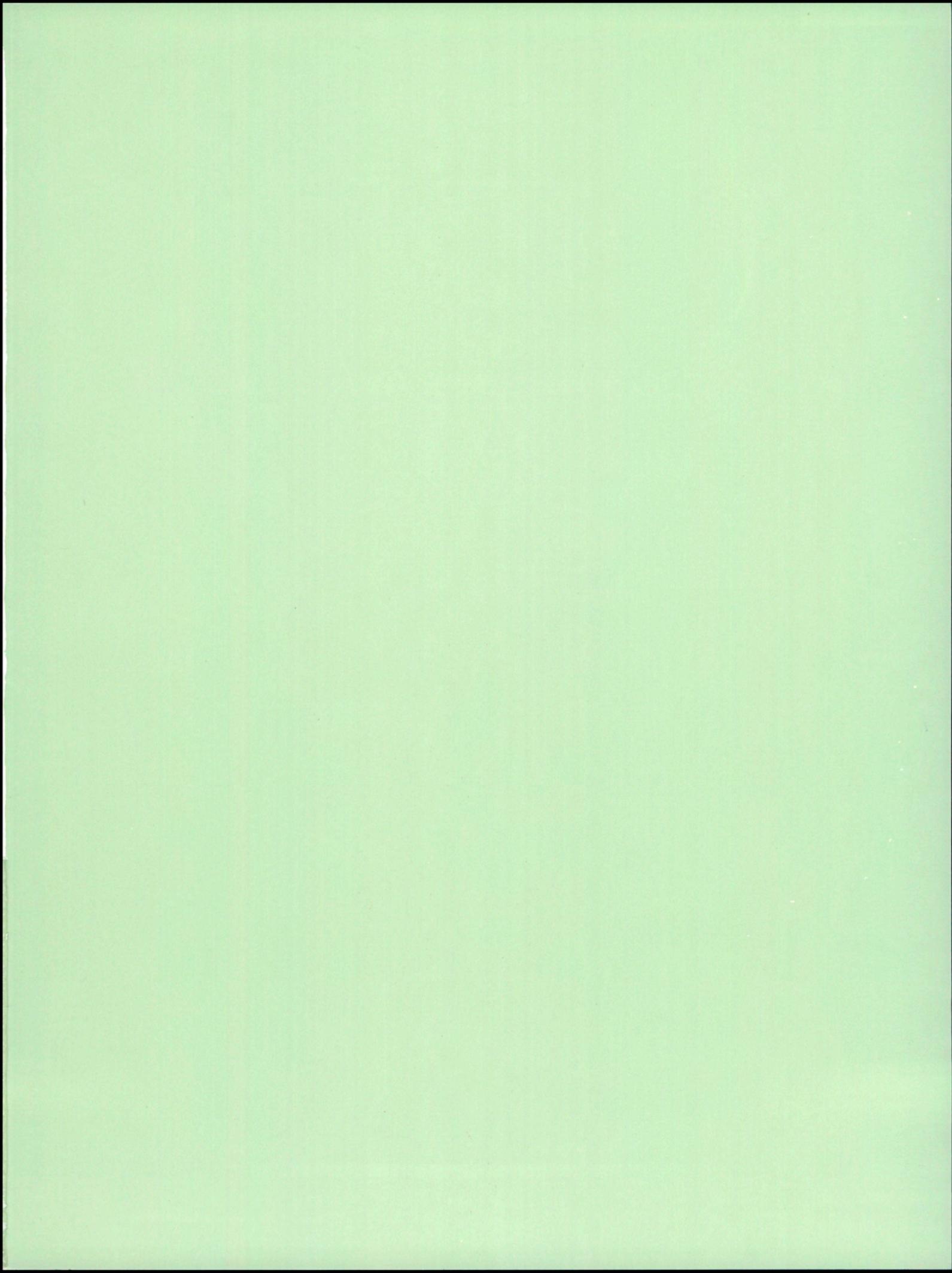


NATIONAL GALLERY OF ART
1996 Annual Report



1996 ANNUAL REPORT



NATIONAL GALLERY OF ART

1996 Annual Report

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This publication was produced by the
Editors Office, National Gallery of Art,
Editor-in-chief, Frances P. Smyth
Editor, Tam Curry Bryfogle
Editorial Assistant, Mariah Seagle
Production Manager, Chris Vogel

Designed by Susan Lehmann,
Washington, DC

Printed by Schneidereith & Sons,
Baltimore, Maryland

The type is Meridien, set by Cadmus
Financial Communications, Baltimore,
Maryland

ISBN 0-89468-269-5

Cover: Hans Holmann, *Autumn Gold* (detail), 1957,
Robert and Jane Meyerhoff Collection, 1996.81.4

Frontispiece: Jan van Huysum, *Still Life with Flowers
and Fruit* (detail), c. 1715, Patrons' Permanent Fund
and Gift of Philip and Lizanne Cunningham,
1996.80.1

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PRESIDENT'S FOREWORD

In this year of tremendous activity and excitement, the National Gallery of Art was enriched by a number of generous gifts of art to its permanent collection. Of particular note are the 10 major contemporary works given by Robert and Jane Meyerhoff during the exhibition of their renowned collection. Also, in honor of its 10th anniversary, The Circle of the National Gallery of Art presented the Gallery with an important 19th-century American still life by Martin Johnson Heade. To them, and to all who have added to the Gallery's permanent collection, we are most grateful.

Financial support of the National Gallery has been historically shared by the public and private sectors, and we are enormously grateful to the federal government for its ongoing commitment to maintaining the Gallery as the nation's art museum. Because the United States Congress provides for the Gallery's daily operating expenses, we are able to serve citizens nationwide through a great variety of outreach programs as well as to welcome millions of visitors each year.

To complement this generous public funding, we look to private sources to support art and library acquisitions,

scholarship and research, and our general endowment. Thus the trustees have undertaken to raise \$105 million for the New Century Fund. I am deeply gratified to report that, thanks to the participation of many of the Gallery's staunchest friends and supporters, our goal is now in sight.

Many privately funded programs at the Gallery continue to benefit particularly from the support of two strong and broad-based national groups. The Collectors Committee celebrated its 20th year of enriching the nation's 20th-century art collection. We offer hearty thanks and congratulations to long-time co-chairs Ruth Carter Stevenson and Edwin L. Cox, who passed the mantle of leadership to Doris Fisher of San Francisco and Barney Ebsworth of St. Louis at the anniversary meeting in October 1995. And The Circle of the National Gallery of Art celebrated its 10th anniversary in 1996 with justifiable fanfare. As a founding co-chair of The Circle, I take special pleasure in witnessing how this national membership group has helped the Gallery with a wide variety of programs and acquisitions in the past decade. We extend sincere thanks to all members of The

Hendrik Goltzius, *A Foxglove in Bloom*, 1592, pen and brown ink, 17.5 x 9.8 cm, Gift of Rosi Schilling in memory of Edmund Schilling, 1996.44.1



Former director John Walker in 1956, seated before Bellini's *Feast of the Gods*

Circle, with a special nod to the two members of the Trustees' Council who are now serving as co-chairs, Juliet C. Folger and David O. Maxwell.

I also would like to recognize the many corporations and foundations that have helped meet the Gallery's private funding needs in the past year, especially in the critical areas of exhibition and publication support. Particular thanks are due the Richard King Mellon Foundation, for unsolicited but crucial funds that enabled the Gallery to keep the tremendously popular *Johannes Vermeer* exhibition open to the public during the federal government shut-down in January. This is a gleaming present-day example of the public-spirited generosity that built this great national institution.

The invaluable volunteer leadership of the National Gallery continues to serve in many important capacities, and we deeply appreciate its commitment. Edwin L. Cox and Lois de Ménéil have provided energetic leadership as chair and vice-chair of the Trustees' Council. The Council welcomed four new members this year, Iris Cantor and Donald B. Marron, both of New York City, Robert

W. Duemling of Washington, D.C., and Lucio A. Noto of McLean, Virginia.

The Trustees' Council is indebted to the dedicated members whose terms ended in 1996. They are Louisa C. Duemling of Washington, D.C., Jo Ann Ganz of Los Angeles, Ruth C. Kainen of Chevy Chase, Maryland, and Benjamin F. Stapleton III of New York City. Their years of service to the National Gallery have been a tremendous asset.

It is with deep regret that we must record the passing of a number of close members of the National Gallery family this year, including John Walker, director emeritus, in October 1995, and Gaillard F. Ravenel, chairman of design, in September 1996, as well as two former Trustees' Council members, Edward W. Carter and Richard A. Kirstein, both in April 1996. John Walker served as chief curator from 1939 to 1956, then as director from 1956 to 1969. Gill Ravenel had been a formative creative force on the Gallery staff since 1970. Each, in his own way, left this institution a legacy that will endure far into the future. Ed Carter had been a member of the Trustees' Council from 1982 to 1991, and Dick

Kirstein from 1989 to 1995. Their friendship, counsel, and generosity to this institution are deeply appreciated.

With no alteration in its ranks, the Board of Trustees continued to oversee the governance of the National Gallery of Art. I am proud to continue to serve as president, with Ruth Carter Stevenson as chairman, and Alexander M. Laughlin, Robert F. Erburu, and Louise W. Mellon as fellow general trustees, and with the support of the Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian as ex-officio trustees.

On behalf of the entire board, I thank all who have contributed to the extraordinary success the Gallery has enjoyed this year. Confident in its worthy administration, its unique partnership with Congress, and its strong support from the private sector, the National Gallery of Art looks forward to another year of challenge and accomplishment.

Robert H. Smith
President



DIRECTOR'S STATEMENT

The commitment of the National Gallery of Art to its permanent collections and to its service to the nation remains fundamental to its mission. We continued this year to augment the collections, expand educational programs, and offer a dynamic and exciting schedule of special exhibitions. Our focus on the collection also extended to maintaining the architectural integrity of the West and East Buildings, themselves works of art.

Among our most notable acquisitions, several gifts stand out. The generous gift from distinguished 20th-century art collectors and supporters of the Gallery Robert and Jane Meyerhoff included pivotal works by Hans Hofmann, Roy Lichtenstein, Jasper Johns, Frank Stella, and Grace Hartigan. Their extraordinary gift as well as the Gallery exhibition of their impressive collection underscored the Meyerhoffs' commitment to art and continuing generosity to the American people. At the same time, a tremendous gift of more than 150 prints by Roy Lichtenstein was given to the Gallery by the legendary pop artist and his wife Dorothy.

The Collectors Committee celebrated its 20th anniversary in 1996, and we

took great pleasure in honoring this group, which has given the Gallery many of its most important works of modern and contemporary art. The committee's gift to the Gallery this year was *Untitled (Bolsena)* by the American postwar artist Cy Twombly, a work that wonderfully complements our rich holdings in abstract expressionism and minimalism.

Also in the field of 20th-century art, two paintings by Jean Dubuffet, *They Hold Council* and *Combat Beard*, comprise a welcome addition to Stephen Hahn's gift of works by this artist. The Gallery's collection was also greatly enhanced by the gift from Crown Point Press and its director, Kathan Brown, of a strong representation of prints by five major contemporary artists.

Three major 17th- and 18th-century Dutch paintings were added to the collection this year. *The Fall of Man* by Hendrik Goltzius was acquired through the Patrons' Permanent Fund; *Bouquet of Flowers in a Glass Vase* by Ambrosius Bosschaert the Elder was purchased through the Patrons' Permanent Fund, and the New Century Fund; and *Still Life with Flowers and Fruit* by Jan van Huysum was acquired through the



Patrons' Permanent Fund and a gift from Philip and Lizanne Cunningham. The two exquisite still lifes exemplify the beginnings of the tradition in the early 17th century and its lush apex a century later.

In the area of American art, we were very pleased with The Circle's gift of Martin Johnson Heade's *Giant Magnolias on a Blue Velvet Cloth*, a superb addition to the collection.

As the fiscal year began, we opened the Micro Gallery, the most definitive interactive multimedia computer system in an American art museum. Enhancing and expanding our visitors' appreciation of art is a key goal of our educational programs, and the Micro Gallery—with 13 computer stations in the redesigned

art information room in the West Building just off the Rotunda—enables visitors of all ages to discover new ways to view and explore the permanent collection. We would like to acknowledge American Express Foundation for its generosity in making the Micro Gallery possible.

Special exhibitions again brought great works of art from all over the world to the nation's capital. The towering artistic achievements of 19th-century master Winslow Homer, one of America's most distinguished painters, were presented in the first comprehensive retrospective of his work in more than 20 years. Sublime paintings by Johannes Vermeer, the supremely gifted 17th-century Dutch artist, were the

subject of an unprecedented exhibition that assembled two-thirds of the master's surviving oeuvre.

Extended viewing hours for the exhibition were established in late November when the Gallery reopened following the first shutdown of the federal government. When the Gallery closed again in mid-December with the second federal government shutdown, private monies from the Fund for the International Exchange of Art enabled the Gallery to open *Vermeer* for five days between Christmas and New Year's day. We are grateful to the Richard King Mellon Foundation of Pittsburgh for guaranteeing the funds to keep this once-in-a-lifetime exhibition open for the thousands of people eager to see the

tors welcomed back our four paintings—*The Girl with the Red Hat*, *A Lady Writing*, *Woman Holding a Balance*, and *Young Girl with a Flute*.

With the spring came another round of exciting exhibitions. *The Robert and Jane Meyerhoff Collection* filled the East Building with works from one of this country's finest and most extensive private collections of postwar art. *The Light of Italy: Corot and Early Open-Air Painting* explored the work of European artists who traveled to Italy between about 1780 and 1840 to paint landscapes directly from nature. Opening in the summer, *Olmec Art of Ancient Mexico* focused on the artistic achievements of Mexico's earliest and least-known civilization, featuring the spectacular 10-ton *Colossal Head* from San Lorenzo, which left Mexico for the first time for this exhibition. The fiscal year closed with *Encounters with Modern Art: Works from the Rothschild Family Collections*, offering visitors the chance to view many schools of modern European art from the holdings of Herbert and Nannette Rothschild.

Thoughtful stewardship of the Gallery's two monumental buildings was among our highest priorities this year, as we began the major renovation of the West Building skylights and the upgrade of energy management and fire protection systems in the East and West Buildings. We were extremely pleased and grateful to receive the support of the Congress for these important programs. The skylight project will take place in five phases through 1999 and will involve replacement of the West Building's 55-year-old skylight system, including three acres of glass, glazing, framing, and surrounding areas of roofing, as well as additional repairs. New multilayer glass will filter out harmful ultraviolet light rays and ensure the proper natural lighting of works to be reinstalled in the main floor galleries.

The Gallery staff was saddened by the untimely death of its chairman of design, Gaillard F. Ravenel, whose keen eye and scholarship very much defined the way works of art are presented at the Gallery. His long-time and talented

deputy, Mark Leithauser, ably assumed the responsibilities as chief of the department. Other staff appointments I was pleased to make included Marla Prather as head of 20th-century art, Ruth Anderson Coggeshall as chief development officer, and Deborah Ziska as information officer.

The Gallery welcomed nearly 5 million visitors this fiscal year, from every state in the union and many other nations. The dynamic combination of public and private sector support has contributed greatly to the accomplishments of the National Gallery throughout its history. Established by the Gallery's founder, Andrew W. Mellon, and the 75th Congress in its Joint Resolution of 1937, this partnership is successful to this day. We are grateful to the Congress for its ongoing appropriation of federal funds to ensure the operation and maintenance of the Gallery and the protection and care of the nation's art collections; this enables us to remain open 363 days a year with no entrance fee. Many individuals over the years have been inspired by the patriotism and beneficence of Andrew Mellon, his son Paul and daughter Ailsa, to make financial donations and gifts of works of art to America's national gallery. Their generosity has created one of the world's great art museums.

Earl A. Powell III
Director

Winslow Homer, *Fox Hunt*, 1893, oil on canvas, 96.5 x 174 cm, Museum of American Art of the Pennsylvania Academy of the Fine Arts, Philadelphia, Joseph E. Temple Fund, was lent for the *Homer* exhibition

show. But no sooner had the federal shutdown ended than the blizzard of '96 arrived, paralyzing Washington and closing the Gallery for another four days in early January.

The *Homer* exhibition traveled from Washington to Boston at the end of January, while public enthusiasm for the *Vermeer* exhibition continued unabated through its last eleven days in February, when viewing hours were extended until 9:00 p.m. every night. During the last couple of weeks the line of viewers began to form in the wee hours of the morning despite freezing weather. We were inspired by the dedication and fortitude of people waiting to view this exhibition. Following *Vermeer's* presentation at The Hague, Gallery visi-

— St James's Street. —



London, Published February 6, 1858, by H. Humphrey, N° 27, St James's Street.

— VERY SLIPPERY-WEATHER. —

Engraved by J. Gillray



ART PROGRAMS

Renaissance Paintings

Nearly three-quarters of the Italian Renaissance paintings were reinstalled in the ground floor central galleries of the West Building in March and April 1996 to keep as many works on view as possible during the replacement of the skylights over the main floor galleries. The installation is enhanced by the ongoing loans of several paintings: Giovanni Cariani's *Concert*, Francesco Botticini's *Head of a Man*, Botticelli's *Portrait of a Young Man Holding a Medallion*, and Palma il Giovane's *Venus and Cupid at the Forge of Vulcan*.

The exhibition *Masterpieces from the Palazzo Doria Pamphilj, Rome*, brought a selection of works from this celebrated private collection to the U.S. for the first time. Velázquez' portrait of Pope Innocent X appeared alongside busts of the pontiff by Bernini and Algardi and paintings by Titian, Raphael, and Caravaggio. Planning proceeded in earnest for the Lorenzo Lotto exhibition, which opens in November 1997. Preparation of the volume on Italian 15th-century paintings progressed, and research was begun on the 13th- and 14th-century Italian paintings.

Work continued on the systematic catalogue of 15th- and 16th-century French paintings as well as on the reframing of several German and Netherlandish paintings in the collection. And Julien Chapuis joined the department of northern Renaissance paintings as Samuel H. Kress Postdoctoral Curatorial Fellow.

Baroque Paintings

In November 1995 the National Gallery of Art opened the critically acclaimed *Johannes Vermeer* exhibition, organized with Frederik J. Duparc, director of the Mauritshuis, The Hague. The presentation brought together 21 paintings by this extraordinary 17th-century Dutch artist, more paintings by Vermeer than have been assembled since 1696, when a private collection was sold in Amsterdam. In spite of two government shutdowns and a blizzard, the show was seen by more than 330,000 visitors, many of whom waited in long lines to procure a timed entrance pass. More than 300,000 copies of the catalogue, which won the Minda de Gunzburg Prize for the best exhibition catalogue of 1995, were sold worldwide. The depart-

James Gillray, *Very Slippery Weather*, published 1808, etching and engraving hand-colored with watercolor, 26.1 x 20.5 cm. Gift of the Arcana Foundation, 1996.51.1



ment helped organize auxiliary programs such as a scholarly seminar, a symposium cosponsored by the Center for Advanced Studies in the Visual Arts and the University of Maryland, and a public symposium. It advised on the production of an hour-long film and a CD-ROM on Vermeer.

In April 1996 the Gallery mounted a second monographic exhibition of a Dutch artist, *Jan Steen: Painter and Storyteller*. This presentation of 47 of Steen's finest works provided a very different view of Dutch life from that seen in Vermeer's serene images. Steen's boisterous and fun-loving paintings not

only are humorous but also generally include a gentle lesson about moral behavior. The department also helped organize a scholarly seminar and an exhibition of about 40 prints and emblem books from the Gallery collections that included scenes comparable to those seen in Steen's paintings.

The Dutch Cabinet Galleries, which opened in fall 1995, were the center of much activity. In February these three galleries were reinstalled with a wonderful group of small paintings from the collection and generous loans from Mr. and Mrs. George Abrams, Mr. and Mrs. Steven M. Umin, Mr. and Mrs. Henry

Weldon, Mrs. Robert M. Weidenhammer, and other private collectors. The galleries were rehung in June with the return of the Vermeer paintings after the close of the Vermeer exhibition in The Hague. Two paintings lent by Mr. and Mrs. Michal Hornstein of Montreal—Paulus Bor's *Still Life with Travel Pouch* and Caesar van Everdingen's *Rape of Europa*—were exhibited in one of the adjacent Dutch galleries.

A number of major acquisitions greatly enhanced the collection of northern baroque paintings. Two of these, the charming Dutch *Head of a Small Boy* by Jan de Bray and the fasci-

of Dutch flower painting in the world. Hendrik Goltzius' sensuous *Fall of Man*, in pristine condition, was acquired at auction with monies from the Patrons' Permanent Fund. The Gallery's first Dutch Italianate painting, Nicolaes Pietersz Berchem's luminous *View of an Italian Port*, entered the collection through the generosity of Robert H. and Clarice Smith, who had made a partial gift of this work in 1991 in honor of the Gallery's 50th anniversary. Emile W. Wolf gave part interest in *The Levite at Gibeah* by Gerbrandt van den Eeckhout, the first work by one of Rembrandt's most accomplished pupils to join the Gallery's collection.

Other undertakings have been the continued reframing of the Dutch and Flemish paintings in period frames and the publication of the systematic catalogue *Dutch Paintings*, covering the history, style, and iconography of the works and exploring at length the attribution issues surrounding paintings by Rembrandt and his workshop.

New breadth was given the Italian baroque paintings collection by the major acquisition of Bernardo Bellotto's *Fortress of Königstein: Courtyard with the Magdalenenburg*, a partial and promised gift of Lili-Charlotte Sarnoff in memory of her grandfather Louis Koch. This is a reduced replica of one of the five large views of this fortress that Bellotto had painted for Augustus III, king of Poland and elector of Saxony, and it complements the great Bellotto painting of the same castle acquired by the Gallery in 1993.

The systematic catalogue of *Italian Paintings: Seventeenth and Eighteenth Centuries* was published this year.

American and British Paintings

Thousands of Gallery visitors were able to view two important exhibitions of British and American paintings, despite government shutdowns and a record snowfall in Washington. *John Singleton Copley in Britain* featured grand portraits and history paintings from Copley's mature career. And *Winslow Homer*, the

definitive retrospective of one of America's greatest artists, brought together 229 objects and was accompanied by a comprehensive catalogue. This landmark exhibition, organized by National Gallery curators, drew unprecedented crowds when it traveled to Boston and New York. The department mounted *Thomas Eakins: The Rowing Pictures*, and planning continued for the ambitious *Victorian Paintings* and *Thomas Moran* exhibitions, opening in 1997.

The year's single acquisition was the stunning *Giant Magnolias on a Blue Velvet Cloth* by Martin Johnson Heade, a gift from The Circle of the National Gallery of Art. Heade's magnolia paintings, of which about a dozen are known, are considered the strongest of his late works, and this is a powerful addition to the Gallery's American still-life holdings.

Substantial progress was made on the systematic catalogue, with *American Paintings of the Nineteenth Century, Part 1*, now published and part 2 nearing publication.

French Paintings

Fiscal year 1996 was a busy one for exhibitions. *The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France*, presented 45 works by this little-known master of genre, portrait, and *trompe-l'oeil* painting. Boilly's innovative scenes of contemporary urban life in Paris anticipated the concerns of Manet by 50 years. Guest curator Susan Siegfried wrote the accompanying book. *In the Light of Italy: Corot and Early Open-Air Painting*, had 20 small Italian landscape views by Corot as its centerpiece but included more than 100 works by other European artists who made pilgrimages to Italy about 1780–1830 to paint open-air views in and around Rome and Naples. Continuing in the realist mode, *Adolph Menzel: Between Romanticism and Impressionism* was the first exhibition in the U.S. of paintings, drawings, and pastels by Berlin's leading painter of the second half of the 19th century. Works that Menzel had done for himself, focusing on everyday life and the landscape of contemporary Berlin, reveal a

Hendrik Goltzius, *The Fall of Man*, 1616, oil on canvas, 104.5 x 138.4 cm. Patrons' Permanent Fund, 1996.34.1

nating Flemish *Vanitas Still Life* by Jan van Kessel I, were given by Mr. and Mrs. George Abrams. The intimate scale of these works is perfectly suited to the cabinet galleries. Ambrosius Bosschaert the Elder's immaculately preserved *Bouquet of Flowers in a Glass Vase*, purchased through the Patrons' Permanent Fund and the New Century Fund, and Jan van Huysum's luxurious *Still Life with Flowers and Fruit*, partly purchased with funds from the Patrons' Permanent Fund and partly given by Philip and Lizanne Cunningham, join Jan Davidsz de Heem's *Vase of Flowers* to give the Gallery one of the finest representations

freedom of touch unmatched in its day and remarkably in advance of modern taste.

College Art Association Professional Development Fellow Eik Kahng, assigned to the department for one year, assisted curators with research on volumes of the systematic catalogue. Preparations continued for the exhibitions *Georges de La Tour and His World*, opening in October 1996, and *Degas at the Races and Manet and the Impressionists at the Gare Saint-Lazare*, both opening in 1998.

20th-Century Art

A number of significant acquisitions enhanced the collection of 20th-century art. Robert and Jane Meyerhoff generously gave 10 works of art by American and European postwar artists to the Gallery this year. Joining the 22 works already donated to the nation by the Meyerhoffs, the new gifts include Jasper Johns' *Perilous Night*, the Gallery's only painting by this artist; Hans Hofmann's *Autumn Gold*, the first painting acquired by the Meyerhoffs; and works by William Bazotes, Mel Bochner, Dubuffet, Grace Hartigan, Roy Lichtenstein, Frank Stella, and Bradley Walker Tomlin.

The Collectors Committee voted to acquire a key painting by Cy Twombly, *Untitled (Bolsena)*. This large abstraction, painted while the artist was working in a desolate stone palace overlooking the lake of Bolsena north of Rome, is the Gallery's first canvas by Twombly. The painting *La Liberazione* by Gastone Novelli, whose abstract work relates closely to Twombly's, was donated by Ivan Novelli, the artist's widow. The Stephen Hahn family, which gave the Gallery a large group of paintings, drawings, and sculpture by Dubuffet in 1995, augmented its generous gift with two more canvases, *Ils tiennent conseil (They Hold Council)* and *Barbe des combats (Combat Beard)*. Another notable acquisition was *Mann in Mond—Franz Pforr (Man in the Moon—Franz Pforr)* by Georg Baselitz, a partial and promised gift of Charles and Helen Schwab; an early example of the

artist's "Hero" paintings, this is named for a painter from the German romantic school. The Morris and Gwendolyn Cafritz Foundation donated funds for a monumental sculpture, *Aurora* by Mark di Suvero. Over 16 feet high and weighing 8 tons, this is the Gallery's first purchase for the future National Sculpture Garden on the Mall. *Careless Love*, a large, boisterously shaped canvas by Elizabeth Murray, was a gift of The Aaron I. Fleischman Fund. Murray was the speaker for the fourth annual Elson lecture.

Among exhibitions, *The Robert and Jane Meyerhoff Collection: 1945 to 1995* highlighted one of the preeminent collections of modern art in the world. Shown only in Washington, the Meyerhoff exhibition presented 194 paintings, drawings, and sculpture by 40 artists, including unparalleled holdings of works by Johns, Lichtenstein, Stella, Ellsworth Kelly, and Robert Rauschenberg. The Gallery opened *Encounters with Modern Art*, which featured a selection of early modern art from the collection of Herbert and Nannette Rothschild and included works by Picabia, Brancusi, and Giacomo Balla, as well as the Gallery's *Tableau No. IV* by Mondrian, a gift from the Rothschilds in 1971.

Planning neared its final stages for the 1997 opening of *Picasso: The Early Years, 1892–1906*, bringing together some 150 works by this prolific and innovative artist. Preparations are well advanced for full-scale retrospectives of the work of Alexander Calder and Mark Rothko in 1998. The Gallery's catalogue raisonné of Rothko's paintings is also nearing completion.

Mark Rosenthal left the Gallery to become curator for the Solomon R. Guggenheim Museum, New York.

Sculpture and Decorative Arts

In preparation for skylight repairs on the main floor of the West Building, about two-thirds of the Italian Renaissance sculpture were reinstalled in the ground floor galleries. The Chinese porcelains gallery reopened with a new

installation that integrates the distinguished Widener gift of 1942 with related ceramics donated later. The display includes such treasures as a 15th-century Ming dynasty blue-and-white stem bowl from the Steele collection.

At a colloquy sponsored by CASVA, international scholars joined Gallery curators and conservators to consider the Gallery's terra-cotta portrait busts of Lorenzo and Giuliano de' Medici attributed to Andrea del Verrocchio.



Guercino, *Madonna and Child with an Escaped Goldfinch*, early 1630s, red chalk, 26.3 x 20.3 cm, Andrew W. Mellon Fund, 1996.21.1

The collection of Renaissance plaquettes was enriched by the purchase of important examples by Modugno, Peter Flötner, and Gian Jacopo Caraglio. An intriguing small bronze from 17th-century Rome, a bust of Saint Charles Borromeo, was donated by Lisa and Leonard Baskin, who also gave a Barye relief of a *Python Swallowing a Doe* and three rare plaquettes by the great Paduan Renaissance master Andrea Briosco, called Riccio. Andrew Brown

gave a French 16th-century plaquette of *Susanna and the Elders*, and David and Constance Yates gave a fine medal of 1893 by Jules Clément Chaplain portraying the *Comte de Franqueville*. Douglas Lewis donated five plaquettes by Modugno, Valerio Belli, and Giovanni Bernardi. The sculpture curators continued to write entries for the systematic catalogue, including more than 100 for the volume on Renaissance plaquettes.

Old Master Drawings

The year began with the opening of two powerful exhibitions: *The Touch of the Artist: Master Drawings from the Woodner Collections* and *A Great Heritage: Renaissance and Baroque Drawings from Chatsworth*. The Woodner exhibition celebrated the collecting achievements of the late Ian Woodner and the decision of his two daughters, Dian and Andrea, to preserve the core of the collection at

the National Gallery of Art. More than half of the 114 drawings exhibited were made before 1600, an unusual show of strength for a collection assembled in the second half of the 20th century. The *Chatsworth* exhibition presented a collection that was largely complete by the early 18th century and devoted mainly to Italian drawings. Several of the same artists were represented in both exhibitions—Leonardo, Raphael, Correggio, Dürer, Van Dyck, and Rembrandt, among others—making the simultaneous showing a valuable opportunity to study master works by great draftsmen. An installation of *Italian Drawings from the Armand Hammer Collection* also included works by Leonardo, Raphael, and Correggio, while the second rotation, *Gauguin Drawings from the Armand Hammer Collection*, focused on individually mounted pages from one of Gauguin's few surviving sketchbooks.

Foremost among the gifts was *A Fox-glove in Bloom*, a rare nature study by the great mannerist Hendrik Goltzius, given by the late Rosi Schilling in memory of her husband, Edmund Schilling. Ruth Carter Stevenson gave a lovely late 16th-century Venetian study for an altarpiece attributed to Jacopo Palma il Giovane. Long-time friends and donors Neil and Ivan Phillips gave funds for the purchase of a delightful double-sided drawing by Jean-Baptiste Pater, the Gallery's first by this follower of Watteau. Another first for the Gallery was a delicate sketch made in the park at Ermenonville by François-Edouard Bertin, a first gift from Donald Stone.

Two excellent partial and promised gifts came to the Gallery this year: Gerard Sanders' *Floral Still Life with Chestnuts*, from Diane Morris Heldfond; and a spirited drawing by Giovanni Domenico Tiepolo of *God the Father in Clouds Surrounded by Angels and Putti*, from Helena Gunnarsson.

The most noteworthy purchase was the beautiful *Madonna and Child with an Escaped Goldfinch* by Guercino. Another acquisition of special interest was a fascinating but somewhat damaged Venetian drawing from about 1500, which some regard as a tantalizingly rare

example of the draftsmanship of Giorgione, and others as an equally rare page by Giulio Campagnola.

Other 16th-century drawings added to the collection include an ornamental design by Raphael's contemporary and collaborator, Giovanni da Udine; an incised model drawing for the title page of a series of allegorical prints by Marten de Vos; a grandly mannerist *Coronation of the Virgin with Angel Musicians and All Saints* by a northern artist who signed the work *J.N.*; and an elaborate allegorical design honoring King Henri IV, the "Gallic Hercules," by Antonio Tempesta. Drawings by Jan Both, Carlo Maratta, and Jean Bérain added variety and breadth to the 17th-century holdings, while a delightful fountain design by Edme Bouchardon and a serene church façade by Louis Gustave Taraval enhanced the holdings of French 18th-century drawings. A handsome Venetian drawing by Domenico Fossati, made on the occasion of the visit of Pope Pius VI to Venice in 1782, was purchased through a fund established with the honoraria earned by J. Carter Brown during his years as the Gallery's director. In a different vein was a crisp, classically inspired pen composition by Julius Schnorr von Carolsfeld that relates to his Bible drawings of the 1820s.

Old Master Prints

To complement the *Jan Steen* exhibition, this department drew on the Gallery's rich holdings in Netherlandish and German prints and illustrated books to organize *Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt van Rijn*. The 38 prints and 6 books exhibited, from the late 1600s to the late 1800s, depict subjects similar to those in Steen's paintings: lovers courting, peasants going to market, illustrations of Netherlandish proverbs. Artists included Israhel van Meckenem, Lucas van Leyden, Dürer, Adriaen van Ostade, and Rembrandt.

Gifts and purchases brought 143 old master prints to the collection, including 12 sparkling lithographs by Daumier

Niccolò Boldrini, *Hunter on Horseback*, 1566, chiaroscuro woodcut. 14.1 x 18.5 cm. Pepita Milmore Fund. 1996.22.1

that form the amusing series *La Journée du Célibataire* (The Bachelor's Day). These works were given in memory of long-time donor Dr. Ruth Benedict by the Washington Print Club and friends, including Donald Vogler, Sarah G. Epstein, Andrew Robison, and others listed in last year's annual report. British humor informs a series of seven prints by James Gillray after Reverend John Sneyd depicting "The Weather," a gift of the Arcana Foundation; hand-colored etchings and engravings caricature British men coping with wind, heat, cold, and wet. One happy fellow cele-



brates "delicious weather" by sitting on a park bench surrounded by luxuriant foliage and eating from a honey pot.

Adding to the collection of 18th-century prints, Mr. and Mrs. Paul Gourary donated seven Italian, Spanish, and French etchings, Andrew Athy Jr. gave a landscape etching by Bellotto, and Frank R. and Jeannette H. Eyerly gave an etching by Giovanni Battista Tiepolo from his series "Capricci." An important purchase made through the Pepita Milmore Memorial Fund was Tiepolo's *Seated Youth Leaning Against an Urn*, also from his "Capricci" series; it is an

unsigned proof impression of great rarity, with the artist's hand-made ink corrections (the only other known corrected proof impression from the series is in the Hermitage, St. Petersburg). The Ailsa Mellon Bruce Fund made possible the acquisition of 10 landscape etchings by Salomon Gessner, dedicated to Gessner's friend Watelet.

A notable purchase of 17th-century prints was a bound volume of 77 title pages engraved after designs by Rubens. Many were executed by Cornelis Galle I and Cornelis Galle II, and all demonstrate Rubens' great erudition and

inventiveness. The William B. O'Neal Fund made possible this acquisition.

Finally, a 16th-century chiaroscuro woodcut by Niccolo Boldrini of a *Hunter on Horseback* was purchased through the Pepita Milmore Memorial Fund. It is an excellent impression in fine condition and hence rare among extant chiaroscuros of the period.

The print study room was visited by 950 persons this year, including scholars, students, collectors, and members of the public.



Modern Prints and Drawings

Preparing for exhibitions this year, department curators assisted with prints and drawings prominently featured in *The Robert and Jane Meyerhoff Collection*. The staff worked closely with the National Lending Service to reconfigure the 1994 exhibition *Gemini G.E.L.: Recent Prints and Sculpture* for circulation.

Substantial progress was made on two

catalogues raisonnés. One, documenting Georgia O'Keeffe's art in all media, is a joint project of the National Gallery of Art and the Georgia O'Keeffe Foundation, with important funding for the project received this year from The Burnett Foundation of Fort Worth, adding to earlier support from The Henry Luce Foundation. The other, planned for the CD-ROM format, will record the Gallery's Gemini G.E.L. Archive and

related works. Progress also continued on database entries for the Index of American Design, the Gallery's collection of more than 18,000 watercolor renderings of American decorative arts objects.

Among gifts of drawings to the Gallery, Paula Modersohn-Becker's powerful *Half-Nude Woman Holding Her Hair Apart* was donated by Robert Paul Mann and Dorothy Neeld Mann along

The Gallery acquired its first watercolor and first pastel by O'Keeffe; *Nude Series III* was the joint gift of Mr. and Mrs. Lucio A. Noto and the Georgia O'Keeffe Foundation; and the beautiful *Desert Flower*, an anonymous gift, is a fascinating unfinished study.

Another major addition to the collection was George Bellows' marvelous *Street Fight*, with the contemporary *Dance Scene* on the verso, acquired through the Eugene L. and Marie-Louise Garbáty Fund. Two important drawings by Mel Bochner were the first to enter the Gallery's collection, part of a generous gift from Robert and Jane Meyerhoff.

Artists' sketchbooks are a special collecting interest to the Gallery, and 17 books by Louis Lozowick were given by his widow, Adele Lozowick, while the artist's son, Lee Lozowick, donated 10 of Lozowick's lithographs.

Among major gifts of prints, a tremendous collection of 113 programs for late 19th-century French avant-garde theater came from the Atlas Foundation, including many rare proofs by the most important contributors to the genre—Toulouse-Lautrec, Edouard Vuillard, and Pierre Bonnard—as well as by lesser-known artists. This gift included a lovely watercolor by Bonnard for an unrealized program and contemporary scrapbooks of materials related to the theater. Two additional programs and two books with illustrations by Toulouse-Lautrec were donated by Liane and Martin Atlas. An exhibition of these theater programs is being planned.

Other important gifts of prints included a complete set of artist's proofs from Max Klinger's celebrated etching cycle *A Glove*, given by an anonymous donor. Mr. and Mrs. Lionel Epstein gave the Gallery an impression of Jasper Johns' lithograph *Voice*. The Eugene L. and Marie-Louise Garbáty Fund made possible the acquisition of three rare impressions of Picasso's *Blind Minotaur Led by a Girl in the Night*, which were once owned by Picasso's printer, Roger Lacourrière.

Mr. and Mrs. Gerhard E. Pinkus pre-

sented six additions to their previous gifts of prints by Marc Chagall. Frank R. and Jeannette H. Eyerly donated six prints, including Cézanne's masterful *The Bathers*, Matisse's elegant *Seated Odalisque with Tulle Skirt*, and the Gallery's first works by El Lissitzky and Kazimir Malevich. Ruth and Jacob Kainen added to their ongoing gifts, with prints dating from 1893 to 1968 by seven European and American artists, including Vlaminck, Matisse, and Pierre Soulages. Adeline and Sidney R. Yates donated one of Kurt Schwitter's unique 1923 *Untitled* lithographs and an etching by Miró printed at the prestigious Atelier 17 in New York.

The contemporary prints collection was greatly expanded through the extraordinary generosity of Roy and Dorothy Lichtenstein, who donated 154 prints and 2 illustrated book prints, including almost all of Lichtenstein's works not previously in the Gallery's collection. Artist Jim Dine donated his recent series of 12 powerful, large-scale woodcuts, *Winter Dream (For V)*. The collection of Richard Diebenkorn's prints was dramatically enlarged by the acquisition of 98 "OK-to-print" proofs of etchings published by Crown Point Press between 1977 and 1993 as well as 2 related drawings. This acquisition was made possible through the Eugene L. and Marie-Louise Garbáty Fund and the Patrons' Permanent Fund. Crown Point Press director Kathan Brown donated 20 prints by Al Held, 32 by Wayne Thiebaud, 44 by John Cage, and a portfolio of 24 photogravures by Christian Boltanski; Crown Point Press itself donated an additional 9 prints by Cage and 20 working proofs for 5 works by Diebenkorn, a total of 249 Crown Point Press etchings and woodcuts.

