertaken by other sections, including the writing and management of the gallery leaflet program. This program, a long-standing and popular interpretive vehicle for the institution's diverse collections, is undergoing revision and expansion as part of the Gallery's fiftieth-anniversary plans. The department also assembled, edited, and prepared for publication the *National Gallery of Art: Guide to Resources and Programs*, and wrote a brief guidebook on early American art, one of a series of booklets currently in preparation covering major areas of the collections.

EDUCATION RESOURCES

During fiscal year 1990 the departments of extension programs and art information were combined to form this new department.

Art Information personnel answer written and telephone inquiries from the public about the Gallery's collections and exhibitions, and teach and supervise over 130 art information volunteers. The volunteers staff the five information desks at the entrances to the Gallery's East and

West Buildings and are at the desks during all the hours in which the Gallery is open to the public. For this fiscal year, volunteers gave 15,428 hours of service.

Records indicate that in midsummer volunteers and staff at the information desks responded to more than 7,500 questions a week from visitors and approximately 700 telephone inquiries. In this fiscal year a total of 1,659 queries about specific works of art and artists were answered: 716 by telephone and 943 by mail, averaging 140 questions per month requiring special research.

Extension Programs personnel manage nationwide distribution of color slide programs, films, videocassettes, and other educational materials based on the Gallery's collections and exhibitions. Reports indicate that in fiscal year 1990, the audience viewing extension programs was 91,376,226, of which approximately 88 million in communities in every state in the nation viewed programs on public and educational television. Program presentations reached an all-time high of 209,647, over half of which were television broadcasts by public and educational stations and networks such as PBS' Adult Learning Service and ACSN, "The Learning Channel." The remainder of showings represents direct use of programs by schools, colleges, libraries, museums, and other civic and cultural organizations that borrow materials through the regular short-term or affiliate extended-loan systems.

The department continues to provide films and videocassettes through USIA to embassies and libraries; in addition, twelve programs were transmitted by USIA's WORLDNET satellite to U.S. embassies and posts in Latin America, Africa, the Mideast, and South Asia. The complete inventory of programs was used by Department of Defense schools abroad and by military installations in the United States, Europe, Asia, and the Pacific Fleet. Gallery films such as *Winslow Homer: The Nature of the Artist* and *William Merritt Chase at Shinnecock* represented the United States in film festivals in France, Belgium, and Yugoslavia.

A department film, *The Landscapes of*

Frederic Edwin Church, made in connection with the Gallery's Church exhibition, won the 1990 CINE Golden Eagle Award and is a popular addition to the extension programs catalogue supplement that was published and mailed to 2,651 sites this year. Also newly available for circulation is *The Feast of the Gods*, a videocassette that documents the history of this major painting by Giovanni Bellini and Titian. Closed caption versions of extension programs on John James Audubon, Winslow Homer, James McNeill Whistler, and William Merritt Chase were also produced in the course of the year.

The department continues to advise and review each year's issues of *Art & Man*, a magazine designed for secondary school audiences and published by Scholastic, Inc., in cooperation with the National Gallery. Subscription levels remained high, reaching 200,000 for the second consecutive year. This year's issues focused on the work of varied artists, including Caravaggio, Gauguin, David Hockney, and the American impressionist painters.

EXTENSION PROGRAM DISTRIBUTION

	Showings	Audiences
Color slide programs	13,096	541,880
Films	14,132	731,338
Videocassettes	8,789	338,805
Special loans	1,842	184,200
Affiliate loans		
Extended loans	32,886	1,196,252
Affiliate television	7,070	20,535,151
Public/educ. television (Networks)	131,832	67,848,600
TOTAL	209,647	91,376,226

TEACHER AND SCHOOL PROGRAMS

This department serves teachers, school-age children, and their families through tours, programs, and publications. About 200 school program docents, taught by the professional staff, give tours to over 45,000 school children each year. The Gallery docents hosted the National Docent Symposium in November 1989. They also participated in a peer review of the Gallery's docent and school tour program, which led to organizational restructuring and the strengthening of teaching and evaluation. It also led to the introduc-

tion of art appreciation tours for elementary children on themes such as families and heroes and heroines, hands-on "art-carts" used to demonstrate art techniques, and tours relating to school curricula such as American art, Renaissance art, and life in the middle ages.

Teacher programs, in the second year of development, included a series of workshops that served over 750 teachers. The National Teacher Institute, offered three times during the summer, registered 165 teachers from over thirty states and Mexico, and a videotape of the program was produced and distributed to interested educators. The department is working with leading educators to evaluate the impact of the institute on teachers as adult learners, on teacher morale, and on classroom presentations. The department also invited local teachers, principals, and supervisors and a national advisory panel of education experts to help plan the content of teacher programs and publications. This year publications included teaching packets for exhibitions on *Church*, *Rembrandt*, *Matisse*, and the Annenberg Collection, as well as *Impressionism and Post-Impressionism* in the Gallery's collection, prepared for the institute and "field-tested" in classrooms by sixteen area teachers. These publications will be available for distribution through the department of education resources.

To promote art education for children and their families, the department produced family guides on the permanent collection and on the *Indonesia* exhibition as well as family programs for the *Bingham* exhibition.

STATISTICAL SUMMARY OF INTERPRETIVE PROGRAMS

	No. of Events	Estimated Audience
School tours	2,736	46,283
Family programs	20	660
Teacher in-services	18	451
Teacher workshops	8	346
Teacher institutes	3	165
Docent symposium	1	650
Packets (39)		(teachers) 845 (students) 21,125
Family guide (1)		30,000
Video (1)		2,350
TOTALS	2,846	102,875



A young visitor works intently on his project in an Elements of Design workshop offered by the Gallery's education division

Library

Library usage has increased steadily for the past five years. The number of reference queries has doubled, while on-line database searching, circulation transactions, interlibrary requests, microform and vertical file usage, and outside visitors have all grown by more than 50 percent. In addition, the library served more departments within the Gallery by broadening its services.

Readers services staff have made more material accessible through on-line systems. Intern Maureen Bearden entered more than 1,200 artist vertical files into the system. Porter Humphrey, volunteer, completed an on-line index to essays published in the Gallery's *Studies in the History of Art*. And Diana Vogel song, head of the audiovisual library at American University, continued her sabbatical with an evaluation of videodiscs on art and the completion of an annotated bibliographic guide to the microform collection.

In addition to numerous visitors from the United States and Canada, scholars and researchers from Italy, Yugoslavia, Switzerland, Israel, the Netherlands, France, and the Soviet Union consulted library materials. The library also hosted a visit by Elzbieta Paruszezowska, head librarian of the National Museum of Warsaw, under the auspices of the International Visitor Program of USIA.

Important additions to the reference collection include:

Art and Architecture Thesaurus, 3 vols. (New York, 1990); Claude Bergeron, *Index des périodiques d'architecture canadiens, 1940-1980* (Quebec, 1986); Victor Champier, *L'année artistique*, 4 vols. (Paris, 1878-1882); *Contemporary Print Portfolio* (Shawnee Mission, Kansas, 1990-); Ian Crofton, *A Dictionary of Art Quotations* (New York, 1989); Donna Ward La Cour, *Artists in quotation: a dictionary of the creative thoughts of painters, sculptors, designers, writers, educators and others* (Jefferson, N.C., 1989); *Heritage of Music*, 3 vols. (New York, 1989); Wolfgang Prein, *Handbuch der monogramme in der europäischen Graphik vom 15 bis zum 18 Jahrhundert* (Munich, 1989); James Ward, *Architects in Practice, New York City 1900-1940* (Union, N.J., 1989); and *Wörterbuch der mittelhochdeutschen Urkundensprache* (Berlin, 1986).

Gifts to the library remained constant this year, despite a general decline in gifts to museums and libraries nationwide.

Several steadfast donors have shown remarkable generosity. In particular, Mark Samuels Lasner, again added significant works to our collections on nineteenth-century British art, and Mrs. John A. Pope, once again has given many valuable titles on oriental art. Mrs. Sarah G. Epstein has been the single most important donor of material on Edvard Munch and this year confirmed the future gift of her extensive library and archive of material on Munch. Charles Rahn Fry has given more than one thousand titles on eastern European art over the past five years, including two hundred in this year. Mr. Fry died in September but will long be remembered for his kindness and generosity.

John and Melinda Matson presented the library with two magnificent early books on Rome: Jean Barbault, *Les plus beaux monuments de Rome ancienne . . .* (Rome, 1761), and Giovanni Falda, *Li Giardini di Roma . . .* (Rome, 1680). The Circle of the National Gallery of Art has responded most generously to requests for the support of purchases of important art historical material; especially significant was a collection of early guides to Italian cities. Other purchases made possible by the Circle include:

Leon Battista Alberti, *De pictura praestantissimae artis et nunquam satis . . .* (Basel, c. 1540); Bernardino Corio, *Historia di Milano volgarmente scritta . . . nella quale non solamente si veggono l'origine, i fatti & le fortune di essa Città . . .* (Venice, c. 1554); Girolamo Fabri, *Ravenna ricercata ovvero Compendio istorico delle cose più notabili dell'antica città di Ravenna* (Bologna, c. 1678); Andrea Fulvio, *Opera di Andrea Fulvio della antichità della città di Roma & delli edifici memorabili di quelle . . .* (Venice, c. 1543), bound with Lucius Fenestella, *D'i Sacerdotti e d'i Magistrati Romani . . .* (Venice, 1544); Famiano Nardini, *Roma Antica* (Rome, c. 1665); and Johann Heinrich von Pflaumern, *Mercurius Italicus Hospiti Fidis per Italiae praecipuas sunt visu ac scitu digna* (Augsburg, c. 1625).

Many other donors have contributed to the library. We wish especially to thank Hyman Kaitz, Ruth Berenson, Congressman Sidney Yates, and many members of the Gallery staff. Notable book acquisitions include:

Kornelis van Alkemade, *Nederlands dispieg-tigheden: vertoene de plegtige gebruiken aan den dis, in het houden van maaltyden . . .* (Rotterdam, c. 1732-1735); *Les Américains [Textes réunis et présentés par Alain Bosquet. Photos, de Robert Frank]*



Antoine Coyppel, *A Seated Faun*, first quarter 18th century, Gift of Lois and Georges de Menil, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1989.65.1

(Paris, [c. 1958]); Raffaello del. Bruno, *Ristretto delle cose più notabili della città di Firenze* . . . (Florence, c. 1698); Felecciano Bussi, *Istoria della città di Viterbo* (Rome, c. 1742); *Compendium privilegiorum Rev. Fabricae S. Petri* . . . (Rome, 1676); M. E. Chevreul, *Complément d'études sur la vision des couleurs* (Paris, c. 1879); *Calendrier pour l'année 1787, à l'usage des élèves qui fréquentent l'École Royale Gratuite de Dessin* (Paris, c. 1787); Pietro Luigi Galletti, *Ragionamento dell'origine e de'primieri tempi della Badia Fiorentina* (Rome, c. 1773); Paolo Giovio, *Iscrittioni poste sotto le vere imagini de gli huomini famosi in lettere* (Florence,

c. 1552); Daniel Heinsius, *Nederduytsche poemata* (Amsterdam, c. 1618); Pieter Corneliszoon Hooft, *P. C. Hoofs Werken* (Amsterdam, c. 1671); Ignazio Enrico Hugford, *Vita di Anton Domenico Gabbiani Pittor Fiorentino* (Florence, c. 1762); *Itinerarium Provinciarum Antonini Augusti: vivius sequester de fluminu, & aliarum rerum nominibus* . . . P. Victor de regonibus . . . (Lyon, [c. 1545]); Hans Lencker, *Perspectiva: hierinnen auff's kurtzte* . . . (Nuremberg, c. 1571); Giovanni Paolo Lomazzo, *Della forma delle Muse. cavata da gli antichi autori greci et latini opera utilissima à pittori, & scoltori di Gio. Paolo Lomazzi* . . . (Milan, c. 1591); G. W. van Oosten de Bruyn, *De stad Haarlem: en haare geschiedenissen, in derzelve opkomst, aanwas, vergrootingen, en lotgevallen, uit d'oudste gedenk-stukken, en eigene stads-registers* . . . (Haarlem, c. 1765); *O Muses (Greek deities) in art*; Pietro Paoletti, *Architettura e la sculpture del rinascimento in Venezia: ricerche storico-artistiche* (Venice, c. 1893–1897); *Russkoe dekorativnoe iskusstvo [redaktor A. I. Leonov]* (Moscow, c. 1962–1965); Leonardo Salviati, *Orazione di Lionardo Salviati nella morte di Michelagnolo Buonarroti* (Florence, c. 1564); Louis Savot, *Architecture français des bâtiments particuliers* (Paris, c. 1673); Giovanni Strings, *Chiesa di San Marco: Capella del Serenissimo principe di Venetia* (Venice, c. 1610); Cesare Vecellio, *Habiti antichi: ouero, raccolta di figure delineate dal gran Titiano, e da Cesare Vecellio suo fratello* . . . (Venice, c. 1664); Francesco Zanotto, *Palazzo ducale di Venezia, illustrato da Francesco Zanotto* (Venice, c. 1842–1861); and *Filips von Zesen Beschreibung der Stadt Amsterdam* (Amsterdam, c. 1664).

Two library exhibitions were installed: *Expositions and World's Fairs, 1851–1839*, December 1989–March 1990, coordinated by Ruth Philbrick; and *Edvard Munch*, August–October 1990, coordinated by Caroline Backlund.

Intern Kate Hogan prepared a procedural guide for collection development. Anne M. Hudson, library technician, catalogued all of the eighteenth-century auction catalogues, which are now entered into the SCIPPIO nationwide database. The cataloguing section completed a four-year project to convert 25,000 manual cataloguing records dating back to 1941 into machine-readable form. Full on-line access to the entire catalogued collection is now possible.

LIBRARY STATISTICS

Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	156,462
Titles/volumes acquired with federal funds	1,931/2,100

Titles/volumes acquired with trust funds	650/812
Titles/volumes acquired by gift	1,196/1,203
Titles/volumes acquired by exchange	578/584
Added microform titles	43
Added vertical file material	5,340
Reference inquiries	19,886
Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)	3,404
Outside visitors	2,827
Titles/volumes catalogued	3,595/5,262

PHOTOGRAPHIC ARCHIVES

In the past fiscal year the photographic archives was able to purchase the photograph and negative collection of New York art dealer M. R. Schweitzer, which consisted of 6,000 images of American and European paintings. As is the case with most dealers' archives, the range is enormously varied, and the collection has added to our files of major artists as well as to those of less well known artists. A major microfiche purchase—the entire photograph collection of the German Archeological Institute in Rome, more than 375,000 images—enhances our classical and ancient holdings. We also obtained, as a gift or institutional transfer, the entire photo collection from Oberlin College, which though relatively small in numbers, is unique and broadens our holdings particularly in architecture and works from American museums. The archives presently has 1,290,000 photographs and negatives and over 4,500,000 microform images.

The department made some notable purchases of nineteenth-century images: a rare volume of photographs of the collection of the Marquess of Hertford, published in 1859; a portfolio of autotypes of the Raphael drawings in the collection of the Duke of Devonshire, Chatsworth, published by the Arundel Society in 1872; and two of a series of volumes on the "Chateaux of the Renaissance" published between 1855 and 1865: one on the Heidelberg Schloss, and a double volume on the Chateau de Fontainebleau.

Outside visitors to the photographic archives increased by 12 percent in 1990, reflecting efforts to disseminate our list of holdings to the scholarly community. Re-

searchers came from all over the world, including three from Moscow, two of whom were referred to us by the Kennan Institute. Scholars from the University of Vienna; the universities of California, Harvard, Columbia; the Museum of Fine Arts, Boston; and every university in the Washington, D.C., area made extensive use of our facilities. A scholar from the Istituto Germanico in Rome spent several months studying our Italian photographs and negatives in preparation for a forthcoming book; and one important result is an anticipated exchange with the Istituto. The subjects of research ranged from individual artist's works to Gothic painting, American portrait miniatures, surrealism, the legend of Tristan and Isolde, the World's Columbian Exposition in Chicago in 1893, apocalyptic art, and musical iconography.

The Kress Foundation has continued to support the photographic archives by requiring that certain of their grantees donate photographs used in their research to the archives. This year grants will provide us with photographs ranging from ninth-century Japanese sculpture to Man Ray; nineteenth-century Italian paintings to the previously unpublished Dutch drawings in the collection of the Moravske Galerie, Brno, Czechoslovakia.