A major addition to the collection of illustrated books was Günter Uecker's *Vom Licht*, acquired with funds provided by Werner H. and Sarah-Ann Kramarsky, who also donated five contemporary prints, including the Gallery's first works by Nancy Holt and Brice Marden. Artist Frank Auerbach and printer Mark Balakjian donated two intaglio plates for Auerbach's *Ruth*, the

George Bellows, *Street Fight* (recto), 1907, conte crayon, pastel, graphite, and brush and black ink, 54.6 x 61.9 cm, Eugene L. and Marie-Louise Garbáty Fund, 1996.39.1.a

with an etching by the artist. Mr. and Mrs. James T. Dyke gave funds for the acquisition of Charles Jacque's exquisite *The Sheperdess* and Léon Augustin Lhermitte's poignant *An Elderly Peasant Woman* as well as Joseph Stella's splendid *Eggplant*. Wyndham Lewis' modernist *Seated Nude* was purchased through the Ailsa Mellon Bruce Fund, and Emil Nolde's colorful *Anemones* was given by Mrs. John Alexander Pope.



Mark Klett, *Longest Day: Last Light of the Solstice*, Carefree, Arizona, June 21, 1984, silver gelatin developed-out print, 50.4 x 40.5 cm, Gift of the Collectors Committee, 1996.101.1

work acquired last year with Collectors Committee discretionary funds. Collectors Committee discretionary purchases this year included R. B. Kitaj's portfolio of 50 screenprints, *In Our Time*, printed by Chris Prater at the distinguished British screenprint shop, Kelpra Studios; and James Turrell's *Deep Sky*, a portfolio of seven dramatic aquatints documenting the artist's Roden Crater project in the Arizona desert.

The West Building study room for prints, drawings, and photographs

assisted 461 visitors, including artists, scholars, students, and members of the public from as far away as Italy, the Netherlands, Israel, and Japan.

Photographs

The Gallery this year acquired many works by photographers not previously represented in its collections and welcomed several new donors. The André and Elizabeth Kertész Foundation, along with The Howard Gilman Foundation,

made possible the purchase of a fascinating vintage print by Kertész, *Clock of the Académie Française, Paris*.

Other notable gifts included 12 images by California photographer Max Yavno, among them his well-known *Leg*, all generously given by Mr. and Mrs. Leonard Vernon. Mr. and Mrs. Raymond W. Merritt donated three works by Ralph Gibson, promised four more, and donated funds for another, each one exploring the mysterious qualities of everyday experiences. The Mer-

National Gallery of Art, Edward E. MacCrone Fund, Amy Rose Silverman, and an anonymous donor made it possible to purchase 18 photographs by Robert Frank, thus to acquire all of the photographs represented in Frank's 1989 publication *The Lines of My Hand*. These works richly complement the Gallery's unparalleled collection of work by this influential photographer. An anonymous donor made a partial and promised gift of Eugène Atget's *Le Pont Marie*, a stunning albumen print made early in the artist's career.

The Gallery also increased its holdings of photographs by Harry Callahan. Continuing their previous generosity, Susan and Peter MacGill donated three photographs, including one of Callahan's earliest experiments using camera movement on a flashlight. Joyce and Robert Menschel enabled the Gallery to acquire an exquisite portrait of the artist's wife, *Eleanor*. And the Collectors Committee made possible the purchase of Callahan's *Morocco*.

The exhibition *Harry Callahan*, the first retrospective since 1976, opened in Washington with 116 photographs from Callahan's earliest years in Detroit in the 1940s to his most recent work of the 1990s. The Gallery's highly praised *Robert Frank: Moving Out* was seen in the Netherlands, New York, and Los Angeles. Work continued on exhibitions focusing on August Sander and on Alfred Stieglitz.

The department participated in the inauguration of the Swiss-American Cultural Exchange, hosting Christophe Brandt, director of the Swiss Foundation for the Restoration and Conservation of Photographs, and arranging for him to meet other conservators and curators of photographs in Washington, Delaware, and New York.

Curatorial Records

Preparing to make information on Gallery collections available via the Internet, the department devoted significant attention to augmenting the database. Comprehensive records exist for those objects already published in the

systematic catalogue, but recent efforts focused on objects yet to be published. Now provenance, exhibition history, and bibliographic information is complete for almost half of the paintings, and partial information in these categories is available for all objects.

Exhibition histories were a primary focus, and documentation is now recorded for all paintings included in the original impressionist exhibitions (1874–1886); for works Chester Dale lent to more than 100 small exhibitions in the 1920s and 1930s (published in 11 volumes of exhibition catalogues Dale gave to the Gallery); and for American portraits once owned by Thomas B. Clarke, who lent these works to 11 exhibitions at the Union League Club and the Century Association in New York in the 1920s.

The curatorial files acquired materials accumulated during research for the systematic catalogues of 17th-century Dutch paintings and 18th-century American paintings. Research on the 19th-century Parisian art trade added biographical information about dealers and auction houses associated with Gallery objects. The curatorial files are used regularly by department staff to answer written and telephone inquiries about the collection, and 86 researchers from outside the Gallery consulted the files in person this year.

Registration

Colossal art movement was the theme this year, from preparations for the skylight replacement project to the navigation of a 10 1/2-ton stone head into the *Olmec Art of Ancient Mexico* exhibition. Throughout the federal furloughs and record snow storms, the registrar's staff continued to work on exhibitions and outgoing loans to fulfill Gallery commitments.

More than 400 works of art in the West Building main floor galleries had to be reinstalled in the ground floor galleries or moved into storage before preliminary work could begin on the skylight project. Simultaneously, the entire 20th-century collection in the East

ritts also gave three photographs by Dorothy Norman, including a study made at Alfred Stieglitz's gallery, *An American Place*, and have promised seven more. The Collectors Committee enabled the Gallery to purchase two views of New York by Berenice Abbott as well as the darkly evocative *Street Scene, London*, by Bill Brandt.

The holdings of works by artists already in the collection expanded significantly. Funds from The Robert and Anne Bass Fund, The Circle of the

Building galleries was moved to storage to make room for the *Meyerhoff* and *Olmec* exhibitions. To accommodate storage needs, some gallery spaces had to be converted to temporary storerooms.

Arranging the movement of loans to the *Vermeer* show was unusually complex because of concerns about the security of the works in transit. The Gallery is most grateful to the Dulles Airport Police, U.S. Park Police, Stewart Security, NGA security force, Northwest/KLM Airlines, and agents Masterpiece International and Gerlach for their support and cooperation in bringing together this superb exhibition.

The movement of two monumental stone heads from Xalapa, Mexico, to Washington demanded considerable planning and negotiation. Bringing the huge sculptures into the East Building through the garage and up a ramp from the basement to the concourse galleries required massive reinforcement of the floors, temporary closing of the parking garage, and after-hours coordination with the rigging company. Interest from the press and from Mexican officials intensified pressures on this job.

In addition to in-house activity, the office oversaw numerous exhibition tours: *Robert Frank* traveled to Amsterdam, New York, and Los Angeles; *Harry Callahan* to Philadelphia; *Claes Oldenburg* to Bonn and London; and *Winslow Homer* to Boston and New York. The *O'Neal* and *Milton Avery* exhibitions joined the National Lending Service roster.

The office handled 3,981 incoming and 2,523 outgoing works of art, displayed 49 new works with the collection, particularly in the new Dutch Cabinet Galleries. A total of 1,362 new objects were accessioned, including 23 paintings, 17 sculptures, 67 drawings, 52 photographs, 1,140 prints, and 62 portfolios, volumes, and technical material. For a complete listing of outgoing loans see pages 96–101 of this report, for acquisitions see pages 79–96, and for loans to the collection see page 103. The Gallery issued 62 copyist permits and moved the copyist locker room to a new location.

Mary Suzor left the Gallery after 12 years to become registrar at the Cleveland Museum of Art.

Loans and the National Lending Service

This department administered the loans of 1,256 works of art this year, including 1,043 works to 121 exhibitions at 155 institutions as well as the extended loans of 202 objects to 54 sites and of 11 works to other domestic collections. National Lending Service (NLS) works constituted 595 loans to 36 exhibitions at 43 venues as well as 196 extended loans.

Among the most significant loans were 3 paintings lent to the *Cézanne* exhibition at the Grand Palais, Paris; Tate Gallery, London; and Philadelphia Museum of Art. For the *Vermeer* exhibition, here and at the Mauritshuis in The Hague, the Gallery lent 3 autograph paintings and one work attributed to the master. The *Homer* retrospective included 5 canvases and 25 watercolors from the Gallery collections, which traveled to the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York.

The NLS program this year had 5 exhibitions traveling to 14 museums throughout the U.S. Two new offerings, *Master Prints from Graphicstudio* and *Gemini G.E.L.: Recent Prints and Sculpture*, will begin tours later this year.

Loans from the National Gallery launched the Museum Loan Network, a national program funded by the Knight Foundation and the Pew Charitable Trusts. Inaugural loans included a painting by Mark Rothko lent to the Museum of Art and Archeology, University of Missouri, Columbia, and 5 contemporary NLS paintings lent to the Baum Gallery of Fine Art, University of Central Arkansas, Conway.

Conservation

The conservation division established the Artists' Materials Collection and Study Center in 1994 following a major gift from Edward and Zora Pinney in

1993. Among generous gifts this year, International Paper donated more than 1,000 sample books and documents that represent Strathmore paper from 1893 to the present; color chemist Max Saltzman donated his personal library of more than 1,200 books on color theory, chemistry, and manufacturer's samples as well as unique materials on dyes and colorants; Murray Lebowitz, a local conservator, gave numerous artists' technique books, including several that contain material samples; and the Holbein Company, a manufacturer of artists' paints, gave the Gallery a 20th-century replica of a Camera Lucida, an early optical system that allowed artists to copy an image using a prism and a series of lenses for enlarging or reducing the picture. These tools and materials provide insight into the creative process and the preservation of works of art.

Members of the division served on steering committees for important national organizations: the National Fire Protection Association, focusing on museums, libraries, and historic buildings; the American Society for Testing and Materials, focusing on artists' paints and on paper aging to ensure high-quality art materials; the National Institute for the Conservation of Cultural Property; and the American Institute for the Conservation of Artistic and Historic Works. The division's participation in the annual meeting of the National Art Material Manufacturer's Association led to important research prospects.

Division staff presented the conclusions of a study of the Gallery's *Holy Family on the Steps* by Poussin at a symposium held at the Royal Academy in London. Computer imaging has been very useful in clarifying Thomas Moran's working methods.

Paintings Conservation

In activities surrounding *Vermeer*, streams of visitors toured the conservation studio as well as the exhibition; the department chairman, who had treated the Gallery's Vermeer paintings, gave lectures to The Circle, a symposium, and a scholarly seminar; and staff used a Kodak thermal imager camera to carry

out an infrared examination of a loaned Vermeer at the owners' request.

Conservators completed 20 major treatments this year on paintings that ranged from Titian's *Venus and Adonis* to Picasso's *Family of Saltimbanques*. Hans Holbein's exquisite *Portrait of a Young Man* was thoroughly studied during treatment. Lorenzo Lotto's *Allegory* was cleaned and inpainted for the Lotto exhibition. The cleaning and inpainting of Juan van der Hamen y Leon's stark *Still Life* revealed subtle colors long hidden by discolored later materials. Gilbert Stuart's great *Skater* gained contrast between the silvery winter setting and the ruddy complexion of the skater. Corot's *View of Volterra*, Degas' *Madame Camus*, and Monet's *Rouen Cathedral, West Façade*, were cleaned to reveal luminous colors and complex paint handling. Jackson Pollock's *Number 7, 1951*, required close collaboration with textile and paper conservators to remove disfiguring stains in the upper left quadrant and restore the beautiful surface quality. Other paintings receiving treatment included *Saint John the Baptist* by Jacopo del Sellaio, the newly acquired *Fall of Man* by Hendrik Goltzius, *Roses and Tulips* by Jan Philips van Thielen, *Interior of a Church* by Pieter Neeffs the Elder, *A Young Lady in Domino and Tricorne* by Giovanni Battista Tiepolo, *Achilles* by Barnett Newman, *Ille tiennent conseil* by Jean Dubuffet, and *Rush Hour* by Max Weber. Josef Albers' *Homage to a Square* and Thomas Moran's *Solitude* were treated in preparation for exhibitions.

Conservators shared results of research into Winslow Homer's oil painting techniques at a colloquium held in conjunction with the *Homer* retrospective. Examinations, consultations, and preparation for the *Meyerhoff* exhibition required significant attention, as did the traveling *Mondrian* show, the reinstallation of the Matisse murals at the Barnes Foundation, and planning for the *Rothschild* exhibition. Conservators also examined all paintings for incoming or outgoing loan and served as couriers for Gallery loans to other institutions.

Daily care of the collection continues to be the department's primary responsibility. Conservators carried out 32 minor treatments, countless minor examinations, and ongoing inspections of paintings both in the galleries and on long-term loan. They completed 41 examinations for the systematic catalogue and prepared technical entries for volumes in progress: Italian 15th century, French 1800–1860, and American 19th and 20th centuries. Conservators continued to give lectures—in gallery talks, a radio interview, and for the Gallery's Teacher Institute—with a special concentration this year on techniques of the impressionists. They conducted behind-the-scenes tours for Gallery patrons and colleagues, and they provided regular technical assistance for colleagues from other institutions, notably in infrared examination and computer imaging.

Ulrich Birkmaier completed his Culpener Fellowship. Heather Galloway, the new William Leisher Fellow, will manage the Artists' Materials Collection and assist the conservator of 20th-century paintings.

Paper Conservation

As part of the Artists' Materials Collection, paper conservators are building an archive of art paper samples. The major gift of Strathmore sample books mentioned above is especially significant because Strathmore, now part of International Paper, has been the sole commercial manufacturer of professional artist papers in the U.S. in the 20th century. The samples will be catalogued through the National Gallery library, to be available through the library's online system. Other gifts to the archive have come from the Georgia O'Keeffe Foundation, the Romare Bearden Foundation, the Richard Diebenkorn estate, the Victoria Paper Company, and private individuals.

Paper conservators this year completed 31 major and 255 minor treatments of works of art in the collection and 1,435 condition reports for incoming and outgoing loans. One of the most interesting major treatments involved a

new acquisition, an oil painting on paper by Franz Kline. The work was torn and had suffered losses to the sheet and design at the edges and corners, which were filled and inpainted using techniques taken from paintings conservation. Cooperation among departments was also critical in safely moving Matisse's large and fragile cut-out *La Negress*, which had to be rolled to fit into a storage space to make room in the concourse galleries for the *Olmec Art* exhibition.

Contract conservators continued to treat rare books and photographs both in the collection and in exhibitions such as this year's *Harry Callahan*. The Gallery actively acquires research materials on paper—books, historic photographs, archival documents—which are increasingly cared for by paper conservators. The department also continuously upgrades mats and this year rematted 768 prints and drawings for exhibition.

A Samuel H. Kress Foundation grant enabled the department head to study and document prints by Andrea Mantegna in European collections, using close-up photographic equipment developed specifically for the project. The technical section of the *Winslow Homer* exhibition, including 12 watercolors by Homer and reenactments by the senior paper conservator, traveled to the Bowdoin College Museum of Art in Brunswick, Maine; the conservator gave two well-attended public lectures there on Homer's watercolor technique and also received a Robert H. Smith Fellowship to study the watercolor techniques of Thomas Moran and J.M.W. Turner in connection with the upcoming *Moran* exhibition.

Objects Conservation

The department this year emphasized the treatment and study of works in the collection. Several important sculptures received major treatment, including Niccolò Tribolo's *Nude Man in a Fearful Pose*, James Rosati's *Untitled*, and David Smith's *Sentinel*. Collaborative treatment of the lead relief *Light Bulb* by Jasper Johns involved curators, conservators, collectors, and the artist. The outdoor

George Cruikshank, "*Crinolina*"—and the Consequences (recto), 1865. pen and black ink with watercolor over traces of graphite, 24.3 x 32.2 cm. Ailsa Mellon Bruce Fund, 1996.5.1.a

bronze *Personnage Gothique* by Joan Miró was coated using a new airless spray technique that was especially time efficient. Other objects that received treatment included works by Calder, Falconet, and Rodin.

Four 14th-century French stained-glass panels are receiving extensive treatment before display in the medieval galleries. These panels, never before exhibited, are long-term loans from the National Museum of American Art.

The department conducted detailed examinations of Rodin sculptures for the systematic catalogue, assembling the



J.M.W. Turner

entire collection to facilitate side-by-side technical comparisons of bronzes, marbles, terra cottas, and plasters. Major treatment of the 17th-century Chinese *Coromandel Screen*, studied closely for the systematic catalogue, provided a first-hand look at the technology of lacquer screen production.

Terra-cotta busts of Lorenzo and Giuliano de' Medici attributed to Verrocchio were the subject of CASVA's seventh Curatorial/Conservation Colloquy, which the department head co-chaired. The sculpture underwent exhaustive examination, including pigment and

bulk material identification and x-radiography, as well as stylistic and technical comparison to contemporary works. Conservation treatment has been developed to clean the works, remove incorrect overpaint, retone, and reconstruct headpiece components.

The Kress Foundation continued to support stable isotope analyses of the marble sculpture collection, focusing on works from early Renaissance Italy and 18th-century France. Preliminary results were presented at the ASMOSIA IV biennial meeting in Bordeaux, France. Final results on 19th-

century French marble sculpture will be published in the systematic catalogue.

Research on Dubuffet's sculpture, specifically the polyester resin and the slag and concrete types, gave insight into their manufacture, which is vital for forming a conservation strategy. Publication of *Saint-Porchaire Ceramics* was the culmination of years of groundbreaking research and the first book since 1861 devoted to these 16th-century ceramics.

The department continued its involvement with the American sculpture installations in the First Ladies Gar-

den of the White House, which showcases contemporary works from around the country; conservators were asked by the Secret Service to facilitate a more thorough examination and x-radiography of Donald Lipski's *The West* at a Defense department ordnance technology center. Objects conservators played a major part in preparing for the *Olmec Art* exhibition, traveling to Mexico to write condition reports and treating a number of works. Planning for future exhibitions required travel to Italy, Cambodia, and New Hampshire to examine objects, propose treatments, and discuss exhibition requirements. In anticipation of the National Sculpture Garden, the department assumed a greater role in the maintenance of outdoor sculpture. The department head works closely with contemporary artists to ensure that their intentions are respected in proposals for treatment.

Scientific Research

The staff of this department investigated the techniques and materials of several artists using microscopic analysis and other scientific methods. Results of the Jan Steen technical study, presented at a scholarly seminar in conjunction with the *Steen* exhibition, will be published in *Conservation Research 1996/1997*. Results of research on Georges de La Tour, conducted for the *La Tour* exhibition in collaboration with conservators at the Kimbell Art Museum, were presented at a scholarly seminar and published in the exhibition catalogue. Results of a technical study of the Gallery's Vermeer paintings were presented at a public symposium at the Gallery and a symposium at the Mauritshuis in connection with the *Vermeer* exhibition.

In an ongoing study of Rodin's casting practices, x-ray diffraction analysis and polarized light microscopy were used to identify the patinas on the Gallery's bronzes by Rodin. Air-path energy dispersive x-ray fluorescence spectrometry (XRF) provided a nondestructive means of pigment analysis of Gallery paintings and quantitative elemental analysis of the 19th-century French sculpture, both for the systematic catalogue.

Verrocchio's bust of Giuliano de' Medici was examined in preparation for a colloquy on the artist. Two paintings by Jackson Pollock were analyzed, one from the Gallery and one from the Chrysler Museum, to help conservators with the removal of varnish and stains. Paint media of Barnett Newman's *Achilles* were identified as an acrylic resin and an acrylic resin/drying oil mixture, which explained the susceptibility of the paint to solvents.

Together with the Hirshhorn Museum and Sculpture Garden, Gallery scientists initiated research into paint media employed by Willem de Kooning; the artist's presumed practice of mixing safflower oil and spackle with commercially prepared paints is being tested by chemical analysis and by preparing mock-ups that imitate the unusual surface texture of his paintings. Working with the department's Visiting Research Fellow, Professor Judith Bischoff of the State University of New York at Buffalo, paintings by Rembrandt Peale were investigated to correlate the artist's techniques with a treatise Peale wrote on painting.

Technical investigation of John Constable's *White Horse* continued in collaboration with the conservator treating the painting; scientists used microscopic analysis to help establish the division between original paint and later overpaint. In a similar application, the identification of later overpaint in Carpaccio's *Madonna and Child* has allowed the conservator to proceed in confidence with its removal.

Members of the department completed a review of the literature on azo pigments and prepared an essay for publication in *Conservation Research 1996/1997*. Two staff members were awarded Robert H. Smith Fellowships: to investigate the use of infrared imaging for study of cross sections from paintings; and to conduct technical studies of Netherlandish landscapes at the Gallery by Roelandt Savery and Joos de Momper in comparison with other paintings in the U.S. and U.K. by these artists and by David Teniers.

Technical study of medieval stained-

glass panels on loan from the National Museum of American Art was undertaken to characterize the chemical components of the glass and paint and to identify the glass corrosion products. The majority of the panels was determined to be composed of a high-potassium, high-calcium, low-lead glass—typical of medieval stained glass, which is known to be unstable and highly susceptible to degradation under fluctuating temperature and humidity. Careful monitoring of these conditions was recommended for the exhibition areas.

Research continued into the use of high-performance liquid chromatography to identify natural organic dyestuffs. Scientists also explored new analytical methods for characterizing organic artists' and conservation materials. In collaboration with Dr. Erik van der Hage, a visiting scientist from the FOM Institute for Atomic and Molecular Physics and the MOLART (Molecular Aspects of Aging in Art) project in Amsterdam, a liquid chromatograph was interfaced with the department's new triple quadrupole mass spectrometer using atmospheric pressure chemical ionization. The methodology was then developed by the Mellon Research Fellow, Dr. Nobuko Shibayama, for research into solvent leaching of oil paint films, which is being carried out by the Culpeper Fellow, Kenneth Sutherland. This research seeks to determine whether significant quantities of soluble material are removed from paint films during varnishing and cleaning and to identify chemical compounds that remain soluble in a paint film during aging.

With financial support from the National Center for Preservation Technology and Training and matching funds from The Circle of the National Gallery of Art, scientists began research into coatings for the protection of outdoor bronze sculpture. Lynn Brostoff was hired as principal investigator, funded through the National Center for Preservation Technology and Training. Selected coatings, applied on cast bronze coupons and naturally aged copper roof coupons, are now being aged on the

roof of the Gallery and are undergoing accelerated weathering in the laboratory. Included in the coatings being tested are several developed in collaboration with Cape Cod Research, Inc. (a company that specializes in high-performance coatings), various commercial coatings felt to be viable candidates for use in the field, and coatings now in common use in the field. Analysis of the "before weathering" samples, including coating thickness, scratch adhesion testing, pinhole detection, and infrared spectroscopic analysis is under way.

Scientists continued to test the stability of synthetic resins for use in picture varnishes, retouching paints, and other conservation applications. In collaboration with conservators at the Getty Museum and the Art Institute of Chicago, experimental retouching paints using an aldehyde resin have been tested. Gamblin Artists Colors was asked to make a limited amount of retouching paints using 20 pigments, which have been distributed to several museums for evaluation. Jill Whitten was hired as the coordinator for this project.

The department head was appointed professor at the University of Amsterdam, where he will teach a course in conservation science and coordinate research between the Gallery and the university as well as other institutions in the Netherlands, such as the Rijksmuseum. Collaborative research is also expected between Gallery scientists and those working for the MOLART project in Amsterdam. Staff members served in editorial capacities for *Studies in Conservation*, the *Journal of the American Institute of Conservation*, and the *Triennial Meeting of the Conservation Committee of the International Council of Museums* and served on the Collection Committee of the Harvard University Art Museums, the College Art Association, the Forbes Fellowship Selection Committee of the Freer Gallery of Art, a Ph.D. thesis committee at the University of Delaware, and the Academic Affairs Committee of the Winterthur Museum.

Loans and Exhibitions Conservation

The most challenging project of the year was *Olmec Art of Ancient Mexico*, with two colossal heads and other large sculpture. Plans for the packing, transport, and installation of these works, done in collaboration with colleagues in Mexico, required months of preparation.

The matting and framing studio continued to explore new materials and techniques for the storage and display of works on paper, including innovative supports for three-dimensional works. Environmentally sealed packages were devised for extremely large works in the National Lending Service's *Gemini G.E.L.* exhibition. These designs were presented at a workshop sponsored by the American Institute for Conservation of Historic and Artistic Works.

Frame conservators concentrated on the Gallery's ongoing project to improve the quality of frames in the collection. They constructed several frames, including a large one based on a 17th-century Dutch design for the recently acquired *Fall of Man* by Hendrik Goltzius. They made reproduction frames for paintings in the *Winslow Homer* exhibition. They also built a device to produce frame molding, based on one designed by John Moxon in 1683, which enabled them to make refined ebony and blackened cherry frames for paintings in the Dutch Cabinet Galleries. Frame storage was moved to a storeroom adjacent to the newly renovated frame conservation studio.

Ongoing research projects include design improvement and electronic monitoring of microclimate display cases for paintings on long exhibition tours; investigation of packing techniques for three-dimensional objects in collaboration with the Canadian Conservation Institute and the Tate Gallery, London; and design and testing of waterproof packages for works on paper and paintings loaned to institutions with sprinkler systems for fire suppression.

Exhibitions

The exhibitions office oversaw the opening of 23 exhibitions at the National Gallery in the past fiscal year, for which 284 lenders from 19 countries and 27 states loaned 1,808 works of art. The department also worked on another 31 projects scheduled to open in the next five years and administered the tours of 10 exhibitions. United States government indemnity was secured for 9 exhibitions, enabling a savings of over \$3,385,000 in insurance premiums.

Temporary Exhibitions at the National Gallery of Art

French Drawings from the Armand Hammer Collection

continued from the previous fiscal year to 12 November 1995
coordinated by Margaret Morgan Grasselli

Prints by James McNeill Whistler and His Contemporaries

continued from the previous fiscal year to 31 December 1995
coordinated by Eric Denker

Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections

continued from the previous fiscal year to 31 December 1995
coordinated by Judith Brodie

Recent Acquisitions of Works of Art on Paper

continued from the previous fiscal year to 31 December 1995
coordinated by Andrew C. Robison

The First Century of Photography: New Acquisitions

continued from the previous fiscal year to 31 December 1995
coordinated by Sarah Greenough

Adriaen Brouwer: "Youth Making a Face"

continued from the previous fiscal year to 31 March 1996
coordinated by Arthur K. Wheelock Jr., supported by Juliet and Lee Folger / The Folger Fund, The Wunsch Foundation, and friends of Arthur K. Wheelock Jr.

Jean Dubuffet from the Stephen Hahn Family Collection

continued from the previous fiscal year to 31 December 1995
coordinated by Jeffrey Weiss

Pages 32-33

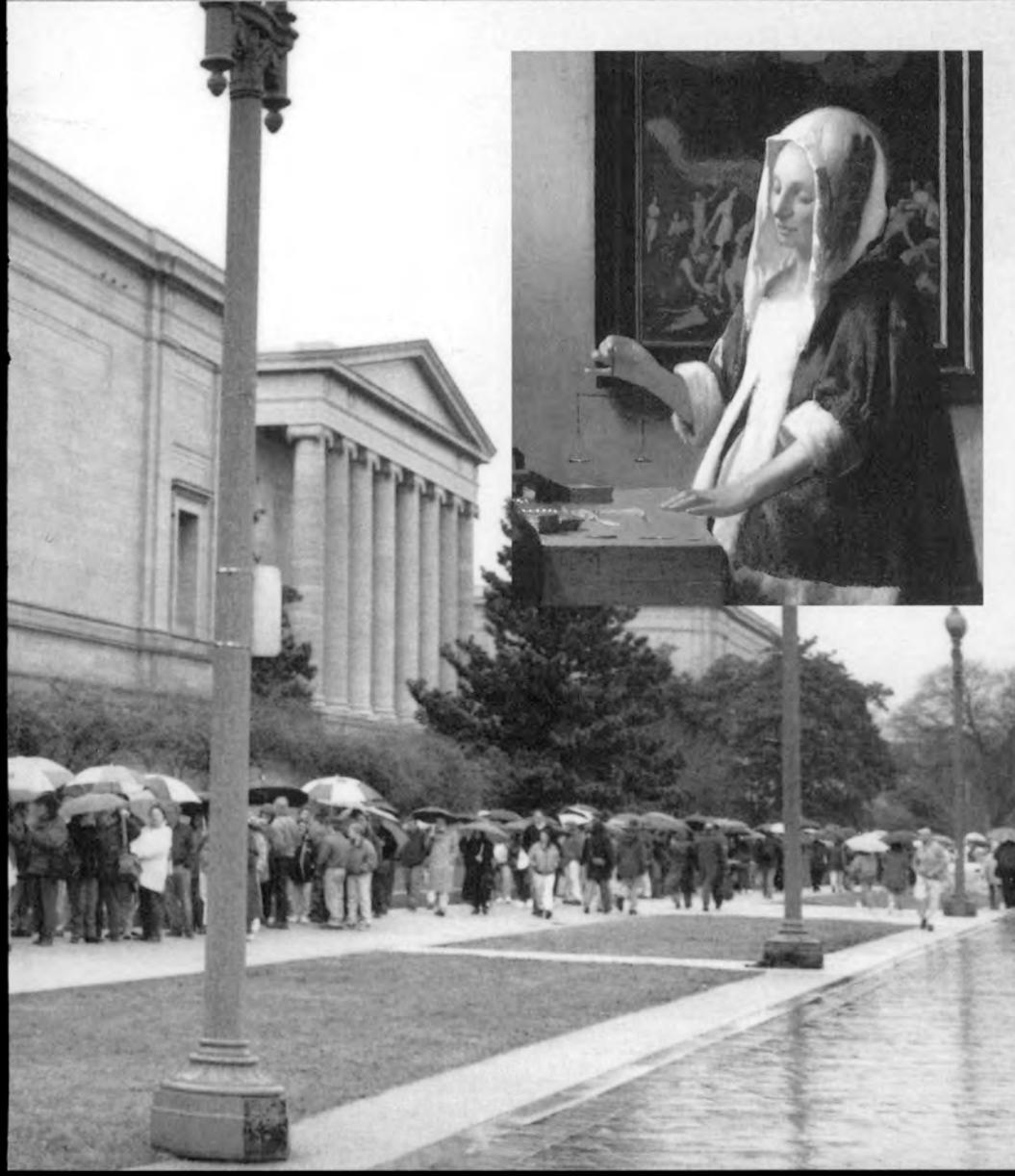
The *Vermeer* exhibition brought art lovers to the Gallery to see such masterworks as (clockwise from top left) *Woman with a Pearl Earring* and *View of Delft* (details) both from the Royal Cabinet of Paintings Mauritshuis, The Hague; *Woman in Blue Reading a Letter* (detail), Rijksmuseum, Amsterdam; and the National Gallery of Art's own *Woman Holding a Balance* (detail)

JOHANNES
VERMEER

Main Floor Galleries







The Touch of the Artist: Master Drawings from the Woodner Collections

1 October 1995 to 28 January 1996
coordinated by Margaret Morgan Grasselli

A Great Heritage: Renaissance and Baroque Drawings from Chatsworth

8 October 1995 to 31 December 1995
coordinated by Andrew C. Robison
supported by Ford Motor Company; also supported by an indemnity from the Federal Council on the Arts and the Humanities; additional support from The Marpat Foundation, the Dimick Foundation, Evelyn Stefanson Nef, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully

John Singleton Copley in England

11 October 1995 to 7 January 1996
coordinated by Franklin Kelly
organized with the Museum of Fine Arts, Houston
supported by Republic National Bank of New York, Safra Republic Holdings, S.A., and Banco Safra, S.A., Brazil; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Winslow Homer

15 October 1995 to 28 January 1996
coordinated by Nicolai Cikovsky Jr. and Franklin Kelly
supported by GTE Corporation; additional support from The Henry Luce Foundation

Johannes Vermeer

12 November 1995 to 11 February 1996
coordinated by Arthur K. Wheelock Jr.
organized with the Royal Cabinet of Paintings Mauritshuis, The Hague
supported by United Technologies Corporation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Italian Drawings from the Armand Hammer Collection

19 November 1995 to 5 May 1996
coordinated by Margaret Morgan Grasselli

The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France

4 February 1996 to 28 April 1996
coordinated by Philip Conisbee
organized with the Kimbell Art Museum, Fort Worth
supported by an indemnity from the Federal Council on the Arts and the Humanities

Harry Callahan

3 March 1996 to 22 May 1996
coordinated by Sarah Greenough

The Robert and Jane Meyerhoff Collection: 1945 to 1995

31 March 1996 to 21 July 1996
coordinated by Mark Rosenthal

Jan Steen: Painter and Storyteller

28 April 1996 to 18 August 1996

coordinated by Arthur K. Wheelock Jr.
organized with the Rijksmuseum, Amsterdam
supported by Shell Oil Company; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt van Rijn

28 April 1996 to 18 August 1996
coordinated by Arthur K. Wheelock Jr.

Gauguin Drawings from the Armand Hammer Collection: Selections from "Breton Sketchbook No. 16"

12 May 1996 to 10 November 1996
coordinated by Margaret Morgan Grasselli

In the Light of Italy: Corot and Early Open-Air Painting

26 May 1996 to 2 September 1996
coordinated by Philip Conisbee
organized with The Brooklyn Museum and the Saint Louis Art Museum
supported by The Florence Gould Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Masterpieces from the Palazzo Doria Pamphilj, Rome

16 June 1996 to 2 September 1996
coordinated by David Brown and Gretchen Hirschauer
organized by the National Gallery, London
supported by an indemnity from the Federal Council on the Arts and the Humanities

Thomas Eakins: The Rowing Pictures

23 June 1996 to 29 September 1996
coordinated by Nicolai Cikovsky Jr.
organized by the Yale University Art Gallery
supported by the Henry Luce Foundation, Inc.; additional support from the National Endowment for the Arts

Olmec Art of Ancient Mexico

30 June 1996 to 20 October 1996
coordinated by D. Dodge Thompson
organized with the Consejo Nacional para la Cultura y las Artes, through its Instituto Nacional de Antropología e Historia
supported by The Fund for the International Exchange of Art, Goldman, Sachs & Co., Grupo Financiero Banamex-Accival, and Pular Internacional, as well as other corporations; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Adolph Menzel (1815-1905): Between Romanticism and Impressionism

15 September 1996 to 5 January 1997
coordinated by Philip Conisbee
organized with the Staatliche Museen zu Berlin/Preussischer Kulturbesitz and the Réunion des musées nationaux/Musée d'Orsay, Paris

Jean-Baptiste-Camille Corot, *View of St. Peter's and the Castel Sant'Angelo*, 1826-1828, oil on paper, mounted on canvas, 21.9 x 38.1 cm, The Fine Arts Museums of San Francisco, Museum Purchase, Archer M. Huntington Fund, was lent for the Corot exhibition

supported by Mannesmann Capital Corporation; additional support from the Ministry for Foreign Affairs of the Federal Republic of Germany; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Encounters with Modern Art: Works from the Rothschild Family Collections

22 September 1996 to 26 January 1997
coordinated by Jeffrey Weiss
organized with the Philadelphia Museum of Art and The Judith Rothschild Foundation

Exhibition Programs

This department coordinates programming for special exhibitions and produces interpretive materials such as brochures, video programs, audio tours, and wall texts to enhance visitors' understanding and appreciation of the works of art on view. In fiscal year 1996



interpretive materials were prepared for 16 exhibitions.

Illustrated brochures were provided for the *Woodner*, *Chatsworth*, *Homer*, *Vermeer*, *Steen*, *Corot*, *Olmec Art*, and *Menzel* exhibitions, explaining the main themes and announcing lectures, films, and other public programs. Large-print versions of these brochures were printed in-house for visitors with visual impairments. Explanatory wall texts accompanied the above exhibitions as well as *Copley in England*, *Boilly*, *Callahan*, *Meyerohoff*, *Genre Prints*, *Doria Pamphilj*, *Eakins*, and *Rothschild*.

James McNeill Whistler: The Lyrics of Art, a documentary video the department produced last year, received three prestigious awards in 1996: the Silver Muse from the American Association of

Museums; the Telly Award, from a national competition of broadcast and non-broadcast video media; and the CINE Golden Eagle. As winner of the Golden Eagle, *Whistler* will represent the U.S. at international film festivals throughout the coming year. The department produced two new video programs this year. The 20-minute *Olmec Art of Ancient Mexico* relates the story of the 20th-century discovery of this powerful and dynamic artistic style. Archival and new footage, shot on location, shows past and present archeological finds at major Olmec sites in Mexico, including the excavation of works of art in the exhibition. A 6-minute program for the *Homer* exhibition explores the artist's painting process by showing changes he made in two paint-

ings, *The Veteran in a New Field* and *Breezing Up*, and reveals layers of meaning in these apparently straightforward works.

The department provided video clips on *Homer* and *Olmec Art* to the information office for publicity purposes; assisted the conservation division with documentary footage; and produced a video advertising the video programs for sale in the Gallery shops. Video programs that the department produces are distributed nationally to schools, libraries, cultural institutions, and public television networks on a free-loan basis through the Gallery's department of education resources.

Audio tours were produced for three exhibitions this year: *Homer*, narrated by director Earl A. Powell III and Gallery



Gaillard F. Ravenel, who founded the Gallery's department of design and installation 26 years ago, examines an antique frame

curators of American art Nicolai Cikovsky and Franklin Kelly; *Steen*, narrated by deputy director Alan Shestack; and *Olmec Art*, narrated by the director.

The Gallery's interpretive materials are made available to museums across the U.S. that host traveling exhibitions or upon special request. The *Homer* brochure, for instance, was shared with the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York. Requests continued for interpretive materials for 1995 exhibitions: the wall texts and brochure for *Robert Frank: Moving Out* were sent to the Whitney Museum of Art, New York, and the Lannan Foundation, Los Angeles; and texts for *Piet Mondrian* were sent to the Museum of Modern Art, New York. The department responds regularly to requests for interpretive materials from museums, schools, and

members of the public across the nation.

Design and Installation

This year the department designed and installed 16 exhibitions, made continued progress in reframing the collection, and oversaw initial construction, after much planning, on the West Building skylight replacement project.

Special exhibitions presented unique installation challenges and opportunities. The *Vermeer* exhibition in the West Building off the East Garden Court included only 21 paintings, yet to accommodate anticipated crowds of visitors, the department hung these paintings—generously spaced—in six galleries. Walls were articulated with crown molding and paneling to provide proper scale, and a technical room was pro-

vided within the show with a camera obscura, perspectives, and x-ray studies.

The magnificent *Homer* exhibition in the East Building brought together more than 225 works, including oils, watercolors, drawings, and prints. The last three galleries also incorporated technical materials, such as brushes, paintboxes, and watercolor manuals from Homer's day. To explain the artist's watercolor technique, demonstration pieces were shown alongside originals.

Also housed in the East Building, *Olmec Art* brought to the Gallery more than 120 pieces, ranging from colossal heads to delicate jades. To install two oversized heads, one weighing more than 10 tons, the department consulted with the original building engineers to design structural support for the concourse where the works would be dis-

in the style of the period. Other paintings that received frames on a priority basis were those in exhibitions, such as Copley's *Copley Family*, Steen's *Dancing Couple*, Homer's *Breezing Up*, Eakins' *Biglin Brothers Racing*, and Gallery loans for exhibitions at other institutions. Frames are being sought for more than 275 works in the collection.

The West Building skylight replacement project began in earnest this year, requiring that works of art be moved temporarily from main floor galleries around the West Garden Court to the ground floor central and outer tier galleries. Preliminary architectural work involved repair and repointing of brick and stone masonry at the roof level and division of the attic into smaller compartments for fire safety. A tunnel was constructed in the West Sculpture Hall for public use during the project.

Other architectural projects included the installation of handrails in and outside the West Building; resurfacing of the exterior ramp to the East Building for improved traction; provision of storage for hearing devices in the main auditorium; modification of restrooms and public telephones; creation of a children's sales shop on the concourse; refurbishing of the lounge near the Terrace Cafe; and replacement of a fixed glass panel with an oversized hinged glass panel at the study center entrance to facilitate the movement of large art objects into and out of the East Building.

Behind-the-scenes improvements included provision of additional fire doors in the concourse area connecting the buildings; construction of a new frame conservation studio with better ventilation; the addition of shelving in the East Building print study room and of moveable shelving in the library; completion of locker rooms for the guards and laborers; creation of offices out of open space in the personnel department and enhancements in the reception area; remodeling of dark-rooms to accommodate a new color processor; refurbishing of the slide library; and replacement of raised flooring in the main computer room. The

Computer Aided Design (CAD) System has facilitated many of these projects.

Designs for the National Sculpture Garden were completed in 1996 and presentations were made to the agencies having jurisdiction: The Commission of Fine Arts, National Capital Planning Commission, and District of Columbia Historic Preservation Office. Construction is expected to begin in 1997.

Education

The education division served an estimated audience of nearly 30 million people this year. It opened a new interactive computer program—the Micro Gallery—in the West Building and a renovated art information room, both supported generously by American Express and The Circle of the National Gallery of Art. Public response indicates overwhelming satisfaction with the program. Despite blizzards and government furloughs, the education staff and volunteers made special efforts to accommodate tours. The staff also assisted with visitor services during the enormously popular *Vermeer* and *Homer* exhibitions.

Adult Programs

Tours and Lectures: This section prepared and delivered free public tours and lectures, including tours of the collection and all exhibitions, short gallery talks on selected works of art, and introductory art appreciation programs such as "Techniques of Sculpture," "Reading Dutch Genre," and "Reading Modern Life in Impressionist Painting." Specialists gave talks on the conservation of impressionist paintings and gallery lighting of works of art. A course of 26 slide lectures on Western art extended from classical to modern times. Seven summer lectures on the techniques and materials of art were offered, as were regular slide presentations on *Vermeer*, *Homer*, and *Olmec Art*.

The "Inform" digital audio tours in the West Building galleries have been well received; they enable visitors to select tour routes and receive informa-

played. The largest of the Olmec heads is the heaviest object ever installed in the East Building.

For the *Eakins* exhibition, the first occasion on which all of the artist's known rowing pictures were on view together, the department dramatically suspended an actual racing scull in the atrium of the East Building outside the entrance to the show.

The Ailsa Mellon Bruce Fund, New Century Fund, and The Circle of the National Gallery of Art made possible the purchase of 15 antique frames this year. Drawing on current holdings, the frame project was able to reframe 22 paintings in the collection—19 with period frames, 3 with reproductions. Two new acquisitions received frames: Heade's *Giant Magnolias on a Blue Velvet Cloth*; and Goltzius' *Fall of Man*, for which a reproduction frame was made





The *Olmec Art* exhibition brought together a tremendous variety of objects, from monumental sculpture (see also p. 40) to the delicate ceramics and jade and blackstone carvings seen here



tion in greater depth than available on audio tape tours.

Volunteer docents led daily tours of the collection in both East and West Buildings—in English, French, Spanish, German, and Italian. This year regularly scheduled tours of the Italian, American, and French collections were offered. Supported by The Circle, docents visited retirement homes with art reproductions to stimulate discussion, and senior citizens were invited to the Gallery for a light breakfast and tour of the collection.

Staff lecturers and volunteers offered group tours to adult visitors by appointment. This section also coordinated the preparation of 34 radio talks and interviews to accompany Sunday broadcasts of National Gallery concerts.

Academic Programs: This office oversaw public and scholarly programs such as the year-long Sunday lectures and the Andrew W. Mellon Lectures in the Fine Arts. Pierre M. Rosenberg, director of the Louvre, gave the year's Mellon Lectures, "From Drawing to Painting: Poussin, Watteau, Fragonard, David, Ingres." Exhibition-related programs included public symposia for *Homer* and *Vermeer*; a moderated discussion with eminent photographers for *Callahan*; a Sunday afternoon program on *Corot*; two lecture series—one on old master drawings for *Woodner* and *Chatsworth*, and one on Dutch art for *Vermeer* and *Steen*; and presentations by prominent archeologists on early Mexican culture for *Olmec Art*. Seminars for *Homer*, *Vermeer*, and *Steen* gave scholars and graduate students the opportunity to discuss works in the galleries before the public openings of the exhibitions.

The 2 fellows in the graduate lecturing fellowship program delivered 48 gallery talks this year. The Gallery welcomed an unprecedented number of interns and fellows, including 3 recipients of Internships for Diversity in the Museum Profession, supported in part by the Nathan Cummings Foundation, and one College Art Association Development Fellow. Another 34 volunteer academic-year interns were active throughout the Gallery and also partici-

pated in a weekly orientation program that introduced them to a range of departments and functions. The 45 students who joined the Gallery as volunteer summer interns, the largest number ever, came from 20 states, Germany, and Costa Rica.

Film Programs: This section arranged thematic film series in association with distinguished film scholars, the cultural affairs ministries of foreign governments, and major museums and archives such as the Museum of Modern Art and the British Film Institute. Topics varied widely but often related to the work of particular directors, art historical themes, or Gallery exhibitions. Each series consisted of 10 to 30 films culled from sources all over the world. The past year's series included "Venezuela: Forty Years of Cinema," "Before Caligari: German Silent Film of the Golden Age," "The Films of Chantal Akerman," "The World of the *Shtetl*," "Max Reinhardt," "The Brothers Quay," "The Films of Werner Herzog," "Pathé: Cinema's First Empire," "Art Director as Auteur: William Cameron Menzies and Richard Day," "Spring in Budapest: Hungarian Film in Retrospect," "Vittorio De Sica and Neorealism," "Hollywood's Rome," "Grand Music Cinema IV: 1922–1928," and "Asta—The Tenth Muse." In addition to these series, an ongoing program of documentary films on the arts included many recent productions and a tribute to the International Festival of Films on Art, cosponsored with the Canadian Embassy. Many of these presentations were introduced by the filmmakers themselves and by guest scholars, and program notes provided filmographic and historical information.

Education Publications

Charged with shaping content and design for all educational materials, the department this year oversaw production of 75 books, brochures, announcements, gallery guides, teaching packets, and electronic publications. At the same time, it assumed responsibility for the Micro Gallery. Visitors may use any of 13 stations in the West Building's art

San Lorenzo Monument 61—Colossal Head 8, Early Formative Period, andesite, 220 x 165 x 160 cm. Museo de Antropología, Xalapa, seen in the Olmec Art exhibition, was the heaviest object ever installed in the National Gallery

information room to explore the National Gallery collections and to plan and print their own tour. The Micro Gallery incorporates thousands of pathways based on subject, artist, geography, chronology, and terminology, offering approaches to 1,700 works of art and more than 650 artists. It contains extended studies of six important works—Van Eyck's *Annunciation*, Bellini's *Feast of the Gods*, Vermeer's *Woman Holding a Balance*, Copley's *Watson and the Shark*, Manet's *Gare Saint-Lazare*, and Pollock's *Number 1, 1950 (Lavender Mist)*—three of which the department completed this year. A brochure produced to introduce the Micro Gallery is currently distributed at a monthly average of 19,000 copies.

The staff reviewed and revised texts for the software portion of the Gallery's *American Art* videodisc. About 2,000 texts plus a dictionary of terms are being published electronically early in fiscal year 1997.

The department is preparing education materials about the Gallery and its collections for dissemination via the World Wide Web. In addition to reshaping existing materials, the staff is creating experimental electronic components to broaden the variety of presentations. The department head attended the International Conference on Hypermedia and Interactivity in Museums in San Diego and led a museum education roundtable on developing an institutional policy for interpretation.

The writing of five new gallery guides brought this project to its final phase, with additional funding from Louise Whitney Mellon and Melvin Hendersson-Rubio. The laminated guides make printed discussions of individual works in the collection available for visitors in the galleries.

Education Resources

This department consists of two sections: extension programs and art information.

Art Information: Staff members recruited, instructed, and supervised 160 volunteers who served at the art information desks at the main entrances

to the Gallery during all public hours. On average this group contributed over 1,400 hours a month and responded to over 5,000 visitor questions and around 700 telephone inquiries a week. The numbers soared with the opening of the *Homer and Vermeer* exhibitions and the Micro Gallery so that the total number of hours served reached a record high of 17,410. Staff presented 52 special tours and lectures this year as part of the volunteers' continuing education.

Art information staff regularly gather information about Gallery visitors, and surveys show that people come to the Gallery from every state in the nation. This year more than 68 other countries were represented; the greatest numbers of foreign visitors came from Japan, France, Germany, the United Kingdom, Canada, and Australia.

Extension Programs: This section produces and distributes color slide programs, teaching packets, videodiscs, films, and videocassettes based on Gallery collections and exhibitions. Extension programs are used in schools, libraries, colleges and universities, museums, civic organizations, and by public and educational television stations across the nation. All extension programs are loaned free of charge, with return postage representing the only cost to the borrower.

In fiscal year 1996 the total of all extension program presentations was 143,122, an increase of 55 percent over last year. The viewing audience is reported at 27,104,591—lower than in past years, owing primarily to declining television use of programs. Yet the size of audiences using short-term or extended loans of instructional materials increased by more than 10 percent.

Organizations in the affiliate (long-term loan) system maintained their active use of extension programs. This year the number of affiliates grew to almost 600, with new affiliates in Arkansas, California, Florida, Illinois, Indiana, Maryland, Minnesota, Missouri, Oklahoma, Vermont, Virginia, and Wisconsin; and new international affiliates in Budapest; Florence; Mexico City and Oaxaca, Mexico; Preslov, Slo-

Jan Steen, *As the Old Sing, So Pipe the Young*, c. 1663-1665, oil on canvas, 134 x 163 cm, Royal Cabinet of Paintings Mauritshuis, The Hague. Was lent for the Steen exhibition

vakia; Quito, Ecuador; San Jose, Costa Rica; Seoul; and Vienna. Extension programs are provided to U.S. facilities abroad through the United States Information Agency (USIA). U.S. embassies or consulates in Barcelona; Beijing; and Tegucigalpa, Honduras, were among those using programs this year. USIA's WORLDNET television satellite transmitted extension programs to television stations and U.S. embassies in Latin America, the Middle East, and Southeast Asia.

Department staff continued to



develop a comprehensive interactive program to accompany the *American Art* videodisc and to develop an extensive digital image base of the Gallery's European art collections that will be the source for another videodisc. The department provided digital images from the *American Art* videodisc and those being produced for the European art videodisc as archival supplements to the Gallery's computerized collections management system. More than 500 digital images are also being transmitted electronically to selected universities as

part of an educational site licensing project sponsored by the Getty Art History Information Program. The department produced a printed viewer's guide to accompany its film and videocassette, *Winslow Homer: The Nature of the Artist*.

Scholastic Arts magazine, for students and teachers in secondary schools, is published by Scholastic, Inc., in cooperation with the Gallery. More than 100,000 subscribers received the six issues of the publication. Subjects featured were Native American art as well as such artists as Georges Seurat, Vassily

Kandinsky, Romare Bearden, and Edvard Munch.

Teacher and School Programs

Serving teachers, school-age children, and their families, this department offered a variety of tours, programs, and publications this year. The staff trained 128 volunteer school program docents, including 18 new candidates; the docents gave 2,500 tours to about 40,000 school children from local districts and across the country. All 10,639 sixth-grade students from Fairfax

County schools came to the Gallery for tours of the East and West Buildings. Because of federal closings, bad weather, and rescheduling conflicts, 14,700 other students were not able to participate this year.

The high school seminar brought 22 students from 18 area schools to the Gallery for ten Saturday morning lectures, discussions, and journal activities focusing on American art. Working with a sponsoring teacher, each student completed a final project and presented it at a concluding program for teachers and parents. In conjunction with *Homer*, one high school day drew 150 high school students from this area and Pennsylvania for a tour and slide overview of the exhibition as well as a hands-on watercolor activity and creative writing workshop.

Active involvement in the D.C. community continued. "Art Around the Corner" brought 288 fifth- and sixth-grade students from three D.C. elementary schools (Thomson, Seaton, and Savoy) to the Gallery for nine visits that integrated looking, critical thinking, and writing skills; this program received support from the Fannie Mae Foundation and the Park Foundation. The Gallery again worked closely with public school administrators to integrate the vast resources of the national museums into their curricula. Collaborating with the Children's Studio School and the Washington Performing Arts Society, the Gallery invited 75 second-graders from Bancroft, Truesdale, and Simon elementary schools to participate in "Exploring Families: Families as the Embodiment of Culture." For the public schools' Head Start project "Museum as a Resource," staff visited schools to introduce looking skills to teachers and family workers and 38 children and families visited the Gallery.

The National Teacher Institute brought 168 elementary and secondary school teachers and administrators to the Gallery for three six-day sessions on impressionism and post-impressionism. Funding from the Geraldine R. Dodge Foundation, the GE Fund, The Circle of

STATISTICAL SUMMARIES OF EDUCATION PROGRAMS

	<i>Programs/ Showings</i>	<i>Estimated Audience</i>
Adult Programs		
Tours, lectures, symposia, films, radio programs, audio tours of the collection	3,539	509,984
Education Publications		
Micro Gallery brochures, gallery guides, walking guides		777,416
Education Resources		
<i>Extension programs</i>	143,122	27,104,591
Color slide programs, teaching packets, films, videos, long-term loans, affiliate system loans		
<i>Art Information</i>		
Visitor queries, telephone queries, Brief Guides, Calendars of Events		1,207,535
Teacher and School Programs		
Tours, family & school programs, workshops, teacher institute, in-services	2,607	84,471

the National Gallery of Art, and the Weingart Foundation provided 25 fellowships for educators across the country, who reach more than 37,464 students a year. Seven workshops and nine in-services offered instruction and resources to 654 area teachers. Staff also helped Suitland High School with a grant application to the Getty Foundation to develop an integrated curriculum and participated in the Smithsonian's Teachers' Night, reaching more than 1,500 educators. The staff contributed to a teaching packet on *Classical Mythology* and on two children's books.

Family programs in conjunction with exhibitions were offered on an average of two Sundays a month. More than 1,400 family members attended 29 weekend and summer sessions. The programs are always fully subscribed.

Staff members were involved in outreach programs with both local and national audiences, such as the Fairfax County public school board and the National Goals 2000 Arts Education Partnership. Conference presentations were given at the National Art Education Association and the Association of School Administrators. Special programs comprised the majority of outreach efforts and were conducted for schools such as the Maryland Institute of Art

and elementary and secondary school teachers. Staff members also participated in educational programs with the Institute of Museum Services' conference on museum and school partnerships and the George Washington University museum studies program.



Page from Vicenzio Carducci's *Dialogos de la pintura* . . . (Madrid, 1633)

Library

The library collections grew considerably this fiscal year, thanks to the generosity of many loyal donors. Its involvement with exhibitions increased substantially over previous years. And its usage continued to expand, with scholars and professionals from 17

countries consulting the collection.

Notable additions to the reference collection included the *Australian Artists' Index* (1986); *Biographical Dictionary of Artists* (1995); *Dictionary of Belgian and Dutch Flower Painters* (1995); and *Bronzes of the 19th Century: Dictionary of Sculptors* (1994); as well as travel guides such as *Florenz: Architekturführer* (1995); *Genova*

(1992); *Architektur-führer München* (1994); *Guida all'architettura del Novecento* (1995).

Significant acquisitions included titles purchased through the Walker Fund: *Vita del capitano Francesco Laparelli da Cortona [di] Filippo de' Venuti* (1761); *Della consecrazione del Panteon fatta da Bonifazio IV. Discorso di Pietro Lazeri* . . . (1749); the

J. Paul Getty Fund in honor of Franklin Murphy: *Die durch theorie erfundene practic* . . . (1721-1725); *Tagebuch von Johannes Itten* (1930); *Emblemata saecularia: mira et iucunda varietate saeculi* . . . (1596); *Dialogos de la pintvra: sv defensa, origen, essecia, definicion* . . . (1633); *Galleria givstiniana del marchese Mincenzo Givstiniani* (1636-1637); *Posthii Germershemii Tetrasticha in Ovidii Metam* . . . (1563); *Ordinum equestri-um, ac militarium brevis narratio* . . . (1706-1707?); and the Bruce Fund: *Regula em-blematica sancti Benedicti* (1780); *Douze fables de fleuves ou fontaines* . . . (1585); *The Copper Plate Magazine* . . . (1774-1778); *Abhandlung über die Förmerie und Gies-serei auf Eisenhütten* . . . (1803); *Het Leven van de H. Maeghet Rosalia patronerse leghen de peste* . . . (1658); *Johann Sigismundi Elsholtii* . . . *Anthropometria* . . . (1663).

Foremost among gifts to the collection were Pat England's donations of an artist's book by Paul Johnson, *Towards Another Land*, and the spectacular *Colophon Series* by Carol Schwartzott. Other artist's books were received from Ke Francis, who gave his *Booge Bottom: The Wing and the Wheel*; Ramon Osuna, who presented *Kali Poem #3* by Kathleen Mazzacco; and Christine Kermaire who gave three books by contemporary Belgian artists.

Once again Mark Samuels Lasner was most generous with gifts of books on 19th-century British art, and he also gave a 17th-century emblem book by Jan Luiken and a long run of the periodical *The Book Collector*. Milton Rose gave a very rare work on the painter Benjamin West, and Mrs. John A. Pope continues to donate interesting books on oriental ceramics. Other generous donors who should be particularly acknowledged are Sydney Freedberg, Elva Fromuth-Lee, Joshua Heller, Jacob and Ruth Kainen, Murray Lebwohl, Roy Lichtenstein, Clarice Smith, Ruth Carter Stevenson, and Bob Targett.

In exhibition-related activities, the library lent one rare book to the North Carolina Museum of Art in Raleigh for the *Story of a Painting* show, as well as contributing the extremely rare "Large Figurative Map of Delft" and seven

early 17th-century books for *Vermeer*: five volumes for *Jan Steen*, and five more for *Genre Prints from the Housebook Master to Rembrandt van Rijn*.

New compact shelving installed on the library's lower level B enabled the circulation staff to move auction catalogues (primarily from Christie's and Sotheby's), providing much-needed expansion space for the increasing numbers of periodicals and artist monographs. Interlibrary loans continued at the same pace as last year, and vertical files acquired 2,000 more items than last year. Individual titles in the Fowler Collection of Architectural Books are being indexed and logged into the library's in-house automated system.

LIBRARY STATISTICS (fiscal year 1996)

Total volumes	194,859
(monographs, bound serials including auction catalogues, pamphlets, microforms)	
Titles/volumes acquired with federal funds	2,991/3,140
Titles/volumes acquired with trust funds	712/790
Titles/volumes acquired by gift	1,359/1,308
Titles/volumes acquired by exchange	737/1,067
Added microform titles	5
Added vertical files	7,721
Reference inquiries	17,035
Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)	2,392
Outside visitors	2,470
Titles/volumes catalogued	3,962/4,631
Circulation	23,307

Photographic Archives

The photograph collection of the late Anthony Clark came to the Gallery this year through the generosity of Edgar Peters Bowron, formerly senior curator of paintings. This gift, with more than 10,000 photographs, color transparencies, and other reproductions of mainly Italian baroque paintings, is a remarkable scholarly resource. Other important gifts included 834 photographs of Italian baroque art from Professor Robert Enggass and 3,283 vintage postcards of European cities from Mrs. James Fasinelli. The Kress Foundation, through its photograph subvention project, made possible the acquisition of

329 photographs of the mosaics in the dome of the Baptistery in Florence. The Foundation for the Documents of Architecture added 2,346 photographs of architectural drawings to the collection.

The archives acquired two extensive collections on microfiche: 73,892 images published in *Country Life*, 1897–1950; and 235,788 images from the research files of Sotheby's, London. Other notable acquisitions included rare 19th-century books and albums illustrated with original photographs—*Expositions of the Cartoons of Raphael* (1868), featuring the paintings in the Victoria and Albert Museum, London; and Nathaniel Hawthorne's *Marble Faun (or Transformations of the Romance of Monte Beni)* (1868), with 40 photographs of Rome in the 1860s—as well as *The Göteborg Jubilee Exhibition* (1923), which joins the growing collection of books and albums illustrating expositions and fairs from Crystal Palace of 1851 to the New York World's Fair of 1939. An album from the Salon of 1869 also entered the collection.

Counting this year's gifts and purchases, the collection now holds 1,374,358 photographs and 6,154,895 microform images.

Slide Library

Professor Alan Gowans donated another large segment of his collection of slides of North American architecture to the Gallery this year. Other notable gifts of slides came from the Centre National de Documentation Pédagogique, Paris, the Museum of Fine Arts, Boston, the Philadelphia Museum of Art, and the Museum of Fine Arts, Houston.

The slide library continues to make considerable progress in its efforts to offer representative images from American and European museums, acquiring slides from the Kreeger Museum, the National Museum of American Art, the Minneapolis Institute of Arts, the Tate Gallery, and the Rijksmuseum Kröller-Müller.

The slide library now has almost 10,600 records in the database of its art and architecture holdings, representing 22.2 percent of the collection and

30,000 slides. The collection numbered more than 161,000 slides at the end of the fiscal year, an increase of 2.8 percent over last year. Continued upgrading has led to the deaccessioning of duplicate or inferior slides, which explains the small increase in the size of the collection. The withdrawn duplicates were donated to area colleges and to the Biblioteca Academiei Romane, Timișoara, Romania.

Editors Office

The fiscal year opened with the publication of four prize-winning exhibition catalogues: *The Touch of the Artist: Master Drawings from the Woodner Collections* won first prize in catalogue design from the American Association of Museums (AAM) and was among 50 works chosen for the biennial show sponsored by the Washington chapter of the American Institute of Graphic Arts; *A Great Heritage: Renaissance and Baroque Drawings from Chatsworth* was selected for the British Book Design and Production Exhibition in London and at the Frankfurt Bookfair; *Johannes Vermeer* garnered the prestigious Gunzberg Prize, was selected for the 19th annual show of the American Design Center, and won honorable mention from AAM; *Winslow Homer* also received an honorable mention from AAM. *Vermeer* and *Homer*, both Book-of-the-Month Club selections, were reprinted several times and brought in record-setting revenues. The *Harry Callahan* catalogue then won a 1996 Ernst Haas Award as the Photographic Book of the Year. In addition, *The Artist's Table: A Cookbook by Master Chefs Inspired by Paintings in the National Gallery of Art*, was featured in the *Washington Post Book World* and *Washingtonian* magazine.

Keeping pace with the Gallery's busy exhibition schedule, the office produced six other catalogues: *The Robert and Jane Meyerhoff Collection: 1945 to 1955*; *In the Light of Italy: Corot and Early Open-Air Painting*; *Jan Steen: Painter and Storyteller*; *Olmec Art of Ancient Mexico*; *Georges de La Tour and His World*; and *Michelangelo and His Influence: Drawings from Windsor*



Acrobat Effigy Vessel, Early Formative Period, white-ware ceramic, 25 x 16 cm, Museo Nacional de Antropología, was on display in the *Olmec Art* exhibition

Castle. The *Vermeer* catalogue was also published in Dutch, French, German, and Italian editions; and *Steen* appeared in Dutch and German. Other materials produced for exhibitions included brochures, wall texts, press kits, invitations, fliers, and a stream of signage, especially for *Vermeer*.

Three volumes of the systematic catalogue were published this year: *Dutch Paintings; Italian Paintings: Seventeenth and Eighteenth Centuries; and American Paintings of the Nineteenth Century, Part 1*.

Work continued on other volumes in the series, including *French Sculpture of the Nineteenth Century; Decorative Arts, Part II; American Paintings of the Nineteenth Century, Part 2; and Medals*. The second volume of the Mark J. Millard Architectural Collection, *British Books*, is also in production.

A variety of publications was produced for the Center for Advanced Study in the Visual Arts, including a redesigned annual report, *Center 16*, as well as announcements for conferences

and symposia. The Studies in the History of Art series increased by three volumes this year: *Saint-Porchaire Ceramics* (vol. 52), *The Formation of National Collections of Art and Archaeology* (vol. 47), and *Imagining Modern German Culture: 1889–1910* (vol. 53).

The Nine-Ton Cat: Behind the Scenes at an Art Museum was created in collaboration with the education department; the book is scheduled for release in early 1997. The office also redesigned and published two issues of the *Circle Bul-*

Forthcoming publications for *Picasso: The Early Years, 1892–1906*; *The Victorians: British Painting 1837–1901*; and *Millennium of Glory: Sculpture of Angkor and Ancient Cambodia* generated enthusiasm at the Frankfurt Bookfair this year, and copublishing partners were found for all three books. Strong interest was also expressed in other upcoming Gallery projects, such as the catalogue raisonné for Mark Rothko. Copublishing partners for books published this year included Harry N. Abrams Inc.; Bullfinch/Little, Brown; HarperCollins Publishers; Houghton Mifflin Company; Lund Humphries Publishers; Oxford University Press; University Press of New England; Waanders; and Yale University Press, as well as several museum publishers (Rijksmuseum, Amsterdam; and Mauritshuis, The Hague).

Imaging and Visual Services

The office of visual services provides color transparencies, slides, and black-and-white photographs to Gallery staff and outside professionals; authorizes reproductions of works in the Gallery collections; and coordinates work orders for the photographic laboratory. The department also obtains photographs and transparencies of works in temporary exhibitions, manages the photographic needs of other departments and museums participating in exhibition tours, and does some picture research for exhibition catalogues. In fiscal year 1996 the department issued 1,725 contracts to reproduce works in the collections, sold 947 black-and-white photographs and 474 duplicate slides, lent 1,243 transparencies for reproduction, and provided 2,011 color transparencies and 4,894 black-and-white photographs to Gallery colleagues for official use.

The photographic laboratory produced 1,628 color transparencies, 38,433 slides, 5,264 black-and-white negatives, and 33,773 black-and-white prints. The department also processed 677 rolls of black-and-white and color film for staff members and took new photographs of 2,753 works of art.

Each of four studio areas is dedicated to photographing paintings, works on

paper, sculpture and other three-dimensional objects, or non-art materials and books. All film is processed in the laboratory, with an automatic color processor for transparency film. A computer improves quality control for color film. A separate laboratory area is designated for producing duplicate color transparencies from 35mm to 8 x 10 inches. Several thousand slides are produced by the department each month, about half being duplicates.

Two darkrooms, supplying black-and-white prints for many Gallery programs, are equipped with printers and enlargers that use variable-contrast photographic papers and automatic processors that provide high efficiency and consistent output. The department operates a separate darkroom to make prints on archival fiber-based papers for the photographic archives.

This year the department began to offer digital-imaging services, such as scanning transparencies or black-and-white or color photographs, then providing digital files or dye-sublimation color prints from the scans. New acquisitions and images of works in upcoming exhibitions are being digitized for a multitude of uses by other Gallery departments.

Gallery Archives

The National Gallery this year received by bequest former director John Walker's files relating to his museum career. Filling 108 archives boxes, the files include extensive correspondence with Bernard Berenson, Chester Dale, Calouste Gulbenkian, and others and are a rich source of information on the growth of the Gallery and the development of its collections.

Other important acquisitions included Paul Mellon's donation of four 19th-century letters from Franklin W. Smith to the U.S. Commissioner of Education concerning his proposed "National Gallery of Art." Conductor emeritus Richard Bales gave additional memorabilia relating to his life and career. Photographer Anthony Grohowski donated color slides of visitors waiting in line

letin, reprinted the *I Am Still Learning* and library brochures, produced eight gallery guides and a catalogue of Gallery publications and CD-ROMs, and published the teaching packet *Classical Mythology in European Art*, the Gallery newsletter, the annual report, and the Trustees' Council directory.

On the electronic front, work began on the Gallery's Web site, which is being launched in the 1997 fiscal year. A CD-ROM version of the Micro Gallery is in the planning stages.



Thomas Eakins, *John Biglin in a Single Scull*. 1873, watercolor, 42.9 x 60.8 cm, Paul Mellon Collection, Upperville, Virginia, was lent for the *Eakins* exhibition

overnight to view the Vermeer exhibition. James Locke gave views of Gallery buildings during the winter blizzard.

To enhance the historical record, Gallery staff and volunteers were encouraged to contribute personal recollections of the memorable winter events, including the *Vermeer* and *Homer* exhibitions, enormous crowds, and unexpected closings. Directed discussions were held with individuals and departments most involved in the events. In all, 18 conversations with 38 staff members were recorded and transcribed, and 25 individuals contributed

notes, letters, a mock news release, and even a poem for the project.

Oral history interviews were conducted with Annemarie Pope, formerly director of International Exhibitions Foundation; with Ed MacEwen, GTE vice president corporate communications; and with National Gallery music director George Manos. Interviews with conservator Joyce Hill Stoner, donors Gerhard and Marianne Pinkus, copyist Thelma DeAtley and her daughter Virginia Brown, and former Kress Professor Per Bjurström were opened for research.

Several departments transferred important official files to the archives, including almost 1,800 color slides from the registrar's office of the moving, packing, and transportation of art works for special exhibitions.

Significant historical materials were prepared for research use. Files and recordings of the A. W. Mellon Lectures in the Fine Arts were organized and described. Photographs of the Widener home, Lynnewood Hall, in Elkins Park, Pennsylvania, were preserved and their original order reconstructed. Sixty-four archives boxes of planning office files



Eugène Atget, *Le Pont Marie*, 1903 or 1904, albumen print, 17.7 x 21.7 cm, Partial and Promised Anonymous Gift, 1996.98.1

relating to design and construction of the East Building were organized. Archival staff and interns sorted more than 5,000 East Building architectural drawings, disposed of extra copies, and added previously unknown drawings to archival holdings. The archives database now holds descriptions of more than 8,500 architectural drawings of Gallery buildings.

A finding aid to documentary materials relating to World War II in the Gallery Archives and other Gallery departments was prepared. A chronology of events relating to commissioned works of art and specially selected

works for the East Building was also compiled. Archival files were used to investigate the acquisition and display of a number of works of art, and architectural information was used extensively for the upkeep and renovation of Gallery buildings. Scholarly researchers used files, photographs, and other materials to investigate a wide range of subjects, including Gallery exhibitions, donors to the collection, the design and planning of the Gallery's buildings, and other matters relating to museum history.

Archival staff worked with other departments to refine procedures for

temporary warehouse storage for non-permanent records and the Gallery's vital records.

Vivienne Johnson was a volunteer, and Ellen Clark and Ron Kurpiers performed graduate practicums in the department.

LA JOURNEE DU CELIBATAIRE.



Imp. d'Anker (8 17)

Demouré 1/25

Cher. Saintes 1/40 (Paris) 1/10

9 HEURES DU SOIR.

*M. Coquelet, distinguant sa dernière toilette une personne qui ressemble à la nuit
et semblable au lendemain retrava la peinture exacte de la vie du célibataire.*



Honoré Daumier, *9 heures du soir*, 1839, crayon lithograph, 32.7 x 24.6. Gift in memory of Dr. Ruth B. Benedict by the Washington Print Club and Her Friends, 1995.68.12

ADMINISTRATION

Protection Services

The primary goal of the office of protection services for 1996 was the development of a more effective Gallery-wide security organization through enhancement of training methods, improved information management, and increased operational efficiencies. In the second year of an agreement with the Department of Veterans Affairs, the office sent supervisors to receive four weeks of instruction at the Law Enforcement Training Center in Little Rock, Arkansas. More than 150 security officers received on-site training in basic security, gallery protection, and first-aid techniques. Safety training in protective equipment and shop protocol was also broadened, resulting in a 17 percent decrease in workers' compensation costs to the Gallery. Reorganization of the exhibition protection program produced improved security coverage in the galleries. Development of a standardized security operations training manual and upgrades of computer software helped improve documentation and reporting of incidents. The second phase of a new fire detection system was installed, and work is under way toward the installa-

tion of a Gallery-wide fire protection system by 2002.

James Banks, deputy chief for operations, resigned due to illness, and long-time protection staffers Ronald Lowe, George Boomer, and James Tasker retired. William Streater was selected as Protection Officer of the Year.

Facilities Management

Construction began on the energy management and building automation system, projected for completion in 1998. This major renovation will improve the condition of both East and West Buildings while greatly enhancing the systems for controlling lighting, temperature, and humidity levels for optimum protection of works of art. Facilities management engineering staff received additional training to operate the environmental, fire, safety, and other utilities equipment being installed. The division planned and coordinated the first phase of a multi-year renovation project to insulate certain West Building gallery walls. It also initiated a master facilities study to upgrade and replace building equipment, parts, and facilities, some of which are more than 50 years old.



Audiovisual Services

The department completed a reference booklet, *Guide to Audiovisual Services*, and distributed it to Gallery colleagues. Staff members also established an inspection and maintenance schedule for audiovisual facilities throughout the Gallery, which should reduce downtime and extend the useful life of equipment. They provided technical support for educational programs such as a high school seminar, high school days, the National Teacher Institute, family activities, and "Art Around the Corner" for D.C. elementary school children. They

also began production of digital audio segments for use on the Gallery's Web site, to feature President Roosevelt's and President Carter's dedication speeches at the openings of the West and East Buildings, respectively. In coordination with the Gallery architect's office and Gallery shops, the department installed a video system to highlight children's programs in the Gallery's new children's sales shop.

Administrative Services

The administrative services department this year assumed responsibility for

facilities supply and inventory operations, which included establishing budget, cost tracking, and reorder systems and reorganizing the housekeeping supplies store. It also arranged for the Gallery to convert from its own federal motor vehicle fleet to a lease maintenance arrangement with the General Services Administration beginning in 1997; conducted a complete inventory of all Gallery-owned supplies and equipment used in on-site food service operations and affixed computer barcode labels that will greatly simplify future inventories; purchased computerized mailroom postage equipment and

Pablo Picasso, *Blind Minotaur Led by a Girl in the Night*, 1934, dark-manner aquatint with burnishing (proof of final state before steelcasing), 24.7 x 34.8 cm, Eugenie L. and Marie-Louise Garbáty Fund, 1996.104.3

negotiated a General Services Administration photocopier equipment lease that substantially reduces the annual cost of this function; and arranged for used packing crates to be transferred to a non-profit organization in Ohio that will use the lumber in constructing housing for the homeless.

The department received an award from Industrial Concepts of Northern Virginia for participating in an unpaid internship program and an award from the Fairfax Area Disabilities Services Board for contributing to the quality of life for people with disabilities.

Telecommunications

Additional programs and activities of the Gallery were given new fiber-optic network capability in 1996. Most of the West and East Buildings have now been brought online, making possible more effective internal and external Gallery exchanges of information. The Gallery's telephone service was upgraded with an automated attendant feature, which continues to provide operator assistance for daytime and special events. The system also allows 24-hour access to flexible menus that accommodate a substantially larger volume of calls and permit direct caller access to all offices and departments of the Gallery.

Resource Acquisition

In addition to processing a high volume of purchase orders this year, the Gallery awarded its largest contract ever—for the West Building skylight replacement project; as well as its most complex contract—for the building automation systems project. The office also implemented interagency agreements with the Army Corps of Engineers, the General Services Administration, and the Defense Contract Management Command that provided additional expertise to address unusually complicated components of several contracts processed this year. The department provided professional development training for procurement personnel.

Personnel

In cooperation with the American Association of Museums, the personnel office cosponsored "The Human Dimension in Times of Change" seminar. This three-day conference, covering a range of human resource topics, centered on the widely recognized need for revitalization and reorganization within museums to meet tight budgets and increased demands on their resources. Participants came from cultural institutions across the country.

A Federal Job Opportunities touch-screen computer was installed in the

East Building study center to provide Gallery staff and the public with worldwide federal employment information. The database is updated daily, and the computer is connected to a laser printer. All federal agencies are currently required to upload the complete text of their vacancy announcements to this innovative system.





EXTERNAL AFFAIRS

Development

The development office gratefully acknowledges friends of the National Gallery, who had given over \$70 million by the close of the fiscal year in major gifts for the New Century Fund campaign. Generous donors nationwide brought the Gallery two-thirds of the way toward its goal of \$105 million. Among those who contributed to the campaign this past year were many prominent leaders in the Washington, D.C., area. These donors made commitments of \$100,000 or more as part of a local campaign initiative—the New Century Gift Committee.

The New Century Fund campaign was launched in May 1994 to give individual, foundation, and corporate donors a special opportunity to make contributions that would ensure the future vitality of the Gallery. With this campaign, the Gallery seeks to obtain significant funding for its priority areas of activity. Donors who make major gifts for one of these purposes help the Gallery: respond quickly when a major work of art is available on the market; provide historic frames for the permanent collection; purchase rare books on

artists and art history; discover and disseminate scholarly information around the world; conduct groundbreaking conservation studies and develop innovative conservation techniques; implement innovative educational programs for children and adults; and much more. In general, the focus on the New Century Fund campaign is on endowment gifts, which provide perpetual funding.

This year a number of foundations made significant gifts to undergird many important facets of the Gallery. The Arnold D. Frese Foundation and the Sara Lee Foundation contributed to the Fund for the International Exchange of Art, which encourages cross-cultural exhibitions. The Frese Foundation also renewed a commitment to support fellowships for German scholars at the Center for Advanced Study in the Visual Arts. The Horace W. Goldsmith Foundation made a major commitment that will assist the department of photographs in continuing to build its collection, and the André and Elizabeth Kertész Foundation also contributed toward photography acquisitions and exhibitions. The Aaron I. Fleischman Foundation made a multi-year commit-

Martin Johnson Heade, *Giant Magnolias on a Blue Velvet Cloth*, c. 1890, oil on canvas, 38.4 x 61.5 cm. Gift of The Circle of the National Gallery of Art in Commemoration of its 10th Anniversary, 1996.14.1

ment for art acquisition, and the Samuel H. Kress Foundation provided funds for four volumes to catalogue the Gallery's Italian paintings collection. The William and Flora Hewlett Foundation gave a substantial unrestricted gift, while the William Randolph Hearst Foundation created an endowment for the National Teacher Institute. The Ahmanson Foundation supported ongoing efforts to select period frames for the permanent collection.

Individual donors who included the Gallery in their estate planning, using such means as bequests or trusts to make charitable gifts, also played a part in the New Century Fund campaign. The late Naomi A. Garber stipulated in her will that the Gallery receive a significant portion of her estate. Her generous gift was received this year. The Gallery was also informed that it will be a beneficiary of a multimillion dollar bequest of a friend of the Gallery's from Florida. These and other planned gifts are important ways to ensure the long-term welfare of the Gallery.

In addition to those who made campaign gifts, some long-time patrons and first-time contributors made gifts to address more immediate and short-term needs. The Richard King Mellon Foundation gave emergency funds to keep open the popular *Vermeer* exhibition during the federal government shutdown. The Henry Luce Foundation provided partial funding for the upcoming *Millennium of Glory: Sculpture of Angkor and Ancient Cambodia* exhibition. The Fannie Mae Foundation and the Park Foundation continued to provide support for "Art Around the Corner," a multiple-visit program for three District elementary schools.

The Circle of the National Gallery of Art, an annual membership program, capped its first decade with a banner year. Overall contributions reached an unprecedented amount, nearing \$1 million. With 100 new members and 27 members who rejoined, The Circle drew almost 500 members from all over the United States. Juliet Folger and David Maxwell, both of Washington, D.C., continued to provide valuable leader-

ship as co-chairs of The Circle.

Circle members give crucial unrestricted funds, which offer the Gallery the flexibility to pursue a wide variety of activities. This year members' contributions acquired Martin Johnson Heade's *Giant Magnolias on a Blue Velvet Cloth*, a major gift to the Gallery in commemoration of The Circle's 10th anniversary; and helped the Gallery fund five fellowships for participants in the National Teacher Institute; obtain computer equipment for the creation of the Gallery's World Wide Web site; develop a CD-ROM on Johannes Vermeer; obtain an illustrated book by Alexander Calder, *Fables of Aesop According to Sir Roger L'Estrange*; produce an international scholarly symposium; conduct a conservation study to help identify safe varnish methods and reversible inpainting techniques; and purchase three Robert Frank photographs. Since The Circle was established in 1986, members have contributed almost \$6 million, and these contributions have been used to fund more than 150 projects.