SLIDE LIBRARY

In January 1990 the administration of the slide library transferred from the education division to the main library. At the same time, the slide library shifted its focus toward primarily supporting the research of the Gallery's staff.

Figures indicating the official holdings of the slide library are substantially less than those that appeared in last year's report. The lantern slide collection was deaccessioned this year; the master slide collection (archival slides of Gallery objects) was transferred to the office of photographic services; and the precise number of uncatalogued slides in the backlog is no longer included in the total figures. Of the 136,847 slides in the collection, 31,083 were circulated, 716 to outside borrowers, and 7,286 were catalogued.



One loan for the *John Marin* exhibition was the artist's *Stream, Taos Canyon, New Mexico, 1929*. The Jan Perry Mayer Collection of Works on Paper

Editors Office

This department made the activities of the Gallery known to the public by editing, designing, and publishing exhibition catalogues, volumes in the systematic catalogue of the collections, scholarly journals, and a great variety of brochures, announcements, calendars, and other ephemera. Copublication agreements allow us to offer books to a wider audience than can visit Washington, and new avenues of distribution were sought at the Frankfurt Book Fair. This year we also commissioned a logo and began preparations for two special books commemorating the Gallery's fiftieth anniversary: a history of the Gallery, and an exhibition catalogue of gifts of works of art.

Exhibition-related efforts include the publication of the catalogues *The 1980s: Prints from the Collection of Joshua P. Smith*; *Rembrandt's Landscapes: Drawings and Prints*; *Matisse in Morocco: The Paintings and Drawings, 1912-1913*; *Gardens on Paper*; *The Drawings of Jasper Johns*; *Edvard Munch: Master Prints from the Epstein Family Collection*; *Old Master Drawings from the National Gallery of Scotland*; and *The Sculpture of Indonesia*.

Copublishers of these volumes are Harry N. Abrams; Thames and Hudson; Bulfinch Press, Little, Brown and Co.; and the University of Pennsylvania Press. The office edited *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle*, published by Artemis Verlag; and *Paul Strand*, published in association with Aperture Foundation. Brochures were produced for *Bührle*; *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*; *Matisse*; *Johns*; *Indonesia*; *George Caleb Bingham*; and *Kazimir Malevich, 1878-1935*, as were wall labels and press kit folders. Labels were made also for installations from the permanent collection of French paintings and the work of George Catlin.

Work continues on the systematic catalogue, a twenty-six-volume series documenting the Gallery's collection. Nearing completion are volumes on Spanish and British painting. Volume 24 in *Studies in the History of Art* was the last book published in a series of collected papers. Seven volumes of *Studies in the History of Art CASVA* symposium series came out this year: vol. 20, *Retaining the Original: Multiple Originals, Copies, and Reproductions*; vol. 25, *The Fashioning and Functioning of the British Country House*; vol. 26, *Winslow Homer*; vol. 27, *Cultural Differentiation and Cultural Identity in the Visual Arts*; vol. 35, *The Architectural Historian in America*; vol. 37, *American Art around 1900*, and vol. 40, *The Feast of the Gods: Conservation, Examination, and Interpretation*. Volume 40 served a dual role, documenting a didactic exhibition as well as a CASVA symposium devoted to recent studies on the Gallery's Bellini/Titian masterpiece. Other CASVA publications produced during the year were *Sponsored Research in the History of Art 9* and *Center 10: Research Report and Record of Activities*. The University Press of New England distributes *Studies in the History of Art*.

Ephemeral publications covered a wide variety of topics. There were announcements of public events as diverse as film series, concerts, educational services for teachers and schools, and the many CASVA symposia and fellowships;

brochure on Gallery programs and services; guides to making donations to the Gallery; a redesigned calendar of events; The Circle Bulletin; the Gallery newsletter; and educational publications for children visiting the Gallery.

The National Gallery received the International Center of Photography's "Infinity Award" for the Photography Book of the Year for *On the Art of Fixing a Shadow: 150 Years of Photography*.

PHOTOGRAPHIC SERVICES

Photographic services provides color transparencies, slides, and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; authorizes reproductions of works in the Gallery collections; and coordinates requests for work to be performed by the photographic laboratory. The department also obtains photographs and transparencies of works to be loaned to temporary exhibitions at the Gallery, and manages the photographic needs of all Gallery departments as well as museums participating in exhibition tours. During the past year new computer programs have improved the efficiency of our service by updating and streamlining office procedures and better extracting data from the Gallery's mainframe system.

The photographic laboratory provides a wide variety of services to Gallery departments and responded to a record number of photographic requests this year. Foremost among the department's responsibilities is the photography of works of art in the Gallery's collections, 2,000 of which were photographed this year. In addition, we took photographs of many other works in temporary exhibitions, including slides of nearly all of the paintings in the *Church, Hals, Matisse, and Bingham* exhibitions. The department furnishes great numbers of black and white photographs for publicity in connection with special exhibitions, and this year began to produce duplicate transparencies as well. We also provide color transparencies for posters, postcards, slide sets, and other reproductions sold in Gallery bookstores; and study slides or black and white photographs for

CASVA scholars and staff. Department photographers cover special events and activities such as exhibition openings, press conferences, the National Teacher Institute, CASVA symposia, VIP visits, and award ceremonies.

In fiscal year 1990 photographic services added 27,960 black and white photographs and 2,391 color transparencies to the files, issued 2,049 permissions for reproduction, and lent 5,047 color transparencies for reproduction. The photographic laboratory produced 7,615 black and white negatives, 52,820 prints, 20,795 35mm slides, 3,466 color transparencies, and 2,088 color negatives.

The coordinator of photography serves as executive secretary to the Gallery's committee for media projects, which reviews and oversees all audiovisual projects involving the Gallery, including the rapidly changing field of "electronic publishing" (CD-ROM, digital imaging, video-discs, etcetera).

Gallery Archives

With the installation of a new automated system in the fall, the Gallery Archives achieved full subject retrieval of finding aids to its historical materials, vastly improving access to the documents. Researchers from the United States and other nations as well as from numerous Gallery departments took advantage of this improved capability in their research in archival holdings.

Archives staff planned and began development of a database of the estimated 20,000 architectural plans and drawings for the Gallery's buildings. Upon completion, this database will permit rapid and accurate item-level retrieval of these materials for architectural historians and building staff.

Throughout the year important groups of records were processed and opened to researchers, including public information files and records from the offices of the deputy director, chief curator, library, and education division. Archives staff began a special project to improve the organization and housing of historical photographs



Emil Nolde, *Red and Yellow Poppies with a Blue Delphinium*, c. 1930/1940, Gift of Alexander and Judith W. Laughlin, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.23.1 (detail)

and negatives. Vital records were sent off-site for security storage as part of the Gallery's continuing emergency management program.

The oral history program continued its interviews of prominent observers and participants in the Gallery's past to help fill gaps in written documentation. Among those interviewed were Henry Beville, Mary Elizabeth Burnet, Wanda Chramiec, Mel Edelstein, Lloyd Hayes, Franklin Murphy, Jane Pope Ridgway, Noel Smith, Edith Standen, Thelma Thomas, and Charles Walstrom. In accordance with policies defined by the Oral History Advisory Committee, the interviews were transcribed, reviewed, and deposited for research in the Gallery Archives. Members of the advisory committee are

Richard Bales, Elizabeth Croog, Elise Ferber, Elizabeth Foy, John Hand, William Moss, Frances Smyth, and A. C. Viebranz.

Jane Pope Ridgway, daughter of West Building architect, John Russell Pope, loaned documents and photographs of important materials relating to her father so that copies could be made to augment Gallery Archives holdings. Henry Beville, Wanda Chramiec, Lloyd Hayes, Mrs. Ernest Feidler, Noel Smith, and Thelma Thomas also loaned photographs and other historical materials so that copies could be added to the archives. Archival holdings were further augmented by substantial transfers of historical materials from offices throughout the Gallery.

Administration

The National Gallery of Art recorded 5,580,005 visits in fiscal year 1990. Although this figure represents a 10 percent drop in attendance compared with last fiscal year, it is less pronounced than declines at most of the monuments and museums on the national Mall. Among the exhibitions drawing more than 300,000 visits were *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* and *Edvard Munch: Master Prints from the Epstein Family Collection*. More than 200,000 visits were recorded for *Frederic Edwin Church; Matisse in Morocco; Impressionist and Other Master Paintings from the Collection of Emil G. Bührle*; and *The Art of John Marin*. Well over 100,000 enjoyed *Frans Hals; John Twachtman; Rembrandt's Landscapes; Matisse: Jazz and Other Works on Paper*; and the reinstallation of the Gallery's Bellini/Titian *Feast of the Gods*.

Protection Services

Jay W. Chambers, formerly chief of the protection division for the Smithsonian Institution, was hired in January as chief of the Gallery's office of protection services. To further enhance the Gallery's security, this division was reorganized into three departments—Operations, Technical Services, and Administration—each managed by a deputy chief.

Operations—The responsibilities of the deputy chief for operations are to assist

the chief of the office of protection services in the overall management of the human, financial, and material resources entrusted to their office. In addition, the deputy chief oversees the development and implementation of security programs, policies, and procedures relating to day-to-day operations at the Gallery. This position was not filled as of the end of fiscal 1990.

Technical Services—David Schott, formerly in charge of technical services for the Art Institute of Chicago, was hired in September as the Gallery's deputy chief for technical services, responsible for developing and managing the complex technical systems used in the protection of the Gallery's collections and its off-site facilities. He directs the development and implementation of fire and security alarm systems, locks and key control, as well as safety plans for the permanent collection, temporary exhibitions, special events, storage spaces, and designated construction projects. He also oversees the proper installation, repair, and security of all alarms, lock and key access controls, closed-circuit television, radio systems, and enhancements to the security console room.

As part of the reorganization, the electronic and locksmith shops were combined under the leadership of Angelo Catucci, who was promoted to technical services supervisor.

Administration and Special Operations—George Martin, formerly the Gallery's security training manager, was promoted to deputy chief for administration and spe-



Security guards are trained in the use of fire extinguishers

cial operations, responsible for assisting in the daily security operation and in the planning, organizing, directing, evaluating, and coordinating of the protection services program at the Gallery. He manages the division's personnel program and the administrative and management functions of security, including development and implementation of a detailed training program and preparation and control of the division's annual budget.

Among the efforts undertaken this year to enhance the Gallery's security were numerous training programs. Seven classes in basic security, which were attended by fifty guards, covered subjects such as fine art protection, Gallery rules and regulations, public relations, safety, use of fire extinguishers, standard first-aid and CPR, information about the Gallery's collection

and services, history of the National Gallery of Art, responding to emergencies, and handling lost and found property. Forty-two hours of classes were conducted for U.S. Special Police Training, attended by six guards. Training included arrest procedures, report writing, revolver qualification, law of arrest, and D.C. and federal criminal code. Weekly supervisory training included two-hour sessions held every Wednesday, labor relations training, and a 24-hour management workshop.

Training also was instituted three mornings a week at the roll call when officers are given their daily assignments. The education division and curators provided information to the security force about new exhibitions.

Publication Sales

This department serves the needs of the public by offering a broad selection of catalogues, books, and reproductions of works of art from the Gallery collections. The Gallery experienced a very strong year in sales this year, surpassed only by sales in the banner years of 1986 and 1988. Best-selling exhibition catalogues were *Church*; *Matisse*; *Annenberg*; and *Bührle*. Sales of catalogues for *Twachtman*; *Hals*; *Feast of the Gods*; *Marin*; *Munch*; and *The Drawings of Jasper Johns* were also strong. Altogether, more than 100,000 exhibition catalogues were sold this year. Visitors also purchased more than two million printed reproductions, including postcards, note cards, greeting cards, framed and unframed large and small reproductions, and posters. Although temporary exhibitions contribute notably to poster sales, the overall strength of the reproductions program continues to be the broad representation of works from the Gallery collections. More than 700 works of art are reproduced on postcards, and more than 400 on large and small reproductions.

In addition to the permanent sales shops on the ground floor of the West Building and on the concourse level between the East and West Buildings, the publications sales service operated temporary sales areas for the *Church*; *Matisse*; *Bührle*; and *Annenberg* exhibitions. The service operated two joint sales areas: the *Johns*; *Munch*; and *Gardens on Paper: Prints and Drawings* exhibitions were served from an area in the West Building, and *The Sculpture of Indonesia* and *George Caleb Bingham* were served from an area in the East Building. A third permanent sales shop on the concourse level of the East Building near the auditorium represented *Twachtman*; *Rembrandt Drawings*; *Old Master Drawings from the National Gallery of Scotland*, and the continuing installation of twentieth-century painting and sculpture in the East Building. These special locations offer the visitors convenience, service, and a selection of focused materials that extends the visitors' enjoyment of the works of art.

The Gallery bookstores continue to be recognized as an excellent source of books on all aspects of the history of art and architecture. Book sales contributed almost one-fourth of the total sales for the year. As in the past, income from these activities supports the sales program and provides for special exhibition catalogues and the publication of other scholarly works in the history of art.

Over 700,000 visitors were served in person this year and another 7,500 through the mail. The publications sales service continues to expand its outreach by pursuing retail, wholesale, and licensing opportunities both in the United States and abroad.

Gallery Architect

The architects and design professionals in this office design and coordinate projects that serve to improve both the environment and function of Gallery work spaces and the visitors' experience of the exceptional Pei and Pope buildings.

A sampling of projects completed or in progress in 1990 illustrates the diversity of this office's work: redesign of offices in the conservation lab; design of a special storage unit to accommodate works of art on paper measuring up to seven by ten feet; design of new silkscreen department facilities and horticulturist's offices that include a floral design laboratory, both projects nearing the start of construction; modifications to the East Building revolving doors to improve their appearance and operation; and improvements to the acoustical quality of the slide library presentation room. Design work is in progress for fiscal year 1991 construction in two departments suffering from severe overcrowding: education offices will have more autonomous work space for each department, and publications offices will be organized to function as a contiguous unit and to more graciously accommodate outside contacts.

Liaison work has continued on two major projects during the year: Pei Cobb Freed & Partners' comprehensive space use study and proposed East Building ex-



Visitors study Max Ernst's *A Moment of Calm*, 1939, Gift of Dorothea Tanning Ernst, 1982.34.1, in the reinstatement of *Twentieth-Century Art*

pansion, and The Office of Dan Kiley's design of the National Sculpture Garden. Another significant project now in its initial planning phase is the proposed replacement of the original West Building skylight system. The existing single-glazed skylights will be replaced with a system that uses current skylight technology, designed to provide desired lighting in the main floor galleries, to control ultraviolet radiation, and to provide proper environmental conditions between the skylights and Gallery laylights.

Facilities Management

In addition to operating and maintaining the Gallery's facilities, this office provided logistical support for more than 130 special events, seminars, meetings, and concerts. An aggressive energy conservation program managed by the department focused in 1990 on changes in the lighting system and working with the utility company to reduce energy usage, both of which contributed to significant savings.

A comprehensive safety training program was developed and implemented, which educates staff concerning the dangers of asbestos and various chemicals and makes available at key locations throughout the Gallery a series of data sheets on hazardous materials. This year the work control center implemented the preventive maintenance module of the Gallery's automated maintenance management system, which is designed to reduce the possibility of an emergency breakdown and facilitate efficient scheduling of maintenance.

Procurement and Supply

In fiscal year 1990 the procurement office was integrated into the Gallery's automated financial management and purchasing system, which enables all aspects of procurement to be accomplished via an on-line, real-time, interactive system. This system makes it possible for departments to have on-line information about the day-to-day status of budgets and purchasing activity. The office established annual contracts to facilitate contracting support for the Gallery's busy exhibition schedule, with estimated savings to the Gallery of over \$300,000. An agreement was reached with a travel agency to establish an on-site travel office to serve Gallery employees. Relocation of storage from ground floor spaces in the West Building was completed, with equipment and supplies identified, labeled, and sent to the Gallery's off-site warehouse.

Personnel

Recruitment was the focus of significant activity in the personnel office this year. To ensure that the employee base of the Gallery reflects the cultural diversity of American citizens, the personnel staff stepped up efforts to attract qualified minorities. The Gallery actively recruited for both professional and administrative vacancies at minority-sponsored symposia

and conferences for art professionals. In addition, the personnel office established many contacts with senior citizen groups, military bases, and community associations in an effort to open up new recruitment resources to support our security force's needs.