To expand the Gallery's 20th-century art collection, the Collectors Committee was founded in 1975. Over the last 20 years committee members have enabled the Gallery to purchase 90 major works of art including 15 paintings, 17 works of sculpture, 2 tapestries, 4 drawings, 30 prints, and 22 photographs. Almost half of these works were by living artists. Perhaps the most renowned work of art selected and purchased by the Collectors Committee was Alexander Calder's giant mobile, *Untitled* (1976), which hangs in the heart of the East Building. Committee members' donations are the principal source of funds for acquisition of late modern and contemporary art. With their annual gifts of \$10,000 or more, members are able to support the permanent collection by selecting works of art by prestigious contemporary artists. This past year Doris Fisher of San Francisco and Barney Ebsworth of St. Louis began terms as co-chairs of the Collectors Committee, succeeding Ruth Carter Stevenson, the founding chairman, and Edwin L. Cox, co-chair.

John Singleton Copley, *The Death of Major Peirson, 6 January 1781, 1783*, oil on canvas, 246.4 x 365.8 cm, Tate Gallery, London. Purchased 1864, was lent for the Copley exhibition

Through the generosity of the 83 members who contributed about \$830,000 last year, the Gallery acquired Cy Twombly's painting *Untitled (Bolsena)* (1969) together with a number of works on paper.

The many donors and volunteers who gave so freely of their time and financial resources this year have had a lasting impact on the National Gallery. Thus we close out the year with enormous gratitude for the strong philanthropic spirit and commitment of our donors.



Corporate Relations

This office secures corporate support for National Gallery exhibitions and related projects, acting as a liaison between the Gallery and corporate representatives, and working to ensure that relationships are mutually beneficial. In fiscal year 1996 the Gallery received funds totaling \$3,900,000 to support exhibitions, publications, and educational programming. Additional commitments were made to support exhibition-related special events, press materials, and advertising. Other corporations pledged support totaling some

\$3,050,000 for exhibitions and related programs planned for fiscal years 1997 and 1998.

American Express Foundation completed its generous three-year commitment to making possible the development of the Micro Gallery. Installed in the West Building in October 1995, the Micro Gallery enables visitors to view nearly every work of art in the collection at the touch of a computer screen and to design their own tours of the galleries.

Ford Motor Company supported *A Great Heritage: Renaissance and Baroque Drawings from Chatsworth*, which

included some of the finest surviving drawings by Leonardo, Raphael, Rubens, Rembrandt, and other masters. Ford also provided partial funding for the accompanying catalogue. Additional support for the exhibition was provided by The Marpat Foundation, the Dimick Foundation, Evelyn Stefansson Nef, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully.

For its seventh exhibition sponsorship at the Gallery, Republic National Bank of New York, along with Safra Republic Holdings, S.A., and Banco Safra, S.A., Brazil, funded *John Singleton Copley in England*, coinciding with the biannual



National Gallery of Art chairman Ruth Carter Stevenson greets Her Majesty the Queen of the Netherlands at the opening of the *Vermeer* exhibition

joint meetings in Washington of the International Monetary Fund and the World Bank.

With its support for *Winslow Homer*, GTE Corporation marked its 15th year of involvement with the Gallery and its ninth exhibition sponsorship here. GTE's participation extended beyond Washington to include sponsorship of the exhibition at the Metropolitan Museum of Art. In addition, GTE launched a highly effective print advertising campaign in Washington and New York. Support for the catalogue and brochure was provided by the Henry Luce Foundation.

Following a history of arts sponsorship throughout the 1980s, which included five major Gallery exhibitions, United Technologies Corporation returned with support for the extraordinary *Johannes Vermeer*. UTC also funded a promotional campaign and a preview dinner in the West Building Rotunda attended by Her Majesty the Queen of the Netherlands and His Royal Highness Prince Claus. In-kind air transportation

for *Vermeer* was provided by KLM and Northwest Airlines.

Shell Oil Company supported *Jan Steen: Painter and Storyteller*, the first exhibition in America of paintings by this important 17th-century Dutch master. Northwest Airlines again provided in-kind air transportation.

The year was also notable for the largest funding consortium ever assembled in support of a single exhibition at the Gallery. A binational consortium of 32 sponsors joined together to provide essential support for the monumental *Olmec Art of Ancient Mexico*. The consortium was led by the Fund for the International Exchange of Art, along with Goldman, Sachs & Co., Grupo Financiero Banamex-Accival, and Pulsar Internacional. This diverse group of Mexican and American companies also included Black & Decker; Casa Autrey, s.a. de c.v.; Exxon Chemical; Grupo México; Hewlett-Packard; Kraft Foods México-Grupo Philip Morris; Xerox; AT&T de México; AVON; Coca-Cola de México; DuPont; EDS de México, s.a.

de c.v.; Fundación Manuel Arango, a.c.; Grupo Bufete Industrial; Grupo Celanese; Grupo Financiero Interacciones, s.a. de c.v.; IBM de México; Mobil Corporation; Procter & Gamble de México, s.a. de c.v.; Química Hoechst de México; Química Pennwalt, s.a. de c.v.; Sabritas; SANLUIS Corporación, s.a. de c.v.; Servicio Pan Americano de Protección, s.a. de c.v.; Nestlé; Sears Roebuck; Colgate-Palmolive; Texel; and Linde de México.

Mannesmann Capital Corporation provided support for *Adolph Menzel: Between Romanticism and Impressionism*, its second sponsorship of an exhibition devoted to a German artist. Additional support was provided by the Federal Republic of Germany, which has provided support for two earlier Gallery exhibitions.

The GE Fund made a grant to provide fellowships for the 1996 National Teacher Institute, a summer program that offers in-depth study of the collection for educators from around the nation. Delta Airlines donated display

areas at the National Airport terminal, which the Gallery has used to promote its collection and exhibitions.

Planning for future projects, an important focus during the year, resulted in substantial funding commitments for 1997 and 1998 exhibitions. After the tremendous success of *Vermeer*, United Technologies immediately committed to sponsoring *The Victorians: British Painting in the Reign of Queen Victoria, 1837-1901*. Bell Atlantic, which has sponsored three previous exhibitions at the Gallery, will support *Picasso: The Early Years, 1892-1906*, and will fund a national advertising campaign. The Boeing Company will sponsor *Thomas Moran*, its first exclusive sponsorship at the Gallery after being involved in several consortia in the past. Mobil Corporation pledged support for the full-scale retrospective *Mark Rothko*, continuing 20 years of support for Gallery programs. And GTE, the Gallery's most loyal sponsor, will fund *Alexander Calder*.

Corporations continue to ensure the vitality of the National Gallery's exhibi-

tions, supporting films, videos and interactive videodiscs, brochures, catalogues, special events, advertising, and press materials, as well as the exhibitions themselves. In addition, corporations continue to support educational programs, which emphasize the collections, and the Fund for the International Exchange of Art, which promotes cooperative cultural exchange efforts throughout the world.

Public Information

The Vermeer "phenomenon" was one of the big news stories of 1996. Before the first federal shutdown in November, Vermeer's *Girl with a Pearl Earring* was becoming the cover girl of choice for many magazines. Leading critics extolled the exhibition as "breathtaking," "perfect," "the most intimate blockbuster ever." By the time the Gallery closed for a second time in December, the exhibition had become the media poster child of the federal shutdown. More than 30 camera crews from network, syndicated, and local television outlets along with photographers and writers from major news services and newspapers covered the Gallery's reopening of the exhibition with private funds on 27 December. That evening satellite trucks were parked next to the West Building as NBC-TV broadcast a live shot of Vermeer's *View of Delft* on its nightly news. The next morning the story was on the front pages of newspapers across the country, including the *New York Times*, the *Washington Post*, and the *Los Angeles Times*. For a period of three weeks record numbers of press inquiries were fielded by the information office, and the staff spent an entire night in the exhibition with the host and crew of *The Charlie Rose Show* taping a full-hour PBS-TV program that was promoted as a tour of the exhibition for those unable to see it. On the exhibition's closing day satellite trucks from network and local television outlets were lined up along Constitution Avenue to interview Gallery officials and visitors who had spent the night in line to get a glimpse

of the exhibition everyone had to see.

The press office coordinated the publicity for some 18 exhibitions in addition to promotion for the Micro Gallery, the Dutch Cabinet Galleries, various acquisitions and staff appointments, and the Gallery cookbook, *The Artist's Table*. The *Winslow Homer* exhibition received enthusiastic reviews from critics and was featured on NBC-TV "Today," CBS-TV "Sunday Morning," and NPR's "All Things Considered," as well as from the *New York Times* when it traveled to the Metropolitan Museum of Art. Coverage of *Thomas Eakins: The Rowing Pictures* included a rare photo feature in *Sports Illustrated*. A special tour of *Jan Steen* followed by a dinner was organized for members of the press from the Netherlands.

Three weeks before the opening of *Olmec Art of Ancient Mexico*, the unveiling of a 10-ton colossal head from Mexico—the heaviest object ever installed in the Gallery—was covered "behind-the-scenes" by local, national and international press, including live morning coverage on WUSA-TV and reports on CBS-TV, NBC-TV, Univision TV, Telemundo TV, Worldwide TV, and Reuters International TV. A multimedia presentation at the preview of the exhibition for the international press corps included exclusive video of the arrival and installation of the colossal head. Special advertising for the exhibition included airport and subway dioramas and bus posters.

Special Projects

This office develops programs for local, national, and international constituencies of the National Gallery, generating and overseeing projects and initiatives that promote the Gallery's role as a national resource.

The office keeps members of Congress and their personal and committee staffs informed about programs at the Gallery. The popularity of the *Vermeer* exhibition highlighted for many the wealth of offerings at the Gallery, and the office responded to over 400 requests from members of Congress as well as from

the Administration and state governors for arrangements to view the extraordinary paintings. Special Saturday afternoon previews for congressional staff and their families were held for the *Winslow Homer* and *Olmec Art of Ancient Mexico* exhibitions.

The office also keeps members of Congress apprised of the Gallery's activities in their states and districts. Each member was informed of constituents' participation in such Gallery offerings as extension programs, National Lending Service, Sunday evening concerts, fellowships at the Center for Advanced Study in the Visual Arts, teacher workshops, and internships. In addition, 67 senators and representatives learned of their constituents' involvement in the 1996 summer intern program, and 140 members were told of educators in their states and districts who attended the 1996 National Teacher Institute. Response from these initiatives has been positive, demonstrating the value of the Gallery's service to communities throughout the nation.

As part of the continuing development of a local and national constituency for the Gallery, the office organized and coordinated a successful series of behind-the-scenes presentations hosted by the director and his wife, Nancy Powell. This year's tours included the *First Century of Photography: New Acquisitions* exhibition and the photography conservation studio, Italian Renaissance paintings, the newly opened Micro Gallery, and educational offerings for children. The series culminated by spotlighting collections on view in the West Building, tours of frame conservation, exhibition design and installation, paintings and objects conservation, digital-imaging facilities, and a discussion of connoisseurship. The series, now in its third year, is enabling the Gallery to develop new arenas of community and national interest and support.

This office also coordinated the director's professional speaking engagements around the country, including those for the Harvard Club of Washington, D.C., and for the Friends of the Fine Arts

Museum of San Francisco. The director spoke about David Finley, the first director of the National Gallery, on the 30th anniversary of the Finley family's gift of its Leesburg, Virginia, estate, Oatlands, to the National Trust for Historical Preservation.

Visitor Services

This office made every effort to ensure that the public enjoyed pleasant visits to the Gallery. To meet the unusual demands of the extraordinarily popular *Homer* and *Vermeer* exhibitions and of two government shutdowns, the department hired 35 temporary employees to run the free-pass system for both shows, accommodating half a million visitors. When the Gallery's doors were closed shortly after opening on the first day of each furlough, visitors remained in the exhibitions for about an hour. Private funds enabled the Gallery to reopen *Vermeer* in the middle of the second furlough, and although a blizzard closed the Gallery again for a week in early January, the visitor services staff opened the *Vermeer* exhibition on 10 January even as the rest of the museum remained closed. To make up for lost time, the Gallery extended viewing hours for the *Vermeer* exhibition, first until 7:00 p.m. on Fridays, Saturdays, and Sundays, finally until 9:00 p.m. seven days a week. Advance passes dated for furlough or snow days were honored as close to the time on the pass as possible any day the visitor came. Service charges for advance passes obtained from TicketMaster Phonecharge were refunded, and TicketMaster outlet tickets were either honored at the exhibition or returned to place of issue and the service charge refunded. Approximately 50,000 people holding advance passes from the closed periods were accommodated, increasing the already tremendous crowds in the galleries. Visitor services staff set aside tickets for visitors with disabilities and responded to thousands of letters and telephone calls from people wanting to see *Vermeer*. After waiting in line for hours, visitors were

Louis-Léopold Boilly, *A Game of Billiards*, 1807, oil on canvas, 56 x 81 cm. The State Hermitage Museum, St. Petersburg, was in the *Boilly* exhibition

met by staff who could answer questions, maintain order, and reassure people that they would indeed see the exhibition.

Music at the Gallery

The National Gallery presented 33 Sunday evening concerts in the West Garden Court in fiscal year 1996, which coincided with the 54th season of free concerts at the Gallery (4 concerts were canceled and one was moved to the Canadian Embassy, owing to government furloughs and snow storms). Concerts were supported by funds bequeathed to the Gallery by William



Nelson Cromwell and F. Lammot Belin, with additional subvention from the Ann and Gordon Getty Foundation.

The National Gallery Orchestra performed seven concerts under the direction of George Manos, including one in honor of the *Boilly* exhibition and another in honor of *Vermeer*. The latter exhibition was highlighted again in a concert of chamber music by members of the Fodor Wind Quintet of Amsterdam.

The National Gallery Vocal Arts Ensemble, likewise under Manos' artistic direction, performed at the Gallery to honor the *Woodner* and *Chatsworth* exhibitions. Two new resident ensembles

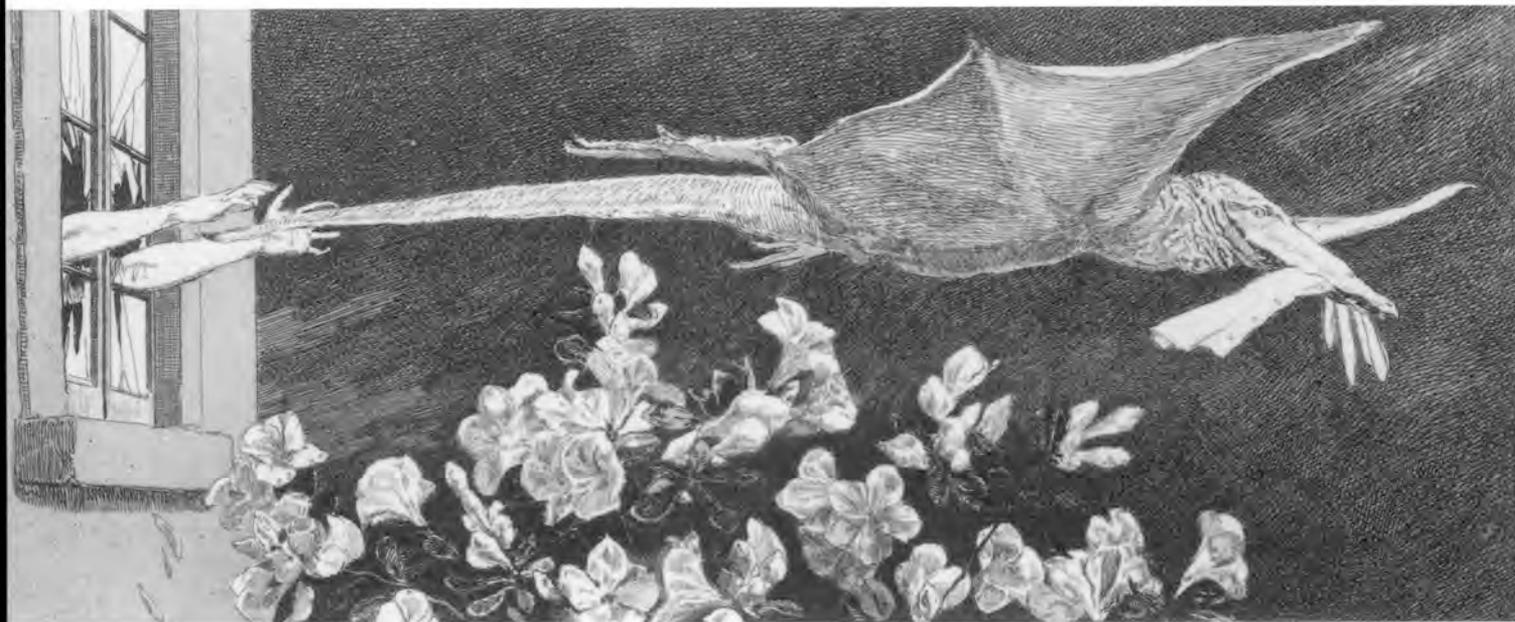
were introduced to the public this year: the National Gallery Chamber Players—Wind Quintet; and the National Gallery Chamber Players—String Quartet, both made up of members of the National Gallery Orchestra.

The 53rd American Music Festival featured a jazz concert by Maynard Ferguson and Ensemble. Baritone Gordon Hawkins presented American repertoire for solo voice, while American chamber music was offered by the Ensemble da Camera of Washington and the Edinburgh (Scotland) String Quartet.

Local broadcast of the concerts continued on radio station WGTS, and selections from several concerts were

rebroadcast nationally on NPR's "Performance Today." Weekly local broadcast of the concerts continued throughout the summer, as WGTS arranged to rebroadcast selected performances. A color brochure was published to preview the concerts. The Gallery concerts were the subject of 15 reviews and 12 photo previews in area newspapers.

A complete listing of the 1995-1996 concert season follows on page 64:



Max Klinger, *Abduction (Entführung)*, 1878/1880, etching and aquatint in black on chine collé, 11.9 x 26.9 cm, Anonymous Gift, 1995.82.9

OCTOBER

- 8 National Gallery Vocal Arts Ensemble
- 15 David Hardy, *cellist*, and Lisa Emenheiser Logan, *pianist*
- 22 Sergiu Luca, *violinist*, and Brian Connelly, *pianist*
- 29 Ruth Laredo, *pianist*

NOVEMBER

- 5 Tobias Ringborg, *violinist*, and Constance Moore, *pianist*
- 12 National Gallery Orchestra
- 19 Members of the Fodor Wind Quintet of Amsterdam
- 26 National Gallery Orchestra

DECEMBER

- 3 Diane Walsh, *pianist*
- 10 Charles Wadsworth, *pianist*, with Beverly Hoch, *soprano*, and Todd Palmer, *clarinetist*

JANUARY

- 21 The Yanagita-Bogin Duo
- 28 Philip Thomson, *pianist*

FEBRUARY

- 4 National Gallery Orchestra
- 11 Anner Bylsma, *cellist*
- 18 Kathryn Hearden, *soprano*, and George Manos, *pianist*
- 25 Pavlina Dokovska, *pianist*

MARCH

- 3 National Gallery Orchestra
- 10 Arthur Greene, *pianist*
- 17 Susan von Reichenbach, *soprano*, and Douglas Martin, *pianist*

- 24 Anthony and Joseph Paratore, *duo-pianists*
- 31 The Starr-Kim-Boeckheler Piano Trio

APRIL

- 7 National Gallery Chamber Players—Wind Quintet
- 14 National Gallery Chamber Players—String Quartet and Clarinet

53rd American Music Festival

- 21 Ensemble da Camera of Washington
- 28 Maynard Ferguson and His Big Bop Nouveau Band

MAY

- 5 Gordon Hawkins, *baritone*, and Gillian Cookson, *pianist*
- 12 The Edinburgh Quartet

- 19 National Gallery Orchestra
- 26 Andre-Michel Schub, *pianist*

JUNE

- 2 The Brentano String Quartet
- 9 National Gallery Orchestra
- 16 Stephen Prutsman, *pianist*
- 23 Fritz Gerhart, *violinist*, and Paul Tardif, *pianist*
- 30 Enrique Graf, *pianist*

World Premiere Performance

- MICHAEL NATHANIEL HERSCH
- Trio for Violin, Clarinet, and Piano*, 21 April 1996

First Washington Performances

- STUART BALCOMB
- Ellis Island*, 7 April 1996

TON DE LEEUW

- Mouvements rétrogrades*, 12 November 1995

JULES AUGUST DEMERSSEMAN

- Duo brillante*, 19 November 1995

CAL STEWART KELLOGG

- Major Sullivan Ballou's Letter to His Wife*, 5 May 1996

BOHUSLAV MARTINU

- Madrigal Sonata*, 19 November 1995

LALO SCHIFRIN

- La Nouvelle Orleans*, 7 April 1996

MICHAEL TORKE

- Chalk*, 12 May 1996

JOHAN WAGENAAR

- Overture to Cyrano de Bergerac*, 12 November 1995



CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1995–1996

At the founding of the Center in 1979, a four-part program of fellowships, meetings, publications, and research was instituted. The resident community of scholars at the Center in 1995–1996 included the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Andrew W. Mellon Lecturer, 6 senior fellows, 11 visiting senior fellows, and 6 predoctoral fellows. Nonresident scholars included 10 predoctoral fellows. Research by the scholars encompassed a range of media, including architecture, sculpture, painting, textiles, manuscripts, and gems, and concerned a broad range of geographic areas and time periods, from the ancient Andean city of Tiwanaku to America after World War II. Scholars focused on such issues as reconstructions of ancient cities, Chinese medieval visual culture, 15th-century northern European sculpted entombment groups, and Russian constructivists in relation to theories of vision.

The board of advisors, composed of art historians from academic institutions and museums, meets annually to consider policies and programs of the Center. Members of the board serve overlapping appointments, usually for

three-year terms. In August 1996 Rosalind Krauss, Columbia University, and Andrew Stewart, University of California, Berkeley, completed their terms. In September 1996 Yve-Alain Bois, Harvard University, and Malcolm Bell III, University of Virginia, began their terms. Five others continued to serve: Keith Christiansen, Metropolitan Museum of Art; William Homer, University of Delaware; James Marrow, Princeton University; Marianna Shreve Simpson, Walters Art Gallery; and Charles W. Talbot, Trinity University, San Antonio.

A variety of private sources supports the programs of the Center. Senior, predoctoral, and curatorial fellowships are supported by endowments from the Andrew W. Mellon Foundation and the Chester Dale bequest. Robert H. and Clarice Smith provided support for the Smith predoctoral fellowship in northern Renaissance paintings. The Samuel H. Kress Foundation provided funds for the Kress professorship, Kress senior fellowships, and the Kress and Mary Davis predoctoral fellowships. The Wyeth Endowment for American Art and the Ittleson Foundation also supported predoctoral fellowships. The Open Society

Fund made possible the Soros visiting senior research travel fellowship for scholars from central Europe and the former Soviet Union. The Arnold D. Frese Foundation, Inc., provided funds for a fellowship for scholars from Germany. The Inter-American Development Bank and the Andrew W. Mellon Foundation funded visiting senior research fellowships for scholars from Latin America. Grants from the J. Paul Getty Program, the Lampadia Foundation, and the Andrew W. Mellon Foundation provided funds for the Association for Research Institutes in Art History fellowship for advanced scholars and museum professionals from Latin America. The Center received support for a symposium from The Circle of the National Gallery of Art and The Arthur Vining Davis Foundations. The Graham Foundation supported the acquisition of photographs of architectural drawings from the Vatican collections for the Gallery's photographic archives.

The Center continued meetings with ARIAH, a union of 18 North American and Mexican institutions that support advanced research through fellowships and related programs. Incorporated in 1988, 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 9 research institutions. The theme of the 1995-1996 lecture series sponsored by the Collegium was "Belonging and Acceptance in History, Culture, and the Arts."

SAMUEL H. KRESS PROFESSOR, 1995-1996

David R. Coffin, Princeton University (emeritus)

ANDREW W. MELLON PROFESSOR, 1994-1996

Elizabeth Cropper, The Johns Hopkins University

ANDREW W. MELLON LECTURER IN THE FINE ARTS, 1996

Pierre M. Rosenberg, Musée du Louvre, Paris

SENIOR FELLOWS

- Albert Ammerman*, Colgate University; Università degli Studi di Trento
Samuel H. Kress Senior Fellow, 1995-1996
Beatriz Colomina, Princeton University
Samuel H. Kress Senior Fellow, 1995-1996
William J Conklin, Textile Museum, Washington; Instituto de Investigaciones Arqueológicas y Museo, San Pedro de Atacama, Chile
Ailsa Mellon Bruce Senior Fellow, 1995-1996
Dario Gamboni, Université de Lyon II, Institut Universitaire de France
Ailsa Mellon Bruce Senior Fellow, spring 1996
Frederick Lamp, Baltimore Museum of Art
Ailsa Mellon Bruce Senior Fellow, 1995-1996
Ira Mark, New York City
Paul Mellon Senior Fellow, 1995-1996

VISITING SENIOR FELLOWS

- Juan B. Albarracín-Jordan*, Empresa Consultora en Arqueología, La Paz
 Inter-American Development Bank and Ailsa Mellon Bruce Visiting Senior Research Fellow, winter 1996
Oskar Bättschmann, Universität Bern
 Paul Mellon Visiting Senior Fellow, fall 1995
Alberto Cipiniuk, Pontificia Universidade Católica do Rio de Janeiro
 Inter-American Development Bank and Paul Mellon Latin American Visiting Senior Research Fellow, fall 1995
Beth Cohen, New York City
 Paul Mellon Visiting Senior Fellow, spring 1996
Thierry De Duve, Paris
 Paul Mellon Visiting Senior Fellow, summer 1995, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1996
Maurizio Gargano, Università degli Studi di Roma Tre
 Paul Mellon Visiting Senior Fellow, summer 1996
Christian Heck, Université de Strasbourg
 Paul Mellon Visiting Senior Fellow, spring 1996
Julia O. Kagan, State Hermitage Museum, St. Petersburg
 Ailsa Mellon Bruce Visiting Senior Fellow, fall 1995
Wouter Kloek, Rijksmuseum, Amsterdam
 Ailsa Mellon Bruce Visiting Senior Fellow, spring 1996
Genevra Kornbluth, Youngstown State University
 Ailsa Mellon Bruce Visiting Senior Fellow, winter 1996
Marie Tanner, New York City
 Paul Mellon Visiting Senior Fellow, spring 1996

PREDOCTORAL FELLOWS

- Jenny Anger* [Brown University]
 David E. Finley Fellow, 1994-1997

- Julien Chapuis* [Indiana University]*
 Samuel H. Kress Fellow, 1994-1996
Leah Dickerman [Columbia University]*
 David E. Finley Fellow, 1993-1996
Erica Ehrenberg [New York University, Institute of Fine Arts]
 Samuel H. Kress Fellow, 1995-1997
Marian Feldman [Harvard University]
 David E. Finley Fellow, 1995-1998
Pamela Fletcher [Columbia University]
 Chester Dale Fellow, 1995-1996
Samuel Isestadt [Massachusetts Institute of Technology]
 Mary Davis Fellow, 1995-1997
Pamela Lee [Harvard University]
 Wyeth Fellow, 1995-1997
Réjean Legault [Massachusetts Institute of Technology]
 Chester Dale Fellow, 1995-1996
Abby McGehee [University of California, Berkeley]*
 Paul Mellon Fellow, 1993-1996
Trian Nguyen [University of California, Berkeley]
 Ittleson Fellow, 1995-1997
Nancy Norwood [University of California, Berkeley]*
 Mary Davis Fellow, 1994-1996
Irina Oryshkevich [Columbia University]
 Paul Mellon Fellow, 1994-1997

* in residence: 19 September 1994-31 August 1995

Antonio Tempesta, *An Architectural Tapestry in Honor of Henry IV, the Gallic Hercules*, c. 1600, pen and brown ink with brown wash over graphite, 33.2 x 46.6 cm, Ailsa Mellon Bruce Fund, 1996.73.1



David J. Roxburgh [University of Pennsylvania]*
 Andrew W. Mellon Fellow, 1994–1996
 Eugene Yuejin Wang [Harvard University]**
 Ittleson Fellow, 1994–1995
 Jennifer Weisenfeld [Princeton University]
 Andrew W. Mellon Fellow, 1995–1997

Meetings

Colloquia

David R. Coffin, "The 'Self-Image' of the Roman Villa during the Renaissance," 26 October 1995
 Elizabeth Cropper, "Pontormo's *Halberdier*: A Question of Identity," 9 November 1995
 Ira Mark, "On the Place of Philosophy in Ancient Craft: The Case of Vitruvius," 7 December 1995
 Frederick Lamp, "The Great Baga Nimba and the Aesthetic of the Unattainable," 13 February 1996
 William J. Conklin, "Tiwanakography: Extracting Cultural Information from the Icons of the Tiwanaku Textiles," 29 February 1996
 Beatriz Colomina, "Built in the USA: The Post-war Exhibition House," 11 April 1996
 Albert Ammerman, "Reconstructing the Ancient City," 23 April 1996

* in residence 18 September 1995–31 August 1996
 ** in residence fall 1995

Dario Gamboni, "Potential Images: On the Use of Visual Ambiguity in the Graphic Arts and Painting Around 1900," 2 May 1996

Shoptalks

Abby McGehee, "The Late Gothic Parish Churches of Paris and the Construction of Communal Identity," 30 November 1995
 Eugene Yuejin Wang, "For Your Eyes Only: Chinese Relic Pagoda and Its Implied Mode of Viewing," 14 December 1995
 David J. Roxburgh, "'What lies between the two boards?': An Album Made for Bahrām Mirzā in 951/1544–1545," 25 January 1996
 Leah Dickerman, "Lenin in the Age of Mechanical Reproduction," 7 March 1996
 Nancy Norwood, "Visualization, Replication, Facsimile: The Monumental Entombment Group in Fifteenth-Century Nuremberg," 28 March 1996
 Julien Chapuis, "Recovering the Painter's Aesthetic Stance: A Discussion of Stefan Lochner's *Presentation in the Temple*," 9 May 1996

Symposia

NEW VERMEER STUDIES
 30 November 1995

Participants: Daniel Arasse, Université de Paris, Sorbonne; Anthony Colantuono, University of Maryland, College Park; Ivan Gaskell, Harvard University Art Museums; Eddy de Jongh, Rijksuniversiteit Utrecht; John Michael Montias, Yale University; J.M. Nash, University of Essex; Irene Netta, Munich; Nanette

Salomon, City University of New York, College of Staten Island; Leonard J. Slatkes, City University of New York, Queens College; Lisa Vergara, City University of New York, Hunter College; Gregor J.M. Weber, Gemäldegalerie Alte Meister, Dresden; Arthur K. Wheelock Jr., National Gallery of Art

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 26TH ANNUAL SESSIONS
 13 April 1996

Cosponsored with the Department of Art History and Archaeology, University of Maryland, College Park

Participants: Susan Nalezty [American University], introduced by Mary D. Garrard; Douglas N. Dow [Pennsylvania State University], introduced by Anthony Cutler; Aneta Georgievska-Shine [University of Maryland, College Park], introduced by Anthony Colantuono; Lance Humphries [University of Virginia], introduced by Roger Stein; Ullrich Jentz [George Washington University], introduced by Melvin P. Lader; Julie Rosenbaum [University of Pennsylvania], introduced by Elizabeth Johns; Elizabeth G. Buck [University of North Carolina, Chapel Hill], introduced by Mary D. Sheriff; Leslie Topp [Bryn Mawr College], introduced by David Cast; Edward A. Shanken [Duke University], introduced by Annabel Wharton; Elizabeth Teller [University of Pittsburgh], introduced by Barbara McCloskey; Charles Palermo [Johns Hopkins University], introduced by Michael Fried; Tracy J. Myers [University of Delaware], introduced by Damie Stillman

THE ART OF THE ANCIENT SPECTACLE
10–11 May 1996

Participants: *Bettina Bergmann*, Mount Holyoke College; *John Bodel*, Rutgers University; *Richard Brilliant*, Columbia University; *John H. D'Arms*, University of Michigan, Ann Arbor; *Diane Favro*, University of California, Los Angeles; *J. Richard Green*, University of Sydney; *Christopher Jones*, Harvard University; *Barbara Kellum*, Smith College; *Christine Kondoleon*, Worcester Art Museum; *Ann Kuttner*, University of Pennsylvania; *Richard Lim*, Smith College; *Nicholas Purcell*, Saint John's College, University of Oxford; *Mario Torelli*, Università degli Studi di Perugia; *Hemmer von Hesberg*, Archäologisches Institut der Universität Köln; *Katherine E. Welch*, Harvard University; *Thomas Wiedemann*, University of Nottingham; *T. P. Wiseman*, University of Exeter

Seminars

ENVIRONMENTAL PLANNING
27 October 1995

THE DESIGN AND MANAGEMENT OF THE
ENVIRONMENT UNDER AUTHORITARIAN REGIMES:
1920–1950
15 December 1995

TEXTS WITHOUT IMAGES: WORKING WITH
DOCUMENTARY SOURCES ON ANDEAN ART AND
ARCHAEOLOGY
9 February 1996

Lecture

Thomas B. F. Cummins, University of Chicago,
"Guaman Poma: The Formation of a Pictorial
Peruvian Colonial Manuscript," 8 February
1996

15th Anniversary Lecture Series

Francis Haskell, University of Oxford, "Art and
History: The Legacy of Johan Huizinga,"
19 October 1995

Artur Rosenauer, Institut für Kunstgeschichte,
Universität Wien, "The *Violante* of the
Kunsthistorisches Museum: Reflections
on Early Titian," 15 November 1995

Elisabeth Kieven, Kunsthistorisches Institut,
Eberhard-Karls-Universität Tübingen, "On
Fantasy'—Changing Aspects of Perception in
Eighteenth-Century Art," 6 December 1995

Incontri

David Thomson, University of East Anglia, "Du
Cerceau: The Industry of Renaissance Archi-
tectural Drawings," 25 July 1995

Serena Padovani, Galleria Palatina, Palazzo
Pitti, Florence, "Fra' Bartolomeo Revisited,"
24 October 1995

Steven A. Mansbach, American Academy in
Berlin, "A Methodological Introduction to
the Classic Avant-Garde of Eastern Europe,"
7 November 1995

Mark Laird, Toronto, Ontario, "A Perfect
Slope of Beautiful Flowers': The Shrubbery
and Flower Bed in the English Landscape
Garden," 26 March 1996

John B. Onians, University of East Anglia,
"Toward a Natural History of Art," 27 March
1996

Publications

The Center compiles an annual record of the scholarly events and research of the preceding year. *Center 16* contains general information about fellowships, meetings, publications, and research, lists of the board of advisors, members of the Center, and activities for 1995–1996, as well as summary reports on research conducted by resident members of the Center in 1995–1996 and by several fellows from the previous academic year.

Papers presented at symposia sponsored by the Center are often gathered and published in the National Gallery's series of Studies in the History of Art. To date 29 symposium volumes have appeared, with 2 published in fiscal year 1996: *The Formation of National Collections of Art and Archaeology* (vol. 47); and *Imagining Modern German Culture: 1889–1910* (vol. 53). A complete list of titles in the series appears in each volume. Papers from other symposia are in various stages of preparation.



REPORT OF THE TREASURER

Fiscal year 1996 was a turbulent one for the Gallery, which sustained two furloughs and a blizzard. A federal budget was not passed by Congress and signed by the President until well into the fiscal year. As a result, more than six months were spent "making do" with funding schemes that temporarily curtailed most activities. The Gallery bravely proceeded with its special exhibition schedule, the most ambitious of recent years, having made commitments that could not be altered. All this was highlighted by the press, captivated by the public's willingness to stand for hours awaiting entry to the once-in-a-lifetime *Vermeer* exhibition.

Federal Funds for Operations

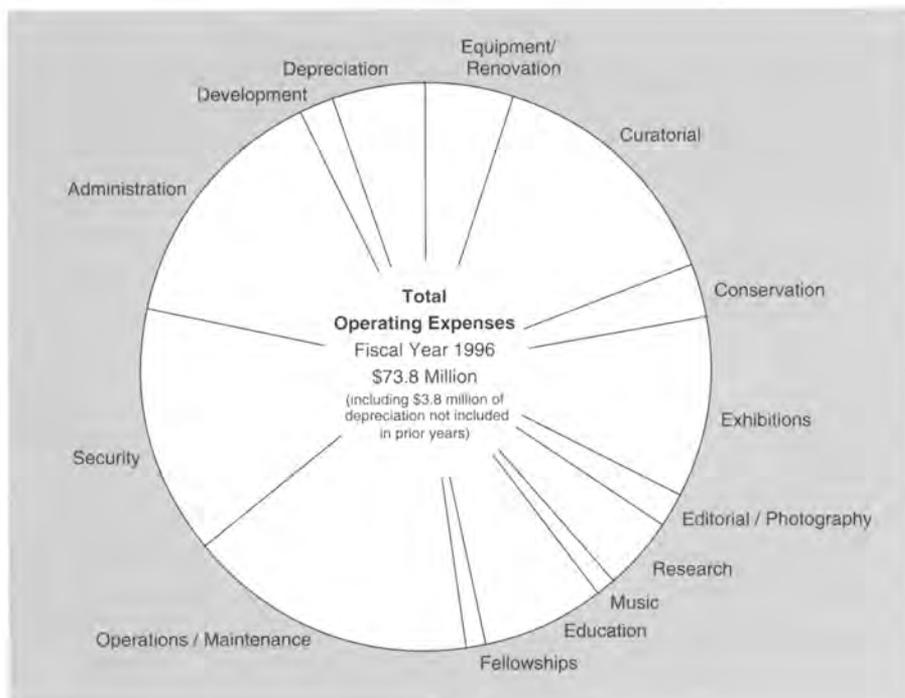
Appropriated funds in the amount of \$52,202,623 supported major operations of the Gallery, including the curatorial and education departments, exhibitions, security, maintenance, and day-to-day functions. An additional \$9,748,000 was made available for needed equipment, repairs, and renovations to the Gallery's landmark buildings. The Gallery is well into its five-year project to replace West Building skylights installed in 1937–1941.

Personnel costs represent the largest single expense category for museums—specifically salaries for curatorial, guardianship, and maintenance staffs so integral to the care of the collections and their presentation to the public. Seventy-four percent of the federal funds appropriated to the Gallery go to salaries and related benefit costs.

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's gift to the people of the United States. The resolution stipulates that the Gallery be open to the public free-of-charge.

Andrew Mellon's gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress in turn pledged the faith of the U.S. to provide funds for the upkeep, administration, and operations of the Gallery, including the protection and care of works of art subsequently acquired by the Board of Trustees through donation or purchase from private funds. The East Building, opened in 1978, is also a gift to the nation from the Mellon family.

The federal government is a major factor in 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 Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the U.S. from abroad. The *Vermeer* exhibition, for example, would not have been possible without this indemnity.

Private Funds for Operations

Non-federal funds utilized in fiscal year 1996 were drawn from unrestricted income from the Mellon endowment, grants from corporations and foundations to complement federal support of exhibitions, and designated monies for other Gallery programs, including the Center for Advanced Study in the Visual Arts.

The income from unrestricted funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds. Superior investment returns enabled

the Gallery to operate without drawing on its contingency fund.

Twenty-three exhibitions, large and small, were mounted in 1996 at a cost of \$7.1 million, shared equally between federal and private funding. Given the uncertainties of federal funding in fiscal 1996, corporate, foundation, and individual generosity was essential to securing the ongoing program until federal funds were made available.

The Center for Advanced Study in the Visual Arts supported 37 fellowships in its community of scholars on private funds in addition to its ongoing program of meetings, publications, and research. Private monies also financed 7 fellowships, staff research, and several seminars in conservation.

Supplementing federal funds, the Gallery used monies designated for these purposes to purchase books and photographs for the library and photographic archives. Designated income from two endowments given by William Nelson Cromwell and by F. Lamot Belin matched federal monies available for the regular, free

Sunday evening concerts. The federal investment in art education was enhanced by grants for work on the European videodisc, sponsor teachers attending the National Teacher Institute, and to fund minority interns interested in museum careers.

The accompanying charts, in addition to the financial statements, provide further insight into the funding of Gallery operations.

Investments

The Gallery's portfolio benefited from the buoyant stock market. The investment portfolio of the Gallery had a market value of \$329,776,948 on 30 September 1996. This value was significantly higher than that of the preceding year, based primarily on superior investment performance.

The portfolio consists of the original Mellon endowment and others subsequently given to the Gallery by various donors; gifts and grants designated for specific purposes by individuals, foundations, and corporate sponsors; the Patrons' Permanent Fund dedicated to

lion. Cash received in fiscal year 1996 was deposited, following donors' wishes, in the appropriate endowment or specified purpose fund. Following new accounting rules, explained below, all pledges have been recorded on the Gallery's financial statements.

Art Acquisitions

The Gallery made purchases of works of art totaling in the aggregate \$12,390,407. Significant purchases included Jan van Huysum's *Still Life with Flowers and Fruit*, Hendrik Goltzius' *Fall of Man*, and Ambrosius Bosschaert the Elder's *Bouquet of Flowers in a Glass Vase*.

Treasurer's Office

The treasurer's office is responsible for general financial management and policy, overseeing investment management, budgeting, accounting, payroll, and insurance. The office manages the systems and the controls for security and disposition of the funds described in the financial statements. It also has oversight of the Gallery's computer operations, both fiscal and curatorial, and of the Gallery's merchandising efforts. The net proceeds of the Gallery's shops are used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly efforts related to the Gallery's collections. For 1996, \$1,277,415 was added to the fund from sales of \$11,389,827.

The Gallery has adopted Statement of Financial Accounting Standards (SFAS) No. 116, "Accounting for Contributions Received and Contributions Made," and SFAS No. 117, "Financial Statements of Not-for-Profit Organizations." SFAS No. 116 requires recognition of unconditional promises to give (pledges). SFAS No. 117 establishes new standards for external financial reporting.

The Financial Accounting Standards Board (FASB) is requiring all non-profits to adopt these standards for years ending in 1996. While these standards affect the look of externally reported financial results, the Gallery

has not changed the way it administers its funds.

The new financial statements are very different than those of the past. It has been necessary to reclassify federal and trust revenue and expenditures under new headings and in new ways, making prior year comparisons impossible.

The deficit on the operating statement results from the FASB mandated depreciation charge for the East Building, the landmark gift of Paul Mellon and his sister Ailsa Mellon Bruce. Depreciation is included as an expense within "Operations/Maintenance" on the statement of activities.

In addition, there is a significant charge for accrued vacation leave due privately funded staff members. In fact, all Gallery employees earn annual leave in accordance with federal laws and regulations; the cost of leave is recorded as salary expense only as leave is taken.

Readers will find that the footnotes to the statements are much easier to understand than in the past. They clarify many of the concepts introduced by SFAS Nos. 116 and 117.

Coopers & Lybrand has once again given the Gallery's financial statements an unqualified opinion. The statements have been prepared by the Gallery's comptroller, Dale C. Rinker, the assistant treasurer, Michael W. Levine, and Kelly Liller, who served as coordinator. Delorace Bowman provided invaluable data processing assistance.

Conclusion

Fiscal year 1996 tested the mettle of the Gallery. Federally mandated cuts in personnel were taken by attrition; there were no layoffs or reductions in force. Economies in operations provided funds for strategically important programmatic activities. The Gallery is forever grateful to its corporate, foundation, and individual donors who have sustained it with their continuous support of specific activities.

Ann R. Leven
Treasurer

the purchase of works of art; and initial payments to the New Century Fund.

Sixty percent of the portfolio was invested in common and preferred stocks, compared with 56 percent at the end of fiscal year 1995. Bonds made up 11 percent and government obligations plus cash equivalents 29 percent. The Gallery's investments are supervised by the finance committee of the Board of Trustees and were managed by the investment advisory teams of Scudder, Stevens & Clark, New York; Sound Shore Management, Inc. of Greenwich, Connecticut; and Trust Company of the West, Los Angeles. The Gallery has a small position in T. Rowe Price's Strategic Partners II, which invests in emerging growth companies. The Gallery's custodian was the Riggs National Bank of Washington, D.C. The Gallery hired Cambridge Associates as its investment consultant in January 1996.

New Century Fund

As detailed elsewhere in this annual report, the Gallery embarked on a capital campaign in 1993 to raise \$105 mil-

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying statement of financial position of the National Gallery of Art (the Gallery) as of September 30, 1996, and the related statements of activities and cash flows 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 conducted our audit in accordance with generally accepted auditing standards and Government Auditing Standards issued by the Comptroller General of the United States. 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, 1996, and the changes in its net assets and its cash flows for the year then ended in conformity with generally accepted accounting principles.

In accordance with Government Auditing Standards, we have also issued a report dated December 20, 1996 on our consideration of the Gallery's internal control structure and a report dated December 20, 1996 on its compliance with laws and regulations.

As discussed in Note 1 to the financial statements, in 1996 the Gallery adopted the provisions of Statement of Financial Accounting Standards ("SFAS") No. 116, "Accounting for Contributions Received and Contributions Made", and SFAS No. 117, "Financial Statements of Not-for-Profit Organizations".

Coopers & Lybrand LLP

Washington, D.C.
December 20, 1996

STATEMENT OF FINANCIAL POSITION
30 SEPTEMBER 1996

ASSETS

Cash and cash equivalents, including interest-bearing demand deposits and amounts on deposit with U.S. Treasury	\$ 21,497,415
Accounts receivable	5,408,894
Merchandise inventory	2,509,777
Pledges receivable, net	16,347,795
Investments	329,776,948
Beneficial interest in trusts	3,418,151
Deferred charges	1,281,645
Fixed assets, net	97,738,068
Art collections	—
TOTAL ASSETS	<u>\$477,978,693</u>

LIABILITIES AND NET ASSETS

Liabilities:

Accounts payable, accrued expenses, and undelivered orders	\$ 23,388,554
<i>Total liabilities</i>	<u>23,388,554</u>

Net assets:

Unrestricted	
Designated for art purchases	82,928,126
Designated for the Center for Advanced Study in the Visual Arts	22,894,993
Designated for special exhibitions	411,770
Designated for sculpture garden and other capital projects	14,210,483
Designated for research	7,670,075
Designated for conservation	6,015,363
Designated for operations	31,491,663
Designated for publications, including systematic catalogues	18,427,607
Fixed assets	<u>12,182,214</u>
<i>Total unrestricted</i>	196,232,294
Temporarily restricted	112,807,273
Permanently restricted	<u>145,550,572</u>
<i>Total net assets</i>	<u>454,590,139</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$477,978,693</u>

The accompanying notes are an integral part of these financial statements.

**STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1996**

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
OPERATING				
Support and revenue:				
U.S. Government appropriation	\$ 49,025,626	\$ 2,723,000	\$ —	\$ 51,748,626
Gifts and grants	2,085,170	7,069,037	—	9,154,207
Investment income for operations	8,647,831	984,665	—	9,632,496
Royalties and other income	949,981	—	—	949,981
	<u>60,708,608</u>	<u>10,776,702</u>	<u>—</u>	<u>71,485,310</u>
Net assets released from restrictions to fund operating expenses	9,195,136	(9,195,136)	—	—
TOTAL SUPPORT AND REVENUE	<u>69,903,744</u>	<u>1,581,566</u>	<u>—</u>	<u>71,485,310</u>
Expenses:				
Art care	25,616,443	—	—	25,616,443
Special exhibitions	7,139,340	—	—	7,139,340
Operations and maintenance	15,232,923	—	—	15,232,923
General and administrative	10,018,809	—	—	10,018,809
Security	10,701,232	—	—	10,701,232
Development	1,340,353	—	—	1,340,353
Renovation	3,800,897	—	—	3,800,897
TOTAL EXPENSES	<u>73,849,997</u>	<u>—</u>	<u>—</u>	<u>73,849,997</u>
<i>Increase (decrease) in net assets from operating activities:</i>	<u>(3,946,253)</u>	<u>1,581,566</u>	<u>—</u>	<u>(2,364,687)</u>
NON-OPERATING				
U.S. Government appropriation—no-year renovation funds	—	6,442,000	—	6,442,000
Gifts and grants for art acquisitions	—	3,755,957	—	3,755,957
Endowment gifts and grants	—	—	1,625,461	1,625,461
Investment income on art endowment and capital funds	680,904	1,672,157	—	2,353,061
Investment appreciation	25,599,649	—	4,862,705	30,462,354
Net merchandising income	1,277,415	—	—	1,277,415
Acquisition of works of art	(12,390,407)	—	—	(12,390,407)
<i>Increase in net assets from nonoperating activities</i>	<u>15,167,561</u>	<u>11,870,114</u>	<u>6,488,166</u>	<u>33,525,841</u>
Net assets released from restrictions to fund non-operating expenses	13,147,084	(13,147,084)	—	—
<i>Increase (decrease) in net assets from non-operating activities:</i>	<u>28,314,645</u>	<u>(1,276,970)</u>	<u>6,488,166</u>	<u>33,525,841</u>
Increase in net assets	24,368,392	304,596	6,488,166	31,161,154
NET ASSETS AT BEGINNING OF YEAR	<u>171,863,902</u>	<u>112,502,677</u>	<u>139,062,406</u>	<u>423,428,985</u>
NET ASSETS AT END OF YEAR	<u>\$196,232,294</u>	<u>\$112,807,273</u>	<u>\$145,550,572</u>	<u>\$454,590,139</u>

The accompanying notes are an integral part of these financial statements.

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 SEPTEMBER 1996**

CASH FLOWS FROM OPERATING ACTIVITIES:	
Increase in net assets	\$ 31,161,154
Adjustments to reconcile increase in net assets to net cash provided by operating activities:	
Depreciation	4,061,282
Contributions for permanently restricted investments	(1,625,461)
Capital gains on sale of investments	(19,292,096)
Unrealized gains on investments	(11,170,258)
Decrease in accounts receivable	1,846,954
Increase in merchandise inventory	(113,627)
Decrease in pledges receivable, net	312,298
Increase in beneficial interest in trusts	(465,289)
Decrease in deferred charges	396,383
Increase in accounts payable, accrued expenses, and undelivered orders	5,763,152
Net cash provided by operating activities	<u>10,874,492</u>
CASH FLOWS FROM INVESTING ACTIVITIES:	
Purchase of investments	(302,363,099)
Proceeds from sale of investments	299,850,438
Purchase of fixed assets	(6,311,090)
Net cash used by investing activities	<u>(8,823,751)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:	
Contributions for permanently restricted investment	1,625,461
Net cash from financing activities	<u>1,625,461</u>
Net increase in cash and cash equivalents	3,676,202
Cash and cash equivalents, at beginning of year	17,821,213
Cash and cash equivalents, at end of year	<u>\$ 21,497,415</u>

The accompanying notes are an integral part of these financial statements.

Notes to Financial Statements

1. Summary of significant accounting policies

MEASURE OF OPERATIONS—The National Gallery of Art (the Gallery) receives an annual appropriation as part of the budget approved annually by the Congress and signed by the President to cover its core programs. This is supplemented with income from endowments designated for current operating expenditures as well as gifts and grants designated by the donors for specific programmatic activity. (All monies, related activities and balances from federal sources are referred to herein as "Federal," while all other non-federal monies, related activities and balances are referred to herein as "Trust").

The Gallery includes in its measure of operations all Federal and Trust revenue and expenses integral to its core programs: art care, special exhibitions, operations and maintenance, general and administrative, security, development, and renovation.

CHANGES IN ACCOUNTING POLICIES—In fiscal year 1996, the Gallery adopted Statement of Financial Accounting Standards (SFAS) No. 116, "Accounting for Contributions Received and Contributions Made," and SFAS No. 117, "Financial Statements of Not-for-Profit Organizations." SFAS No. 116 requires recognition of unconditional promises to give (pledges) as receivables and revenue within the appropriate net asset category in the period received.

SFAS No. 117 establishes new standards for external financial reporting by not-for-profit organizations and requires that resources be classified for accounting and reporting purposes into three net asset categories in accordance with donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- *Permanently restricted* net assets have donor-imposed restrictions stipulating that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of income and any realized or unrealized gains attributable to the corpus. Where no explicit restrictions exist, the circumstances of certain gifts indicate that restrictions were intended on income and gains.

- *Temporarily restricted* net assets carry specific donor-imposed restrictions on the expenditure or other use of contributed funds. In addition, the Gallery's "no-year" federal appropriations for special exhibitions and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets, as are gifts of long-lived capital assets.

Temporary restrictions may expire as a result of fulfillment of the donor's wishes or the passage of time. Transfers from temporarily restricted to unrestricted net assets occur when contributions are expended and are reported as net assets released from restrictions in the statement of activities.

- *Unrestricted* net assets include all resources that are not subject to donor-imposed restrictions other than those that only obligate the Gallery to utilize funds in furtherance of its mission, including "one-year" federal appropriations. One-year appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidance for a period of five years prior to being returned to the United States Treasury and are recorded as liabilities.

At the discretion of the Gallery's Board of Trustees, Trust funds not expended from operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

The Gallery has restated its net assets balances on the statement of financial position as of 30 September 1995 to conform to the policies and presentation requirements of SFAS Nos. 116 and 117. The effect of adopting SFAS Nos. 116 and 117 was to increase net assets by \$19,142,110 as of 30 September 1995 (see Note 10).

ESTIMATES—Preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statement, and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

FUNCTIONAL ALLOCATION OF EXPENSES—The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Accordingly, certain costs have been allocated among the programs and supporting services.

COLLECTIONS—The Gallery's collections focus upon European and American paintings and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

The Gallery has acquired its art collections through purchase or by donation-in-kind.

Only current year purchases made from specifically designated funds are reflected in the statement of activities.

UNDELIVERED ORDERS—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 used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or services may not have been received. Such amounts are included in undelivered orders and are available until expended. Non-federal funds do not account for undelivered orders.

INVESTMENTS—Investments are carried at fair 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 ask 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 value at the date of receipt if by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of activities (see Note 6).

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 this purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of 50 years. Equipment, furniture and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from 5 to 25 years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

CONTRIBUTED SERVICES—The Gallery has volunteers who provide assistance in various areas of the Gallery. Such contributed services do not meet the criteria for recognition of contributed services contained in SFAS No. 116 and accordingly are not reflected in the accompanying financial statements.

2. Cash and cash equivalents

The Gallery considers all highly liquid investments with an original maturity of three months or less to be cash equivalents, except where such cash equivalents are held as part of a long-term investment strategy (see Note 6).

As of 30 September 1996 federal cash of \$18,322,042 was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed.

3. Accounts receivable

As of 30 September 1996 accounts receivable consisted of the following:

Due from brokers on sales of securities and accrued investment income	\$2,860,147
Special exhibition and other program receivables	1,273,844
Other	1,274,903
TOTAL	<u>\$5,408,894</u>

4. Merchandise inventory

As of 30 September 1996 the Gallery's inventory consisted of the following:

Gallery shops inventory	\$1,372,373
Work-in-process	665,174
Other	472,230
TOTAL	<u>\$2,509,777</u>

5. Pledges receivable

Unconditional promises to contribute to the Gallery in the future are recorded at the present value of future cash flows, after providing an allowance for uncollectibility, and are expected to be collected as follows:

In one year or less	\$ 7,753,250
Between one year and five years	10,984,971
TOTAL	<u>18,738,221</u>

Less discounts for present value and allowances of \$1,440,820 and

\$949,606, respectively	(2,390,426)
TOTAL	<u>\$16,347,795</u>

6. Investments

As of 30 September 1996 the Gallery's investment portfolio held the following:

	<u>Cost</u>	<u>Fair value</u>
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	92,976,703	92,467,209
Bonds and notes	36,237,924	35,755,712
Common and preferred stocks	150,829,210	196,554,027
TOTAL	<u>\$285,043,837</u>	<u>\$329,776,948</u>

In 1942, the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 5.626% to 6.75% during fiscal year 1996). Interest income on this loan was \$316,736 for the year ended 30 September 1996.

Investment appreciation for the year ended 30 September 1996 consisted of the following:

Unrealized appreciation	\$11,170,258
Realized gains on sale of investments	19,292,096
TOTAL	<u>\$30,462,354</u>

7. Fixed assets

Buildings and equipment consisted of the following as of 30 September 1996:

Buildings	\$138,349,939
Equipment	36,230,085
Construction-in-progress	5,261,889
	<u>179,841,913</u>
Less accumulated depreciation	(82,103,845)
TOTAL	<u>\$ 97,738,068</u>

Depreciation expense was \$4,061,282 for fiscal year 1996. Net assets in the amount of \$2,693,880 were released from restrictions related to depreciation on temporarily restricted buildings and capital improvements.

8. Net assets released from restrictions

Net assets were released from donor restrictions when expenses were incurred to satisfy the restricted purposes specified by donors for the year ended 30 September 1996 as follows:

	<u>Operating</u>	<u>Non-operating</u>
Acquisition of art	\$ —	\$ 5,775,407
Center for Advanced Study in the Visual Arts	815,490	—
Special exhibitions	7,185,307	—
Depreciation of building and capital improvements	—	2,693,880
Capital projects	—	4,309,407
Research	55,604	—
Conservation	359,191	—
Operations	779,544	—
Publications, including systematic catalogues	—	368,390
	<u>\$9,195,136</u>	<u>\$13,147,084</u>

9. Analysis of restricted net assets

Restricted net assets consisted of the following as of 30 September 1996:

	<i>Temporarily restricted</i>	<i>Permanently restricted</i>
Acquisition of art	\$ 10,942,210	\$ 56,170,104
Center for Advanced Study in the Visual Arts	918,220	11,579,168
Special exhibitions	7,077,392	744,000
Investment in fixed assets	85,555,854	—
Sculpture garden and other capital projects	6,586,896	—
Research	42,886	1,505,000
Conservation	32,798	5,650,000
Operations	780,577	69,902,300
Publications, including systematic catalogues	870,440	—
	<u>\$112,807,273</u>	<u>\$145,550,572</u>

10. Reconciliation of fund balances to beginning net assets and cumulative adjustments

The adoption of SFAS Nos. 116 and 117 resulted in an increase of \$19,142,110 to net assets at 30 September 1995. The increase includes the recognition of contributions in the amount of \$15,685,141 that were previously reported as deferred income, the recognition of unconditional promises to give of \$2,002,648, and beneficial interest in trusts of \$2,952,862 as of 30 September 1995. In addition, as of 30 September 1995 the Gallery reclassified Federal one-year funds in the amount of \$1,498,541 as a liability.

The schedule below reconciles fund balances as of 30 September 1995 as previously reported and the cumulative adjustments, described above, to the net asset classifications required by SFAS No. 117.

	<i>Unrestricted</i>	<i>Temporarily restricted</i>	<i>Permanently restricted</i>	<i>Total</i>
Non-federal:				
Funds for operations	\$ 235,909	\$ —	\$ —	\$ 235,909
Funds for special purposes	35,101,993	13,018,738	—	48,120,731
Endowment funds	122,826,351	335,480	128,351,306	251,513,137
Capital invested in fixed assets	8,135,189	61,489,927	—	69,625,116
Federal:				
One-year funds	1,498,541	—	—	1,498,541
No-year renovation funds	—	5,303,928	—	5,303,928
No-year special exhibition funds	—	2,126,369	—	2,126,369
Capital invested in fixed assets	4,810,160	21,052,984	—	25,863,144
Total net assets at 30 September 1995, as previously reported	172,608,143	103,327,426	128,351,306	404,286,875
SFAS Nos. 116 and 117 adjustments:				
Recognition of deferred income	303,500	4,286,641	11,095,000	15,685,141
Recognition of pledges	510,000	2,247,348	1,000,000	3,757,348
Discounting pledges to present value	(59,200)	(311,600)	(1,383,900)	(1,754,700)
Beneficial interest in trusts	—	2,952,862	—	2,952,862
Reclassification of federal one-year funds funds	(1,498,541)	—	—	(1,498,541)
	<u>(744,241)</u>	<u>9,175,251</u>	<u>10,711,100</u>	<u>19,142,110</u>
Total net assets at 30 September 1995, as restated	<u>\$171,863,902</u>	<u>\$112,502,677</u>	<u>\$139,062,406</u>	<u>\$423,428,985</u>

11. Merchandising income

Net merchandising income was derived as follows for the year ended 30 September 1996:

Sales	\$11,389,827
Less cost of goods sold	(6,487,363)
Gross profit	4,902,464
Less merchandising expenses	(3,625,049)
Net merchandising income	<u>\$ 1,277,415</u>

12. Retirement benefits

All permanent employees of the Gallery, both federal and non-federal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances receive a matching portion from the Gallery.

The Gallery funds all retirement contributions on a current basis and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$3,891,000 for the year ended 30 September 1996.

13. 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.

14. Rental commitments

The Gallery has entered into operating leases for warehouse space expiring in October 1998. Future minimum rental commitments under these leases as of 30 September 1996 were approximately as follows:

For the years ending 30 September,

1997	\$529,657
1998	545,546
1999	45,573
Total	<u>\$1,120,776</u>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rental expense on the above leases was approximately \$677,000 for the year ended 30 September 1996.



APPENDICES

Acquisitions

Paintings

Baselitz, Georg, German, born 1938

Mann in Mond—Franz Pforr (Man in the Moon—Franz Pforr), 1965, oil on canvas, 1995.96.1, Gift (Partial and Promised) of Charles and Helen Schwab

Baziotes, William, American, 1912–1963

Desert Landscape, 1951, oil and charcoal on canvas, 1996.81.1, Robert and Jane Meyerhoff Collection

Bellotto, Bernardo, Italian, 1721–1780

The Fortress of Königstein: Courtyard with the Magdalenenburg, 1756–1758, oil on canvas, 1996.64.1, Gift (Partial and Promised) of Lili-Charlotte Sarnoff in memory of her grandfather, Louis Koch

Bosschaert, Ambrosius, the Elder, Dutch, 1573–1621

Bouquet of Flowers in a Glass Vase, 1621, oil on copper, 1996.35.1, Patrons' Permanent Fund and New Century Fund

Bray, Jan de, Dutch, c. 1627–1688

Head of a Small Boy, c. 1650, oil on copper, 1995.74.1, Gift of Maida and George Abrams

Dubuffet, Jean, French, 1901–1985

Ils tiennent conseil (They Hold Council), 1947, oil on canvas

Barbe des combats (Combat Beard), 1959, oil on canvas

1995.95.1.2, The Stephen Hahn Family Collection (Partial and Promised Gift)

La ronde des images, 1977, acrylic on paper mounted on canvas, 1996.81.5, Robert and Jane Meyerhoff Collection

Eeckhout, Gerbrandt van den, Dutch, 1621–1674

The Levite at Gibeah, probably late 1650s, oil on canvas, 1996.99.1, Gift (Partial and Promised) of Emile W. Wolf

Goltzius, Hendrik, Dutch, 1558–1617

The Fall of Man, 1616, oil on canvas, 1996.34.1, Patrons' Permanent Fund

Hartigan, Grace, American, born 1922

Essex and Hester (Red), 1958, oil on canvas, 1996.81.3, Robert and Jane Meyerhoff Collection

Heade, Martin Johnson, American, 1819–1904

Giant Magnolias on a Blue Velvet Cloth, c. 1890, oil on canvas, 1996.14.1, Gift of The Circle of the National Gallery of Art in Commemoration of Its 10th Anniversary

Hofmann, Hans, American, 1880–1966

Autumn Gold, 1957, oil on canvas, 1996.81.4, Robert and Jane Meyerhoff Collection

Huysum, Jan van, Dutch, 1682–1749

Still Life with Flowers and Fruit, c. 1715, oil on panel, 1996.80.1, Patrons' Permanent Fund and Gift of Philip and Lizanne Cunningham

Johns, Jasper, American, born 1930

Perilous Night, 1982, encaustic on canvas with objects, 1995.79.1, Robert and Jane Meyerhoff Collection

Kessel I, Jan van, Flemish, 1626–1679

Vanitas Still Life, c. 1665, oil on copper, 1995.74.2, Gift of Maida and George Abrams

Lichtenstein, Roy, American, born 1923

Painting with Statue of Liberty, 1983, oil and Magna on canvas, 1996.81.6, Robert and Jane Meyerhoff Collection



Jan van Kessel I, *Vanitas Still Life*, c. 1665, oil on copper, 20.1 x 14.9 cm, Gift of Maida and George Abrams, 1995.74.2

Murray, Elizabeth, American, born 1940
Careless Love, 1995–1996, oil on shaped canvas,
1996.28.1, The Aaron I. Fleischman Fund

Novelli, Gastone, Italian, 1925–1968
La Liberazione, 1959, mixed media on canvas,
1996.106.1, Gift of Ivan Novelli

Shanks, Nelson, American, born 1937
J. Carter Brown, 1993, oil on canvas, 1995.98.1,
Gift of the Dicke Family

Stella, Frank, American, born 1936
La scienza della fiacca, 4x, 1984, oil, urethane
enamel, fluorescent alkyd paint, acrylic, and
printing ink on canvas, etched magnesium, alu-
minum, and fiberglass, 1995.79.2, Robert and Jane
Meyerhoff Collection

Tomlin, Bradley Walker, American,
1899–1953
Maneuver for Position, 1947, oil on canvas,
1996.81.2, Robert and Jane Meyerhoff Collection

Twombly, Cy, American, born 1928
Untitled (Bolsena), 1969, oil-based house paint,
wax crayon, and graphite on canvas, 1995.73.1,
Gift of the Collectors Committee and Adriana and
Robert Mnuchin

Sculpture

Barye, Antoine-Louis, French, 1796–1875
Python Swallowing a Doe, model 1840, cast
c. 1860/1883, bronze, 1995.75.5, Gift of Lisa
and Leonard Baskin

Belli, Valerio, Italian, 1468–1546
Address to a Married Couple, before 1540
Orestes Released from the Furies, probably 1520s,
before 1540
bronzes, 1996.82.3,4, Gift of Douglas Lewis

Bernardi, Giovanni, Italian, 1496–1553
Pan and Syrinx, mid-16th century, bronze,
1996.82.5, Gift of Douglas Lewis

Ellis, Richard Howard, American, born 1938
Franklin D. Murphy, 1995, bronze, 1996.105.1.
Gift of The Ahmanson Foundation

Flötner, Peter, German, c. 1485–1546
Allegory of Wrath, c. 1535, bronze, 1996.41.3.
Eugene L. and Marie-Louise Garbáty Fund

French 16th Century
Susanna and the Elders, c. 1570s, gilded bronze,
1996.83.1, Gift of Andrew M. Brown

Moderno, Italian, 1467–1528
*Christ in the Tomb, Supported by the Virgin, Saint
John, and an Angel*, 1508/1513, bronze, 1996.41.1.
Eugene L. and Marie-Louise Garbáty Fund

David and Goliath, mid- or late 1490s
Running Hercules, mid- or late 1490s
gilded bronzes, 1996.82.1.2. Gift of Douglas Lewis

Roman 17th Century
Saint Charles Borromeo, c. 1610, bronze, 1995.75.1.
Gift of Lisa and Leonard Baskin

Drawings

Bellows, George, American, 1882–1925
Street Fight (recto), 1907, *Dance Scene* (verso),
c. 1907, conté crayon, pastel, graphite, and
brush and black ink; charcoal and pastel,
1996.39.1.a,b, Eugene L. and Marie-Louise Garbáty
Fund

Bérain, Jean, French, 1640–1711
*An Elaborate Ceiling with Trellises and Seated Fig-
ures*, c. 1700, pen and brown ink over black
chalk, squared in red chalk, 1996.73.4, Ailsa Mel-
lon Bruce Fund

Bertin, François-Edouard, French, 1797–1871
House with a Portico at Ermenonville, graphite,
1995.81.1, Gift of Donald Stone

Bochner, Mel, American, born 1940
First Fulcrum, 1975, pastel and conté crayon
Vector, 1977, pastel
1996.81.7.8, Robert and Jane Meyerhoff Collection

Bonnard, Pierre, French, 1867–1947
Program Design for the Théâtre Libre, c. 1892, pen
and black ink with watercolor over graphite,
1995.76.1, Gift of The Atlas Foundation

Both, Jan, Dutch, probably 1618–1652
A Cavalier Lying on the Ground, c. 1640, black
chalk heightened with white on blue-washed
paper, 1996.68.1, Ailsa Mellon Bruce Fund

Bouchardon, Edme, French, 1698–1762
Rocaille Fountain with Venus, Amorini, and Swans,
probably 1730s, red chalk on 2 joined sheets of
paper, 1996.13.1, Ailsa Mellon Bruce Fund

Brown, James, American, born 1951
Untitled in The Passion, 1991, gouache drawing
in illustrated volume, 1995.90.1.a, Gift of Robert
and Brenda Edelson

Calder, Alexander, American, 1898–1976
*A Fox and a Carv'd Head in Fables of Aesop accord-
ing to Sir Roger L'Estrange*, 1931, pen and black
ink drawing in illustrated volume, 1996.31.1.a,
Gift of The Circle of the National Gallery of Art

Campagnola, Giulio, Italian, 1482–after 1514,
or possibly **Giorgione**, Italian, 1477/1478–1510
*Jupiter and Ganymede above an Extensive Land-
scape*, c. 1500, pen and brown ink on paper
incised for transfer, 1996.11.1, Ailsa Mellon Bruce
Fund

Cruikshank, George, British, 1792–1878
"Crinolina"—and the Consequences (recto), *"Tak-
ing the Air" in Hyde Park* (verso), 1865, pen and
black ink with watercolor over traces of
graphite; pen and brown ink with brown wash
over graphite, 1996.5.1.a,b, Ailsa Mellon Bruce Fund

Diebenkorn, Richard, American, 1922–1993
Drawing for Touched Red, 1991, graphite and blue
felt-tip pen on tracing paper
Drawing for High Green I & II, 1992, blue foun-
tain pen and graphite on blue-lined paper
1996.77.99.100, Eugene L. and Marie-Louise Garbáty
Fund and Patrons' Permanent Fund

Drtíkol, Frantisek, Czechoslovakian,
1883–1961
Procession, 1919, charcoal on brown paper,
1996.89.21, Gift of The Anne and Jacques Baruch Col-
lection

Fossati, Domenico, Italian, 1743–1784
*Campo San Zanipolo Decorated for the Visit of
Pius VI*, 1782, pen and black and brown inks
with gray wash over graphite, 1996.37.1,
J. Carter Brown Fund

French 19th Century
Stage Design for the Théâtre Libre, 1888/1900, pen
and gray ink with gray wash over traces of
graphite on blue paper
Infantry Costume Design for the Théâtre Libre,
1888/1900, watercolor, graphite, and pen and
brown ink
1995.76.126,127, Gift of The Atlas Foundation

Giovanni da Udine, Italian, c. 1487–1535
Grotesque Decorations for Wall Panels, c. 1530, pen
and brown ink, 1996.73.3, Ailsa Mellon Bruce Fund

Goltzius, Hendrik, Dutch, 1558–1617
A Foxglove in Bloom, 1592, pen and brown ink,
1996.44.1, Gift of Rosi Schilling in memory of Edmund
Schilling

Guercino, Italian, 1591–1666
Madonna and Child with an Escaped Goldfinch,
early 1630s, red chalk, 1996.21.1, Andrew W. Mel-
lon Fund

Jacque, Charles Emile, French, 1813–1894
The Shepherdess, c. 1869, pastel on brown paper,
1996.45.1, Gift of Mr. and Mrs. James T. Dyke

Leporsky, Marianna, American, born 1953
Peterhof, the Great Cascade after Restoration, 1995,
pen and brown ink with watercolor over
graphite, 1995.89.1, Gift of the Artist

Lewis, Wyndham, British, 1882–1957
Seated Nude, 1919, watercolor and graphite,
1996.70.1, Ailsa Mellon Bruce Fund

Lhermitte, Léon Augustin, French,
1844–1925
An Elderly Peasant Woman, c. 1878, charcoal,
1996.30.1, Gift of Mr. and Mrs. James T. Dyke

Lozowick, Louis, American, 1892–1973
Lozowick Sketchbook, 1929/1959, sketchbook with
9 drawings in various media
Lozowick Sketchbook, 1930/1945, sketchbook with
64 drawings in various media
Lozowick Sketchbook, 1935/1945, sketchbook with
40 drawings in various media
Lozowick Sketchbook, 1939/1945, sketchbook with
163 drawings in various media
Lozowick Sketchbook, 1940/1950, sketchbook with
36 drawings in various media
Lozowick Sketchbook, c. 1950, sketchbook with

Briosco, Andrea, Italian, 1470–1532
Triumph of Silenus, c. 1530
Bacchanalian Scene, c. 1530
Allegory of Fate, c. 1530
bronzes, 1995.75.2–4, Gift of Lisa and Leonard Baskin

Caraglio, Gian Jacopo, Italian, c. 1500–1565
Adoration of the Shepherds, c. 1526, bronze,
1996.41.2, Eugene L. and Marie-Louise Garbáty Fund

Chaplain, Jules Clément, French, 1839–1909
Amable Charles Franquet, le Comte de Franqueville,
1893, bronze, 1996.42.1, Gift of David and Constance
Yates

Di Suvero, Mark, American, born 1933
Aurora, 1992–1993, steel, 1996.72.1, Gift of The
Morris and Gwendolyn Calritz Foundation



10 drawings in various media
Lozowick Sketchbook, 1960s, sketchbook with 3 drawings in graphite
Lozowick Sketchbook, 1960/1973, sketchbook with 28 drawings in various media
Lozowick Sketchbook, c. 1964, sketchbook with 20 drawings in various media
Lozowick Sketchbook, 1964/1968, sketchbook with 14 drawings in various media
Lozowick Sketchbook, 1964/1968, sketchbook with 22 drawings in graphite
Lozowick Sketchbook, 1964/1973, sketchbook with 6 drawings in various media
Lozowick Sketchbook, c. 1970, sketchbook with 39 drawings in various media
Lozowick Sketchbook, c. 1970, sketchbook with 49 drawings in various media
Lozowick Sketchbook, sketchbook with 3 drawings in graphite
Lozowick Sketchbook, sketchbook with 10 drawings in graphite
Lozowick Sketchbook, sketchbook with 5 drawings in graphite
 1995.85.1–34, Gift of Adele Lozowick

Maratta, Carlo, Italian, 1625–1713
Two Men in Elaborate Costumes, c. 1680, black chalk heightened with white, 1996.75.1, Ailsa Mellon Bruce Fund

Masek, Karel Vitezslav, Czechoslovakian, 1865–1927

Saint Ludmila, 1898, charcoal and graphite with blue colored pencil on light brown paper, 1996.89.26, Gift of The Anne and Jacques Baruch Collection

Master J.N., German or Netherlandish, active late 16th century
The Coronation of the Virgin with Angel Musicians and All Saints, c. 1590, pen and black ink with gray wash, 1995.71.1, Ailsa Mellon Bruce Fund

Modersohn-Becker, Paula, German, 1876–1907
Half-Nude Woman Holding Her Hair Apart, c. 1898, charcoal with black and brown chalks, 1995.83.1, Gift of Robert Paul Mann and Dorothy Neeld Mann

Morgner, Michael, German, born 1942
Angst (Fear), 1995, ink washes and asphalt with stamping
Schreitende (Striding), 1989, ink washes and asphalt with stamping
Brennende Mann (Burning Man), 1989, ink washes and asphalt with stamping
 1996.58.1–3, Gift of Batuz Foundation

Nolde, Emil, German, 1867–1956
Anemones, c. 1937, watercolor with touches of graphite on japan paper, 1995.97.1, Gift of Mrs. John Alexander Pope

O’Keeffe, Georgia, American, 1887–1986
Nude Series III, 1917, watercolor on paperboard,

1996.46.1, Gift of Joan and Lucio Noto and The Georgia O’Keeffe Foundation

Desert Flower, c. 1929, pastel on paperboard, 1996.84.1, Anonymous Gift

Palma il Giovane, Jacopo, Attributed to, Italian, c. 1548–1628
Saint Mark with Two Bishops and Putti, c. 1580, pen and brown ink with brown wash, heightened with white, over black chalk, 1996.43.1, Gift of Ruth Carter Stevenson

Pater, Jean-Baptiste Joseph, French, 1695–1736
A Comic Actor Dressed as a Gentleman (recto), *Rococo Wall Design with a Fountain and Swans* (verso), c. 1729, red chalk; red chalk counterproof on 2 joined sheets of paper, 1996.25.1.a,b, Gift of Neil and Ivan Phillips

Poynter, Sir Edward John, British, 1836–1919
A View of the Arno, Florence, 1874, graphite, 1996.3.1, William B. O’Neal Fund

Sanders, Gerard, Dutch, 1702–1767
Floral Still Life with Chestnuts, 1763, watercolor over graphite, 1996.65.1, Gift (Partial and Promised) of Diane Morris Heldfond

Schnorr von Carolsfeld, Julius, German, 1794–1872
The Triumph of David, 1826, pen and brown ink over graphite, 1996.26.1, Ailsa Mellon Bruce Fund

Charles Emile Jacque, *The Shepherdess*, c. 1869, pastel on brown paper, 52.6 x 94.9 cm. Gift of Mr. and Mrs. James T. Dyke, 1996.45.1

Emil Nolde, *Anemones*, c. 1937, watercolor with touches of graphite on japan paper, 23.5 x 46.9 cm. Gift of Mrs. John Alexander Pope, 1995.97.1



Stella, Joseph, American, 1877–1946
Eggplant, colored crayons and colored pencils, 1996.47.1, Gift of Mr. and Mrs. James T. Dyke

Taraval, Louis Gustave, French, 1739–1794
Façade for a Church with a Sculpture Representing Faith, c. 1768, pen and gray ink with gray and brown washes over black chalk, 1996.73.5, Ailsa Mellon Bruce Fund

Tempesta, Antonio, Italian, 1555–1630
An Architectural Tapestry in Honor of Henry IV, the Gallic Hercules, c. 1600, pen and brown ink with brown wash over graphite, 1996.73.1, Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Domenico, Italian, 1727–1804
God the Father in Clouds Surrounded by Angels and Putti, pen and gray ink with brown wash over charcoal, 1996.67.1, Gift (Partial and Promised) of Helena Gunnarsson

Tognoni, Giancarlo, Italian, born 1932
Giardino No. 13 (Garden No. 13), 1986, brown, black, and orange chalks
Autunno (Autumn), 1992, watercolor over graphite
Nubi e Collina (Clouds and a Hill), 1993, black chalk
Fiori (Flowers), 1994, watercolor over graphite
Natura No. 13 (Nature No. 13), 1995, black chalk
Giardino (Garden), 1995, watercolor with black

chalk over graphite
1995.88.1–6, Gift of Giancarlo Tognoni in honor of Sydney Freedberg

Tuttle, Richard, American, born 1941
Untitled in Sphericity, 1993, watercolor in illustrated volume, 1995.90.7.a, Gift of Robert and Brenda Edelson

Vos, Marten de, Flemish, 1532–1603
Apollo, Diana, and Time with the Cyclic Vicissitudes of Human Life, c. 1561, pen and brown ink with gray wash over traces of graphite, incised for transfer, 1996.73.2, Ailsa Mellon Bruce Fund

Wilson, Robert, American, born 1941
Swan Song #6, 1989, pastel and graphite, 1995.69.1, Gift of the Collectors Committee

Prints

Abel-Truchet, French, 1857–1919
La Muse malade, 1890s, lithograph in brown
La Fumée, puis la flamme, 1895, 4-color lithograph
1995.76.89.90, Gift of The Atlas Foundation

Achepohl, Keith Anden, American, born 1934
Capriccio V, 1995
Capriccio VII, 1995
2 digital pompage iris prints, 1996.59.1–2, Gift of the Artist

Amman, Hans, German, active last half of the 16th century
Scenes from the Life of Christ, c. 1553, album with 57 woodcuts, 1996.85.1–57, Gift of A. Thompson Ellwanger III

Anderle, Jirí, Czechoslovakian, born 1936
Elite, 1981, drypoint, engraving, power tool drypoint, and scraping with collaged photograph
Soldier, 1980, drypoint, engraving, roulette, power tool drypoint, and scraping with collaged photograph
Soldier and Bride, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph
Soldier and Three Ladies, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph
Soldier, Girl, and Parents, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph
Soldier, Mother, and Child, 1982, drypoint, engraving, power tool drypoint, and scraping with collaged photograph
Soldier, Son, and Wife, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph
Variation on Dürer's Saint Hieronymus (Perspective No. 3), 1970–1971, mezzotint, engraving, roulette, etching, and scraping in black and red-brown



ANTVERPLÆ, EX OFFICINA PLANTINIANA BALTHASARIS MORETI. M. DC. XXXII.
CVM PRIVILEGIIS CÆSAREO ET DVORVM REGVM.