Administrative Services

The administrative services office instituted several new systems to improve efficiency and enhance the tracking of office support costs. The printing and duplicating shop installed a color copier and automated its distribution lists. Automated cost tracking and allocation systems were implemented to better control postage and courier expenses. Plans are in the final stages for a new Gallery telephone and voice mail system, scheduled for installation by April of 1991. Telecommunication devices for the deaf are being installed at the art information desks.

Audiovisual Services

This year was an exceptionally busy one for the staff of this department. In addition to the ongoing support provided to Gallery film programs, CASVA symposia, special events, press briefings, concerts, and the like, the audiovisual staff provided technical assistance for the Teacher Institute offered by the Gallery's education division, the textile symposium sponsored by the conservation division, and two continuously running programs: one on *The Feast of the Gods*; and one on the Gallery's twentieth-century collection. In the first in-house effort of its kind, this staff made a digital recording and mastering of the National Gallery Vocal Arts Ensemble for compact disc release internationally. Installation of a large-screen video system and Dolby stereo sound system in the East Building auditorium is providing a state-of-the-art visual and sound experience for visitors viewing films and videos related to Gallery collections and exhibitions.

Engineers check the chilled water temperature in the machine room of the East Building





Young visitors enjoy the fountains on the plaza between the National Gallery's East and West Buildings

External Affairs

Development Office

With the advent of the Gallery's fiftieth anniversary, this office redoubled efforts to meet immediate and long-term funding goals. In fiscal year 1990 the Gallery received \$4.4 million in gifts from individuals, \$5.8 million from foundations, and an additional \$773,700 from corporations for purposes other than exhibition support. We are grateful for the support of all donors, who are listed on pages 101-108 of this report.

This office helps implement strategies recommended by the development committee of the Trustees' Council. This year the office published a booklet on *How You Can Give*, providing information about planned giving, an area we continue to explore. The Gallery is also working to interest and substantially involve younger individuals, and sponsored a two-day "Forum for Younger Arts World Leaders" toward this goal.

Under the leadership of trustee Robert H. Smith, the 50th Anniversary Gift Committee neared its goal of \$5 million. This special group of individuals, foundations, and corporations will make possible the purchase of one or more works of art for the collection. The development office is also seeking funds for other anniversary programs and working with curators to encourage gifts-in-kind.

This year the Gallery received several significant gifts for art acquisition, which are mentioned in the relevant curatorial sections of this report. We would like to acknowledge in particular the Lila Wal-

lace-Reader's Digest Fund for its exceptional gifts in this category.

The Patrons' Permanent Fund, an endowment for art acquisition at the Gallery that was established by private donations, enabled the Gallery in 1990 to purchase four important works of art: Modersohn-Becker's *Portrait of a Woman*, Aert van der Neer's *Moonlit Landscape with Bridge*, the Carpaccio drawing *Sacra Conversazione*, and a *Pietà* by an anonymous Flemish sculptor.

The Andrew W. Mellon Foundation awarded the Gallery a \$750,000 grant in support of curatorial initiatives. A portion of the grant is in the form of a challenge, and gifts secured toward this sum will be matched by the foundation on a one-to-one basis. Substantial commitments for this effort have already been made by Kathrine D. Folger and The Very Reverend and Mrs. Charles U. Harris.

Foundations continue to support the Gallery in many areas, including education, exhibitions, symposia, films, publications, and research. The Getty Grant Program generously provided funds for the purchase of books about Italian art and architecture for the Gallery library; internships in conservation; and the production of the systematic catalogue volume on classical, African, medieval, and Renaissance objects, enamels, and ceramics in the Gallery's collection. The Florence J. Gould Foundation has agreed to support the Guercino exhibition scheduled for 1992, and the Arnold D. Frese Foundation, Inc., continues to support the Gallery's effort to facilitate the inter-



Paul Strand, *Wild Iris, Maine*, 1927. Gift of Southwestern Bell Corporation, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.44.4 (detail)

national exchange and exhibition of art. CASVA too continues to benefit from the active and ongoing support of several foundations.

Support for the conservation program was greatly bolstered by gifts from the Edward John Noble Foundation, the Charles E. Culpeper Foundation, Inc., and the Ann and Gordon Getty Foundation. These gifts were applied to The Andrew W. Mellon Foundation's \$1 million challenge grant for conservation endowment and will be matched by the Mellon foundation on a one-to-one basis. Vital to preserving the beauty of the works in the Gallery collections, the conservation department also engages in research, publication, and scholarly exchange that enlarge the Gallery's contribution to the national and international museum community.

Guided by Robert H. Smith and Katharine Graham, The Circle of the National Gallery of Art continued to grow in its fourth year, bringing in more than half a million dollars and enjoying an 86 percent annual renewal rate. Circle members support a wide variety of programs at the Gallery, and the impact of their involvement is felt in the United States and abroad. This year Circle members underwrote the production of a film on *The Feast of the Gods*, shown at the Gallery in conjunction with an exhibition that focused on the newly restored painting. The film was then translated into Italian and screened at the premiere of the *Titian* exhibition at the Palazzo Ducale in Venice. Circle funds purchased Leon Battista Alberti's *De Pictura*, an early and important Renaissance treatise on the theory of painting; and a suite of twelve etchings by Ercole Bazicaluva. Other Circle projects this year included funding a fellowship program for young museum professionals from Spain, and providing critical support for a documentary the Gallery is producing on the occasion of its fiftieth anniversary. The Circle is an excellent example of the significant results a public-private partnership can produce, as it makes possible projects and programs of consistently high quality that benefit every visitor and for which there are no federal funds.

Corporate Relations

This office secures corporate support for Gallery exhibitions and works with corporate contributors to ensure that their relationship with the Gallery is mutually beneficial. The office also seeks corporate support for exhibition-related projects such as films and videos, advertising, press materials, educational programs, brochures, audiovisual programs, special events, and catalogues. This year the office has continued to explore new opportunities for corporations, including an international corporate membership program, acquisitions of works of art, a minority internship program, conservation, and consortium sponsorship.

Fifteen corporations and one foundation made contributions amounting to \$4,877,500 in support of thirteen exhibitions and related projects in fiscal year 1990, and another eight corporations provided support for seven exhibitions and related projects scheduled from October 1990 through 1992, totaling \$3,011,700.

Corporate friends returning to the Gallery in 1990 included Bell Atlantic, which concluded its support of a series of three exhibitions on American painting as the sponsor of *John Twachtman: Connecticut Landscapes*. Ford Motor Company was the sponsor of *The Drawings of Jasper Johns*, Philip Morris supported *Kazimir Malevich 1878-1935*, and GTE set a record for exhibition support, with its sixth show at the Gallery in the past decade, *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*.

A number of corporations formed their first associations with the Gallery in 1990. Estée Lauder, Inc., supported *Gardens on Paper: Prints and Drawings 1200-1900*, Monsanto joined The May Department Stores Company in support of *George Caleb Bingham*, and Statoil made possible the exhibition of *Edvard Munch: Master Prints from the Epstein Family Collection*. Silvio Berlusconi Communications and Galileo Industrie Ottiche, Venezia, supported *Titian: Prince of Painters*.

The Gallery enjoyed the support of a number of Washington-based corpora-

tions in 1990, including first-time sponsors Hecht's, a division of The May Department Stores Company, and Martin Marietta, which supported *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle*. We celebrated the move of an old corporate friend, Mobil Corporation, to the Washington metropolitan area, with their support of *The Sculpture of Indonesia*.

In conjunction with their support of the exhibition, Mobil was also the sponsor of the film, *The Art of Indonesia: Tales from the Shadow World*, which was broadcast on PBS, shown at the Gallery during the course of the exhibition, and will be distributed on videocassette by the Gallery and Home Vision. Films represent an increasingly popular vehicle for corporate support, providing an opportunity for visibility in this country and abroad as well as at the Gallery. Salomon Inc provided support for *The Feast of the Gods*, a film documenting the conservation of the Gallery's masterpiece by Bellini and Titian. In addition to its national distribution, the film was translated into Italian and French, and the Gallery hosted film previews and receptions in Venice, Rome, and Paris. Support was also secured from Canon, Inc., and Canon USA, Inc., for a film that is currently in production in conjunction with an exhibition planned for

1991/1992, *Circa 1492: Art in the Age of Exploration*.

Canon joined Republic National Bank as the first corporate contributors to a new resource at the Gallery, the Fund for the International Exchange of Art. Corporate contributions to this fund are used to support a wide range of international programs including films and exhibitions.

This year the Gallery also initiated its first corporate membership program, the International Corporate Circle. We are pleased to have all of our fiscal 1990 program sponsors as founding members. Circle membership will afford various benefits to other corporations who are new to the Gallery, including invitations to an annual black-tie Corporate Circle dinner, Gallery film previews, and other events abroad; complimentary publications and videocassettes; and VIP arrangements for passes and tours of exhibitions. The annual contribution for membership is \$10,000.

The corporate relations office actively explored a number of other opportunities this year for corporate visibility in association with the Gallery. A consortium of corporations has been formed in support of *Circa 1492*, and its members include Republic National Bank, Ameritech, and The Nomura Securities Co., Ltd., in partnership with The Mitsui Taiyo Kobe Bank, Ltd. Long-lead press events were held in Washington and Tokyo to announce the exhibition and related film and the support of these corporations. Research and writing continued on the forthcoming publication, *The Corporate Patron*, which will salute for the first time collectively those corporations that have supported exhibitions here. The book is made possible by a grant from *Fortune* magazine, and its publication will coincide with the Gallery's fiftieth anniversary. NYNEX will support a John Singer Sargent exhibition, and a large portion of the grant will go toward conservation of *El Jaleo*, one of the great icons of American art. A press luncheon was held in New York to announce plans by Southwestern Bell Corporation to give sixty-one photographs by Paul Strand to the Gallery in conjunction with its support of the Strand exhibition. Southwestern Bell is

Southwestern Bell Corporation was the first corporation to be recognized as a benefactor to the National Gallery, with its name engraved in marble in the West Building



the first corporate sponsor to join the ranks of those foundations and individuals whom the trustees recognize as benefactors of the National Gallery. The corporation also helped initiate a minority internship program at the Gallery for the academic year 1990/1991.

In recognition of the broad and innovative range of projects supported by Southwestern Bell at the Gallery and elsewhere, the corporation was this year awarded the National Medal of Art. Southwestern Bell is only the fourth corporation to receive this award, which was presented to chairman Edward E. Whitacre, Jr., by President Bush at a White House luncheon.

Press and Public Information

The information office serves as liaison between the National Gallery and a growing number of media contacts, which in fiscal year 1990 included more than 2,000 daily and weekly newspapers, more than 200 magazines, and uncounted radio and television stations around the world. On Columbus Day 1989 Italian president Francesco Cossiga and American First Lady Barbara Bush visited the Gallery for a press conference to announce the October 1990 opening of *Titian: Prince of Painters*, and the October 1991 opening of one of the Gallery's most ambitious exhibitions, *Circa 1492: Art in the Age of Exploration*. The press conference received extensive coverage from American and Italian news media.

Press coverage of *The Feast of the Gods* exhibition and film was particularly successful, due to increasing public interest in art conservation. In addition to being reviewed in depth by many domestic and international media, the exhibition and film were featured on a science segment of ABC TV's *Good Morning America*.

In a year that saw high levels of press coverage for all of our special exhibitions, the show that drew the largest press response was *Matisse in Morocco*. It was discussed at length on several network programs, including CBS TV's *Sunday*

Morning and NBC TV's *Sunday Today* as well as on French television's channels 1 and 5 and in numerous magazines and dailies. Mentioning the unique Soviet-American curatorial and institutional cooperation that made the show possible, the press also made note of the many drawings in the show that had been discovered only in preparation for the exhibition.

Mrs. Bush's tour of *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* before the opening dinner attracted the attention of numerous major U.S. media, wire services, and daily newspapers. A later tour for Lady Bird Johnson, Lynda Robb, and daughter Catherine Robb, conducted by The Honorable Walter H. Annenberg, was also covered by the press.

CASVA's new Soros Visiting Senior Research Fellowship Program for scholars from central Europe and U.S.S.R. received special attention in the press this year, with several articles and a report in many languages broadcast by Radio Free Europe on the experiences of the first Soros Fellows.

Special Events

The office of special events organizes and coordinates such activities at the National Gallery as visits by heads of state and other distinguished guests, opening events for temporary exhibitions, receptions, film premieres, and meetings of the Trustees' Council and Collectors Committee. Among the most important of these are the events held by trustees to thank lenders to exhibitions and donors to the collection. This year the office of special events organized preview events for twenty-one major exhibitions.

Of great interest was the preview of *Expressionism and Modern German Painting from the Collection of Baron Thyssen-Bornemisza*, as it coincided with the historic opening of the Berlin Wall. The preview of *Matisse in Morocco* was memorable for the musicians who flew from Morocco to perform at the Gallery and for the native Moroccan plants and flowers that filled the East Building.



J. Carter Brown greets Gordon Parks, creator of the ballet/documentary film, *Martin*, in tribute to Dr. Martin Luther King, Jr., which premiered at the National Gallery before airing on National Public Television

The most important twentieth-century art event was the dinner to preview *The Drawings of Jasper Johns*, to which contemporary artists and friends of Johns came from around the world. The Epstein family's *Munch* collection brought many visitors from Norway, led by HRH Princess Astrid, and the various events surrounding *The Sculpture of Indonesia* were distinguished by many officials from that country.

The gallery's film, *The Feast of the Gods*, was shown in both Venice and Rome, with receptions at the Palazzo Mocenigo and the American Embassy residence in Rome. For the second year the Gallery's films have provided an excellent vehicle for thanking lenders and donors who cannot visit Washington.

Visitor Services

During 1990 this department assisted with 274,772 visits to the *Matisse in Morocco* exhibition, 341,473 to see the Annenberg Collection, and 209,731 to see the Bührle Collection. In May we coordinated passes so that visitors could see all

three exhibitions on the same day. More than 600 tour groups from the United States and abroad took advantage of this service. In addition, we monitored 45,000 visitors at daily showings of the Gallery's documentary on *The Feast of the Gods*, oversaw 211,995 visits to the newly acquired *Mirrored Cell* by Lucas Samaras, and assisted with the nineteen *Sculpture of Indonesia* gamelan concerts, attended by some 3,900 people.

This department responds to phone calls from across the nation; distributes brochures at the entrances to all exhibitions and at many outside sources in colleges, museums, and government agencies; and addresses the concerns of visitors via comment cards and letters to the Gallery. We also tabulate and distribute attendance figures for East and West Buildings, exhibitions, and special events.

Horticulture

This department played a major role in the presentation of two exhibitions this year. For *Frederic Edwin Church*, displays of tropical foliage in the galleries made the lush greenery in the paintings almost come to life. Many of the species depicted by Church were used in the plantings. For *Matisse in Morocco*, groves of cypress trees framed the entrance, and visitors then passed through a terrace planting of oleanders, jasmine, and cypress common to gardens in Morocco. Special plantings also enhanced the *Bührle* and *Annenberg* exhibitions as well as *Bingham, Indonesia*, and *Old Master Drawings from the National Gallery of Scotland*. The department also participated in the annual curatorial series, which presented a preview of the *Gardens on Paper* exhibition and a walking tour of the National Gallery greenhouses.

Interior plantings at the Gallery changed little during fiscal year 1990. Two of the larger ficus trees in the East Building were replaced, and the garden courts in the West Building were modified slightly. We added Chinese fan palms and Chinese evergreens in the East Garden Court to increase the lushness of the envi-



Horticulturist Cynthia Lawless trains topiaries in the greenhouse at the northeast corner of the West Building

ronment, and we reduced the density of the foliage at eye level in the West Garden Court to accommodate the Sunday evening concert crowds. Attention to exterior plantings focused on the establishment of premier lawns for the Gallery's fiftieth anniversary in 1991. We also began re-designing the fountain gardens on Madison Drive to make them more open and inviting to the visiting public.

Music at the Gallery

Thirty-nine Sunday evening concerts were presented in the West Garden Court of the National Gallery in fiscal year 1990. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Music Performance Trust Funds of the Recording Industry through Local 161-170 of the American Federation of Musicians and from the Embassy of Canada.