Cornelis Galle I after Sir Peter Paul Rubens, *Title Page for Ludovicus Blosius, Opera*, 1632, engraving, William B. O'Neal Fund, 1996.78.22

Woman in Fur, 1978, drypoint, engraving, roulette, and scraping in black and brown
1996.89.1.3-10, Gift of The Anne and Jacques Baruch Collection

Portrait of Anne B., 1980, drypoint, engraving, and scraping in black and brown with embossing, 1996.89.2, Gift of The Anne and Jacques Baruch Collection in memory of Rebecca Stern

André, Albert, French, 1869-1954
L'Anneau de Çakuntala, 1895, lithograph in green, 1995.76.6, Gift of The Atlas Foundation

Anquetin, Louis, French, 1861-1932
Dancing Nude, 1897, transfer lithograph in brown [proof]
La Fille d'Artaban; *La Nébuleuse*; *Dialogue inconnu*, 1896, lithograph
Le Talion; *La Cage*; *Ceux qui restent*; *Fortune*, 1898,

lithograph [proof]
Le Talion; *La Cage*; *Ceux qui restent*; *Fortune*, 1898, lithograph
1995.76.3-5, 144, Gift of The Atlas Foundation
Antoine, André, French, 1858-1943, and **Rodolphe Darzens**, French, active 1890s (authors)
Le Théâtre Libre 1887-1894, 1894, 5 booklets in bound volume plus 2 additional loose booklets

Memorabilia of Théâtre Libre and Théâtre Antoine, Volumes I-III, 1890s, 3 albums containing manuscripts, samples of tickets, and examples of programs

1995.76.117, 118-145, Gift of The Atlas Foundation

Auerbach, Frank, British, born 1931

Ruth, 1994, 2 etched copper plates

Ruth, 1994, cancelled print

1995.92.1-3, Gift of Frank Auerbach and Mark Balakjian of "Studio Prints"

Auriol, George, French, 1863-1938

Ménages d'artistes; Le Maître, 1890

Jacques Bouchard; La Tante Léontine; Une nouvelle école, 1890

Myrane; Les Chapons, 1890

5-color lithographs, 1995.76.7.132.133, Gift of The Atlas Foundation

Bagelaar, Ernst Willem Jan, Flemish,

1775-1837

Landscape with a Peasant Carrying Firewood,

c. 1800, 2 etched impressions; an early proof

and a later proof on blue paper, 1996.50.1-2,

Miriam Jacobson Memorial Fund

Balcar, Jirí, Czechoslovakian, 1929-1968

Afternoon Repast, 1968, color lithograph

Lady, 1965, etching and drypoint

Message III, 1961, drypoint

Panorama, 1958, lithograph

Party II, 1968, drypoint and softground etching

Plan, 1960, etching and aquatint

Prelude I, 1959, aquatint

Self-Portrait II, 1955, drypoint on oatmeal paper

1996.89.11-18, Gift of The Anne and Jacques Baruch Collection

Baratta, Antonio, Italian, 1724-1787

Gravure en Taille-Douce; Gravure en Bois;

Imprimerie en Taille-Douce, 1771/1779, 14

engraved plates from Diderot and d'Alembert's *Encyclopédie*

Dessein (after Charles Nicolas Cochin II), published 1771/1779, bound volume with 38

engraved plates from Diderot and d'Alembert's *Encyclopédie*

1996.20.1-14, 1996.24.1, Ailsa Mellon Bruce Fund

Bartolozzi, Francesco, Italian, 1727-1815,

Peltro William Tomkins, British, 1760-1840,

and **James Thomson** (author), British,

1700-1748

The Seasons (London, 1797), bound volume with

21 color stipple engravings after paintings by

William Hamilton, 1996.38.1, William B. O'Neal

Fund

Bataille, Henri, French, 1872-1922

Annabella, 1894, lithograph, 1995.76.9, Gift of The

Atlas Foundation

Beckmann, Max, German, 1884-1950

Ice Skating, 1922, lithograph on light pink japan

paper, 1995.77.3, Gift of Frank R. and Jeannette H.

Eyerly

Bellmer, Hans, German, 1902-1975

Bookplate of Camille Aboussouan, c. 1955, engraving

placed in Longus volume, *Les amours pas-*

torales de Daphnis et de Chloé, 1996.62.1.a, Gift of

Mrs. Tom F. Marsh in honor of Ruth Carter Stevenson

Bellotto, Bernardo, Italian, 1721-1780

Landscape with a Dead Tree, 1741/1742, etching,

1996.49.1, Gift of Andrew Athy Jr.

Bléry, Eugène, French, 1805-1887

Large Burdock by the Trunk of a Beech Tree, 1842,

etching and roulette on chine collé, 1996.52.1,

Anonymous Gift

Boissieu, Jean-Jacques de, French,

1736-1810

The Old Peasant Girard, 1772, etching and

aquatint, 1996.9.1, Ailsa Mellon Bruce Fund

Boldrini, Niccolò, Italian, 1510-1566 or after

Hunter on Horseback, 1566, chiaroscuro woodcut

printed from 2 blocks: black line block and

ocher tone block, 1996.22.1, Pepita Milmore Memorial

Fund

Boltanski, Christian, French, born 1944

Gymnasium Chases, published 1991, portfolio of

24 photogravures

1996.93.1-24, Gift of Kathan Brown

Bonnard, Pierre, French, 1867-1947

Dernière croisade; L'Errante; La Fleur enlevée, 1896,

lithograph in green [proof]

Aërt, 1897, lithograph

1995.76.10.92, Gift of The Atlas Foundation

Bonnet, Louis Marin, French, 1736-1793

Anna Vanloo (after Carle Vanloo), c. 1764,

crayon-manner engraving in black and white on

brown paper, 1996.15.1, Ailsa Mellon Bruce Fund

Borch, Peter van der, Flemish, 1545-1608

The Cobbler's Unruly Family, 1559, etching and

engraving, 1996.71.1, Ailsa Mellon Bruce Fund

Boudník, Vladimír, Czechoslovakian,

1924-1968

Active Graphic Sheet, 1960, aquatint with

embossing

Tortoise, 1966, aquatint in black and orange

1996.89.19.20, Gift of The Anne and Jacques Baruch

Collection

Bracquemond, Félix, French, 1833-1914

Edmond de Goncourt, 1882, etching and engraving

on japan paper, 1996.15.2, Ailsa Mellon Bruce

Fund

Bradt, Johannes Gottfried, Danish,

1741-1770

Mønumenta Fredensborgica ÷ssv Friderici V. erecta

(after Johannes Wiedewelt) (Copenhagen,

1769), bound volume with 37 engravings,

1996.2.1, William B. O'Neal Fund

Brown, James, American, born 1951

The Passion, 1991, bound volume with 40 offset

lithographs and 1 original drawing, 1995.90.1,

Gift of Robert and Brenda Edelson

Burne-Jones, Sir Edward Coley, after

La Belle au bois dormant, 1894, colotype,

1995.76.11, Gift of The Atlas Foundation

Bussy, Simon Albert, French, 1870-1954

Aërt, 1898, lithograph in green, 1995.76.12, Gift of

The Atlas Foundation

Cage, John, American, 1912-1992

Global Village 1-36, 1989, aquatint, roulette, and

drypoint on 2 sheets of smoked brown paper,

1996.57.1.a,b, Gift of Werner H. and Sarah-Ann Krá-

rnarsky

Signals, 1978, color engraving and photo-

etching

Seven Day Diary (Not Knowing), 1978, portfolio of

7 etchings

Score without Parts (40 Drawings by Thoreau):

Twelve Haiku, 1978, color hardground etching, softground etching, photoetching, drypoint, sugarlift aquatint, and engraving

Seventeen Drawings by Thoreau, 1978, color

photoetching

Changes and Disappearances 32, 1982, color dry-

point, engraving, and photoetching on gray

paper

Déreau, 1982, color photoetching, engraving,

drypoint, and aquatint on japan paper

R3 (where R=Ryoanji), 1983, drypoint

R3 (where R=Ryoanji), 1983, drypoint

2R+13-14 (where R=Ryoanji), 1983, drypoint

R2/3 (where R=Ryoanji), 1983, drypoint

R2/2 (where R=Ryoanji), 1983, drypoint

R2/1 (where R=Ryoanji), 1983, drypoint

Weather-ed, 1983, color photoetching

Ryoku Series, 1985, series of 13 color etchings

11 Stones 2, 1989, color spitbite aquatint and

sugarlift on smoked paper

11 Stones, 1989, color spitbite aquatint and

sugarlift on smoked paper

10 Stones 2, 1989, color spitbite aquatint and

sugarlift on smoked paper

10 Stones, 1989, color spitbite aquatint and

sugarlift on smoked paper

9 Stones 2, 1989, color spitbite aquatint and

sugarlift on smoked paper

9 Stones, 1989, color spitbite aquatint and sugar-

lift on smoked paper

Global Village 37-48, 1989, aquatint on 2 sheets

of smoked light brown paper

Global Village 1-36, 1989, aquatint on 2 sheets of

smoked brown paper

Dramatic Fire, 1989, color aquatint on smoked

paper

75 Stones, 1989, color spitbite aquatint and

sugarlift on smoked paper

The Missing Stone, 1989, color spitbite aquatint

and sugarlift on smoked paper

Smoke Weather Stone Weather, 1991, color soft-

ground, spitbite, and sugarlift aquatint on

smoked paper

1996.93.25-68, Gift of Kathan Brown

On the Surface, 1980, embossed print

HV, 1983, color monotype

Mesostics: Earth, Air, Fire, Water, 1985, color

monotype and collage

Eninka, 1986, color monotype

Variations, 1987, smoked monotype and

branding

Deka, 1987, monotype

Where There is Where There—Urban Landscape,

1987-1989, monotype

Variations III, 1992, monotype on smoked paper

HV2, 1992, aquatint with foul biting

1996.94.21-29, Gift of Crown Point Press

Calder, Alexander, American, 1898-1976

Fables of Aesop according to Sir Roger L'Estrange

(Paris, 1931), bound volume with 50 line-block

illustrations and 1 original drawing, 1996.31.1,

Gift of The Circle of the National Gallery of Art

Cappiello, Leonetto, and **Charles Huard**,

after

Le Sourire: André Antoine (recto), *Quatorze de rois*,

Monsieur Cornouillet. L'Exposition commence bien!

(verso), 1900, color photomechanical process,

1995.76.119.a,b, Gift of The Atlas Foundation

Castiglione, Giovanni Benedetto, Italian,

1609 or before-1664

Young Man Wearing a Fur Headdress with a Head-

band, Facing Right, 1645/1650, etching, 1996.32.1. Gift (Partial and Promised) of Vivian S. and Marc H. Brodsky

Cézanne, Paul, French, 1839–1906
The Bathers (Small Plate), 1897, color lithograph, 1995.77.2. Gift of Frank R. and Jeannette H. Eyerly

Chagall, Marc, Russian, 1887–1985
Man with a Sack, 1922/1923, woodcut
Three Acrobats, 1923, etching and aquatint
The Trough, 1924, lithograph
Bella, 1924, etching and drypoint
The Rider, 1926/1927, etching
Man with an Umbrella, 1926/1927, etching and aquatint
1995.84.1–6. Gift of Mr. and Mrs. Gerhard E. Pitkus

Charpentier, Alexandre, French, 1856–1909
L'école des veufs; Au temps de la ballade, 1889, inkless embossing
La Dupe; Son petit coeur, 1891, inkless embossing on brown paper
Nell Horn, 1891, 4-color lithograph with embossing
Nell Horn, 1891, 4-color lithograph with embossing
Dans le Guignol; Le Père Lebonnard, 1889, inkless embossing
Nell Horn, 1891, 4-color lithograph with embossing
1995.76.13–16, 129, 138. Gift of The Atlas Foundation

Chedel, Quentin-Pierre, French, 1705–1763
Abreuvoir d'oiseaux (The Birds' Watering Place) (after François Boucher), 1754, etching, 1995.80.1. Gift of Carole Slatkin

Chéret, Jules, French, 1836–1932
La Fille Élisa; Conte de Noël, 1890, lithograph in light brown and red-brown, 1995.76.17. Gift of The Atlas Foundation

Claude Lorrain, French, 1600–1682
Landscape with Brigands, 1633, etching and drypoint, 1995.78.1. Anonymous Gift

Coignet, Jules, French, 1798–1860
Fabriques à Tivoli (Buildings at Tivoli), 1828, crayon lithograph, 1996.10.7. Ailsa Mellon Bruce Fund

Cooper II, Richard, British, 1740–alter 1814
An Ancient Bridge called Ponte Salario, 1778, etching and aquatint in brown-black, 1996.66.1. Gift (Partial and Promised) of Virginia L. Dean

Coornhert, Dirck Volckertz, Netherlandish, 1522–1590
The Return of the Prodigal Son (after Maerten van Heemskerck), c. 1548, woodcut, 1996.69.1. Ailsa Mellon Bruce Fund

Darzens, Rodolphe (author), French, active 1890s
Le Théâtre Libre Illustré, Saison 1889–1890, 1890, bound volume with illustrations after Lucien Métivet
Le Théâtre Libre Illustré, Saison 1890–1891, 1891, bound volume with illustrations after Lucien Métivet
André Antoine; La Vie mondaine, c. 1891, 8-page pamphlet with illustrations by various artists
1995.76.115, 116, 121. Gift of The Atlas Foundation

Daumier, Honoré, French, 1808–1879
La Journée du Célébataire, 1839, series of 12 crayon lithographs, 1995.68.1–12. Gift in memory of Dr. Ruth B. Benedict by the Washington Print Club and Her Friends

Decaux, Charles, French, active 1890s, and **French 19th Century**

Les Hommes d'aujourd'hui: André Antoine (after Désiré Luc), c. 1888, hand-colored photo-mechanical print
Simone; Les Maris de leurs filles (after Adolphe Léon Willette, Oswald Heidbrinck, and Jules Chéret), c. 1891, 8-page program with photo-mechanical illustrations
1995.76.118, 142. Gift of The Atlas Foundation

Decaux, Charles, French, active 1890s, and **Maximilien Luce**, French, 1858–1941
La Meule; Jeune premier! (after John Lewis Brown and Auguste Renoir), theater program with photomechanical and lithographic illustrations, 1995.76.51.a,b. Gift of The Atlas Foundation

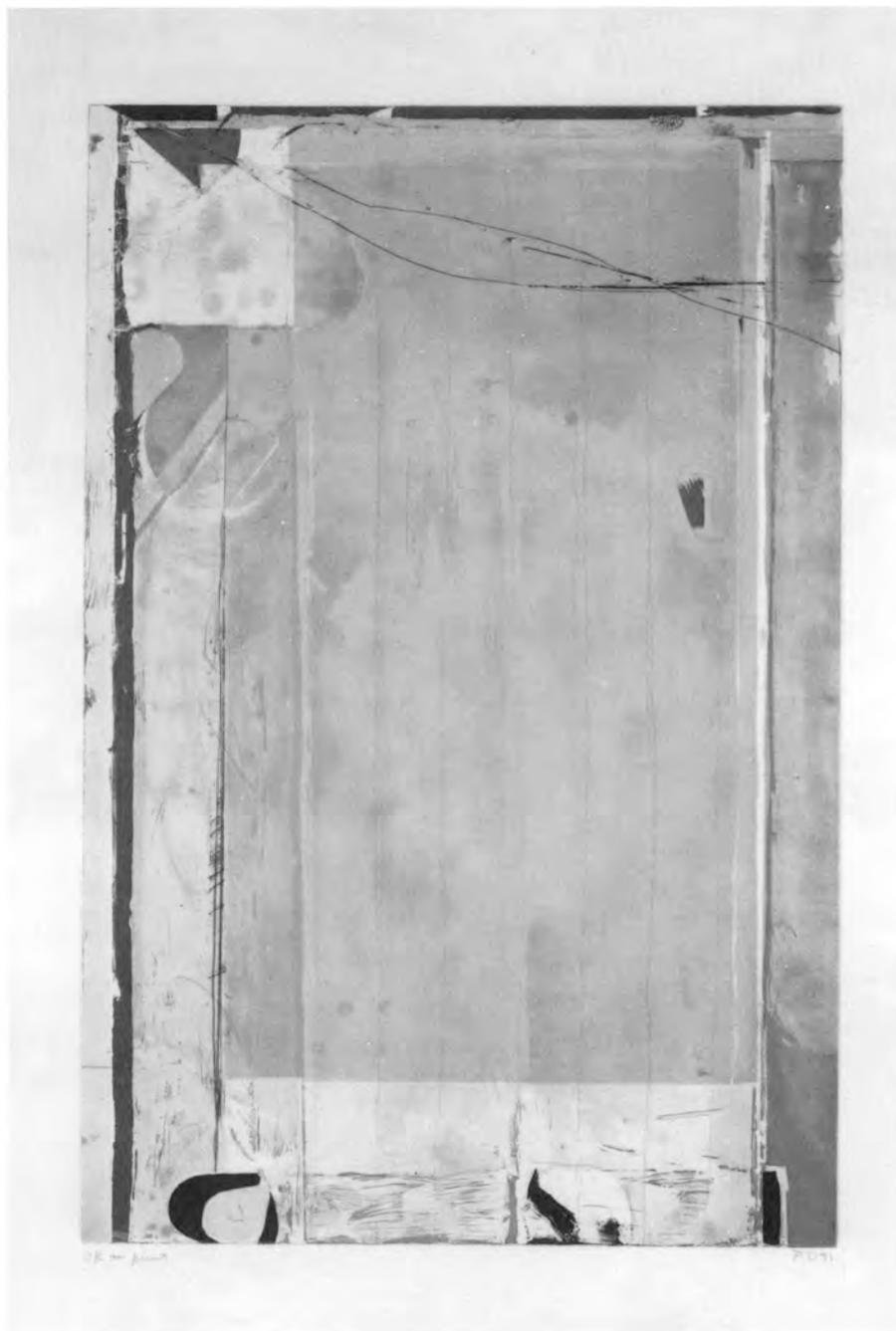
Denis, Maurice, French, 1870–1943
Au-delà des forces humaines; La Motte de terre, 1897, lithograph in green
La Scène; La Vérité dans le vin; Les Pieds nickelés; Intérieur, 1895, lithograph
1995.76.21, 22. Gift of The Atlas Foundation

Dethomas, Maxime, French, 1867–1929
Brand, 1895, lithograph in green-brown and red
La Victoire, 1898, lithograph in brown
Une Mère; Brocéliande; Les Fleureurs; Des Mots! Des Mots!, 1896, lithograph in orange
1995.76.20, 23, 24. Gift of The Atlas Foundation

Diebenkorn, Richard, American, 1922–1993
#1 from 41 Etchings Drypoints, 1965, drypoint
#41 from 41 Etchings Drypoints, 1965, etching and drypoint
Untitled (Spade and Club), 1977, drypoint and aquatint
Nine Drypoints and Etchings, 1977, portfolio of drypoints and etchings
Nine Drypoints and Etchings, 1977, portfolio of drypoints and etchings
Six Softgrounds, 1978, portfolio of softground etchings with scraping and burnishing
Five Aquatints with Drypoint, 1978, portfolio of aquatints and drypoints with burnishing
Aquatint with Drypoint Halo, 1978, sugarlift aquatint with drypoint and burnishing
Walking Figure with Spade, 1980, sugarlift etching
Walking Figure with Drypoint, 1980, sugarlift etching and aquatint
Two Walking Figures, 1980, sugarlift etching and drypoint
Small Thin, 1980, spitbite and softground etching
Large Light Blue, 1980, color spitbite and soft-ground etching
Large Bright Blue, 1980, color spitbite and soft-ground etching
Construct (Drypoint), 1980, color drypoint, etching, and aquatint
Construct (Grid), 1980, color hardground etching, drypoint, and aquatint
Construct (Red), 1980, color spitbite and soft-ground etching
Blue Loop, 1980, color spitbite and softground etching
Irregular Grid from Four Small Prints, 1980, drypoint and hardground etching
Two Right Triangles, One in Other from Four Small Prints, 1980, hardground etching, drypoint, and roulette
Isosceles Triangle and Right Triangle from Four Small Prints, 1980, aquatint, hardground etching, drypoint, and roulette
Oakland Image, 1981, hardground etching with drypoint

Card Game, 1981, softground etching
Black Club, 1981, hardground etching, drypoint, and aquatint
Black Club, 1981, hardground etching, drypoint, and aquatint
Tri-Color, 1981, color hardground etching, drypoint, and aquatint
Tri-Color II, 1981, color aquatint with spitbite and softground etching
Blue Club, 1981, color aquatint with spitbite and softground etching
Combination, 1982, color aquatint and spitbite etching
Spreading Spade, 1981, color aquatint with spitbite etching and drypoint
White Club, 1981, ink-transfer aquatint
Softground Splay, 1982, drypoint and softground etching
Softground Cross, 1982, softground etching with drypoint
Softground Y, 1982, softground etching with drypoint
Two Way, 1982, softground etching with drypoint
Spade Drypoint, 1982, drypoint
Eiffelspade, 1982, aquatint
Sugarlift Spade, 1982, sugarlift etching
Tri-Color Spade, 1982, color drypoint with aquatint and spitbite etching
Green Tree Spade, 1982, color aquatint
Two Way II, 1982, color spitbite aquatint, drypoint, and ink-transfer etching
Mask, 1982, aquatint with drypoint
Clubs—Blue Ground, 1982, color aquatint with hardground etching and drypoint
Blue Surround, 1982, color spitbite etching, drypoint, and aquatint
Ochre, 1983, 12-color woodcut
Blue, 1984, 11-color woodcut
Indigo Horizontal, 1985, color soapground etching, aquatint, drypoint, and spitbite etching
Center Square, 1985, aquatint, soapground etching, and drypoint à la poupée
Blue Softground, 1985, color softground etching and aquatint à la poupée
Y, 1986, drypoint
X, 1986, drypoint, hardground etching, and aquatint
Red-Yellow-Blue, 1986, softground etching, aquatint, and drypoint
Green, 1986, color drypoint, aquatint, soap-ground and spitbite etching
Folsom Street Variations I (Black), 1986, color soap-ground etching and aquatint
Folsom Street Variations II (Gray), 1986, soap-ground etching with open bite and drypoint aquatint, drypoint, and open bite
Folsom Street Variations III (Primaries), 1986, color soapground etching, aquatint, drypoint, and open bite
Double X, 1987, woodcut
Blue with Red, 1987, 12-color woodcut
Tulips, 1989, softground etching
Window, 1990, softground etching, aquatint, and sugarlift etching
Reading, 1990, softground etching
Passage I, 1990, drypoint, aquatint, and hard-ground etching with scraping and burnishing
Passage II, 1990, ink-transfer aquatint
Oui, 1990, aquatint and drypoint
Ne Comprends Pas, 1990, ink-transfer aquatint and sugarlift etching
Domino I, 1990, drypoint, softground, and hard-

Richard Diebenkorn, *Touched Red*, 1991, color soft-ground etching, aquatint, and spitbite etching with drypoint, 90.8 x 68.0 cm, Eugene L. and Marie-Louise Garbáty Fund and Patrons' Permanent Fund, 1996.77.93



ground etching with scraping and burnishing
Domino II, 1990, drypoint with softground and hardground etching
C.J.D., 1990, drypoint
Touched Red, 1991, color softground etching, aquatint, and spitbite etching with drypoint
Flotsam, 1991, aquatint with drypoint
The Barbarian's Garden—Threatened, 1992, ink-transfer aquatint and drypoint with scraping and burnishing
The Barbarian, 1992, ink-transfer aquatint and

drypoint with scraping and burnishing
High Green, Version I, 1992, color aquatint with spitbite, softground, hardground, and soap-ground etching and sugarlift aquatint with scraping and burnishing
High Green, Version II, 1992, color aquatint with spitbite, softground, hardground, and soap-ground etching and sugarlift aquatint with scraping and burnishing
 1996.77.1-98, Eugene L. and Marie-Louise Garbáty Fund and Patrons' Permanent Fund

Indigo Horizontal (working proof 7), 1985, drypoint
Blue with Red (working proof 3), 1987, 12-color woodcut
Blue with Red (working proof 4), 1987, 12-color woodcut
Oui (working proof 4), 1990, aquatint and drypoint
Oui (working proof 7), 1990, aquatint and drypoint
Oui (working proof 8), 1990, aquatint and drypoint

Oui (working proof 9), 1990, aquatint and drypoint
Touched Red (working proof 1), 1991, softground etching, aquatint, and spitbite etching with drypoint
Touched Red (working proof 2), 1991, softground etching, aquatint, and spitbite etching with drypoint
Touched Red (working proof 3), 1991, color soft-ground etching, aquatint, and spitbite etching with drypoint and collage
Touched Red (working proof 4), 1991, color soft-ground etching, aquatint, and spitbite etching with drypoint
Touched Red (working proof 6), 1991, color soft-ground etching, aquatint, and spitbite etching with drypoint and collage
Touched Red (working proof 8), 1991, color soft-ground etching, aquatint, and spitbite etching with drypoint and collage
Touched Red (working proof 10), 1991, color soft-ground etching, aquatint, and spitbite etching with drypoint and collage
High Green, Version 1 (working proof 8), 1992, aquatint with spitbite, softground, hardground, and soapground etching and sugarlift aquatint with scraping and burnishing
High Green, Version 1 (working proof 9), 1992, color aquatint with spitbite, softground, hardground, and soapground etching and sugarlift aquatint with scraping, burnishing, and collage
High Green, Version 1 (working proof 10), 1992, color aquatint with spitbite, softground, hardground, and soapground etching and sugarlift aquatint with scraping and burnishing
High Green, Version 1 (working proof 11), 1992, color aquatint with spitbite, softground, hardground, and soapground etching and sugarlift aquatint with scraping, burnishing, and collage
High Green, Version 1 (working proof 12), 1992, color aquatint with spitbite, softground, hardground, and soapground etching and sugarlift aquatint with scraping and burnishing
 1996.94.1-20. Gift of Crown Point Press

Jim Dine, American, born 1935
Winter Dream (For V), 1995, portfolio of 12 woodcuts on gray paper, 1996.96.1-12. Gift of Jim Dine

Dubuffet, Jean, French, 1901-1985
Incongruities (Disparates), 1959, lithograph on japan paper, 1996.88.1. Ruth and Jacob Kainen Collection

Felixmüller, Conrad, German, 1897-1977
Johanna, 1920, drypoint
The Composer Bernd Bosseljon, 1923, crayon lithograph
 1996.40.1-2. Epstein Family Fund

Forain, Jean-Louis, French, 1852-1931
Une Journée parlementaire, 1894, photolithograph, 1995.76.25. Gift of The Atlas Foundation

Franceschini, Domenico, Italian, active 1705-1735
Jupiter and Minerva and the Forge of Vulcan, the Seconda Macchina, 1733, etching and engraving, 1996.48.2. Gift of Mr. and Mrs. Paul Gourary

Frankenthaler, Helen, American, born 1928
Monotype X, 1981, color monotype on handmade paper, 1995.87.1. Gift of Dorothy R. Kidder

French 18th Century
Album of Etchings, album with 187 etching and engravings by various artists after François Boucher, Charles-Antoine Coypel, Jean-Honoré Fragonard, et al., 1996.86.1-187. Anonymous Gift

French 19th Century
Les Hommêtes femmes; Conférence. Poésies inédites d'Henry Becque; La Parisienne, 1904, photo-mechanical process
Cœurs simples; Le Pendu; Dans le rêve (after Jean-Louis Forain, Adolphe Léon Willette, Oswald Heidbrinck, and Jules Chéret), 1891, 16-page program with photomechanical illustrations
L'Étoile rouge; Seul (after Jean-Louis Forain, Adolphe Léon Willette, Oswald Heidbrinck, and Louis-Auguste-Mathieu Legrand), c. 1892, 8-page program with photomechanical illustrations
Cœurs simples; Le Pendu; Dans le rêve (after Jean-Louis Forain, Adolphe Léon Willette, Oswald Heidbrinck, and Jules Chéret), 1891, 16-page program with photomechanical illustrations
La Raçon; L'Abbé Pierre; Un Beau soir (after Jean-Louis Forain, Adolphe Léon Willette, Oswald Heidbrinck, and Jules Chéret), 1891, 8-page program with photomechanical illustrations
Péché d'amour; Les Fenêtres; Mèlie (after Jean-Louis Forain, Henri-Gabriel Ibels, Adolphe Léon Willette, and Oswald Heidbrinck), c. 1892, 8-page program with photomechanical illustrations
Le Cid; Horace; Une Lecture de Corneille; L'Air du l'infante du Cid; Danses Louis XIII; Causerie de M. Camille le Senne; Le Coup d'aile, 1906, lithograph in orange on brown paper
 1995.76.8.122, 139-143, 145. Gift of The Atlas Foundation

Gavarni, Paul, French, 1804-1866
Self-Portrait with a Cigarette, 1842, lithograph on chine collé [proof], 1996.74.1. Ailsa Mellon Bruce Fund

German 15th Century
Kaiser Sigmund, 1483 or before, hand-colored woodcut, 1996.9.2. Ailsa Mellon Bruce Fund

Gessner, Salomon, Swiss, 1730-1788
X paysages dédiés à Mr. Watelet auteur du poème sur l'art de peindre, 1764, series of 10 etchings (3 on white paper, 7 on paper tinted pale blue), 1996.12.1-10. Ailsa Mellon Bruce Fund

Gillray, James, British, 1757-1815
The Weather (after Rev. John Sneyd), published 1808, album with 7 hand-colored etchings, 1996.51.1-7. Gift of The Arcana Foundation

Gole, Jacob, Dutch, 1660-1737
Cereris Bacchique Amicus (after Cornelis Dusart), mezzotint, 1996.69.2. Ailsa Mellon Bruce Fund

Goya, Francisco de, Spanish, 1746-1828
Maja, 1824/1828, etching and aquatint with burnishing, 1996.29.1. Ailsa Mellon Bruce Fund

Groux, Henry de, Belgian, 1867-1930
Morituri, 1898, lithograph in red-brown, 1995.76.18. Gift of The Atlas Foundation

Held, Al, American, born 1928
Kyoto-wa, 1985, color woodcut and lithograph
Straits of Magellan, 1986, hardground etching SF, 1986, drypoint
Pablo Seven, 1986, color softground etching
Oakland, 1986, drypoint

2 + 4, 1987, hardground etching
Straits of Malacca, 1987, hardground etching
Out and In, 1987, color aquatint with hard-ground etching and spitbite aquatint
Straits of Malacca II, 1989, hardground etching
Russell's Way, 1989, color aquatint with spitbite etching
Puuu, 1989, color aquatint with spitbite etching
Pachinko, 1989, color woodcut
Almost There, 1989, color aquatint, hardground etching, engraving, and drypoint with roulette
Magenta, 1990, color aquatint with spitbite etching
Indigo, 1990, color aquatint with spitbite etching
The Space between the Two, 1992, color spitbite aquatint
Liv, 1992, color hardground etching with aquatint
Fly Away, 1992, color spitbite aquatint
For A..., 1994, hardground etching with fowl biting
Embarcadero, 1993, color aquatint with spitbite etching
 1996.93.69-88. Gift of Kathan Brown

Hermann-Paul, French, 1864-1940
La Brebis; Le Tandem, 1896, lithograph
L'Inspecteur Général "Revizor", 1898, photorelief
 1995.76.26, 27. Gift of The Atlas Foundation

Hista, Robert, French, active 1890s
Mesure pour mesure, 1898, photorelief on green paper, 1995.76.28. Gift of The Atlas Foundation

Holt, Nancy, American, born 1938
Dreamscape: Crossings, 1982, color lithograph on black paper, 1996.92.1. Gift of Werner H. and Sarah-Ann Kramarsky

Horn, Roni, American, born 1955
Lava Fields of Iceland, 1992, letterpress, 1996.57.2. Gift of Werner H. and Sarah-Ann Kramarsky

Huber, Jean, Swiss, 1721-1786
Voltaire at Table, etching on green paper, 1995.67.1. Katherine Shepard Fund

Ibels, Henri-Gabriel, French, 1867-1936
A Bas le progrès!, 1894, 3-color lithograph
A Bas le progrès! Mademoiselle Julie; Le Ménage Brésil, 1893, 4-color lithograph
A Bas le progrès! Mademoiselle Julie; Le Ménage Brésil, 1893, 4-color lithograph [proof]
Boubouroche; Valet de coeur, 1893, 4-color lithograph
Boubouroche; Valet de coeur, 1892/1893, 4-color lithograph [proof]
Grand-Papa; Si c'était, 1895, lithograph
La Belle au bois rêvant; Mariage d'argent; Ahasvère, 1893, 5-color lithograph
Le Devoir, 1893, 4-color lithograph
Le Devoir, 1893, 4-color lithograph [proof]
Le Grappin; L'Affranchie, 1892, 6-color lithograph
Le Grappin; L'Affranchie, 1892, 6-color lithograph [proof]
Les Fossiles, 1892, 6-color lithograph
Les Tisserands, 1893, 5-color lithograph
Menu du réveillon offert aux amis du Théâtre Antoine, late 1890s, lithograph in brown
Menu du réveillon offert aux amis du Théâtre Antoine, late 1890s, lithograph in brown
Mirages, 1893, 5-color lithograph
Mirages, 1893, 5-color lithograph [proof]
 1995.76.29-45. Gift of The Atlas Foundation

Jarry, Alfred, French, 1873-1907
Ubu Roi, 1896, photolithograph on pink paper

Giovanni Battista Tiepolo, *Standing Philosopher and Two Other Figures*, c. 1741, etching, 13.3 x 17.2 cm, Gift of Frank R. and Jeannette H. Eyerly, 1995.77.1



Ubu Roi, 1894, photolithograph on pink paper [proof]

Ubu Roi, 1922, photolithograph

Ubu Roi, 1898, photolithograph in green 1995.76.46-49, Gift of The Atlas Foundation

Johns, Jasper, American, born 1930

Voice, 1966-1967, lithograph, 1995.82.11, Gift of Lionel C. and Elizabeth Epstein

Jourdain, Francis, French, born 1876

La Noblesse de la terre, 1899, lithograph in green, 1995.76.91, Gift of The Atlas Foundation

Kafka, Cestmir, Czechoslovakian, 1922-1988

Earth, 1965, monotype

Green, 1974/1975, monotype in green

1996.89.22,23, Gift of The Anne and Jacques Baruch Collection

Ketelhodt, Inez V., German, 20th century

Leporello 1, published 1989, bound volume in accordion format with 18 offset lithographs; text from Joachim Schumacher's *Leicht 'gen Morgen unterwegs*

Leporello 2, published 1989, bound volume in accordion format with 18 offset lithographs; text from *Natürliches Zauber-Buch oder Neueröffneter Spiel-Platz rarer Künste* 1995.90.2-3, Gift of Robert and Brenda Edelson

Kitaj, R. B., American, born 1932

In Our Time: Covers for a Small Library After the Life for the Most Part, 1969, portfolio of 50 color screenprints, 1996.23.1-50, Gift of the Collectors Committee

Klinger, Max, German, 1857-1920

A Glove (Ein Handschuh), 1880, series of 10 etchings on chine collé [proofs with annotations], 1995.82.1-10, Anonymous Gift

Koninck, Salomon, Dutch, 1609-1656

Bust of a Man with a Turban Facing Left, 1638, etching and engraving, 1996.29.2, Ailsa Mellon Bruce Fund

Kucerová, Alena, Czechoslovakian, born 1935

Diving into Water, 1977, open-bite etching and embossing

Forget-Me-Not, 1965, open-bite etching and embossing

1996.89.24,25, Gift of The Anne and Jacques Baruch Collection

Lambert, Maurice de, French, born 1873

Elën, 1894, photorelief, 1995.76.19, Gift of The Atlas Foundation

Le Lorrain, Louis-Joseph, French,

1715-1759

The Glorification of Virgil, the Prima Macchina,

1744, etching and engraving

The Temple of Minerva, the Prima Macchina, 1746, etching

1996.48.3,4, Gift of Mr. and Mrs. Paul Goufary

Lebasque, Henri, French, 1865-1937

Le Fils de l'abbesse; Le Fardeau de la liberté, 1897, lithograph, 1995.76.50, Gift of The Atlas Foundation

Lehmden, Anton, Austrian, born 1929

Roma, published 1961, portfolio of 19 etchings, 1996.90.1-19, Gift of Ruth Carter Stevenson

Levi, Josef, American, born 1938

Still Life with Utamaro and Vermeer, 1987, color lithograph, 1996.92.2, Gift of Weiner H. and Sarah-Ann Kramarsky

Lichtenstein, Roy, American, born 1923

Mother and Child, 1948, lithograph

Panther in Tree, 1948/1949, woodcut

Insect with Umbrella, 1950, lithograph

Knight on Horseback (I), 1950, aquatint, etching, and engraving

St. George and the Dragon (I), 1950, woodcut in black over screenprint in green

St. George and the Dragon (I), 1950, woodcut in brown over screenprint in green

St. George and the Dragon (I), 1950, woodcut in brown

Storming the Castle, 1950, etching, aquatint, and engraving

To Battle, 1950, woodcut on brown Kraft paper

Woman on Horseback, 1950, drypoint

The King, c. 1950, lithograph, aquatint, salt-ground(?), and engraving on parchment paper