The National Gallery Orchestra performed ten concerts under the direction of George Manos. The National Gallery Vocal Arts Ensemble, also under Manos,

performed two concerts at the Gallery, as well as concerts and master classes at the University of Maryland, Baltimore County. The forty-seventh American Music Festival, which ran from April 22 through May 27, featured new as well as neglected American works, with Paul Hume joining George Manos for the broadcast commentaries during intermission. Mr. Hume was also the narrator for Aaron Copland's *Lincoln Portrait*, performed on the occasion of the 125th anniversary of Lincoln's death. The festival also featured jazz pianist McCoy Tyner, who played with the support of bass and drums to a full house of enthusiastic listeners. Attendance at festival concerts was higher than in previous years, as was attendance in general throughout the season.

A concert that included music by the Dutch painter and composer Gerard von Brucken Fock was played by Dutch pianist Paul Komen to mark the opening of the *Frans Hals* exhibition. Other repertoire chosen especially for the Gallery included mezzo-soprano Glenda Maurice's rendition of *Le travail du peintre* by Francis Poulenc, pianist Coleman Blumfield performing Mussorgsky's *Pictures at an Exhibition*, and Richard Bales' *National Gallery Suite No. 1*, played on 4 February by the National Gallery Orchestra, George Manos conducting, in a concert honoring the composer's seventy-fifth birthday. The National Gallery Orchestra concert of 14 January was recorded by the BBC for use in the program "Relative Values." All regions of the United States were represented by the musicians who performed at the Gallery in the 1989-1990 season, as were Holland, Norway, Canada, the Soviet Union, and Brazil. The Maryland Camerata presented the annual Christmas concert and one of the American Music Festival concerts, which included works by George Manos (*Missa brevis*, 1945) and Camerata director Samuel Gordon (*Reflections 1988*).

The Gallery's sixty-five-year-old Steinway concert grand piano, described by Paul Hume as one of Washington's musical treasures, underwent major renovation during the summer, which should

enable it to function as the Gallery's primary instrument for another season or two. The piano came to the Gallery as a used instrument and has been played regularly in concerts here for more than forty years, which is probably a record, since the useful life span of such pianos is normally ten to fifteen years.

The Gallery concerts were the subject of fourteen reviews in various media, fourteen newspaper photo previews, and a special broadcast on WGMS radio, and they were broadcast live by the same station. The fiftieth-anniversary concert season was previewed in August in an article in the *Washington Times*.

A complete listing of the 1989-1990 concert season follows:

OCTOBER

1 National Gallery Orchestra
8 National Gallery Orchestra
15 Paul Komen, piano
22 Truls Mork, cello, and Juhani Lagerspetz, piano
29 Paul Tardif, piano

NOVEMBER

5 National Gallery Vocal Arts Ensemble
12 National Gallery Orchestra
19 Canadian Piano Trio
26 Agi Rado, piano

DECEMBER

3 Donald Collup, baritone, with Kenneth Merrill, piano, and chamber ensemble
10 National Gallery Orchestra
17 Maryland Camerata

JANUARY

7 National Gallery Orchestra
14 National Gallery Orchestra
21 Coleman Blumfield, piano
28 Charleston String Quartet

FEBRUARY

4 National Gallery Orchestra
11 Michelle Howard, soprano, and Mark Markham, piano
18 Dmitry Feovanov, piano
25 National Gallery Vocal Arts Ensemble

MARCH

4 National Gallery Orchestra with Henriette Schellenberg, soprano
11 Glenda Maurice, mezzo-soprano, and Ruth Palmer, piano
18 The Amadeus Trio
25 Stephen Honigberg, cello, and Kathryn Brake, piano

APRIL

1 Oleh Krysa, violin, and Tatyana Tchekina, piano
8 Maria Meirelles, piano
15 Classical Brass and Rosewood Consort



George Manos conducts the National Gallery Orchestra in a Sunday Evening Concert

Forty-seventh American Music Festival

APRIL

22 National Gallery Orchestra with Paul Hume, narrator
29 The American String Quartet

MAY

6 Maryland Camerata
13 McCoy Tyner Trio
20 Robert DeGaetano, piano
27 National Gallery Orchestra

JUNE

3 Duncan Stearns, piano
10 Ariel Trio
17 Daria Telizyn, piano
24 National Gallery Orchestra

WORLD PREMIERES

SERGEY PROKOFIEV
Dumka, 18 February 1990

FIRST WASHINGTON PERFORMANCES

STANLEY BABIN
Five Preludes, 21 January 1990
JOSEPH CASTALDO
Quartet, 1978, 28 January 1990
VYTAUTAS BARKAUSKAS
Partita for Solo Violin, 1 April 1990
ROBERT DEGAETANO
The Challenger, 20 May 1990



Center for Advanced Study in the Visual Arts

Report for the Academic Year
1989-1990

At the founding of the Center in 1979, a four-part program of fellowships, meetings, publications, and research was instituted. In its tenth year, in addition to ongoing activities in these four areas, the Center continued meetings with the Association of Research Institutes in Art History, a union of twelve institutions in North America that support advanced research through fellowship and related programs. Incorporated in spring 1987, ARIAH enables member institutions, as a group, to develop and seek funding for jointly sponsored programs and projects and to share visiting scholars. The Center also took part in meetings of the Washington Collegium for the Humanities, made up of nine research institutions, and this year sponsored a lecture by Robert L. Patten in a Collegium series entitled "The World of the Child."

A variety of private sources support the programs of the Center. Senior, predoctoral, and curatorial fellowships are funded by endowments from The Andrew W. Mellon Foundation and the Chester Dale bequest, and by Robert H. and Clarice Smith for the Smith predoctoral fellowship in Northern Renaissance painting. The Samuel H. Kress Foundation provides funds for the Kress Professor, for Kress senior fellowships, a Kress postdoctoral fellowship, and Kress and Davis predoctoral fellowships. The Wyeth Endowment and Ittleson Foundation also support predoctoral fellowships. The Soros Foundation provides funds for a visiting senior research fellowship for scholars from central Europe and the So-

viet Union. The Center has received support for scholarly meetings, programs, and events from various sources, including International Exhibitions Foundation in honor of its founder and former president Mrs. John A. Pope, the Arthur Vining Davis Foundations, the Getty Trust, the Samuel H. Kress Foundation for the symposium, "Eius Virtutis Studiosi," and the Banca Commerciale Italiana and Alitalia for the symposium, "Intellectual Life at the Court of Frederick II Hohenstaufen."

Members of the board of advisors serve overlapping appointments, usually for three-year terms. In December 1989 Anne d'Harnoncourt, The Philadelphia Museum of Art, and Egbert Haverkamp-Begemann, Institute of Fine Arts, New York University, completed their terms. In January 1990 Svetlana Alpers, University of California, Berkeley; Everett Fahy, The Metropolitan Museum of Art; William Loerke, Dumbarton Oaks; and Jules Prown, Yale University, began their terms. Five others continued to serve: Donald Preziosi, University of California, Los Angeles; John Rosenfield, Harvard University; Juergen Schulz, Brown University; Linda Seidel, The University of Chicago; and Cecil L. Striker, University of Pennsylvania. Members of the board also comprise the selection committees that review fellowship applications.

The resident community of scholars at the Center in 1989-1990 included the Samuel H. Kress Professor, seven senior fellows, thirteen visiting senior fellows, and five predoctoral fellows. Non-resident

Frans Snyder, *Still Life with Fruit and Game*, c. 1615/1620, Gift (Partial and Promised) of Herman and Lila Shickman, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.20.1 (detail)

scholars included eleven predoctoral fellows. Research by the scholars in residence involved diverse media, including architecture, painting, graphic arts, ivories and mosaics, originating in cultures ranging from ancient Greece to mid-twentieth-century America. Some focused on aesthetics, patronage, perception theory, or philology; while others examined the political meaning in the design of international exhibitions, and the history of art history.

*SAMUEL H. KRESS PROFESSOR
1989-1990*

Milton W. Brown, has been a resident professor at the Graduate School and University Center of the City University of New York since 1979. He has recently been appointed Phi Beta Kappa Visiting Scholar, and senior fellow of the Prendergast Project at the Williams College Art Museum, and Sacks Professor at the Hebrew University, Jerusalem. His distinguished career includes appointments to the Princeton University art department's visiting committee and the Smithsonian Institution Council. He is presently the chairman of the advisory board of the Archives of American Art. Among Professor Brown's publications are monographs on the painting of the French revolution, the Armory Show, and American art before 1900. While at the Center, he worked on the Prendergast Project catalogue raisonné and completed essays on the aftermath of the Armory Show and on Paul Strand's contributions to photography.

SENIOR FELLOWS

David Bindman, Westfield College, University of London, Ailsa Mellon Bruce Senior Fellow, spring 1990

Janet Cox-Rearick, Hunter College and the Graduate School, City University of New York, Paul Mellon Senior Fellow, fall 1989

Robert W. Gaston, La Trobe University, Samuel H. Kress Senior Fellow, fall 1989

Kristian Knud Jeppesen, University of Århus, Ailsa Mellon Bruce Senior Fellow, 1989-1990

Kristian Knud Jeppesen, University of Århus, Ailsa Mellon Bruce Senior Fellow, 1989-1990

Kristian Knud Jeppesen, University of Århus, Ailsa Mellon Bruce Senior Fellow, 1989-1990

Dale Kinney, Bryn Mawr College, Samuel H. Kress Senior Fellow (joint appointment as Distinguished Professor in the History of Art, George Washington University), 1989-1990

Patricia Leighten, University of Delaware, Samuel H. Kress Senior Fellow, 1989-1990

Piotr Piotrowski, Adam Mickiewicz University, Ailsa Mellon Bruce Senior Fellow, 1989-1990

VISITING SENIOR FELLOWS

Doreen Bolger, Amon Carter Museum, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1990

John Stephen Gage, Cambridge University, Paul Mellon Visiting Senior Fellow, spring 1990

Ann Eden Gibson, Yale University, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1990

Bianca Kühnel, Hebrew University, Paul Mellon Visiting Senior Fellow, summer 1990

Gustav Kühnel, Tel Aviv University, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1990

Patricia Mainardi, Brooklyn College, City University of New York; Graduate School, City University of New York, Paul Mellon Visiting Senior Fellow, spring 1990

Sherrin Marshall, Plymouth State College of the University System of New Hampshire, Paul Mellon Visiting Senior Fellow, fall 1989

Zygmunt Wazbinski, Institute of Fine Arts, University of Torun, Poland, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1990

Ernst van de Wetering, University of Amsterdam, Paul Mellon Visiting Senior Fellow, fall 1989

Dieter Wuttke, University of Bamberg, Paul Mellon Visiting Senior Fellow, fall 1989

Loránd Zentai, National Museum of Fine Arts Museum, Budapest, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1990

SOROS VISITING SENIOR RESEARCH FELLOWS

Maria Poprzecka, Institute of Art History, Warsaw University, Soros Visiting Senior Fellow, summer 1990

Olga Pujmanová, National Gallery, Prague, Soros Visiting Senior Fellow, summer 1990

AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW, 1989-1990

Margaret Morgan Grasselli, curator of old master drawings

PREDOCTORAL FELLOWS

*Robert Mark Antliff** [Yale University], Mary Davis Predoctoral Fellow, 1988-1990



Ailsa Mellon Bruce Senior Fellow Piotr Piotrowski talks with Kress Professor Milton W. Brown



Participants in the seminar *Prints and Prototypes*, sponsored by the Center for Advanced Study in the Visual Arts, discuss works of art in the exhibition galleries

Andrea L. Bolland [University of North Carolina at Chapel Hill], Chester Dale Predoctoral Fellow, 1989–1990

*John Davis** [Columbia University], Wyeth Predoctoral Fellow, 1988–1990

Carolyn S. Dean [University of California, Los Angeles], Chester Dale Predoctoral Fellow, 1989–1990

Isabelle Frank [Harvard University], Paul Mellon Predoctoral Fellow, 1988–1991

Alessandra Galizzi [The Johns Hopkins University], David E. Finley Predoctoral Fellow, 1988–1991

Randall C. Griffin [University of Delaware], Wyeth Predoctoral Fellow, 1989–1991

Ronda J. Kasl [New York University, Institute of Fine Arts], Paul Mellon Predoctoral Fellow, 1989–1992

Amy Kurtlander [Harvard University], Mary Davis Predoctoral Fellow, 1989–1991

Mitchell F. Merling [Brown University], Samuel H. Kress Predoctoral Fellow, 1989–1991

Nadine M. Orenstein [New York University, Institute of Fine Arts], David E. Finley Predoctoral Fellow, 1989–1992

D. Fairchild Ruggles [University of Pennsylvania], Ittleson Predoctoral Fellow, 1989–1991

*Sarah Schroth** [New York University, Institute of Fine Arts], David E. Finley Predoctoral Fellow, 1987–1990

*Christopher Thomas** [Yale University], Samuel H. Kress Predoctoral Fellow, 1988–1990

*Jeffrey Weiss** [New York University, Institute of Fine Arts], Paul Mellon Predoctoral Fellow, 1987–1990

Marjorie E. Wieseman [Columbia University], Robert H. and Clarice Smith Predoctoral Fellow, 1989–1990

*in residence 19 September 1989–31 August 1990

MEETINGS

Colloquia

Patricia Leighten, "Anticolonialism and Primitivism: The Politics of the Sublime Grotesque"

Robert W. Gaston, "Rethinking Renaissance Decorum"

Milton W. Brown, "The Emergence of the Machine Image in American Art"

Piotr Piotrowski, "The Dialectics of Destiny"

Kristian Knud Jeppesen, "The Maussolleion at Halikarnassos: Toward the Recovery of a Classical World Wonder"

Dale Kinney, "The Iconography of the Dip-tych Nicomachorum-Symmachorum"

David Bindman, "'O Death Where is Thy Sting?': Roubiliac, Theology, and Politics in Eighteenth-Century England"

Shop Talks

Christopher Thomas, "The Afterlife of the Lincoln Memorial, 1922–Present"

Jeffrey Weiss, "Marcel Duchamp in Context: Avant-Gardism and the Culture of Mystification and Blague"

Robert Mark Antliff, "Rhythm and Simultaneity: A Bergsonian Debate"

John Davis, "Hucksters and Prophets in Paint: The Selling of the Holy Land Image in Nineteenth-Century America"

Sarah Schroth, "The Private Picture Collection of the Duke of Lerma"

Incontri

Fernando Marias, Universidad Autonoma de Madrid, "Science and Art in Spanish Renaissance Architecture"

Boris Marshak, State Hermitage Museum, Leningrad, "Recent Excavations and New Finds at Pandjikent"

Symposia

EIUS VIRTUTIS STUDIOSI: CLASSICAL AND POST-CLASSICAL STUDIES IN MEMORY OF FRANK EDWARD BROWN (1908–1988), 17–18 November 1989

Co-sponsored with the American Academy in Rome; first part of symposium held at the American Academy in Rome, 6 June 1989
Participants: *Malcolm Bell III*, University of Virginia; *Herbert Bloch*, Harvard University (emeritus); *Richard Brilliant*, Columbia University; *Vincent Bruno*, The University of Texas, Arlington; *Joseph Coleman Carter*, The University of Texas, Austin; *Jacquelyn Collins Clinton*, Wells College; *John H. D'Arms*, The University of Michigan; *Susan B. Downey*, University of California, Los Angeles; *Alfred Frazer*, Columbia University; *David F. Grose*, University of Massachusetts, Amherst; *Anne*

Laidlaw, Hollins College; William L. MacDonald, George Mason University; Susan B. Matheson, Yale University Art Gallery; Lucy Shoe Meritt, The University of Texas, Austin; Henry A. Millon, Center for Advanced Study in the Visual Arts; James Packer, Northwestern University; John Pinto, Princeton University; J. J. Pollitt, Yale University; Emeline Richardson, Durham, N.C.; Lawrence Richardson, Jr., Duke University; Russell T. Scott, Bryn Mawr College; Fikret K. Yegül, University of California, Santa Barbara

INTELLECTUAL LIFE AT THE COURT OF
FREDERICK II HOHENSTAUFEN.

18–20 January 1990

Participants: David S.H. Abulafia, Cambridge University; Caroline Bruzelius, Duke University; Rebecca W. Corrie, Bates College; Carla Ghisalberti, Università degli Studi di Roma I "La Sapienza"; Peter Herde, Universität Würzburg; Rainer Kahsnitz, Germanisches Nationalmuseum, Nuremberg; Virginia Roehrig Kaufmann, Princeton, N.J.; Herbert L. Kessler, The Johns Hopkins University; Wolfgang Krönig, Universität Köln; Jill Meredith, Duke University Museum of Art; Henry A. Millon, Center for Advanced Study in the Visual Arts; Piero Morpurgo, Università degli Studi di Roma I "La Sapienza"; Massimo Odone, Università degli Studi di Salerno; Giulia Orefino, Università degli Studi di Firenze; Valentino Pace, Università degli Studi di Roma I "La Sapienza"; James M. Powell, Syracuse University; Gary M. Radke, Syracuse University; Willibald Sauerländer, Zentralinstitut für Kunstgeschichte in München (emeritus); Antonio Thiery, Radiotelevisione Italiana, Rome

MIDDLE ATLANTIC SYMPOSIUM IN THE
HISTORY OF ART: TWENTIETH ANNUAL
SESSIONS, 6–7 April 1990

Co-sponsored with the Department of Art History, University of Maryland at College Park
Participants: Thomas Dale [The Johns Hopkins University], introduced by William Tronzo; Kathryn Borten [The American University], introduced by Mary D. Garrard; Heidi Hornik [The Pennsylvania State University], introduced by Barbara Wisch; John J. Chvoatal [University of Pittsburgh], introduced by Ann Sutherland Harris; Raffaella Pulejo [University of Delaware], introduced by David M. Stone; Kimberly Jones [University of Maryland], introduced by June Hargrove; Karen L. Pignataro [The George Washington University], introduced by David Bjelajac; Helen Langa [The University of North Carolina, Chapel Hill], introduced by Arthur S. Marks; Victoria Jean Beck [University of Virginia], introduced by Lydia Gasman

Seminar

Prints and Prototypes, 3 November 1989

Lectures

Robert L. Patten, Rice University, "Childhood in Crisis," 25 October 1989

Christian Heck, Université de Strasbourg, "New Research on Grünewald and the Isenheim Altarpiece," 13 March 1990

PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 10*, published in October 1990, contains general information about the fellowship program, the program of meetings, and the publication and research programs, along with a list of the board of advisors and the members of the Center, and a list of the activities for 1989–1990. *Center 10* also contains summary reports on research conducted by the resident members of the Center in 1989–1990, and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of the Center symposia in *Studies in the History of Art* continued with the appearance of *Retaining the Original: Multiple Originals, Copies, and Reproductions*, vol. 20; *Italian Plaquettes*, vol. 22; *The Fashioning and Functioning of the British Country House*, vol. 25; *Winslow Homer*, vol. 26; *Cultural Differentiation and Cultural Identity in the Visual Arts*, vol. 27; and *The Architectural Historian in America*, vol. 35. Symposia volumes nearing publication are "The Mall in Washington: 1791–1991," "New Perspectives in Early Greek Art," and "American Art around 1900." Volumes being edited include "Nationalism in the Arts," "Urban Form and Meaning in South Asia," "Michelangelo Drawings," "Art and Power in Seventeenth-Century Sweden," "The Pastoral Landscape," "The Artist's Workshop," and "Eius Virtutis Studiosi: Classical and Post-Classical Studies in Memory of Frank Edward Brown."

Another regular publication of the Center is the directory of art history research projects supported by granting institutions in the United States and abroad: *Sponsored Research in the History of Art 9* lists awards for 1988–1989 and 1989–1990.

Staff Activities

J. Carter Brown, director, served *ex officio* on the Federal Council on the Arts and the Humanities, and the boards of the National Trust for Historic Preservation and the Pennsylvania Avenue Development Corporation. Reappointed by President Bush in 1989, he continued as chairman of the Commission of Fine Arts, and, *ex officio* in that capacity, on the board of trustees of the John F. Kennedy Center for the Performing Arts and as a member of its executive and fine arts accessions committees. He continued as a member of the President's Committee on the Arts and Humanities, as treasurer of the White House Historical Association, and on the board of trustees of the National Geographic Society, and the boards of the Winterthur Museum, the Corning Museum of Glass, the Storm King Art Center, the American Federation of Arts, and the World Monuments Fund. In addition, he served on the Harvard College visiting committee for the fine arts, the U.S. National Committee for the History of Art, and as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, as well as the board of governors of the John Carter Brown Library at Brown University. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisition committee.

Roger Mandle, deputy director, was appointed by President Bush to another term on the National Council on the Arts, by HRH Juan Carlos as "protector" of the Real Fundación de Toledo, and by Secretary Nicholas Brady as cultural advisor to the Department of Treasury Preservation Committee. He served on task forces on museum education for the National Endowment for the Arts and the American Association of Museums. He continued as chairman of the executive committee of the American Federation of Arts and a member of

the search committee for an executive director, as vice president of the board of the Sterling and Francine Clark Art Institute, and as a member of the visiting committee of the Williams College Museum of Art. He participated in the J. P. Getty Trust's focus group conference, was a panelist in the Smithsonian Institution's conference on cultural diversity, and was chair of a panel on education in the Smithsonian's conference on gender perspectives in museums. He lectured widely, including an address to the Huntington (West Virginia) Gallery's board of trustees and major supporters, and a talk at Bar Harbor, Maine, on issues relating to the National Endowment for the Arts. He continued as a member of the Charles Hosmer Morse Foundation advisory committee, as chairman of the Netherlands-American Amity Trust cultural advisory committee, and as a member of the New Zealand-United States Arts Foundation cultural advisory committee.

Henry A. Millon, dean, CASVA, continued as vice chairman of the board of trustees of the American Academy in Rome, on the advisory committee of the Getty Art History Information Program, as the scientific secretary of the working group for art history information of the International Committee of the History of Art, on the U.S. committee overseeing the merger of the U.S.-based *Répertoire internationale de la littérature d'art* and the French *Répertoire d'art et archéologie*, as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, and on the architecture advisory group for the Art and Architecture Thesaurus. He served on the visiting committee of the Arthur M. Sackler Gallery, and on the boards of the Canadian Centre for Architecture, the Temple Hoyne Buell Center for the Study of American Archi-

tecture, the Foundation for Documents of Architecture, and the National Building Museum. He continued on the review panel for the Gladys Kriebel Delmas Foundation and as visiting professor at Massachusetts Institute of Technology. He presented a paper, "Bianchini's Excavations and Reconstruction of the Palatine in the Early Eighteenth Century" at the symposium, *Eius Virtutis Studiosi*, co-sponsored by the Center and the American Academy in Rome.

Daniel Herrick, treasurer, continued as a member of the board of trustees of the Foundation Center, New York, on the board of directors for the American Council for the Arts, and as a member of the financial officers group of the Museum Presidents Conference. He is co-chairman of an American Association of Museums task force on accounting policies. He was appointed a member of the University of Virginia President's Council on the Arts. He continues on the board of directors of the New York Life Fund and two smaller investment funds that are subsidiaries of the New York Life Insurance Company.

Philip C. Jessup, Jr., secretary and general counsel, chaired a panel on "Restricted Images" at the annual American Law Institute/American Bar Association course on "Legal Problems of Museum Administration," for which he was also on the planning committee. He gave a talk on the freedom of museums to sell, trade, or otherwise dispose of objects in their collections at a symposium in Amsterdam on international art trade and law, organized by the law faculty of the University of Geneva and the International Chamber of Commerce. He was elected to the board of trustees of the Asia Society, and continued as chairman of the advisory committee for its Washington Center. He was appointed to the committee on international cultural affairs of the United States Information Agency, served as a delegate to the Mexican-American Commission on Cultural Cooperation organized by USIA in Mexico City, and continued as a member of the National Advisory Committee of the USIA's Hubert H. Humphrey North-South Fellowship Program, as president of Friends of the Hospital for Sick Children (Toronto), Inc., and as trustee of the Obor Foundation of which he was elected secretary and treasurer.

Joseph J. Krakora, external affairs officer, continued on the board of the Cultural Policy Institute, for which he also served as vice president. He continued as a founding director of the Fund for New American Plays. He is also a member of the board of advisors for the



Augustus Saint-Gaudens, *Charles Stewart Butler and Lawrence Smith Butler*, 1880-1881, Avalon Fund and Margaret Bouton Memorial Fund, 1990.31.1

Washington Dance Exchange, and of the Bennington Council, an advisor for the Historic Georgetown Foundation, and a member of the advisory panel for the J. Paul Getty Trust and Metropolitan Museum of Art joint program for art on film.

Nancy Anderson, assistant curator of American art, gave lectures on "Albert Bierstadt: The Uses of Fiction," at the Metropolitan Museum of Art, "Albert Bierstadt: The Power of Invention," at the Buffalo Bill Historical Center in Cody, Wyoming, and "Albert Bierstadt: Art and Enterprise," at the University of Washington, Seattle.

Caroline Backlund, librarian, lectured on "Coping with the Profusion of Auction Literature" at the ARLIS annual conference.

Daphne Barbour, associate object conservator, was awarded a Robert H. Smith Fellowship to continue research in Paris on Degas' wax sculpture.

Barbara Berrie, conservation scientist, lectured at Georgetown University on "Instrumental Analysis at the National Gallery."

David Alan Brown, curator of Italian Renaissance painting, gave a lecture on "Leonardo and the Ladies with the Ermine and the Book" at a symposium on Renais-

sance portraiture held at the Museum of Fine Arts, Boston. He participated in a symposium on Giovanni Gerolamo Savoldo in Brescia in connection with an exhibition to which the Gallery lent two paintings.

Kathleen Buckalew, photographer, had an exhibition of her color photographs. She gave slide presentations at George Washington University and the University of Oregon of her photographs of women's communities.

Christine Challingsworth, research assistant, CASVA, completed her dissertation, "The 1708 and 1709 Concorsi Clementini at the Accademia di San Luca in Rome and the Establishment of the Academy of Arts and Sciences as an Autonomous Building Type," for Pennsylvania State University.

Nicolai Cikovsky, Jr., curator of American art and deputy senior curator of paintings, gave the lectures, "Impressionism or Post-Impressionism" at the Virginia Museum of Fine Arts, "Inness and Italy" at Fordham University at Lincoln Center, "Currents in Bingham Scholarship" for the George Caleb Bingham symposium at the Saint Louis Art Museum, and "Looking into Winslow Homer" at the National Museum of American Art, Smithsonian Institution. He served on the Internal Revenue Service art advisory panel.

Susan Clay, library technician, exhibited a sculpture at the Kathleen Ewing Gallery in Washington, D.C., and several paintings in a group show at the Arlington Arts Center.

John Cogswell, senior information specialist, spoke to the adult forum of St. Albans Church on the history and technique of the art of stained-glass windows.

Tracy Cooper, research assistant, CASVA, completed her dissertation, "The History and Decoration of the Church of San Giorgio Maggiore in Venice," for Princeton University. She taught a course on Italian Renaissance architecture at the Catholic University of America.

Jack Cowart, curator of twentieth-century art, participated in the "Art of the 1980s" symposium organized by the Hirshhorn Museum and Sculpture Garden, and served on the sculptor selection committee for the Korean War Veterans Memorial. He continued on the sculpture committee for Georgetown University and on the fine arts committee for the Morris Arboretum of the University of Pennsylvania.

Maygene Daniels, chief of Gallery Archives, was named a fellow of the Society of American Archivists, the highest individual honor awarded by the society. She also served on SAA Council and was elected to the executive committee. She represented the U.S. on the International Council on Archives Working Group on Architectural Records, served on the 1990 review committee for the Smithsonian Institution Research Resources Grant Program and on the visiting committee for the Smithsonian Institution Archives, and completed work as chair of the search committee for the director of the Archives of American Art. She also served on the steering committee for the Foundation for Documents of Architecture manual project.

Diane De Grazia, curator of southern baroque painting, served as discussant in the session on French seventeenth-century art at the College Art Association annual meeting. She spoke at Michigan State University on the Gallery's collection.

E. René de la Rie, head of scientific research, lectured at the conservation center of the Institute of Fine Arts, New York University, at the Washington Conservation Guild, the Royal Dutch Chemical Society in Amsterdam, the Netherlands Organization for Applied Scientific Research in Delft, and the art conservation department at Buffalo State College. He selected and edited papers for the working group, "Resins: Characterization and Evalua-

tion," for the triennial meeting of the ICOM Committee for Conservation in Dresden, coordinated the working group session, and presented a paper on "Chemistry and Analysis of Dammar Resin." He was reelected coordinator of the working group for the next three years. He was a member of the technical committee for the International Institute for Conservation Congress, "Cleaning, Retouching and Coatings: Technology and Practice for Easel Paintings and Polychrome Sculpture" in Brussels, where he presented two published papers and chaired a session.

Eric Denker, coordinator of tours and lectures, taught "Nineteenth-Century Painting" as an adjunct professor at Georgetown University, and "Masterpieces of Impressionism and Post-Impressionism" for a Georgetown alumni college. He lectured at the Chrysler Museum on "Americans in Venice" and was elected president of the Washington Print Club.

Lamia Doumato, head of reader services, served as co-chairman of the Association of Architectural Librarians publications committee and presented a session on publications at the annual conference in Houston. She continues to serve on the advisory board of AAL and as book review editor for the *AAL Newsletter*. She also continues to review projects for the National Endowment for the Humanities. She served as recorder to the architecture special interest group at the ARLIS national convention.

Linda B. Downs, head of the education division, participated in the museum assessment program of the American Association of Museums, and in the Getty Curriculum Development Institute. She was the keynote speaker at the Southeastern Art Museum Educators' Forum, gave a seminar on "Gender Perspectives: The Impact of Women on Museums" at the Smithsonian Institution, and participated in a panel discussion at the annual meeting of the American Educational Research Association.

Suzannah Fabing, managing curator of records and loans, was elected president of the Museum Computer Network's board of trustees. She spoke at the annual meeting of the Museum Documentation Association in Cambridge, England, and was named a member of the Art Information Task Force, working under the auspices of the Getty Art History Information Program and the College Art Association to develop cataloguing standards for works of art. She advised curators at the Art Institute of Chicago concerning that museum's forthcoming automation program.

served on the visiting committee of the Wellesley College Art Museum and on its acquisitions subcommittee, and continued research on Etruscan bronze thymiateria in Paris and London under a Robert H. Smith Fellowship.

Gail Feigenbaum, curator of academic programs, joined the board of editors of a new scholarly journal, *Studi di storia dell'arte*. She was awarded a National Endowment for the Humanities summer stipend for research.

Ruth E. Fine, curator of modern prints and drawings, continued on the board of directors of the College Art Association and was elected to its executive committee, chaired CAA's museums committee, and met with the subcommittee on electronic information for the Getty Art History Information Program. She also continued on the advisory boards of Pyramid Atlantic and the Philadelphia and Washington Print Clubs, on the national alumni advisory board of the University of the Arts, Philadelphia, and on the artist-in-residence committee of Sidwell Friends School. Lectures included "Rembrandt and Whistler" at the Dallas Museum of Art, "Prints of the 1980s: Some Reflections on a Decade" at The Fabric Workshop in Philadelphia, and "John Marin's Sketchbooks" for a Williams College Museum of Art symposium on *American Drawings 1930-1950*.

Marc Gotlieb, research assistant, CASVA, completed his dissertation, "From Genre to Decoration: Studies in the Theory and Criticism of French Salon Painting, 1850-1900," for the Johns Hopkins University.

Margaret Morgan Grasselli, curator of old master drawings, completed her Ailsa Mellon Bruce Curatorial Fellowship at CASVA, continuing research on the drawings of Watteau. She lectured at the Pierpont Morgan Library on "A Practical Guide to the Functions of Drawings."

Sarah Greenough, curator of photographs, lectured at the Royal Academy in London, the Saint Louis Museum of Art, the J. Paul Getty Museum, and the Kunsthau, Zurich.

Susana Halpine, Mellon Fellow, presented a poster at Chrom Expo, gave a lecture to the Washington Chromatography Discussion Group on "Media Analysis of a Fifteenth-Century Italian Painting Using Amino Acid Analysis on an HPLC System," and presented a poster on "Amino Acid Analysis of Paint Media" at the annual meeting of the American Institute of Conservation. She exhibited paintings with galleries in Massachusetts and Maryland.

John Hand, curator of northern Renaissance painting, gave lectures at the University of Stockholm on "Margaret of Austria: Collecting and Patronage in Northern Europe in the Sixteenth Century" and "Joos van Cleve, an Antwerp Painter of the Sixteenth Century." He gave the lecture, "What Does a Curator Do?" at the Nationalmuseum, Stockholm.