Approaching the Castle, 1951, woodcut on green paper

Hunter with Dog, 1951, color woodcut

Knight with Lady, 1951, color woodcut

St. George and the Dragon (II), c. 1951, woodcut in brown on japan paper

A Cherokee Brave, 1952, color woodcut

Indians Pursued by American Dragoons, 1952,

etching and aquatint

Two Dancing Indians, 1952, woodcut

Two Indians, 1953, woodcut on japan paper

- Two Sioux Indians*, 1952, woodcut on gray paper
The Heavier-than-Air Machine, 1953, color woodcut on japan paper
The Heavier-than-Air Machine, 1953, color woodcut on japan paper
Indian with Pony, 1953, woodcut
Isaac Hull Esq., 1953, woodcut on japan paper
The United States and the Macedonian, 1953, woodcut on japan paper
The Chief, 1956, lithograph
Ten Dollar Bill, 1956, lithograph
Warrior on Horseback, 1956, lithograph
Reverie, 1965, color screenprint
Sweet Dreams Baby!, 1965, color screenprint
Paris Review Poster, 1966, color screenprint
Brushstrokes, 1967, color screenprint
Explosion, 1967, color lithograph
Fish and Sky, 1967, color screenprint on silver gelatin photographic print mounted on 3-dimensional lenticular offset lithograph on composition board
Landscape 1, 1967, color screenprint on board
Landscape 2, 1967, screenprint on board with translucent moiré Rowlux overlay screenprinted on top
Landscape 3, 1967, color screenprint on chromogenic photographic print and translucent moiré Rowlux collage mounted on board
Landscape 4, 1967, screenprint on opaque white Rowlux mounted on board
Landscape 5, 1967, screenprint in white and black on pink moiré Rowlux with blue moiré Rowlux collage mounted on board
Landscape 6, 1967, screenprint on blue-green moiré Rowlux with chromogenic photographic print collage mounted on board
Landscape 7, 1967, screenprint in white and black on blue-green moiré Rowlux with chromogenic photographic print collage mounted on board
Landscape 8, 1967, incandescent silver Mylar collage on opaque black Rowlux and gray moiré Rowlux mounted on board
Landscape 9, 1967, screenprint with chromogenic photographic print collage mounted on board
Landscape 10, 1967, screenprint on chromogenic photographic print and translucent moiré Rowlux collage mounted on board
Merton of the Movies, 1968, color screenprint on silver foil
Pyramid, 1968, color screenprint on board folded into 3-dimensional pyramid
Salute to Aviation, 1968, color screenprint
Cathedral #6, State I, 1969, screenprint in yellow and black
Haystack, 1969, screenprint in yellow and black
Industry and the Arts (I), 1969, color screenprint on aluminum
Pyramids, 1969, lithograph in yellow and black
Industry and the Arts (II), 1969, color screenprint
Real Estate, 1969, lithograph in blue
Red Barn, 1969, color screenprint
Repeated Design, 1969, lithograph in yellow and black
Peace Through Chemistry II, 1970, color lithograph and screenprint
Twin Mirrors, 1970, screenprint in blue and black
Mao, 1971, lithograph in red and black
Save Our Planet Save Our Water, 1971, screenprint on photo-offset lithograph (from 4-color process)
Mirror #9, 1972, color lithograph and screenprint
Mirror, 1972, color screenprint
Bull VII, 1973, lithograph in yellow and blue, screenprint in red, and linocut in black
Still Life with Picasso, 1973, color screenprint
Still Life with Figurine, 1974, color lithograph and screenprint
Still Life with Lobster, 1974, color lithograph and screenprint
Still Life with Pitcher and Flowers, 1974, color lithograph and screenprint
Still Life with Portrait, 1974, color lithograph and screenprint with debossing
Still Life with Windmill, 1974, color lithograph and screenprint with debossing
Yellow Still Life, 1974, color lithograph and screenprint
Untitled (Still Life with Lemon and Glass), 1974, lithograph in yellow and screenprint in black with debossing
Bicentennial Print, 1975, color lithograph and screenprint
Homage to Max Ernst, 1975, color screenprint
Entablature I, 1976, color screenprint and collage with embossing
Entablature II, 1976, color screenprint, lithograph, and collage with embossing
Entablature III, 1976, color screenprint and collage with embossing
Entablature IV, 1976, color screenprint and collage with embossing
Entablature V, 1976, color screenprint, lithograph, and collage with embossing
Entablature VI, 1976, color screenprint and collage with embossing
Entablature VII, 1976, color screenprint and collage with embossing
Entablature VIII, 1976, color screenprint and collage with embossing
Entablature IX, 1976, color screenprint, lithograph, and collage with embossing
Entablature X, 1976, color screenprint, lithograph, and collage with embossing
Entablature XI, 1976, color screenprint, lithograph, and collage with embossing
...Huh?, 1976, color screenprint
Still Life with Crystal Bowl, 1976, color screenprint and lithograph
Untitled Shirt, 1979, color screenprint on silk
American Indian Theme I, 1980, color woodcut
American Indian Theme II, 1980, color woodcut
American Indian Theme III, 1980, color woodcut
American Indian Theme IV, 1980, color woodcut and lithograph
American Indian Theme V, 1980, color woodcut
American Indian Theme VI, 1980, color woodcut
Head with Feathers and Braid, 1980, softground etching in red and black, aquatint in yellow, and engraving in black
Figure with Teepee, 1980, color softground etching and engraving
Head with Braids, 1980, color softground etching, aquatint, and engraving
Two Figures with Teepee, 1980, color softground etching, aquatint, and engraving
Night Scene, 1980, color softground etching, aquatint, and engraving
Dancing Figures, 1980, color softground etching, aquatint, and engraving
Goldfish Bowl, 1981, color woodcut
Lamp, 1981, color woodcut
Picture and Pitcher, 1981, color woodcut
Reclining Nude (Black State), 1980, woodcut in silver and black
Dr. Waldmann (Black State), 1980, woodcut
Nude in the Woods (Black State), 1980, woodcut
The Couple (Black State), 1980, woodcut
The Student (Black State), 1980, woodcut in silver and black
Head (Black State), 1980, woodcut
Morton A. Mort (Black State), 1981, woodcut
Study of Hands, 1981, color lithograph and screenprint
I Love Liberty, 1982, color screenprint
Apple and Lemon, 1983, color woodcut
Apple with Gray Background, 1983, color woodcut
Red and Yellow Apple, 1983, color woodcut
Red Apple, 1983, color woodcut
Red Apple and Yellow Apple, 1983, color woodcut
Two Apples, 1983, color woodcut
Vertical Apple, 1983, color woodcut
Forms in Space, 1985, color screenprint
Brushstroke on Canvas, 1989, color lithograph
Brushstroke Contest, 1989, color lithograph
Tel Aviv Museum Print, 1989, color lithograph
Mirror, 1990, screenprint in black and yellow
Reflections on Soda Fountain, 1991, color screenprint
Best Buddies, 1991, color screenprint
Liberté, 1991, color screenprint
The Oval Office, 1992, color screenprint
Red Lamp, 1991, color lithograph
Rain Forest, 1992, color screenprint

Cornelis Visscher, *The Large Cat*, c. 1657, engraving, 14.4 x 18.6 cm, Ailsa Mellon Bruce Fund, 1995.72.1



Les Nymphéas, 1993, color linocut, woodcut, lithograph, and screenprint
Castelli Handshake Poster, 1962, offset lithograph in red and black
Sock Announcement, 1963, offset lithograph in blue and black
Foot Medication Poster, 1963, offset lithograph (halltone)
Turkey Shopping Bag, 1964, screenprint in red and yellow on paper bag with handles
Knock, Knock Poster, 1975, linocut
Cow Triptych (Cow Going Abstract) Poster, 1982, color screenprint on 3 sheets of paper
Crying Girl, 1963, color offset lithograph
CRACK!, 1963/1964, color offset lithograph
Temple, 1964, offset lithograph in black and blue
Brushstroke, 1965, color screenprint
Shipboard Girl, 1965, color offset lithograph
Sunrise, 1965, color offset lithograph
Untitled (Illustration for "Polemic" Magazine), 1957, woodcut
Cover for "Polemic" Magazine, 1959, woodcut in red and black
Cover Illustration for "The Adventures of Mao on the Long March." 1971, offset lithograph in red and black
The Art Colony Galleries Announcement, 1952, woodcut on olive green paper

This Must Be the Place, 1965, color offset lithograph
Lincoln Center Poster, 1966, color offset lithograph
Joanna, 1968, offset lithograph in yellow and blue
The Solomon R. Guggenheim Museum Poster, 1969, color screenprint
Bicentennial Poster (America: The Third Century), 1976, color screenprint
Rain Dance Poster, 1985, color offset lithograph
Wrapping Paper, c. 1968, color screenprint
Paper Plate, 1969, color screenprint on paper plate
Minneapolis Shopping Bag, 1988, color offset lithograph (from 4-color process) on paper bag 1996.56.1-154. Gift of Roy and Dorothy Lichtenstein
1985 Champagne Taittinger Brut Bottle, 1985, color screenprint on blue polyester form encasing glass champagne bottle, 1996.95.1. Gift of Ruth E. Fine
Lissitzky, El, Russian, 1890-1941
Wendingen, published 1923, color lithographic cover for issue 12 of "Wendingen," 1995.77.4. Gift of Frank R. and Jeannette H. Eyerly
Longus (author), Greek, active 3rd century, with plates after Philippe II, duc d'Orléans, and

Antoine Coypel and borders after Charles-Nicolas Cochin II and Charles Eisen
Les amours pastorales de Daphnis et de Chloé (Paris, 1757), bound volume with 29 etched plates by Benoît Audran and 16 head- and tail-pieces by Simon Fokke, 1996.36.1, Katherine Shepard Fund
Longus (author), Greek, active 3rd century, with plates after Pierre Paul Prud'hon and baron François Gérard
Les amours pastorales de Daphnis et de Chloé (Paris, 1800), bound volume with 9 engravings by Jean Godefroy, Barthelemy Joseph Fulcran Roger, Henri Marais, and Jean-Baptiste-Raphael-Urbain Massard, 1996.62.1. Gift of Mrs. Tom F. Marsh in honor of Ruth Carter Stevenson
Lorch, Melchior, Danish, 1526/1527-1583 or after
A Large Square, 1570, woodcut, 1996.33.1. Gift (Partial and Promised) of David M. Frost
Lozowick, Louis, American, 1892-1973
Willow Tree, 1930, lithograph
Devil's Bridge, Tajikistan, 1931, lithograph
The Quick and the Dead, 1946, lithograph
Halibut Point, Rockport, 1952, lithograph
Yucatan, 1960, lithograph
Duet-Peru, 1969, lithograph

- Gate to the Knesset*, 1971, lithograph with pochoir in blue
- Gate to the Knesset*, 1971, lithograph with color pochoir
- Where Gladiators Fought*, 1972, lithograph
- Red Teapot*, 1973, lithograph
1995.86.1-10, Gift of Lee Lozowick in memory of his father
- Malevich, Kazimir Severinovich**, Russian, 1878-1935
Krestjanka idet po vodu (Peasant Woman Goes for Water), 1913, lithograph, 1995.77.6, Gift of Frank R. and Jeannette H. Eyerly
- Mansen, Matthias**, German, born 1958
Sitzen Stehen Liegen: Modell für ein Buch, published 1995, unbound volume with 25 woodcuts with excerpts from Jonathan Swift's *Gulliver's Travels*, 1995.91.1, Gift of Wolfgang Wittrock
- Marden, Brice**, American, born 1938
Untitled from the portfolio *Adriatics*, 1973, etching and aquatint, 1996.92.3, Gift of Werner H. and Sarah-Ann Kramarsky
- Marin, John**, American, 1870-1953
Downtown Synthesis (Preliminary), etching [restrrike impression]
Sea with Figures, No. 2, etching [restrrike impression]
1996.54.1.2, Gift of Norma B. Marin
- Matisse, Henri**, French, 1869-1954
Seated Odalisque with Tulle Skirt (Odalisque assise à la jupe de tulle), 1924, lithograph, 1995.77.5, Gift of Frank R. and Jeannette H. Eyerly
- Dance Movement (Mouvement de danse)*, 1929, etching on chine collé, 1996.88.2, Ruth and Jacob Kainen Collection
- Maurer, K.**, French, active 1890s
Gringoire (after G. Clausse), 1889, lithograph, 1995.76.52, Gift of The Atlas Foundation
- Menzel, Adolph**, German, 1815-1905
Woman before a Fire, 1851, mezzotint, 1996.9.3, Ailsa Mellon Bruce Fund
- Métivet, Lucien**, French, 1863-after 1930
André Antoine, 1888/1900, etching in brown, 1995.76.120, Gift of The Atlas Foundation
- Métivet, Lucien, after**
André Antoine, 1890s, photomechanical process
Les Belles Dames: Cleopatra, 1897, color photomechanical illustration from the newspaper *Le Rire* 1995.76.53.123, Gift of The Atlas Foundation
- Michelet**, French, active 1890s
Isabelle grosse par vertu; Le Divorce; Arlequin poli par l'amour; Le Marchand de merde (after Barthélemy), 1889, photomechanical process, 1995.76.125, Gift of The Atlas Foundation
- Miró, Joan**, Spanish, 1893-1983
Girl Skipping Rope, Women, and Birds (Petite fille sautant à la corde, femmes, oiseaux), 1947, etching and aquatint [proof], 1996.53.1, Gift of Adeline and Sidney R. Yates
- Work of the Wind I (Ouvrage du Vent I)*, 1962, aquatint in black and green, 1996.88.3, Ruth and Jacob Kainen Collection
- Modersohn-Becker, Paula**, German, 1876-1907
Chalet, 1899, etching and aquatint in green-black, 1995.83.2, Gift of Robert Paul Mann and Dorothy Neeld Mann
- Morgner, Michael**, German, born 1942
Ecce Homo, 1995
Ecce Homo, 1995
Ecce Homo, 1995
etchings in brown and black, 1996.58.4-6, Gift of Batuz Foundation
- Muller, Alfredo**, Italian, 1869-1940
L'Echelle; Le Balcon, 1898, lithograph in black and green, 1995.76.54, Gift of The Atlas Foundation
- Müller, Johann Sebastian**, German, 1715-1785 or after
Vauxhall Gardens Shewing the Grand Walk at the Entrance of the Garden and the Orchestra with Musick Playing (after Samuel Wale), 1751, 2 etched and engraved impressions; 1 before letters, the other with letters and the plate trimmed, 1996.69.3-4, Ailsa Mellon Bruce Fund
- Munch, Edvard**, Norwegian, 1863-1944
Jean Gabriel Borkman, 1897
Peer Gynt, 1896
lithographs, 1995.76.55.56, Gift of The Atlas Foundation
- Osbert, Alphonse**, French, 1857-1939
Inceste d'âmes; Mineur et soldat, 1896, 4-color lithograph
Inceste d'âmes; Mineur et soldat, 1896, 5-color lithograph
1995.76.57.58, Gift of The Atlas Foundation
- Ostade, Adriaen van**, Dutch, 1610-1685
The Two Gossips, probably 1642, etched copper plate, 1996.27.1, Eugene L. and Marie-Louise Garbáty Fund
- Perrault, Charles** (author), French, 1628-1703, **François Chauveau**, French, 1613-1676, **Israël Silvestre**, French, 1621-1691, and **Gilles Rousselet**, French, 1610-1691
Courses de Testes et de Bague faites par Le Roy, et par Les Princes et Seigneurs de sa Cour, en l'Année 1662 (Paris, 1670), bound volume with engraved illustrations, 1996.1.1, William B. O'Neal Fund
- Peské, Jean**, French, 1870-1949
Entretien d'un philosophe avec la maréchale de XXX; La Triomphe de la raison, 1899, lithograph in brown, 1995.76.59, Gift of The Atlas Foundation
- Picasso, Pablo**, Spanish, 1881-1973
Blind Minotaur Led by a Girl in the Night, 1934, dark-manner aquatint with burnishing [proof of the first drawn state]
Blind Minotaur Led by a Girl in the Night, 1934, dark-manner aquatint with burnishing [proof of the second drawn state]
Blind Minotaur Led by a Girl in the Night, 1934, dark-manner aquatint with burnishing [proof of the final state before steel facing]
1996.104.1-3, Eugene L. and Marie-Louise Garbáty Fund
- Raffaëlli, Jean François**, French, 1850-1924
La Patrie en danger, 1889, photolithograph
La Patrie en danger, 1889, photolithograph [proof]
1995.76.60.128, Gift of The Atlas Foundation
- Ranson, Paul**, French, 1864-1909
La Cloche Engloutie, 1897, lithograph, 1995.76.61, Gift of The Atlas Foundation
- Richter, Ludwig**, German, 1803-1884
Malerische Ansichten aus den Umgebungen von Salzburg (Picturesque Views of the Environs of Salzburg), 1830, series of 6 etchings in original wrapper, 1996.10.1-6, Ailsa Mellon Bruce Fund
- Ritchie, Charles**, American, born 1954
Five Days/Five Nights, bound volume with 10 spiltbite aquatints, 1996.97.1.a-j, Gift of James Stroud
- Rivière, Henri**, French, 1864-1951
Les Revenants; La Pêche, 1890
Leurs Filles; Les Fourches caudines; Lidoire, 1891
Le Pain d'autrui; En Détresse, 1890
Les Frères Zenganno; Deux Tourtereaux, 1890
5-color lithographs, 1995.76.62.63.130.131, Gift of The Atlas Foundation
- Rodin, Auguste, after**
Le Repas du lion, 1897
Le Repas du lion, 1897
colotypes in red, 1995.76.64.65, Gifts of The Atlas Foundation
- Rops, Félicien, after**
L'Ecole de l'idéal; Le Petit Eyoif, 1895
L'Ecole de l'idéal; Le Petit Eyoif, 1895
photomechanical process, 1995.76.66.67, Gift of The Atlas Foundation
- Rougeron-Vignerot**, French, active 1890s
Le Canard sauvage (after Ferdinand Bac), 1891
Le Canard sauvage (after Ferdinand Bac), 1891
photomechanical process, 1995.76.114.137, Gift of The Atlas Foundation
- Roussel, Ker Xavier**, French, 1867-1944
Le Volant, 1895, lithograph, 1995.76.68, Gift of The Atlas Foundation
- Rubens, Sir Peter Paul, after**
Album of Engravings, 1613/1646, album with 77 engravings by Hans Collaert, Cornelis Galle I, Christoffel Jegher, Michel Lasne, Lucas Emil Vorsterman, et al., after Rubens; 24 of them special or unique proofs before letters, some with manuscript titles and inscriptions, bound in the 18th century, 1996.78.1-77, William B. O'Neal Fund
- Rysselberghe, Théodore van**, Belgian, 1862-1926
Le Cloître, 1900, lithograph in yellow-brown, 1995.76.94, Gift of The Atlas Foundation
- Sattler, Joseph**, German, 1867-1931
Historique du Théâtre de "L'Oeuvre" Saison 1895-96, 1895, lithograph in green, 1995.76.113, Gift of The Atlas Foundation
- Schirmer, Johann Wilhelm**, German, 1807-1863
Die betende nonne (The Praying Nun), etching, 1996.9.4, Ailsa Mellon Bruce Fund
- Schön, Erhard**, German, c. 1491-1542
Albrecht Dürer at Age Fifty-Six, c. 1528, woodcut, 1996.4.1, Ailsa Mellon Bruce Fund
- Schwabe, Carlos**, French, 1866-1926, and **Frédéric Florian**, Swiss, 1858-1926
L'Honneur (after Jean-Louis Forain), 1890
L'Honneur (after Jean-Louis Forain), 1890
photolithographs with watercolor stenciling, 1995.76.134.135, Gifts of The Atlas Foundation
- Schwitters, Kurt**, German, 1887-1948
Untitled, 1923, lithograph with collage, 1996.53.2, Gift of Adeline and Sidney R. Yates
- Sérusier, Paul**, French, 1863-1927
Héraklès, 1896, zincograph in red-brown
L'Assomption de Hannele Matern; En l'attendant,

- 1894, 5-color lithograph
L'Assomption de Hannele Mattern. En l'attendu, 1894, 5-color lithograph
1995.76.69-71, Gift of The Atlas Foundation
- Signac, Paul**, French, 1863-1935
La Chance de Françoise; La Mort du duc d'Enghien; Le Cor fleuri, 1888
La Reine Fiammette, 1889
Les Résignés; L'Échéance, 1889
color lithographs, 1995.76.72-74, Gift of The Atlas Foundation
- Simotová, Adriena**, Czechoslovakian, born 1926
Little Monument, 1976, relief etching in blue and red
Skimming on an Event I, 1984, color relief etching
1996.89.27,28, Gift of The Anne and Jacques Baruch Collection
- Sintes, Giovanni Battista**, Italian, c. 1680-c. 1760
The Council of the Gods, the Prima Macchina, 1732, etching and engraving, 1996.48.1, Gift of Mr. and Mrs. Paul Gourary
- Skippe, John**, British, 1742-1812
A Sibyl Reading (after Michelangelo Buonarroti), c. 1780s, chiaroscuro woodcut printed from 2 blocks: gray-brown tone block and brown line block
A Group of Monks and a Woman (possibly after Sir Peter Paul Rubens), c. 1780s, chiaroscuro woodcut printed from 4 blocks in green, olive, gray-brown, and brown
1996.9.5,6, Ailsa Mellon Bruce Fund
- Sorelló, Miguel de**, Spanish, c. 1700-c. 1765
Aeneas and the Cumaean Sybil, the Seconda Macchina (after Francisco Preciado de la Vega), 1744
The Kingdom of Naples, the Seconda Macchina, 1746 etchings and engravings, 1996.48.5,6, Gift of Mr. and Mrs. Paul Gourary
- Soulages, Pierre**, French, born 1919
Etching No. 17, 1961, etching in black and red-brown, 1996.88.4, Ruth and Jacob Kainen Collection
- Steinlen, Théophile Alexandre**, French, 1859-1923
L'Ennemi du peuple, 1899, lithograph, 1995.76.75, Gift of The Atlas Foundation
- Sternberg, Harry**, American, born 1904
Thomas Hart Benton, color screenprint, 1996.55.1, Gift of the Artist
- Strang, William**, Scottish, 1859-1921
A Series of Thirty Etchings by William Strang. Illustrating Subjects from the Writings of Rudyard Kipling (London, 1901), bound volume with 30 etchings, 1996.63.1.a-d, Gift of John R. Stevenson
- Synave, Tancredé**, French, born 1860
L'Âme invisible; Mademoiselle Fifi, 1896, 5-color lithograph, 1995.76.76, Gift of The Atlas Foundation
- Terauchi, Yoko**, Japanese, born 1951
Ebb and Flow, published 1988, bound volume in accordion format with hand-painted torn paper in blue and red with plywood covers, 1995.90.4, Gift of Robert and Brenda Edelson
- Thiebaud, Wayne**, American, born 1920
Sardines, 1982, color hardground etching, aquatint, spitbite etching, and drypoint
Dark Cake, 1983, 18-color woodcut
Neighborhood Ridge, 1984, hardground etching, spitbite etching, and drypoint
Dark Cherries, 1984, drypoint and aquatint
Cherries, 1984, drypoint and aquatint
Wide Downstreet, 1985, drypoint
Apartment Hill, 1985, drypoint on chine collé
Hill Street, 1987, 28-color woodcut
Candy Apples, 1987, 16-color woodcut
Lipsticks—Black, 1988, drypoint
Eight Lipsticks, 1988, color drypoint
Dark Country City, 1988, color aquatint, soft-ground etching, and drypoint
Country City, 1988, color softground etching with drypoint and aquatint
City Edge, 1988, color spitbite etching with soft-ground etching
Van, 1989, drypoint with spitbite etching
Steep Street—Black and Gray, 1989, drypoint with spitbite etching in black and gray
Steep Street, 1989, color drypoint with spitbite etching
Eight Dogs, 1990, hardground etching
Three Cows, 1991, color drypoint
Valley Farm, 1993, color softground etching, spitbite etching, and aquatint with drypoint
Chocolates, 1993, color hardground etching with drypoint
Night Farm, 1993, aquatint with softground etching, drypoint, and spitbite etching
Two Pair, 1994, color soapground and spitbite etching with aquatint
Eyeglasses, 1994, color hardground etching with drypoint
Dark Glasses, 1994, spitbite etching
Beach Glasses, 1994, color soapground and spitbite etching with aquatint and drypoint
Sketches, 1995, color hardground etching
Meringue, 1995, color aquatint with drypoint
Breakfast, 1995, color drypoint
Black and White Park Place, 1995, hardground etching with drypoint, spitbite etching, and aquatint
Park Place Variation, 1995, color hardground etching with drypoint, spitbite etching, and aquatint
Park Place, 1995, color hardground etching with drypoint, spitbite etching, and aquatint
1996.93.89-120, Gift of Kathan Brown
- Tiepolo, Giovanni Battista**, Italian, 1696-1770
Standing Philosopher and Two Other Figures, c. 1741, etching, 1995.77.1, Gift of Frank R. and Jeannette H. Eyerly
Seated Youth Leaning Against an Urn, 1740/1744, etching [unique proof], 1996.79.1, Pepita Milmore Memorial Fund
- Tognoni, Giancarlo**, Italian, born 1932
Piccoli Girasoli (Small Sunflowers), 1989, etching
Farfalla (Butterfly), 1990, etching
Colline (Hills), 1990, etching
Natura morta (Still Life), 1995, etching and aquatint
Volo (Flight), 1993, etching
Natura morta (Still Life), 1992, etching
1995.88.7-12, Gift of Giancarlo Tognoni in honor of Sydney Freedberg
- Toorop, Jan**, Dutch, 1858-1928
Venise sauvée, 1895, lithograph, 1995.76.77, Gift of The Atlas Foundation
- Toulouse-Lautrec, Henri de**, French, 1864-1901
Le Chariot de terre cuite, 1895, lithograph in green on pink paper
L'Argent, 1895, 5-color lithograph
Le Missionnaire, 1894, 4-color lithograph
Raphaël; Salomé, 1896, lithograph
Une Faillite; Le Poète et le financier, 1893, 3-color lithograph
Benefit for Firmin Gémier, 1897, lithograph [proof]
Le Bien d'autrui; Hors les Lois, 1897, lithograph in green
Rosmersholm; Le Gage, 1897, lithograph
Rosmersholm; Le Gage, 1898, lithograph [proof]
1995.76.78-80,82,83,85-88, Gift of The Atlas Foundation
- Le Chariot de terre cuite*, 1895, lithograph in blue and pink
La Lèpreuse, 1896, lithograph in red-brown
Le Fardeau de la liberté, 1897, bound volume with 1 lithograph in black, gray and yellow
Les Pieds nickelés, 1895, bound volume with 1 lithograph in brown
1996.87.1-4, Gift of Martin and Liane W. Atlas
- Toulouse-Lautrec, Henri de**, French, 1864-1901, and **Louis Anquetin**, French, 1861-1932
Mariage d'argent; Le Fardeau de la liberté; Un Client sérieux, 1897, 2 transfer lithographs; 1 in black, the other in brown
Mariage d'argent; Le Fardeau de la liberté; Un Client sérieux, 1897, 2 transfer lithographs; 1 in black, the other in brown
1995.76.2.a,b,84.a,b, Gift of The Atlas Foundation
- Toulouse-Lautrec, Henri de**, French, 1864-1901, **Félix Vallotton**, Swiss, 1865-1925, **Antonio de la Gandara**, French, 1862-1917, **Charles Doudelet**, Belgian, 1861-1938, **Maurice Denis**, French, 1870-1943, and **Edouard Vuillard**, French, 1868-1940
Prospectus Programme de l'Oeuvre, 1895, 6 prints in various media on 1 sheet folded in thirds, 1995.76.81.a,b, Gift of The Atlas Foundation
- Turrell, James**, American, born 1943
Deep Sky, 1984, portfolio of 7 aquatints, 1996.76.1-7, Gift of the Collectors Committee
- Tuttle, Richard**, American, born 1941
Eight Words from a Reading at Brooklyn College, 1990, bound volume with 9 offset lithographs (8 with silver letterpress)
Portland Works 1976, 1988, bound volume with offset lithographs
1995.90.5,6, Gift of Robert and Brenda Edelson
- Tuttle, Richard**, American, born 1941, and **Mei-mei Bessenbrugge**, American, born 1947
Sphericity, 1993, bound volume with offset lithographs and 1 original drawing, 1995.90.7, Gift of Robert and Brenda Edelson
- Uecker, Gunther**, German, born 1930
Vom Licht (From Light), published 1973, unbound volume with 12 embossed prints with excerpts from the Bible and the writings of John Milton, G.F.W. Hegel, Isaac Newton, Albert Einstein, and Heinz Marck, 1996.91.1, Gift of Werner H. and Sarah-Ann Krámaršky
- Upton, Richard**, American, born 1931
Eros / Thanatos, published 1968, portfolio of 8 woodcuts with 4 poems, 1996.88.5, Ruth and Jacob Kainen Collection
- Valadon, Suzanne**, French, 1865-1938
La Toilette, 1895, softground etching and etching with monotype wiping in brown and black, 1995.70.1, Ailsa Mellon Bruce Fund



Harry Callahan, *Eleanor, Chicago*, 1948, silver gelatin developed-out print, 11.4 x 8.5 cm, Gift of Joyce and Robert Menschel, 1996.16.1

Vallotton, Félix, Swiss, 1865–1925

Père, 1894, lithograph, 1995.76.93, Gift of The Atlas Foundation

Vasi, Giuseppe, Italian, 1710–1782

The Preparation of Theriac in Venice, the Seconda Macchina (after Giuseppe Palazzi), 1773, etching, 1996.48.7, Gift of Mr. and Mrs. Paul Gourary

Vibert, Pierre Eugène, Swiss, 1875–1937

Le Joug, 1899, lithograph in green
Le Cuivre, 1895, lithograph on pink paper
Le Cuivre, 1895, lithograph on pink paper
 1995.76.95–97, Gift of The Atlas Foundation

Visscher, Cornelis, Dutch, 1629–1662

The Large Cat, c. 1657, engraving, 1995.72.1, Ailsa Mellon Bruce Fund

Vlaminck, Maurice de, French, 1876–1958

The Old Port of Marseille (Le vieux port de Marseille), 1914, woodcut

Twilight (Crépuscule), c. 1925/1926, lithograph
 1996.88.6,7, Ruth and Jacob Kainen Collection

Vuillard, Edouard, French, 1868–1940

Ames solitaires, 1893, lithograph
Au delà des forces, 1897, lithograph
Au dessus des Forces humaines; L'Araignée de cristal, 1894, lithograph
Frères; La Gardienne; Creanciers, 1894, lithograph
Monsieur Bute; L'Amant de sa femme; La Belle opération, 1890, photorelief with watercolor stenciling
L'Oasis, 1903, lithograph
La Vie muette, 1894, lithograph in green-black
Les Soutiens de la société, 1896, lithograph
Les Soutiens de la société, 1896, lithograph [proof]
Rosmersholm, 1893, lithograph
Solness le constructeur, 1894, lithograph on brown paper

Un Ennemi de peuple, 1893, lithograph on brown paper

Une Nuit d'avril à Ceos; L'Image, 1894, lithograph
Une répétition à L'Oeuvre, 1903, lithograph
L'Amant de sa femme; Monsieur Bute; La Belle opération, 1890, lithograph with watercolor stenciling
 1995.76.89–111,136, Gift of The Atlas Foundation

Welti, Albert, Swiss, 1862–1912

Franz Rose in His Study, 1893, etching, 1996.88.8, Ruth and Jacob Kainen Collection

Willette, Adolphe Léon, French, 1857–1926

Chevalerie rustique; L'Amant du Christ; Marié; Les Bouchers, 1888, color photorelief
Rolande, 1888, lithograph with watercolor stenciling
 1995.76.112,124, Gift of The Atlas Foundation



Bill Brandt, *Street Scene, London*, 1936, silver gelatin developed-out print, 22.8 x 19.5 cm. Gift of the Collectors Committee, 1996.8.1

Photographs

- Abbott, Berenice**, American, 1898–1991
Automat, 977 Eighth Avenue, Manhattan, 1936
New York 7, Holland Transportation Co., c. 1930s
 silver gelatin developed-out prints, 1996.6.1, 1996.7.1. Gift of the Collectors Committee
- Adams, Robert**, American, born 1937
Apple Road, West of Lyons, Colorado, 1980
On Signal Hill, Overlooking Long Beach, California, 1983 [1990]
 silver gelatin developed-out prints, 1996.109.1.2. Gift of the Collectors Committee
- Atget, Eugène**, French, 1857–1927
Le Pont Marie, 1903 or 1904, albumen print, 1996.98.1. Partial and Promised Anonymous Gift

- Brandt, Bill**, British, born Germany, 1904–1983
Street Scene, London, 1936, silver gelatin developed-out print, 1996.8.1. Gift of the Collectors Committee
- Callahan, Harry**, American, born 1912
Eleanor, Highland Park, 1942
Camera Movement on Flashlight, 1946–1947
Ansley Park, Atlanta, 1992
 silver gelatin developed-out prints, 1995.93.1–3. Gift of Mr. and Mrs. Peter MacGill
- Eleanor, Chicago*, 1948, silver gelatin developed-out print, 1996.16.1. Gift of Joyce and Robert Menschel
- Morocco*, 1981, dye transfer print, 1996.103.1. Gift of the Collectors Committee

- Frank, Robert**, American, born Switzerland, 1924
San Francisco, 1956, silver gelatin developed-out print
Gallup, New Mexico, 1955, silver gelatin developed-out print
Mother Nature, Mabou, 1984, silver gelatin developed-out print with red acrylic paint
Mabou, 1979, silver gelatin developed-out print
New York, 1977, silver gelatin developed-out print
Pablo, March, 1979, silver gelatin developed-out print
500 East Rialto Avenue, Venice, California, 1978, silver gelatin developed-out print
 1995.65.1–7, Robert Frank Collection, Anonymous Gift
- New Year's Day 1981/Be Happy*, 1981, silver gelatin developed-out print, 1995.66.1, Robert Frank Collection, Gift of Amy Rose Silverman and an Anonymous Donor

Friends Now Gone Forever..., 1950–1971
Highway 40, Delaware, 1958
Me and My Brother, 1965–1968
silver gelatin developed-out prints, 1996.17.1–3.
Robert Frank Collection, Edward E. MacCrone Fund

South Carolina, Oral Roberts on TV, 1955
Rue de la Sablière, 1949
Washington, DC, 1960
Washington, DC, 1960
Rolling Stones American Tour, 1972
silver gelatin developed-out prints, 1996.18.1–5.
Robert Frank Collection, The Robert and Anne Bass Fund

Longchamp, 1949
Champs Elysee, November 11th, 1949
Spring, 1971
silver gelatin developed-out prints, 1996.19.1–3.
Robert Frank Collection, Gift of The Circle of the National Gallery of Art

Gibson, Ralph, American, born 1939
San Francisco, 1960, silver gelatin developed-out print
Untitled, 1968, silver gelatin developed-out print
Untitled, 1985, silver gelatin developed-out print
Untitled, 1991, dye transfer print
1996.61.4–7. Gift of Mr. and Mrs. Raymond W. Merritt

Kertész, André, American, born Hungary, 1894–1985
Clock of the Académie Française, Paris, 1929–1932, silver gelatin developed-out print, 1996.60.1. Gift of The Howard Gilman Foundation and The André and Elizabeth Kertész Foundation

Klett, Mark, American, born 1952
Longest Day: Last Light of the Solstice, Carefree, Arizona, June 21, 1984
Under the Dark Cloth, Monument Valley, May 27, 1984
silver gelatin developed-out prints, 1996.101.1, 1996.102.1. Gift of the Collectors Committee

Norman, Dorothy, American, born 1905
New York Skyline, 1942
Georgia O'Keeffe Painting with Light Bulb, c. 1936
Water Lily Pond, Ashumet Farm, Hatchville, 1932
silver gelatin developed-out prints, 1996.61.1–3. Gifts of Mr. and Mrs. Raymond W. Merritt

Sugimoto, Hiroshi, American, born Japan, 1948
Caribbean Sea, Jamaica, 1980
North Pacific Ocean, Stinson Beach, 1994
silver gelatin developed-out prints, 1996.100.1, 2. Gift of the Collectors Committee

Yavno, Max, American, 1911–1985
Winter, 16th Street, c. 1940
Kuniyoshi at Easel, Old New York, 1941
Powell Street, San Francisco, 1947
The Ferry Building, San Francisco, 1947
Two Chinese, San Francisco, 1947
Garage Doors, San Francisco, 1947
The Leg, Los Angeles, 1949
Watts, California, 1977
Ice Machine, Los Angeles, 1978
Sphinx, Cairo, 1979
Photographer, Cairo, 1947
Repairing Sacks, Cairo, 1979
silver gelatin developed-out prints, 1995.94.1–12. Gift of Marjorie and Leonard Vernon

Loans

Extended Loans from National Gallery Collections

All works are part of the National Lending Service unless indicated by †

AUSTRIA

Vienna, United States Ambassador
American 19th Century, *Memorial to Nicholas M. S. Catlin*; Jonathan Budington, *Father and Son*; Gari Melchers, *The Sisters*; Thomas Sully, *The Vanderkemp Children*; after Susan C. Waters, *Henry L. Wells*

Vienna, United States Representative, Organization for Security and Cooperation in Europe
John Woodhouse Audubon, *Long-Tailed Red Fox*; attributed to John Woodhouse Audubon, *A Young Bull*; Mark Rothko, *Untitled*; Allen Tucker, *Bizarre*

BELGIUM

Brussels, United States Ambassador
Mark Rothko, *Number 7*; 2 *Untitled* paintings; *Untitled (seated girl with braids)*; *Untitled (woman and girl in interior)*

Brussels, United States Ambassador, North Atlantic Treaty Organization
Gilbert Stuart, *George Pollock*; *Catherine Yates Pollock (Mrs. George Pollock)*; Thomas Sully, *Ann Biddle Hopkinson*; Francis Hopkinson; *The Leland Sisters*

CANADA

Ottawa, United States Ambassador
American 19th Century, *Leaving the Manor House* (returned); Charles S. Humphreys, *The Trotter* (returned); Frederick Kemmelmeier, *First Landing of Christopher Columbus* (returned)

CZECH REPUBLIC

Prague, United States Ambassador
American 18th Century, *Boy with a Basket of Fruit*; American 19th Century, *Horizon of the New World*; Jacob Eichholtz, *Julianna Hazlehurst*; Allen Tucker, *Madison Square, Snow*

ENGLAND

London, United States Ambassador
Sir William Beechey, *Lieutenant-General Sir Thomas Picton*; Francis Cotes, *Mrs. Thomas Horne*; Thomas Gainsborough, *William Yelverton Davenport*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Luke White*

London, Wallace Collection
Sir Thomas Lawrence, *Francis Charles Seymour-Conway, 3rd Marquess of Hertford*

FRANCE

Paris, United States Ambassador
Paul Cézanne, *At the Water's Edge*; *Man with Pipe*; *Mont Sainte-Victoire*; André Derain, *Still Life*; Wall Kuhn, *Green Apples and Scoop*; *The White Clown*; Berthe Morisot, *Young Woman with a Straw Hat*; Henri Rousseau, *Rendezvous in the Forest*; John Singer Sargent, *Mrs. Joseph Chamberlain*

Paris, United States Ambassador, Organization for Economic Cooperation and Development
American 18th Century, *Hunting Scene with a Pond*; Mark Rothko, *Personage Two: Untitled*; *Untitled (two women at the window)*

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

GERMANY

Bonn, United States Ambassador
George Catlin, *Nishnabotana Bluffs, Upper Missouri* (returned); *Three Cheyenne Warriors* (returned)

HUNGARY

Budapest, United States Ambassador
John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; Mark Rothko, *Untitled (figures around a piano)*

IRELAND

Dublin, United States Ambassador
Gilbert Stuart, *Counsellor John Dunn*, *John Bill Ricketts*

ITALY

Florence, Ente Casa Buonarroti
after Michelangelo Buonarroti, *Damned Soul* †

RUSSIA

Moscow, United States Ambassador
Ralston Crawford, *Lights in an Aircraft Plant*; Lyone Feininger, *Zirchow VII*; Mark Rothko, *Untitled*; *Untitled (Still life in front of window)*

SWITZERLAND

Geneva, United States Ambassador to the Arms Control and Disarmament Agency
American 19th Century, *Brother and Sister: Steamship "Erie"*; George Catlin, *American Pasturage—Prairies of the Plate* (returned); *Buffalo Chase* (returned); attributed to Reuben Rowley, *Dr. John Safford and Family*

UNITED STATES

Alabama
Birmingham Museum of Art
Mark Rothko, *Untitled (black and gray)*; Anders Zorn, *Hugo Reisinger*

Arkansas
Conway, Baum Gallery of Fine Art, University of Central Arkansas
André Derain, *Marie Harriman*; Rico Lebrun, *The Ragged One*; Georges Rouault, *The Breton Wedding*; Chaim Souline, *Pastry Chef*; Graham Sutherland, *Palm Palisades*

California
Oakland Museum
Mark Rothko, 2 *Untitled* paintings

Connecticut
Hartford, Wadsworth Atheneum
Mark Rothko, *Untitled*

District of Columbia
Architect of the Capitol
Franklin C. Courter, *Lincoln and His Son, Tad* (returned)

Blair House
John Singleton Copley, *Harrison Gray*; Georgia Tinker Fry, *Flock of Sheep*; style of Benjamin Marshall, *Race Horse and Trainer*; Fritz Müller, *Capture of the "Savannah" by the U.S.S. "Perry"*; Gilbert Stuart, *Dr. William Hartigan (?)*

Library of Congress
Carl Milles, *Head of Orpheus*
National Museum of American History
Charles Peale Polk, *General Washington at Princeton*

National Portrait Gallery
Gardner Cox, *Earl Warren*; Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry

Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Edward Savage, *George Washington*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*

Secretary of Commerce

American 20th Century, *View of Aberdeen, Washington*; Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase*; Auguste Rodin, *The Sirens* (returned)

Secretary of Education

American 19th Century, *The Sargent Family*; American 20th Century, *After the Wedding in Warren, Pennsylvania*; Thomas Chambers, *The Hudson Valley, Sunset*; French 19th Century, *Race Course at Longchamps*; after Jean-Baptiste Greuze, *Benjamin Franklin*; Karl Knaths, *Marble Mantel* (returned)

Secretary of Housing and Urban Development

Walt Kuhn, *Zinnias*; Douglas Volk, *Abraham Lincoln*

Secretary of Labor

American 19th Century, *"We Go for the Union"*; Winslow Homer, *Sunset*; George Benjamin Luks, *The Bersaglieri* (returned)

Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley*

United States Trade Representative

Thomas Chambers, *Boston Harbor* (returned); Jean-Baptiste-Camille Corot, *The Eel Gatherers* (returned); André Derain, *Abandoned House in Provence*; Jurgan Frederick Hoge, *Composite Harbor Scene with Castle*; George Inness, *Lake Albano, Sunset* (returned); Leonid, *Derrynane Harbor, Ireland*