Linda Heinrich, drawing coordinator, designed a display case for the Jacob Parrot Medal of Honor at the U.S. Capitol Building, and designed various display cases for the U.S. Supreme Court.

Gretchen Hirschauer, assistant curator of Italian Renaissance painting, directed a Rome Seminar study program for the Smithsonian National Associates.

Willow Johnson, secretary, won the Paul Robeson 1990 Vocal Competition and was a finalist of the 1990 Bel Canto Foundation Competition. She appeared as guest soloist for the American Ballet Theater Gala at the Kennedy Center and performed principal operatic roles in *Die Fledermaus* (Beethoven Society), *Madame Butterfly* (Annapolis Opera), *Susanah* (The American University), and *Lucia di Lammermoor* (Eldbrooke Artist Series). She sang with the Washington Opera in *Lucia di Lammermoor*, *Aspern Papers*, and *Die Fledermaus*, and in the Kennedy Center's *Amahl and the Night Visitors*. She gave a recital at Catholic University.

Leo J. Kasun, resource and program production specialist, curated an exhibition on "The Photographs of Henry Arthur Taft" for the Historical Society of Washington, for which he also serves on the exhibitions committee. He was lecturer for two Smithsonian Associate study tours, "Van Gogh's World" and "Modern Masters in the South of France." He continued as treasurer for the Dupont Circle Conservancy and the Washington chapter of the Victorian Society in America.

Franklin Kelly, curator of American art, was a panelist for the Smithsonian Institution Special Exhibitions Fund and for the National Endowment for the Humanities. He gave lectures on "Frederic Edwin Church, J.M.W. Turner, and the Passion for Landscape" at the American Studies Association annual meeting in Toronto, "Frederic Church and the Aspirations of Thomas Cole" at the University of Delaware, "Frederic Church's Passion for Landscape" at the Chrysler Museum in Norfolk, "Frederic Edwin Church and the Meaning of Landscape" and "William Wilson Corcoran and 'The Encouragement of the American Genius'" at the Los Angeles

County Museum of Art, "Worthington Whittredge, Nationalism, and the Hudson River School" at the Amon Carter Museum in Fort Worth, "Frederic Edwin Church and the World of the Hudson River School" at the North Carolina Museum of Art, and "The Frederic Edwin Church Exhibition" at the University of Pennsylvania.

Donna Kwederis, drawing coordinator, was commissioned by the National Trust for Historic Preservation to design a pedestal for the bust of Dolly Madison to be displayed at Montpelier.

Roger Lawson, head of cataloguing, participated in a panel discussion on "Integrated Services: Changing Library Roles for the Information Age" at the annual meeting of ARLIS/NA, and in a workshop sponsored by the Research Libraries Group art and architecture program committee and the Art and Architecture Thesaurus in Williamstown to test the newly published thesaurus vocabulary in online cataloguing.

Philip Leonard, lecturer, taught courses for the Smithsonian Resident Associates on "Claude Monet: Impressionist Landscapes," "The Styles of the Eighteenth Century," and "Impressionism: The Art of Modern Life." For continuing education at Goucher College, Baltimore, he presented Saturday Art Study Days on "Impressionism: The Art of Modern Life" and "Henri Matisse: In Quest of Paradise."

Douglas Lewis, curator of sculpture and decorative arts, continued as chairman of the acquisitions committee of the Mount Holyoke College Art Museum, and member of the visiting committee of the Smith College Museum of Art, the art advisory committee for the Lawrenceville School, the American fellowship committee of the Belgian-American Educational Foundation, the boards of the Bauman Foundation and the Washington Collegium for the Humanities, and the Friends of the Folger Shakespeare Library. He continued as chairman of the quality assurance subcommittee and vice chairman of the citizens' stamp advisory committee for the U.S. Postal Service. He was a professorial lecturer at Georgetown University and the University of Maryland, where he taught a museum seminar on Italian Renaissance sculpture. He lectured on "The Building of Baroque Rome" at the Cooper-Hewitt Museum, and on "The Architecture of Renaissance Florence," "Florentine Early Renaissance Sculpture," and "Gianlorenzo Bernini and the Papal Court" at the Walters Art Gallery. He gave the Claude Michelson Lec-

ture, "Humanity in Context: Transformations in Venetian Portraiture around 1550," at the Museum of Fine Arts, Boston, and the welcoming address at the first day of issue ceremony for the Jefferson Memorial postcard at the World Stamp Expo. He spoke on "The Art of Costa Rica" at the National Museum at San José, on "The Image of Rome" in a series co-sponsored by the Smithsonian Resident Associates and the Paul VI Institute for the Arts, on "The Trace of the Old Southwest in *The Birds of America*: John James Audubon's Drawings and Writings from the Natchez District" in Natchez, Mississippi, and on "Georgetown's *Le Balze*, the Renaissance, and Beyond," at the annual meeting of the Georgetown University board of regents. He led an alumni study tour for Georgetown's summer program in Fiesole, Italy.

Suzanne Quillen Lomax, organic chemist, lectured on the "Application of Chemistry to the Examination of Works of Art" for the northeast regional section of the American Chemical Society, and for the Institute for Chemical Education Workshop.

Alison Luchs, associate curator of early European sculpture, served as a reader-consultant for the fellowship program of the American Association of University Women's Educational Foundation. She continued as vice president of the Dupont Circle Conservancy.

Mary McWilliams, acting curator of academic programs, delivered a lecture, "Allegories Unveiled: European Sources for a Safavid Velvet," at the biennial symposium of the Textile Society of America in Washington, D.C.

Charles S. Moffett, curator of modern painting and senior curator of painting, served as a trustee of Middlebury College. He participated in the Museum Management Institute sponsored by The J. Paul Getty Trust, the American Federation of Arts, and the University Art Museum at the University of California, Berkeley. He was a member of the advisory committee for the Program for Art on Film, sponsored by the Getty Trust.

Donald Myers, Mellon assistant curator of sculpture, presented a paper on "The Franciscans and the Inclusion of the Good Thief, St. Dismas, in Depictions of *Christ's Descent into Limbo*" at the International Congress on Medieval Studies.

Therese O'Malley, assistant dean, CASVA, continued as a senior fellow for the department of studies in landscape architecture at Dumbarton Oaks. She was invited to serve as

guest curator for an exhibition on the inter-relationship of English and American gardens at the Virginia Steele Scott Gallery at the Huntington Library.

Judy L. Ozone, associate object conservator, gave a presentation on glass deterioration at the triennial meeting of the ICOM Committee for Conservation in Dresden. She coauthored with Shelley Sturman a chapter on "The Curatorial Care of Glass, Ceramics, and Stone" for a National Park Service museum handbook.

Margaret Parsons, coordinator of film programs, served as a juror in the fine arts division for the American Film and Video Festival, and as an evaluator for the Program for Art on Film sponsored by the Getty Trust. She continued on the advisory board of Interact, and served as secretary for the Washington chapter of the Victorian Society of America, and on the media arts panel for the Maryland State Arts Council.

Ruth R. Perlin, head of education resources, addressed a joint national meeting of the Organization of American Historians and the Society for History in the Federal Government on educational uses of videodisc technology. She served as a peer reviewer of education outreach programs at the Parrish Art Museum, Southampton, N. Y.

Glenn Perry, silkscreen production, exhibited paintings with the International Association of Visual Artists.

Marla Prather, assistant curator of twentieth-century art, served as juror of "Art in the Woods" for the Overland Park Arts Commission in Kansas City, delivered a series of lectures on Paul Gauguin aboard a cruise ship in the Society and Marquesas Islands, and lectured on post-impressionism for the Gallery's summer Teacher Institute.

Anna M. Rachwald, librarian, delivered a paper on the "Aesthetics of Polish Books in the 20th Century" at the national convention of the American Association for the Advancement of Slavic Studies, and served as chairman for the association's annual meeting. She gave a paper on "Efforts of the American Art Commission to Recover Polish Printed Materials and Art Objects Taken from Poland by Nazi Germany during World War II" at the World Congress for Soviet and East European Studies in Harrogate, England.

Anne Ritchie, oral historian, was elected president of the Oral History Association's mid-Atlantic region, and served on the association's international committee.

Charles Ritchie, assistant curator of prints and drawings, was on the review panel for Congressional Arts Caucus art competition for high school students. He gave a presentation at CASVA on research done in conjunction with the exhibition, *The 1980s: Prints from the Collection of Joshua P. Smith*.

Andrew Robison, curator of prints and drawings and senior curator, continued on the international editorial advisory board of *Master Drawings*, the board of directors of the Drawing Society, and the advisory board of the Washington Print Club.

Nan Rosenthal, curator of twentieth-century art, lectured on "Jasper Johns' Ventriloquism" at Wellesley College and completed her Ailsa Mellon Bruce Curatorial Fellowship at CASVA. She became a member of the board of trustees of the Barnett Newman Foundation.

H. Diane Russell, curator of old master prints, taught a course on "Approaches to Art History" at American University. She was a juror for the David Lloyd Kreeger Award in art history given by the department of art at Georgetown University.

Lynn P. Russell, head of adult programs, gave a slide lecture at the Chrysler Museum in Norfolk on "Duccio's *Maesta* and Fourteenth-Century Sieneese Art."

Wilford W. Scott, lecturer, spoke to the Pine Manor Alumnae Association and the Frederick Arts Center Foundation on "Matisse in Morocco." He also lectured in Frederick on "The Art and Life of Frederic Edwin Church." For a Georgetown University alumni college, he led a walking tour of "The Architectural Treasures of Annapolis." He continued as a member of the Annapolis Planning and Zoning Commission.

Marianna Shreve Simpson, associate dean, CASVA, taught an "Introduction to Islamic Art: The Art of the Book" at Georgetown University. She gave a paper on "Introducing a Manuscript Made for Bahram Mirza, Prince and Patron of the Safavid Dynasty" to a meeting of the North American Historians of Islamic Art at the Metropolitan Museum. She organized and chaired a research session on "Islamic Art 650-1250" for the annual meeting of the College Art Association, and continued to serve as chair of the art history program for CAA's next annual meeting.

Julie Springer, coordinator of teacher programs, chaired a panel on the Gallery's pilot Teacher Institute at the annual meeting of the National Art Education Association, and was on a panel addressing "Current Issues in Teacher Education" for the American Association of Museums. She presented educational strategies for "Teaching Twentieth-

Roy Lichtenstein, *The River*, published 1985, Gift of Gemini G.E.L. and the Artist, 1989.55.48



Century Art" at the Maryland Art Education Association, and taught a Smithsonian Resident Associates program, "Learning to Love Modern Art."

Jeremy Strick, associate curator of twentieth-century art, served as juror for the Chautauqua National Exhibition, and as selection panelist for the Prince George's County Art in Public Places program.

Shelley G. Sturman, head of object conservation, was elected to a second term as president of the Washington Conservation Guild, and served as a member of the first advisory council for the American Institute for Conservation. She again co-chaired the poster sessions for the annual meeting of the AIC. She gave a lecture on "The Manufacture, Deterioration, and Treatment of Ormolu" for a furniture conservation course at the Smithsonian Institution's Conservation Analytical Laboratory. At the ICOM meeting in Dresden she presented a paper coauthored with Judy Ozone on "The Courier Experience," and a paper in collaboration with Barbara Berrie on "Corrosion and Efflorescence Problems of a Medieval Enamelled Ciborium." She and Mellon Fellow Albert Marshall gave a joint Gallery talk on the conservation of the large Calder mobile.

Susan Taylor, research assistant, CASVA, completed her dissertation, "Ut Pictura Horti: Hubert Robert and the Bains d'Apollon at Versailles," for the University of Pennsylvania.

Neal Turtell, executive librarian, served on the art and architecture program of the Research Libraries Group, on the North American Art Libraries Resources committee of the Art Libraries Association, on the Washington Art Libraries Resources committee, and on the board of Pyramid Atlantic.

Kathleen Walsh-Piper, head of teacher and school programs, served as a review panelist for the U.S. Department of Education's National School Recognition Program, on the education committee of the American Association of Museums, and on a peer review panel at the Amon Carter Museum. She presented lectures to the docents at the Hirshhorn Museum and Sculpture Garden on "The Importance of the Theme in Museum Lessons" and to the National Docent Symposium.

Dennis P. Weller, lecturer, spoke to the Netherlands board of tourism, the Van Loom Foundation in Amsterdam, on "Art and Culture in the Netherlands." He gave a course for a Georgetown alumni college on "Painting in the Low Countries: Fifteenth to Seventeenth Centuries."



The design department's silkscreen shop reproduces Matisse's signature as a "supergraphic" at the entrance to the *Matisse in Morocco* exhibition

Arthur K. Wheelock, Jr., curator of northern baroque painting, served as professor of art history at the University of Maryland, where he taught a course in northern baroque painting and a graduate seminar on Frans Hals. He helped organize a new course on painting techniques and conservation issues for the consortium of Washington area universities. He gave lectures on "Looking at Vermeer: The Artist's Working Method" at the University of California, Davis, "Images of Reality, Images of Arcadia: Seventeenth-Century Netherlandish Paintings from Swiss Collections" at the Bass Museum, Miami Beach, and Crocker Art Gallery, Sacramento, "Fantasy and Reality in Dutch Still Life Painting" for a symposium at the University of Virginia, "Convention and Innovation in the Portraiture of Frans Hals" at the University of Texas, "Van Dyck and His Historical Reputation" at a symposium held in honor of Julius Held, Columbia University, and "St. Praxedis: New Light on the Early Vermeer" at the Royal Castle, Warsaw. He received a Robert H. Smith Fellowship to continue work on a book about Vermeer.

Mary Ellen Wilson, coordinator of volunteer docents, served on a panel entitled "Museum Partnership" for the National Docent Symposium.

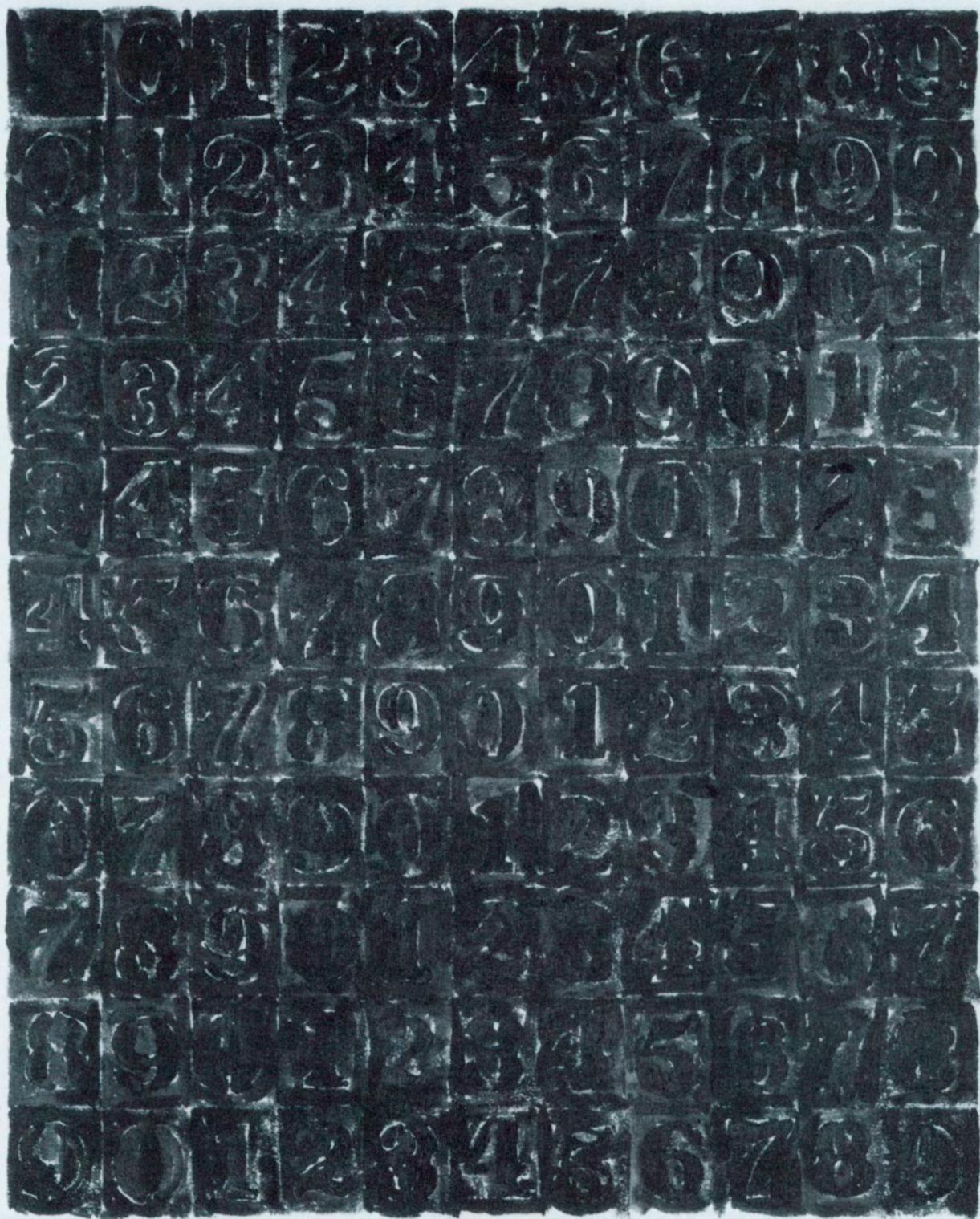
Christopher B. With, coordinating curator of art information, lectured on Adolph Menzel's interpretation of nineteenth-century German history at the Frick Collection in New York, and participated in a seminar on French impressionism for the Smithsonian National Associates. In Baltimore he spoke on Marc Chagall for the Lecture Group, on "German Guilt and Contemporary German Art" for the Art Seminar Group, and on German expressionism for the docents at the Baltimore Museum of Art. He gave a gallery talk on visual literacy for the docents at the Corcoran Gallery of Art.

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Financial Report

Operating fund expenditures of the National Gallery of Art for fiscal year 1990 amounted to \$51.4 million, of which \$40.6 million were federal funds appropriated to the National Gallery by Congress. The remaining expenditures of \$10.8 million were funded by endowment and special purpose funds as well as grants from corporations to support special exhibitions. The sources of funding 1990 operations are summarized below:

	(\$ millions)	% of total
Federal funds	<u>\$40.6</u>	79%
Private funds		
Income from		
endowment and		
other investments	5.2	
Gifts and grants	5.6	
Total private funds	<u>10.8</u>	21%
Total operating funds	<u>\$51.4</u>	<u>100%</u>

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted an unprecedented gift that Andrew W. Mellon made to the people of the United States. The gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress pledged the faith of the United States to provide funds for the upkeep, administration, and operations (including the protection and care of works of art acquired by the board of trustees) so that the Gallery would be properly maintained and works of art exhibited regularly to the public free of charge.

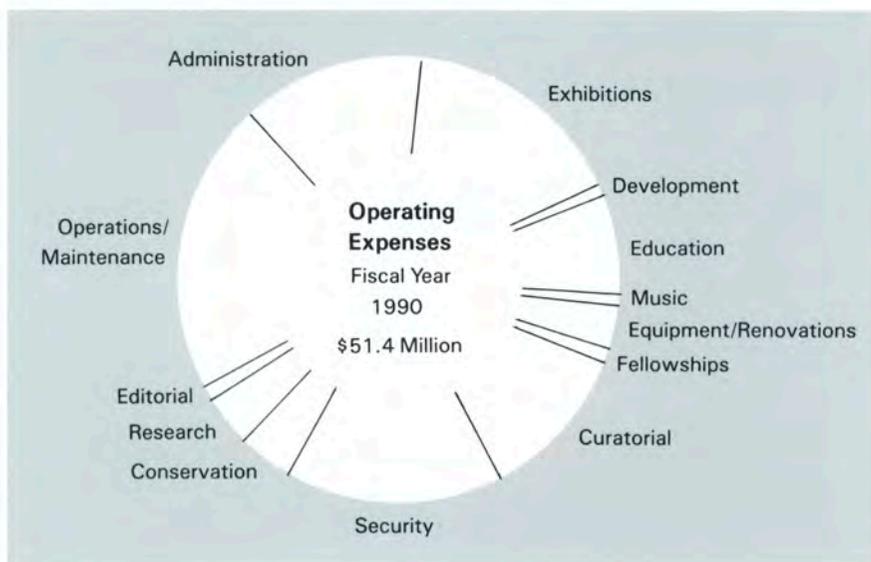
Since the Gallery opened to the public, federal funds have supported major operations of the Gallery, including curatorial and education departments, security, maintenance, and day-to-day operations. At the same time, all purchases of works of art have been made with private funds. Construction of the East Building was privately financed.

In fiscal year 1990 the Gallery's federal expenditures amounted to \$40.6 million, virtually the same level as the prior year. At the beginning of the year the Gallery was required to absorb the cost of a 3.6% pay raise, additional health benefit costs, and minor cutbacks in appropriated funds. As a result, the planned opening of the Gallery during summer evening hours was cancelled and utility usage curtailed wherever possible. Expenses were monitored closely each month and a general fiscal belt-tightening program was imposed on all aspects of Gallery operations.

As the year drew to a close, much time and effort was focused on the federal deficit reduction program being discussed between the Administration and Congress and the possible impact of those negotiations on the Gallery. Furloughs, sequesters, and cutback schemes were all considered. In the end, however, the Gallery, along with other government activities, was required to close for only a weekend at the very beginning of the new fiscal year.

Fiscal 1990 federal expenditures by functional categories in 1990 are shown below.

Jasper Johns, *Numbers*, 1966, Gift of Leo Castelli in memory of Toiny Castelli, 1989.82.1



	(\$ millions)	% of total
Salaries and benefits	\$26.5	65.3%
Utilities	4.3	10.6
Special exhibitions	2.4	5.9
Renovation and equipment	1.6	3.9
Supplies, material, and contracted services	4.7	11.6
Other	1.1	2.7
Total	\$40.6	100.0%

PRIVATE FUNDS

Unrestricted Funds

Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund originally established in the early years of the Gallery. The income from these funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

Restricted Funds

Special Exhibitions: During 1990 seventeen major and a few smaller special exhibitions were mounted at a total cost of \$8.5 million. More than 70% of the cost of the exhibition program was supported by the private sector. The six largest exhibitions underwritten by corporations and foundations were:

The Sculpture of Indonesia—Mobil Oil Corporation
The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle—Martin Marietta Corporation Foundation
Masterpieces of Impressionism and Post Impressionism: The Annenberg Collection—GTE Corporation Foundation
Matisse in Morocco—Richard K. Mellon Foundation
Kazimir Malevich—Philip Morris Companies Inc.
The Drawings of Jasper Johns—Ford Motor Company

Basic support of the exhibition program was covered by appropriated federal funds amounting to \$2.4 million. The federal government is also a major source of support for the international component of the Gallery's exhibitions through its indemnity program, managed by the Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the United States from abroad. During the past year, for example, eight of the Gallery's exhibitions received indemnity coverage of up to \$125 million each for works of art coming from Indonesia, Switzerland, France, England, Holland, Scotland, Italy, and the Soviet Union. Without the benefit of government indemnity, many, if not most, of these international exhibitions would not have been possible.

CASVA: The Center for Advanced Study in the Visual Arts derived 81% of its income from two Andrew W. Mellon Foundation endowments and grants from the Kress Foundation, individuals, and other supporting foundations. Expenses are included in the Operating Statement under the headings "Educational services" (\$603,630) and "Fellowships" (\$465,760). The remaining 19% used for Center staffing is derived from federally appropriated funds. The Center for Advanced Studies supported thirty-seven fellowships in its 1990 community of scholars in addition to its programs of meetings, publications, and research.

INVESTMENTS

The investment portfolio of the Gallery had a market value of approximately \$191 million on 30 September 1990, 5% lower than the preceding fiscal year. Common and preferred stocks comprised 20.7% of the entire portfolio compared with 43.5% at the end of fiscal year 1989. The portfolio is made up of endowment funds and, to a lesser extent, funds for special purposes that may be expended for the purposes designated by the donors. The largest single portion of endowment funds is the Patrons' Permanent Fund, dedicated to the purchase of works of art. Its market value amounted to \$66.2 million at the year end. The portfolio is supervised by the finance committee of the board of trustees and managed by an investment advisory team made up of Scudder, Stevens & Clark, First Manhattan Capital Management, both of New York, and Sound Shore Management, Inc., of Greenwich, Connecticut. The custodian is the Riggs National Bank of Washington, D.C.

The early endowment fund established by Andrew W. Mellon has been supplemented over the years by endowments given by The Andrew W. Mellon Foundation and Mr. Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. During 1990 the Gallery's art purchase funds were strengthened by gifts of \$2.7 million from the estate of Lila Acheson Wallace and \$1 million from the Annenberg Foundation. Many other generous individuals also made contributions for the purchase of works of art, fellowships, and scholarly endeavors.

PUBLICATIONS FUND

Sales of art books, exhibition catalogues published by the Gallery, posters, notecards, and other two-dimensional products reached \$10.1 million in fiscal year 1990, more than 12% higher than the prior year. This fiscal year was the third highest sales year in the Gallery's history. Despite lagging attendance, sales reached the higher level in 1990 as a result of increased per capita sales to visitors.

Improvements to the operations made over the past several years, including a rented warehouse and new computer systems, raised profit margins. The net proceeds of publication sales are used to finance, through a revolving fund, the production of catalogues of the Gallery's collections, *Studies in the History of Art*, and other scholarly publications directly related to the programs of the Gallery.

INFORMATION SYSTEMS

To the extent funds are available, the Gallery seeks the latest computer equipment and technology to carry out its programs and operations as efficiently as possible. Computer technology is coordinated by the assistant treasurer for information systems, Richard Snyder, and his dedicated staff of twelve. The Gallery has two mainframes, an IBM 9370 and an IBM 4361, and a total of 355 personal computers installed in both buildings. The major applications are noted in brief below.

Art Care: The Gallery's collection of paintings, sculpture, and graphic arts is catalogued on a computerized system. Descriptions of the works of art, names of artists, donors, and other information are available through a network of terminals and personal computers. The system is used to conduct an annual inventory of the collection and track the movement of each work of art within the buildings and on loan to other museums throughout the United States and abroad.

Fiscal Controls: Computerized financial management systems enable the Gallery to exercise budgetary and accounting controls of day-to-day operations, special exhibitions, and renovation projects, and to fulfill federal and private reporting requirements. The Gallery payroll is processed by a centralized payroll and personnel system managed by the Department of Agriculture at the National Finance Center in New Orleans.

Library: The card catalogue in the research library has been replaced by a computerized catalogue system with fifty terminals that facilitate the research work of scholars and curators. The library system has communications links that give

access by computer to the book holdings of all major research libraries in the country.

Other: Publication sales are recorded on a computerized sales and inventory control system that ties in directly to state-of-the-art computer cash registers. Gifts to the Gallery from friends, supporters, and benefactors are tracked by an automated system in the development office. A desktop publishing system enables the editors office to set type ten times faster than previously possible. Graphic displays, accounting spread sheets, scientific research, and a host of smaller but important functions are carried out by personal computers throughout the Gallery. To take advantage of changing technology and developing software programs, the Gallery continues to modernize and upgrade its existing systems.

CONCLUSION

The continuing debate over the nation's deficit reduction program clouds the financial outlook of the National Gallery. Nonetheless, we remain grateful to the Office of Management and Budget, the Administration, and the Congress for their wisdom in dealing with this intractable problem. Their efforts, coupled with the generous support of corporations, foundations, and many individuals, made it possible for the Gallery to continue its programs for the benefit of the public in 1990 at the highest levels of quality and excellence.

Daniel Herrick
Treasurer

Coopers
& Lybrand

certified public accountants

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying balance sheet of the National Gallery of Art (the "Gallery") as of September 30, 1990, and the related statements of activity of the funds for operations and changes in fund balances for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit. We previously audited and reported on the financial statements of the National Gallery of Art for the year ended September 30, 1989, totals of which are included in the accompanying financial statements for comparative purposes only.

We conducted our audit in accordance with generally accepted auditing standards and generally accepted government auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the National Gallery of Art as of September 30, 1990, and the results of its operations and changes in its fund balances for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand

Washington, D.C.
November 30, 1990

BALANCE SHEET 30 SEPTEMBER 1990
(with comparative totals as of 30 September 1989)

	1990			1989
	Nonfederal	Federal	Total	Total
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 2,515,785	\$10,820,650	\$ 13,336,435	\$ 11,022,546
Receivables (Note 3)	9,110,345	47,086	9,157,431	11,402,484
Investments (Notes 1 and 2)	191,246,898	—	191,246,898	201,177,585
Publications inventory (Note 1)	3,218,640	—	3,218,640	3,495,633
Deferred charges	1,357,095	473,539	1,830,634	1,676,596
Fixed assets (Notes 1 and 4)	123,469,709	22,687,298	146,157,007	146,512,388
Total assets	<u>\$330,918,472</u>	<u>\$34,028,573</u>	<u>\$364,947,045</u>	<u>\$375,287,232</u>
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 3,111,325	\$ 5,527,037	\$ 8,638,362	\$ 14,742,342
Deferred grants and appropriations	5,162,426	473,539	5,635,965	5,252,025
Total liabilities	<u>8,273,751</u>	<u>6,000,576</u>	<u>14,274,327</u>	<u>19,994,367</u>
Commitments and contingencies (Note 8)				
<i>Fund balances</i> (Note 5):				
Funds for operations	2,531,044	—	2,531,044	3,648,859
Funds for special purposes	41,390,946	—	41,390,946	39,143,648
Endowment funds	155,253,022	—	155,253,022	161,888,903
Unobligated appropriations	—	5,340,699	5,340,699	4,099,067
	199,175,012	5,340,699	204,515,711	208,780,477
Capital invested in fixed assets	123,469,709	22,687,298	146,157,007	146,512,388
Total fund balances	<u>322,644,721</u>	<u>28,027,997</u>	<u>350,672,718</u>	<u>355,292,865</u>
Total liabilities and fund balances	<u>\$330,918,472</u>	<u>\$34,028,573</u>	<u>\$364,947,045</u>	<u>\$375,287,232</u>

The accompanying notes are an integral part of the financial statements

STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS
 FOR THE YEAR ENDED 30 SEPTEMBER 1990
 (with comparative totals for the year ended 30 September 1989)

	1990			1989
	Nonfederal	Federal	Total	Total
SUPPORT AND REVENUES:				
U.S. Government appropriation utilized (Note 1)	\$ —	\$40,638,810	\$40,638,810	\$40,463,638
Return from endowment funds, less \$1,544,052 and \$1,651,879 for 1990 and 1989, respectively, returned to principal (Note 1)	3,463,108	—	3,463,108	3,017,000
Grants for special exhibitions	4,660,444	—	4,660,444	6,897,808
Income from special purpose funds utilized	1,405,624	—	1,405,624	1,177,009
Interest income	286,673	—	286,673	314,843
Income from cafeteria, recorded tours, and reimbursements	117,667	—	117,667	105,673
Total support and revenues	<u>9,933,516</u>	<u>40,638,810</u>	<u>50,572,326</u>	<u>51,975,971</u>
OPERATING EXPENSES:				
<i>Programs:</i>				
Curatorial	1,178,198	4,602,637	5,780,835	5,286,319
Conservation	371,180	1,518,080	1,889,260	1,591,749
Special exhibitions	6,113,923	2,412,210	8,526,133	9,117,969
Editorial and photography	—	951,097	951,097	868,987
Research services	188,563	1,853,339	2,041,902	2,285,254
Educational services	793,963	2,858,673	3,652,636	3,267,003
Fellowships	465,760	—	465,760	423,353
Music	268,929	142,557	411,486	374,980
Total program expenses	<u>9,380,516</u>	<u>14,338,593</u>	<u>23,719,109</u>	<u>23,215,614</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance	208,669	10,781,262	10,989,931	10,489,270
Security	—	8,134,818	8,134,818	7,834,958
Administration, fiscal and legal	732,509	5,733,027	6,465,536	6,040,235
Development (Note 1)	479,819	88,443	568,262	478,014
Total operations, security, and administration	<u>1,420,997</u>	<u>24,737,550</u>	<u>26,158,547</u>	<u>24,842,477</u>
Renovation expenditures	—	901,005	901,005	1,626,752
Equipment expenditures	—	661,662	661,662	756,689
Total expenses	<u>10,801,513</u>	<u>40,638,810</u>	<u>51,440,323</u>	<u>50,441,532</u>
Excess of support and revenues over (under) expenses	<u>\$ (867,997)</u>	<u>\$ —</u>	<u>\$ (867,997)</u>	<u>\$ 1,534,439</u>

STATEMENT OF CHANGES IN FUND BALANCES
 FOR THE YEAR ENDED 30 SEPTEMBER 1990
 (with comparative totals for the year ended 30 September 1989)

	1990						1989	
	Nonfederal			Federal			Total	Total
	Funds for operations	Funds for special purposes	Endowment funds	One-year funds	No-year renovation funds	No-year special exhibitions funds		
BALANCES, BEGINNING OF YEAR:	\$ 3,648,859	\$39,143,648	\$161,888,903	\$ —	\$2,167,031	\$1,932,036	\$208,780,477	\$179,646,854
<i>Additions:</i>								
U.S. Government appropriation received	—	—	—	37,822,000	1,794,000	2,337,000	41,953,000	38,731,000
Return from endowment funds restricted to special purposes	—	4,671,856	—	—	—	—	4,671,856	4,186,375
Endowment fund income returned to principal (Note 1)	1,544,052	—	—	—	—	—	1,544,052	1,651,879
Investment income	—	2,771,139	—	—	—	—	2,771,139	2,387,985
Change in investment appreciation (depreciation) (Note 2)	29,822	(1,205,670)	(13,077,713)	—	—	—	(14,253,561)	21,670,651
Gifts and bequests	—	5,731,061	4,630,658	—	—	—	10,361,719	6,988,643
Excess of support and revenues over (under) expenses	(867,997)	—	—	—	—	—	(867,997)	1,534,439
Publications revenue	—	10,553,696	—	—	—	—	10,553,696	9,300,684
Total additions	705,877	22,522,082	(8,447,055)	37,822,000	1,794,000	2,337,000	56,733,904	86,451,656
<i>Deductions:</i>								
Art purchases	—	8,868,662	—	—	—	—	8,868,662	6,722,841
Publications expenses	—	9,746,229	—	—	—	—	9,746,229	8,841,985
Fixed asset expenditures	29,018	237,769	—	—	—	—	266,787	1,050,919
Fellowships, projects, and other	—	1,405,624	—	—	—	—	1,405,624	1,177,009
Federal operating expenses obligated	—	—	—	37,818,075	901,005	1,988,363	40,707,443	39,510,490
Returned to U.S. Treasury	—	—	—	3,925	—	—	3,925	14,789
Total deductions	29,018	20,258,284	—	37,822,000	901,005	1,988,363	60,998,670	57,318,033
<i>Transfers—In (out):</i>								
Endowment fund income returned to principal (Note 1)	(1,544,052)	—	1,544,052	—	—	—	—	—
Other	(250,622)	(16,500)	267,122	—	—	—	—	—
BALANCES, END OF YEAR	\$ 2,531,044	\$41,390,946	\$155,253,022	\$ —	\$3,060,026	\$2,280,673	\$204,515,711	\$208,780,477

Notes to the Financial Statements

Note 1. Summary of significant accounting policies

FUND ACCOUNTING—To ensure observance of limitations and restrictions placed on the use of resources available to the National Gallery of Art (the Gallery), the accounts of the Gallery are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

The assets, liabilities, and fund balances of the Gallery are reported in four self-balancing fund groups as follows:

Operating funds, which include unrestricted and restricted resources, represent the portion of expendable funds available for support of the Gallery's operations.

Funds for special purposes include the publications fund, which is used to finance, in a revolving fund manner, the production of catalogues of the Gallery's collections, and other scholarly publications directly related to the programs of the Gallery. Publications revenue and expenses are recorded as an addition and deduction, respectively, in the statement of changes in fund balances. Other funds for special purposes are restricted to art acquisitions, capital construction, and fellowships, among other restricted purposes.

Endowment funds are subject to restrictions of gift and bequest instruments requiring in perpetuity that the principal be invested and the income only be used. Permanent endowment funds are subject to restriction by donor, grantor, or other outside party. Funds functioning as endowment are subject to restriction by the Gallery's board of trustees.

Federal funds represent appropriations from Congress for the operations of the Gallery. The Gallery receives "one-year" appropriations, which, when not obligated or expended, must be returned to the United States Treasury; and "no-year" appropriations, for the repair, renovation, and restoration of its buildings and for special exhibitions. No-year appropriations are retained until expended.

The accounts of the federal funds are prepared on the obligation basis of accounting, which is in accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the *Policy and Procedures Manual for Guidance of Federal Agencies*. The obligation basis of accounting differs in some respects from generally accepted accounting principles. Under the obligation basis of accounting, commitments, such as purchase orders and contracts, are recognized as expenses and the related obligations are carried as liabilities even though the related goods or services have not been received. Such amounts are included in undelivered orders and are available until expended.

ART OBJECTS—In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the balance sheet. The Gallery acquires its art collections through purchase or by donation-in-kind of works of art. Only current-year purchases, and not donations-in-kind, are reflected in the statement of changes in fund balances.

CASH—Nonfederal cash represents amounts held on deposit by banks including interest-bearing demand deposits. Federal cash represents appropriated amounts not yet disbursed by the United States Treasury.

INVESTMENTS—Investments are carried at current market value based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and

asked prices. Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of receipt if received by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investment at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of changes in fund balances (see Note 2).

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose, and no value has been assigned in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment, furniture, and computer software are recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts.

Depreciation of equipment, furniture, and computer software is charged directly against "Capital invested in buildings and equipment" and is excluded from the statement of activity of the funds for operations and statement of changes in fund balances. Depreciation in the amount of \$1,625,868 in 1990 is comprised of \$402,209 of nonfederal funds and \$1,233,659 of federal funds. Depreciation expense for 1989 was \$1,428,258.

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenues or additions to funds for special purposes or endowment funds in the year received or receivable, except



Philippe-Laurent Roland, *Bacchante with a Goat*, 1796, Gift of Mr. and Mrs. John R. Gaines, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1989.92.1

Pledges for the purchase of works of art are recorded when collected.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the Gallery to the extent that shared costs are incurred by the Gallery.

OPERATING INCOME FROM ENDOWMENT FUND—A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain nongovernment expenditures of the Gallery. Subsequent to the original endowment, other funds have been established to support the Center support received for special exhibitions, which is deferred, along with related expenses, until such exhibitions are held.

for Advanced Study in the Visual Arts, conservation of art works, fellowships, and various other operating purposes in addition to the purchases of works of art. Income derived from investments of endowment funds is accounted for as revenue of the appropriate operating fund or, if applicable, as additions to funds for special purposes.

In order to minimize the inflationary erosion of the endowment funds, it is the policy of the board of trustees to limit the amount of dividends and interest available for expenditure in operations in any year and to return unused income to the principal of those endowments. In keeping with this policy, the amount of interest and dividends available for expenditures is equal to 5.5% of the four-year average market value of the funds. All income in excess of this amount is returned to the principal of the endowment. In addition, any amounts that were made available for expenditures yet were unused at year-end are also returned to the principal of the endowment. Total income generated by endowments for operations was \$5,007,160 and \$4,668,879 for the years ended 30 September 1990 and 1989, respectively. Of these amounts, \$3,463,108 and \$3,017,000 was used for operating purposes and, pursuant to the trustees' policy noted above, \$1,544,052 and \$1,651,879 was returned to principal for these respective years.

ANNUAL LEAVE—The Gallery's employees earn annual leave in accordance with federal law and regulations. The cost of leave is recorded as salaries expense only as leave is taken.

FUTURE IMPACT OF ACCOUNTING PRO-NOUNCEMENT—The Financial Accounting Standards Board has issued Statement No. 93, "Recognition of Depreciation by Not-for-Profit Organizations." The application of this statement is required for the Gallery's fiscal year beginning 1 October 1990. Application of the statement will require that the Gallery depreciate its buildings, the effect of which will decrease fixed assets and capital invested in fixed assets.

Note 2. Investments

Investments are composed of the following as of 30 September:

	1990		1989	
	Cost	Market value	Cost	Market value
Permanent loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury obligations	93,905,590	93,835,414	58,168,797	58,644,462
Cash equivalents and certificates of deposit	9,614,275	9,614,275	26,923,944	26,941,074
Bonds and notes	44,713,932	43,302,153	23,140,119	23,170,289
Common and preferred stocks	42,785,043	39,495,056	72,904,453	87,421,760
Total	<u>\$196,018,840</u>	<u>\$191,246,898</u>	<u>\$186,137,313</u>	<u>\$201,177,585</u>

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the United States Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 7.625% to 8.625% during fiscal year 1990). Inter-

est income on this loan was \$409,826 and \$431,389 for the years ended 30 September 1990 and 1989, respectively.

The change in investment appreciation (depreciation) for the years ended 30 September 1990 and 1989 is as follows:

	1990	1989
Net increase (decrease) in market value of investments	\$(19,812,216)	\$11,229,917
Realized gain on sale of investments, net	5,558,655	10,440,734
	<u>\$(14,253,561)</u>	<u>\$21,670,651</u>

Note 3. Receivables

Receivables are composed of the following as of 30 September:

	1990	1989
Special exhibition grants and reimbursements	\$4,183,719	\$ 4,639,676
Due from brokers from sales of securities	1,683,799	4,176,993
Accrued investment income	2,937,565	2,328,181
Other	352,348	257,634
Total	<u>\$9,157,431</u>	<u>\$11,402,484</u>

Note 4. Fixed assets

Buildings and equipment consist of the following as of 30 September:

	1990			1989
	Nonfederal	Federal	Total	Total
Buildings	\$122,215,656	\$11,118,451	\$133,334,107	\$133,334,107
Equipment	2,854,287	22,486,426	25,340,713	24,553,569
Construction-in-progress		443,104	443,104	120,575
	<u>125,069,943</u>	<u>34,047,981</u>	<u>159,117,924</u>	<u>158,008,251</u>
Accumulated depreciation on equipment	(1,600,234)	(11,360,683)	(12,960,917)	(11,495,863)
Total	<u>\$123,469,709</u>	<u>\$22,687,298</u>	<u>\$146,157,007</u>	<u>\$146,512,388</u>

Note 5. Nonfederal fund balances

Nonfederal funds include the following as of 30 September:

	1990	1989
<i>Funds for operations</i>	\$ 2,531,044	\$ 3,648,859
<i>Funds for special purposes:</i>		
Accumulated income, gifts, grants, and bequests which are available for:		
Art purchases	16,502,582	15,386,846
Capital construction	6,764,236	6,951,808
Publications	15,601,675	14,931,923
Fellowships, projects, and other	2,522,453	1,873,071
Total funds for special purposes	<u>41,390,946</u>	<u>39,143,648</u>
<i>Endowment funds:</i>		
Endowment funds, the income of which is available for:		
Restricted purposes	75,503,317	79,753,746
Gallery operations	59,908,563	61,067,631
Funds functioning as endowment funds, the principal and income of which are available for:		
Special purposes	8,961,699	9,757,071
Unrestricted purposes	10,879,443	11,310,455
Total endowment funds	<u>155,253,022</u>	<u>161,888,903</u>
Total nonfederal funds	<u>\$199,175,012</u>	<u>\$204,681,410</u>

Note 6. Retirement benefits

All permanent employees of the Gallery, both federal and nonfederal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS) and those hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the new Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Permanent employees of the Gal-

lery participating in the CSRS had the option to transfer into FERS before 31 December 1987.

Under FERS, employees pay full Social Security taxes in addition to their contribution to the Basic Benefit Plan of the Federal Government. Additionally, they have the option to make tax-deferred contributions to a Thrift Savings Plan and receive a matching portion from the Gallery.

The Gallery funds all retirement contri-

butions on a current basis and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$2,564,000 and \$2,077,000 for the years ended 30 September 1990 and 1989, respectively.

Note 7. Income taxes

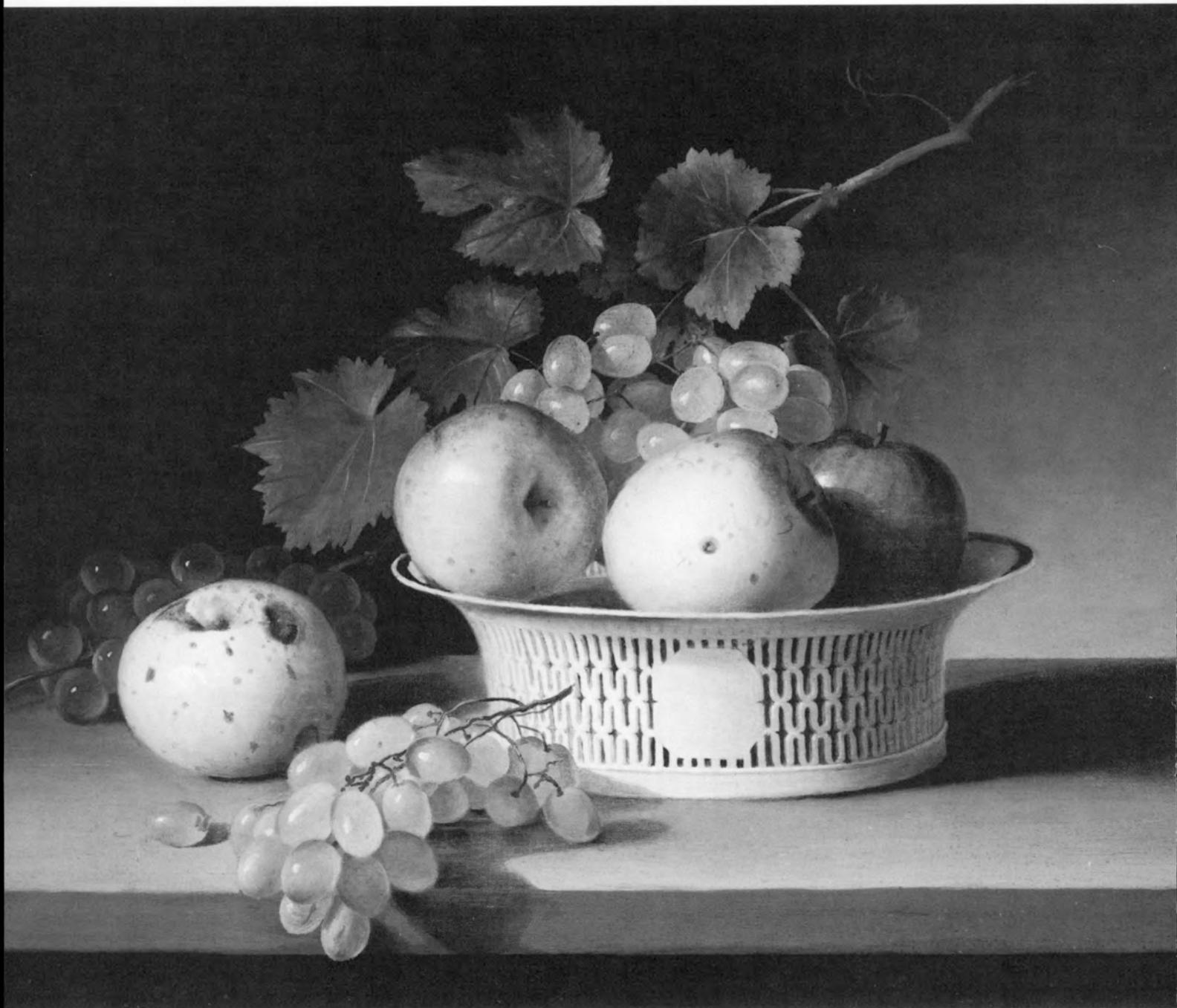
The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of §501(c)(3) of the Internal Revenue Code and the applicable income tax regulations of the District of Columbia.

Note 8. Commitments and contingencies

The Gallery entered into an operating lease for a warehouse beginning 1 November 1988. The Gallery has the right to cancel this lease upon twelve months' written notice to the lessor after the initial five years. Future minimum rental commitments under this lease at 30 September 1990, are approximately as follows:

For the year ending 30 September	Federal fund	Publications fund
1991	\$237,000	\$118,000
1992	244,000	122,000
1993	251,000	126,000
1994	21,000	10,000
Total	<u>\$753,000</u>	<u>\$376,000</u>

The terms of the lease include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rent expense on the above lease was \$494,260 for the year ended 30 September 1990.



James Peale, *Fruit Still Life with Chinese Export Basket*, 1824, Gift of Mr. and Mrs. Thomas M. Evans, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.7.1 (detail)

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