Secretary of Transportation

Circle of Jacob Adriaensz Bellevois, *Dutch Ships in a Lively Breeze*; follower of Claude Lorrain, *Harbor at Sunset*; L. M. Cooke, *Salute to General Washington in New York Harbor*; Hugues Merle, *Children Playing in a Park*; Rene Pierre Charles Princeteau, *Horses*

Secretary of the Treasury

George Catlin, *Assiniboine Warrior and His Family* (returned); *Catlin and Two Companions Shooting Buffalo* (returned); *An Indian Ladder—Nayas Indians* (returned); *Nine Ojibbeway Indians in London* (returned); *Ojibbeway Indians in Paris* (returned); *Prairie Dog Village* (returned); *Three Mandan Warriors Armed for War* (returned); Mark Rothko, *Untitled (figures and mannequins)* (returned); *Untitled (two seated women)* (returned)

United States Department of State, United States Ambassador to the United Nations

Ivan Le Lorraine Albright, *There Were No Flowers Tonight*; Mary Callery, *Amity*; Raoul Dufy, *July 14 in Le Havre*; A. A. Lamb, *Emancipation Proclamation*; Mark Rothko, *Untitled*; *Untitled (women in a hat shop)*; Maurice Utrillo, *The Pont Saint-Michel, Paris*

Supreme Court of the United States

Mr. Chief Justice Rehnquist

George Catlin, *Nayas Village at Sunset*; *Salmon River Mountains*; Chinese Qing Dynasty, *Archery Contest*; George Cuijt, the Younger, *Easby Abbey, near Richmond*; André Derain, *Road in Provence*; Jean-Louis Forain, *Behind the Scenes*; Captain Edward H. Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Lawrence Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Mme Justice Ruth Bader Ginsburg

Mark Rothko, *The Omen*; *Untitled*

Mr. Justice Anthony Kennedy

Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; Franz Marc, *Siberian Dogs in the Snow*; Henri Moret, *The Island of Raquenez*,

Brittany; after Marco Ricci, *View of the Mall in Saint James's Park*

Mme Justice Sandra Day O'Connor

5 George Catlin paintings

Mr. Justice Antonin Scalia

James Bard, *Steamer "St. Lawrence"*; Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt* (returned); Augustus Vincent Tack, *Charles Evans Hughes*; Alexander Helwig Wyant, *Peaceful Valley*

Mr. Justice David Souter

Rembrandt Peale, *George Washington* (returned); Gilbert Stuart, *Captain Joseph Anthony*; after Gilbert Stuart, *William Constable*; James Lloyd; Augustus Vincent Tack, *Harlan E. Stone*

Mr. Justice John Paul Stevens

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

Residence of the Vice President of the United States

Frederick Carl Frieseke, *Memories*

White House

9 George Catlin paintings; Thomas Sully, *Andrew Jackson*

White House Preservation Office

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 Rodgers*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam*

Indiana

Indianapolis Museum of Art

Max Beckmann, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Mark Rothko, *Sketch for Mural H*

Kansas

Lawrence, Spencer Museum of Art

Mark Rothko, *Untitled* (returned)

Missouri

Columbia, Museum of Art and Archeology, University of Missouri

Mark Rothko, *Untitled*

New York

Mountainville, Storm King Art Center

Mark Di Suvero, *Aurora* †

Pennsylvania

Doylestown, James A. Michener Art Museum

American 19th Century, *Profile Portrait of a Man* †; *Profile Portrait of a Lady* †; William Bonnell, *Clement Bonnell* †; Joseph Goodhue Chandler, *Girl with Kitten*; Edward Hicks, *The Landing of Columbus*

Texas

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

Mark Rothko, *Untitled*

Corpus Christi, Art Museum of South Texas

Marco Tintoretto, *Lamentation* (returned)

Virginia

Fairfax, George Mason University

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

National Gallery Loans to Temporary Exhibitions

Works in National Lending Service marked*

A U S T R A L I A

Canberra, National Gallery of Australia

J. M. W. TURNER, 17 March–10 June 1996
Joseph Mallord William Turner, *Keelmen Heaving in Coals by Moonlight*; circulated to National Gallery of Victoria, Melbourne, 23 June–9 September 1996

Sydney, Art Gallery of New South Wales

THE FAUVES, 8 December 1995–18 February 1996
André Derain, *Charing Cross Bridge, London**; Henri Matisse, *Still Life*; circulated to National Gallery of Victoria, Melbourne, 29 February–13 May 1996

A U S T R I A

Vienna, Graphische Sammlung Albertina (for exhibition at Akademiefhof)

FRANTIŠEK KUPKA—THE MEDA MLADEK COLLECTION, 25 September–17 November 1996
František Kupka, *Organization of Graphic Motifs II*

Vienna, Kunstforum Wien

THE EARLY VAN GOGH AND THE HAGUE SCHOOL, 28 February–27 May 1996
Vincent van Gogh, *Old Man Carrying a Bucket*

Vienna, Kunsthalle Wien

WUNSCHMACHINE—WELTERFINDUNG, 5 June–5 August 1996
Robert Rauschenberg, *Sky Garden*

Vienna, Österreichische Galerie

CLAUDE MONET, 14 March–16 June 1996
Claude Monet, *Bazille and Camille (Study for Déjeuner sur l'Herbe)*; *Waterloo Bridge, London, at Dusk*; *Waterloo Bridge, London, at Sunset*

C A N A D A

Montreal Museum of Fine Arts

LOST PARADISE: SYMBOLIST EUROPE, 8 June–15 October 1995
Paul Gauguin, *Parau na te Varua ino (Words of the Devil)**

RENE MAGRITTE, 27 June–27 October 1996

René Magritte, *The Blank Signature**

Ottawa, National Gallery of Canada

M. C. ESCHER; LANDSCAPE TO MINDSCAPE, 1 December 1995–17 March 1996
M. C. Escher, *Atrani, Coast of Amalfi*; *Balcony; Cycle; Day and Night; Drawing Hands; Drop; Eye; Gallery; Hen with Egg*; *Inside Saint Peter's, Rome*; *Metamorphosis III: Reptiles; Senglea, Malta*; *Smaller and Smaller*; *Three Elements*; *Three Intersecting Planes*; *Three Spheres II*; *Three Worlds*; *Tower of Babel*; Masatoshi after M.C. Escher, *Heaven and Hell*

Toronto, Art Gallery of Ontario

GAINSBOROUGH'S "THE HARVEST WAGON," 29 July–9 October 1995
Gainsborough Dupont, *George IV as Prince of Wales*

C Z E C H R E P U B L I C

Prague, Czech Museum of Fine Arts

FRANTIŠEK KUPKA AND OTTO GUTFREUND FROM THE COLLECTION OF DR MEDA MLADEK, 15 May–30 July 1996
František Kupka, *Organization of Graphic Motifs II*

D E N M A R K

Copenhagen, Ordrupgaardssamlingen

IMPRESSIONISM, THE CITY AND MODERN LIFE, 6 September–1 December 1996
Camille Pissarro, *Place du Carrousel, Paris*; Auguste Renoir, *Regatta at Argenteuil*

ENGLAND

London, British Museum

VASES AND VOLCANOES: SIR WILLIAM HAMILTON AND HIS COLLECTION, 12 March–14 July 1996
Pietro Antonio Novelli. *The Attitudes of Lady Hamilton*: George Romney, *Sir William Hamilton**

London, National Gallery

DEGAS: THE LATE WORK, 22 May–18 August 1996
Edgar Degas, *Before the Ballet*; circulated to Art Institute of Chicago, 28 September 1996–4 January 1997

London, Royal Academy of Arts

GUSTAVE CAILLEBOTTE: THE UNKNOWN IMPRESSIONIST, 28 March–23 June 1996
Gustave Caillebotte, *Skiffs**

London, Tate Gallery

DYNASTIES: PAINTING IN TUDOR AND JACOBEAN ENGLAND 1530–1630, 12 October 1995–7 January 1996
Hans Holbein the Younger, *Edward VI as a Child*

FRANCE

Ecouen, Musée national de la Renaissance

LE DRESSOIR DU PRINCE. SERVICES D'APPARAT A LA RENAISSANCE, 18 October 1995–18 March 1996
Workshop of Guido Durantino of Urbino, *Broad-rimmed bowl*...; Francesco Xanto Avelli, *Broad-rimmed bowl with Neptune raping Theophane*...

Nice, Musée Matisse

MATISSE–BONNARD. UNE AMITIE, 28 June–27 October 1996
Henri Matisse, *Palm Leaf*, *Tangier*

Paris, Galeries nationales d'Exposition du Grand Palais

CEZANNE, 26 September 1995–1 January 1996
Paul Cézanne, *Le Château Noir*; *Harlequin* (Paris and Philadelphia only); *Houses in Provence*; circulated to Tate Gallery, London, 7 February–28 April 1996; and Philadelphia Museum of Art, 26 May–18 August 1996

JEAN-BAPTISTE CAMILLE COROT (1796–1875), 27 February–27 May 1996

Jean-Baptiste-Camille Corot, *The Eel Gatherers**; circulated to National Gallery of Canada, Ottawa, 20 June–22 September 1996, with *The Artist's Studio*

Paris, Musée d'Art Moderne de la Ville de Paris
SŒULAGES—NOIR LUMIERE, 11 April–23 June 1996
Pierre Soulages, *Painting**

Paris, Musée du Louvre

ENAMELS OF LIMOGES, 1100–1350, 23 October 1995–27 January 1996
French 12th Century, *Reliquary Châsse*; circulated to Metropolitan Museum of Art, New York, 5 March–16 June 1996

PISANELLO, 6 May–5 August 1996

Italian 15th or 16th Century, *Romulus and Remus*

Paris, Musée national d'art moderne, Centre Georges Pompidou

FEMININ—MASCULIN: LE SEXE DE L'ART?, 24 October 1995–12 February 1996
Alfred Stieglitz, *Georgia O'Keeffe: A Portrait—Head*, *Georgia O'Keeffe: A Portrait—Hands*; *Georgia O'Keeffe: A Portrait*

GERMANY

Berlin, Altes Museum

ITALIAN RENAISSANCE ARCHITECTURE, 7 October 1995–7 January 1996
Leon Battista Alberti, *Self-Portrait*; Matteo de' Pasti, *Leon Battista Alberti*... (obverse); Sperandio, *Francesco I Sforza*... (obverse)

Bielefeld, Kunsthalle Bielefeld

STILL LIFE WITH FLOWERS, 10 December 1995–25 February 1996
Ansel Adams, *Rose and Driftwood*, *San Francisco, California*

Braunschweig, Burg Dankewarderode

HENRY THE LION AND HIS TIME, 6 August–12 November 1995
German 12th Century, *Initials V and D: Saints Cyprian, Vitus, Stephan, and Cornelius*; German 13th Century, *The Judge Judah* (?)

Munich, Haus der Kunst

COROT, COURBET, UND DIE MALER VON BARBIZON: LES AMIS DE LA NATURE, 4 February–21 April 1996
Jean-Baptiste-Camille Corot, *Madame Stumpf and Her Daughter: River Scene with Bridge*; *Saint Sebastian Succored by the Holy Women**; *Ville d'Avray*

Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte

TOM RING, 1 September–10 November 1996
Hermann vom Ring, *Altar of the Christian Faith*

Stuttgart, Staatsgalerie Stuttgart

GEORGE GROZ. BERLIN—NEW YORK, 7 September–3 December 1995
Walker Evans, 3 subway portraits; George Grosz, *Sportsman*; Alfred Stieglitz, *From My Window at An American Place, North*; *From An American Place, Southwest*

Kunsthalle Tübingen

RENOIR. GEMALDE 1860–1917, 20 January–27 May 1996
Auguste Renoir, *Madame Monet and Her Son*, *Picking Flowers*

HUNGARY

Budapest, Szépművészeti Múzeum

TREASURES OF VENICE, 30 May–1 September 1996
Titian, *Cardinal Pietro Bembo*

IRELAND

Dublin, National Gallery of Ireland

REMBRANDT: HIS PUPILS AND FOLLOWERS, 18 April–12 August 1996
Rembrandt van Rijn, *Self-Portrait*

ISRAEL

Tel Aviv Museum of Art

VAN DYCK AND HIS AGE, 29 October 1995–28 January 1996
Sir Anthony van Dyck, *The Virgin as Intercessor*
FAUVE PAINTING, 6 June–31 August 1996
Henri Matisse, *Still Life*

ITALY

Florence, Galleria degli Uffizi

PONTORMO ROSSO: LA "MANIERA MODERNA" IN TOSCANA, 28 September 1996–7 January 1997
Master of the Kress Landscapes, *Scenes from a Legend*; Rosso Fiorentino, *Portrait of a Man*

Milan, Civico Museo d'Arte Contemporanea, Palazzo Reale

ALESSANDRO MAGNASCO 1667–1749, 20 March–7 July 1996
Alessandro Magnasco, *The Baptism of Christ*; *Christ at the Sea of Galilee*

Naples, Museo e Gallerie Nazionali di Capodimonte

I FARNESE: ARTE E COLLEZIONISMO, 30 September 1995–7 January 1996
Titian, *Ranuccio Farnese*

Rimini, Museo della Città

IL TRECENTO RIMINESE: MAESTRI E BOTTEGHE TRA ROMAGNA E MARCHE, 20 August 1995–7 January 1996

Master of the Life of Saint John the Baptist, *The Baptism of Christ*; *Madonna and Child with Angels*; *Scenes from the Life of Saint John the Baptist*

Rome, Galleria Nazionale d'Arte Moderna

MAX BECKMANN, 14 February–14 April 1996
Max Beckmann, *Falling Man**

Rome, Musei Capitolini

LA NATURA MORTA AL TEMPO DI CARAVAGGIO, 15 December 1995–14 April 1996
Pensionante del Saraceni, *Still Life with Fruit and Carafe*; circulated to Fondazione Culturale Lombarda Arte e Civiltà, Milan, 24 April–30 June 1996

Udine, Civico Musei e Gallerie di Storia ed Arte

DOMENICO TIEPOLO: MASTER DRAFTSMAN, 14 September–31 December 1996
Giovanni Battista Piranesi, *The Carrying of the Cross*; Giovanni Domenico Tiepolo, *The Apostles' Creed*; *God the Father Accompanied by Angels*; *The Parting of Saints Peter and Paul*; *The Prison Visit*; *Punchinello's Farewell to Venice*

Venice, Museo del Settecento Veneziano—Ca'Rezzonico

GIAMBATTISTA TIEPOLO 1996, 5 September–8 December 1996
Giovanni Battista Tiepolo, *Scene from Ancient History*; *Young Lady in a Tricorn Hat*

JAPAN

Chiba-ken, International Sculpture Center and The Tokyo Shimbun for exhibition at Kawamura Memorial Museum of Art

MARK ROTHKO, 23 September–5 November 1995
Mark Rothko, *Number 5**; *Number 15**; 10 Untitled works (2*); *Untitled (black and gray)**; *Untitled (Harvard Mural)**; *Untitled (Seagram Mural)**; *Untitled (two women before a cityscape)**; circulated to Marugame Genichiro Inokuma Museum of Contemporary Art, 11 November–24 December 1995; Nagoya City Art Museum, 4 January–12 February 1996; and Museum of Contemporary Art, Tokyo, 17 February–24 March 1996

Tokyo, Sezon Museum of Art

RICHARD TUTTLE, 7 September–10 October 1995
Richard Tuttle, *Finland Group #1*, 1982, through *Finland Group #14*, 1982; *Monkey's Recovery for a Darkened Room (Bluebird)*; *Red Spiral Drawing*; *Rendering of 12th Spiral Drawing: Stacked Color with Wavy and Straight Side*

NETHERLANDS

Amsterdam, Rijksmuseum

JAN STEEN, 21 September 1996–12 January 1997
Jan Steen, *The Dancing Couple*

Amsterdam, Stedelijk Museum

ROBERT FRANK: MOVING OUT, 9 September–29 October 1995
75 Robert Frank photographs; circulated to Whitney Museum of American Art, New York, 15 November 1995–11 February 1996, and Lannan Foundation, Los Angeles, 2 March–19 May 1996

The Hague, Royal Cabinet of Paintings Mauritshuis

JOHANNES VERMEER, 1 March–9 June 1996
Johannes Vermeer, *Girl with the Red Hat*; *A Lady Writing*; *Woman Holding a Balance*; attributed to Johannes Vermeer, *Girl with a Flute*

RUSSIA

Moscow, Pushkin Museum of Fine Arts

MOSCOW-BERLIN/BERLIN-MOSCOW: 1900-1950, 4 March-30 June 1996
Max Beckmann, *The Argonauts*

SPAIN

Madrid, Fundación la Caixa

WILLIAM BLAKE: VISIONES DE MUNDOS ETERNOS (1757-1827), 1 February-7 April 1996
William Blake, *Christian with the Shield of Faith, Taking Leave of His Companions; Job and His Daughters; Moses Staying the Plague (?)*; circulated to Fundació "la Caixa," Barcelona, 16 April-2 June 1996

Madrid, Museo del Prado

GOYA 1746-1828, 29 March-2 June 1996
Francisco de Goya, *Señora Sabasa García; The Marquesa de Poncejos; Bartolomé Sureda y Miserol; Thérèse Louise de Sureda*

Valencia, IVAM Centre Julio González

DAVID SMITH, 1906-1965, 31 January-7 April 1996
David Smith, *Sentinel I*; circulated to Museo Nacional Centro de Arte Reina Sofía, Madrid, 23 April-1 July 1996, along with *Voltri VII*

SWITZERLAND

Kunstmuseum Bern

THE INNOCENT EYE: CHILDREN'S ART AND THE MODERN ARTIST, 7 September-26 November 1995
Joan Miró, *The Flight of the Dragonfly before the Sun*

Geneva, Musée Rath

1945 OR THE FIGURES OF FREEDOM—NEW ARTISTIC EXPRESSIONS OF THE IMMEDIATE PERIOD AFTER WORLD WAR II, 27 October 1995-7 January 1996
Mark Rothko, *Aquatic Drama**; *Personage Two**

Martigny, Fondation Pierre Gianadda

MANET, 5 June-11 November 1996
Edouard Manet, *The Plum*

UNITED STATES

Alabama

Montgomery Museum of Fine Arts

AMERICA AS ART, 11 August 1995-30 September 1996
Mark Rothko, *Untitled**

California

Berkeley, University Art Museum

THE NEW CHILD: BRITISH ART AND THE ORIGINS OF MODERN CHILDHOOD, 1730-1830, 23 August-19 November 1995
Sir Henry Raeburn, *John Tait and His Grandson*; circulated to Dixon Gallery and Gardens, Memphis, 10 December 1995-4 February 1996, and Joslyn Art Museum, Omaha, 9 March-5 May 1996

Laguna Beach, Laguna Art Museum

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 11 May-14 July 1996
35 early American paintings (34*)

Colorado

Colorado Springs Fine Arts Center

BOARDMAN ROBINSON, 20 September 1996-12 January 1997
Boardman Robinson, *Charles W. Elliot: Enter Miss Hazard*

Delaware

Wilmington, Delaware Art Museum

EDWARD LOPER SR. RETROSPECTIVE, 2 February-7 April 1996
Edward L. Loper, *Combination Lantern/Stove; Gordon Saltar; Cigar Store Squaw; Gordon Saltar; Edward L. Loper; Weathervane*

District of Columbia

National Museum of American Art

METROPOLITAN LIVES: THE ASHCAN ARTISTS AND THEIR NEW YORK, 1897-1917, 17 November 1995-17 March 1996
George Bellows, *Preliminaries to the Big Bout, New York*; John Sloan, *Night Windows; Man Monkey*; circulated to New York Historical Society, 1 May-4 August 1996

National Portrait Gallery, Washington

1846: PORTRAIT OF THE NATION, 12 April-18 August 1996
Edward Hicks, *The Cornell Farm**

Phillips Collection

IMPRESSIONISTS ON THE SEINE: A CELEBRATION OF RENOIR'S LUNCHEON OF THE BOATING PARTY, 21 September 1996-23 February 1997
Claude Monet, *The Bridge at Argenteuil*; Auguste Renoir, *Oatsmen at Chatou*

Florida

Pensacola Museum of Art

WOOD AND WOOD CARVING FROM THE INDEX OF AMERICAN DESIGN, 1 October-17 November 1995
50 watercolors from the Index of American Design*

West Palm Beach, Norton Gallery and

School of Art

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 18 November-17 December 1995
26 Mark Rothko paintings*

Georgia

Albany Museum of Art

FRENCH AND AMERICAN IMPRESSIONISTS, 12 September-3 November 1996
Frédéric Bazille, *The Ramparts at Aigues-Mortes**

Athens, Georgia Museum of Art

DRAWINGS FROM THE O'NEAL COLLECTION, 4 May-16 June 1996
57 old master drawings*

Atlanta, High Museum of Art

FINE ART AT THE COTTON STATES AND INTERNATIONAL EXPOSITION, 19 August-31 December 1995
Theodore Robinson, *Drawbridge—Long Branch Rail Road, Near Mianus*

Picturing the South, 1860-1996, 15 June-

14 September 1996
Walker Evans, *Photographer's Display Window, Birmingham, Alabama; Telfair Academy of the Arts and Sciences, Savannah, Georgia; Tupelo, Mississippi*

Rings: Five Passions in World Art: A Personal

View, 4 July-29 September 1996
Claude Monet, *Woman with a Parasol—Madame Monet and Her Son*; Titian, *Venus and Adonis*

Lagrange, Lamar Dodd Art Center

A SHARED VISION: THE LIFE AND ART OF LAMAR DODD, 18 July-28 September 1996
Lamar Dodd, *Winter Valley**

Marietta/Cobb Museum of Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 15 September-22 November 1995
35 early American paintings (34*)

Illinois

Champaign, Krannert Art Museum

BILLY MORROW JACKSON RETROSPECTIVE, 13 September-3 November 1996
Billy Morrow Jackson, *Eye*

Art Institute of Chicago

CLAUDE MONET: 1840-1926, 22 July-26 November 1995
Claude Monet, *The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias); The Bridge at*

Argenteuil; The Cradle—Camille with the Artist's Son Jean; Woman with a Parasol—Madame Monet and Her Son

David and Alfred Smart Museum of Art, University of Chicago

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 18 January-17 March 1996
26 Mark Rothko paintings*

Indiana

Children's Museum of Indianapolis

ALEXANDER CALDER, 18 May 1996-5 January 1997
Alexander Calder, *Black Camel with Blue Head and Red Tongue; Blue and Red Bull with Yellow Head; Crinkly Taureau; Crinkly Worm; Deux Angles Droits; Les Flèches, Horse; Obus; Red Cow with Black Head; Red and Yellow Bull with Blue Head; La Vache*

Snite Museum of Art, University of Notre Dame

MILTON AVERY: WORKS ON PAPER, 12 February-26 March 1996
57 Milton Avery prints*, 2 plates*, and 1 wood-block*

Kansas

Wichita Art Museum

THE FIGURE IN AMERICAN SCULPTURE: A QUESTION OF MODERNITY, 22 October 1995-7 January 1996
Paulanship, *Dancer and Gazelles*; circulated to National Academy of Design, New York, 15 February-5 May 1996

Maine

Brunswick, Bowdoin College Museum of Art

AN AMAZING BIT OF SLEIGHT OF HAND: WINSLOW HOMER'S WATERCOLOR TECHNIQUES, 22 July-7 September 1996
Winslow Homer, II watercolors

Maryland

Baltimore, Walters Art Gallery

BERNARDO STROZZI: MASTER PAINTER OF THE ITALIAN BAROQUE, 10 September-26 November 1995
Bernardo Strozzi, *Bishop Alvise Grimani*

Massachusetts

Andover, Addison Gallery of American Art,

Phillips Academy

CHARLES SHEELER IN ANDOVER, THE BALLARD-VALE SERIES, 3 September-1 December 1996
Charles Sheeler, *Counterpoint*

Museum of Fine Arts, Boston

DIALOGUE: JOHN WILSON/JOSEPH NORMAN, 21 July-3 December 1995
Joseph Norman, *Notorious: Slum Gardens No. 3*
LANDSCAPES OF FRANCE: IMPRESSIONISM AND ITS RIVALS, 4 October 1995-15 January 1996
Camille Pissarro, *The Fence**; Berthe Morisot, *Hanging the Laundry out to Dry**; *The Harbor at Lorient*
WINSLOW HOMER, 21 February-26 May 1996
5 paintings and 10 watercolors by and after Winslow Homer; circulated to Metropolitan Museum of Art, New York, 20 June-22 September 1996 (an additional 10 watercolors lent to New York only, and an additional 5 watercolors lent to Boston only)

Chestnut Hill, Boston College Museum of Art

J.M.W. TURNER AND THE ROMANTIC VISION OF THE HOLY LAND AND THE BIBLE, 15 September-15 December 1996
Joseph Mallord William Turner, *The Evening of the Deluge*

Heritage Plantation of Sandwich

IS SHE OR ISN'T HE? IDENTIFYING GENDER IN FOLK PORTRAITS OF CHILDREN, 14 May-

29 October 1995

American 19th Century. *Girl with Toy Rooster**; William Matthew Prior, *Child with Straw Hat**; Joseph Whiting Stock, *Mary and Francis Wilcox**

South Hadley, Mount Holyoke College Art Museum

PEASANTS AND PRIMITIVISM: FRENCH PRINTS FROM MILLET TO GAUGUIN, 21 October–15 December 1995

Alphonse Legros, *Death of the Vagabond*; Camille Pissarro, *Gathering Potatoes*; circulated to Museum of Art, Rhode Island School of Design, Providence, 30 January–15 March 1996, and David and Alfred Smart Museum of Art, University of Chicago, 18 April–9 June 1996

Williamstown, Sterling and Francine Clark Art Institute

FRENCH EIGHTEENTH-CENTURY BOOKS AND THEIR ILLUSTRATORS, 26 September–31 December 1995
Hubert François Gravelot, *First Day, Frontispiece*

Michigan

Ann Arbor, University of Michigan Museum of Art
BOLD STROKES: THE INVENTIVENESS OF REMBRANDT'S LATE PRINTS, 24 February–28 April 1996
Rembrandt van Rijn, *Christ Crucified between the Two Thieves (The Three Crosses)*

Missouri

Kansas City, Nelson-Atkins Museum of Art
ANDREW WYETH, 24 September–26 November 1995
Andrew Wyeth, *Snow Plurries*

Nebraska

Omaha, Joslyn Art Museum

GRANT WOOD: AN AMERICAN MASTER REVEALED, 10 December 1995–25 February 1996
Grant Wood, *Haying; New Road*; circulated to Davenport Museum of Art, 17 March–8 September 1996

New York

Brooklyn Museum

LEON POLK SMITH: AMERICAN PAINTER, 29 September 1995–7 January 1996
Leon Polk Smith, *Stretch of Black III**

PASSION FOR BEAUTY: THE ART OF THOMAS WILMER DEWING (1851–1938), 21 March–9 June 1996

Thomas Wilmer Dewing, *Lady with a Lute*; circulated to National Museum of American Art, Washington, 19 July–14 October 1996

Buffalo, Albright-Knox Art Gallery

ARSHILE GORKY: THE BREAKTHROUGH YEARS, 13 October–31 December 1995
Arschile Gorky, *One Year the Milkweed; Virginia Landscape (Buffalo only); The Plover and the Song (Fort Worth only)*; circulated to Modern Art Museum of Fort Worth, 13 January–17 March 1996

Glens Falls, Hyde Collection

MILTON AVERY: WORKS ON PAPER, 8 September–12 November 1995
57 Milton Avery prints,* 2 plates,* and 1 wood-block*

New York, Frick Collection

THE BUTTERFLY AND THE BAT: WHISTLER AND ROBERT DE MONTESQUIOU, 14 November 1995–28 January 1996
James McNeill Whistler, *F. R. Leyland*

New York, Solomon R. Guggenheim Museum

ABSTRACTION IN THE TWENTIETH CENTURY: TOTAL RISK, FREEDOM, DISCIPLINE, 9 February–12 May 1996

Carl Andre, *The Way North, East, South, West (Uncarved Blocks)*; Marsden Hartley, *The Aero*; Piet Mondrian, *Tableau No. IV: Lozenge Composition with Red, Gray, Blue, Yellow, and Black*; Barnett Newman,

Achilles, The Name II; Jackson Pollock, *Number 1, 1950 (Lavender Mist)*

New York, Metropolitan Museum of Art

JOHN SINGLETON COPLEY'S AMERICA, 19 September 1995–7 January 1996
John Singleton Copley, *Epes Sargent; Eleazer Tyng*; circulated to Museum of Fine Arts, Houston, 4 February–28 April 1996, and Milwaukee Art Museum, 22 May–25 August 1996

New York, Museum of Modern Art

ALFRED STIEGLITZ AT LAKE GEORGE, 14 September 1995–2 January 1996
49 Alfred Stieglitz photographs; 43 photographs circulated to Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 9 February–14 April 1996, and San Francisco Museum of Modern Art, 1 July–10 September 1996

PIET MONDRIAN: 1872–1944, 1 October 1995–30 January 1996

Piet Mondrian, *Tableau No. IV: Lozenge Composition with Red, Gray, Blue, Yellow, and Black*

PICASSO AND PORTRAITURE: REPRESENTATION AND TRANSFORMATION, 24 April–10 September 1996

Pablo Picasso, *Self-Portrait*

New York, Pace Wildenstein

JEAN DUBUFFET: THE RADIANT EARTH, 22 February–23 March 1996
Jean Dubuffet, *Chevalier d'ombre (Shadow Knight)*

New York, Solomon R. Guggenheim Museum

CLAES OLDENBURG: AN ANTHOLOGY, 7 October 1995–14 January 1996
Claes Oldenburg, *Clarinet Bridge: Glass Case with Pies (Assorted Pies in a Case); Soft Drainpipe-Red (Hot) Version*; first 2 sculptures circulated to Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 23 February–12 May 1996, and the Hayward Gallery, London, 6 June–18 August 1996

New York, Whitney Museum of American Art

EDWARD HOPPER AND THE AMERICAN IMAGINATION, 22 June–15 October 1995
Edward Hopper, *Cape Cod Evening**

CITY OF AMBITION: ARTISTS AND NEW YORK, 1900–1960, 3 July–27 October 1996

Walker Evans, 4 subway portraits; Alfred Stieglitz, *The City of Ambition: From An American Place Looking Southwest; From My Window at the Shelton—Southeast; From Room "3003"—The Shelton, New York, Looking N.E.; From the Shelton; In the New York Central Yards*

Roslyn Harbor, Nassau County Museum of Art

TOWN AND COUNTRY, 12 May–11 August 1996
Reginald Marsh, *Merry-Go-Round*

Southampton, Parrish Art Museum

THE PRINTS OF ROY LICHTENSTEIN, 10 September–26 November 1995
34 Roy Lichtenstein prints

North Carolina

Wilmington, St. John's Museum of Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 7 December 1995–4 February 1996
35 early American paintings (34*)

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 20 June–18 August 1996
26 Mark Rothko paintings*

Ohio

Columbus Museum of Art

VISIONS OF AMERICA: URBAN REALISM, 1900–1945, 5 January–3 March 1996
George Bellows, *Club Night**; circulated to Museo de Arte Moderno, Mexico City, 5 April–2 June 1996,

and Butler Institute of American Art, Youngstown, 30 June–18 August 1996

Columbus, Wexner Center for the Arts, Ohio State University

ROY LICHTENSTEIN, 24 September 1995–7 January 1996
Roy Lichtenstein, *Look Mickey*

Pennsylvania

Allentown Art Museum

MILTON AVERY: WORKS ON PAPER, 30 June–25 August 1996
54 Milton Avery prints,* 2 plates,* and 1 wood-block*

Doylestown, James A. Michener Art Museum

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 1 March–7 April 1996
35 early American paintings (34*)

Lancaster, Leonard and Mildred Rothman Gallery

CHRISTIAN STRENGE'S FRAKTUR, 6 September–15 December 1995
Christian Streng, *Fraktur Vorschrift*

Philadelphia, Museum of American Art of the Pennsylvania Academy of the Fine Arts

TO BE MODERN: AMERICAN ENCOUNTERS WITH CEZANNE AND COMPANY, 14 June–29 September 1996
Max Weber, *Rush Hour, New York**

Philadelphia Museum of Art

CONSTANTIN BRANCUSI 1876–1957, 8 October–31 December 1995
Constantin Brancusi, *Bird in Space; Bird in Space; Agnes E. Meyer*

HARRY CALLAHAN, 14 September–24 November 1996

17 Harry Callahan photographs

University Art Gallery, University of Pittsburgh

WORKS ON PAPER BY PHILIP PEARLSTEIN, 2 November–15 December 1995
Philip Pearlstein, *Jerusalem, Kidron Valley*

Selinsgrove, Lore Degenstein Gallery, Susquehanna University

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 7 September–13 October 1996
26 Mark Rothko paintings*

Texas

Museum of Fine Arts, Houston

JOHN SINGLETON COPLEY IN ENGLAND, 4 February–28 April 1996
John Singleton Copley, *The Copley Family; Baron Graham; The Red Cross Knight; Watson and the Shark*

Sarah Campbell Blaffer Gallery, University of Houston

THE PAINTINGS OF SYLVIA PLIMACK MANGOLD, 9 September–22 October 1995
Sylvia Plimack Mangold, *Untitled*; circulated to Museum of Fine Arts, Boston, 11 November 1995–25 February 1996

Virginia

Lynchburg, Maier Museum of Art, Randolph-Macon Women's College

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 23 August–30 October 1996
35 early American paintings (34*)

Temporary Loans to Museum Collections

UNITED STATES

California

Los Angeles County Museum of Art

11 October 1995–9 April 1996

Charles Willson Peale, *Benjamin and Eleanor Ridgely Laming*

15 October 1995–22 February 1996

Asher Brown Durand, *Forest in the Morning Light**

San Marino, Huntington Library, Art Collections, and Botanical Gardens

28 August 1995–18 May 1996

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

Michigan

Detroit Institute of Arts

3 November 1995–14 April 1996

Thomas Cole, *The Voyage of Life: Childhood; The Voyage of Life: Youth; The Voyage of Life: Manhood; The Voyage of Life: Old Age*

New York

Metropolitan Museum of Art

12 October 1994–12 October 1999

Francesco di Giorgio Martini, *God the Father Surrounded by Angels and Cherubim*

North Carolina

Raleigh, North Carolina Museum of Art

15 August 1995–22 September 1996

John Quidor, *The Return of Rip Van Winkle*

Pennsylvania

Philadelphia, Museum of American Art of the Pennsylvania Academy of the Fine Arts

28 October 1995–7 February 1996

James McNeill Whistler, *The White Girl (Symphony in White, No. 1)*

Lenders to Exhibitions

Private Collections

Maida and George Abrams

Howard E. Ahmanson Jr.

Mr. Arthur G. Altschul

Jeanette Bello

Mr. J. Carter Brown

Harry Callahan

David and Rhoda Chase

Collection of Alan Cravitz, Courtesy of Ehlers-Caudill Gallery

Her Majesty Queen Elizabeth II

James Fairfax

Rita and Daniel Fraad

Fraenkel Gallery

Carol and Arthur Goldberg Collection

Mr. Jasper Johns

Mr. R. Philip Hanes Jr.

Mr. Stephen Hahn

Mr. and Mrs. Hugh Halff Jr.

Hart Collection

Mrs. Teresa Heinz (and the late Senator John Heinz)

The Hevrdejs Collection of American Art

Mr. and Mrs. Michal Hornstein

Hyde Collection Trust

Collection of E. Brink, Courtesy of Jackson Fine Art

Mr. and Mrs. George M. Kaufman

Lady Mirabel Kelly

Mr. John Lishawa

Ms. Norma B. Marin

Mrs. Ivor Massey

Paul Mellon Collection

Robert and Jane Meyerhoff Collection

Mr. Harvey S. Shipley Miller

Minorco Services (UK) Limited, London

Collection of Carleton Mitchell, on extended loan

to the Baltimore Museum of Art

Collection Dr. Peter and Barbara Nathan

Mrs. Evelyn Nef

Collection of PaceWildensteinMacGill, New York

PaceWildensteinMacGill and Ehlers/Caudill Gallery

Phillips Family Collection

Collection of Mr. and Mrs. Gerhard E. Pinkus

Mr. John Spoor Broome

Ratjen Foundation, Vaduz

Regis Collection

Collection of Robert and Maurine Rothschild

The Duke of Rutland, Belvoir Castle, Grantham

National Gallery of Art, Washington, D.C.,

Promised Gift of Mr. and Mrs. David C. Ruttenberg

Mr. William B. Stewart, Potomac Boat Club, Washington, D.C.

Sudeley Castle Trustees, Gloucestershire, Walter Morrison Collection

Mr. and Mrs. A. Alfred Taubman

Mr. and Mrs. Samuel H. Vickers, Florida Collection

Collection Leof Vinot

Donald Vogler

Mr. and Mrs. W. Bryant Williams

Mr. and Mrs. Erving Wolf

Dian and Andrea Woodner

Mrs. James Wyeth

Public Collections

Austria

Vienna: Kunsthistorisches Museum; Museum für Völkerkunde

Canada

Montreal Museum of Fine Arts

Ottawa: National Gallery of Canada

Costa Rica

San Jose: Museo del Jade Fidel Tristan

Czech Republic

Liberec: Oblastní Galerie

Denmark

Aarhus Kunstmuseum

Copenhagen: Statens Museum for Kunst

Ribe Kunstmuseum

France

Aix-en-Provence: Musée Granet

Angers: Musée des Beaux-Arts

Cherbourg: Musée Thomas Henry

Lille: Musée des Beaux-Arts

Nantes: Musée des Beaux-Arts

Orléans: Musée des Beaux-Arts

Paris: Comédie Française; Musée d'Orsay; Musée

du Louvre; Musée du Petit Palais; Musée Car-

navale; Musée Marmottan

Saint Omer: Musée-Sandelin

Strasbourg: Musée d'Art Moderne et Contemporain

Germany

Berlin: Staatliche Museen

Gemäldegalerie; Staatliche Museen Kupferstichkabinett; Staatliche Museen Nationalgalerie;

Staatliche Museen

Stiftung Preussischer Kulturbesitz

Braunschweig: Herzog Anton Ulrich-Museum Kunst-halle Bremen

Wolfgang: Rautenstrauch-Joest-Museum, der Stadt Köln; Wallraf-Richartz-Museum

Darmstadt: Städtische Kunstsammlungen

Staatliche Kunstsammlungen Dresden

Kunstmuseum Düsseldorf

Erlurt: Angermuseum

Essen: Museum Folkwang

Städtisches Kunstinstitut Frankfurt am Main

Hamburger Kunsthalle

Heidelberg: Kurpfälzisches Museum

Staatliche Kunsthalle Karlsruhe

Kassel: Staatliche Museen, Staatliche Museen,

Neue Galerie

Munich: Bayerische Staatsgemäldesammlungen

Staatliches Museum Schwerin

Wuppertal: Von der Heydt-Museum

Ireland

Dublin: National Gallery of Ireland

Italy

Rome: Banca Nazionale del Lavoro; Società Arti Doria Pamphilj

Mexico

Mérida: Museo Regional de Antropología

Mexico City: Museo del Templo Mayor; Museo Nacional de Antropología

Puebla: Museo Amparo; Museo Regional de Puebla

Tuxtla Gutiérrez: Museo Regional de Chiapas

Villahermosa: Museo Regional de Antropología

Carlos Pellicer Camára; Parque Museo de La Venta

Xalapa: Museo de Antropología de Xalapa, Universidad Veracruzana

Netherlands

Amsterdam: Rijksmuseum

Leiden: Rijksmuseum voor de Geschiedenis van de

Natuurwetenschappen en van de Geneskunde

Museum Boymans-van Beuningen Rotterdam

The Hague: Museum Bredius; Royal Cabinet of

Paintings Mauritshuis

Centraal Museum Utrecht

Norway

Bergen: Rasmus Meyers Samlinger

Oslo: Nasjonalgalleriet

Russia

St. Petersburg: State Hermitage Museum

Spain

Madrid: Fundación Colección Thyssen-Bornemisza

Sweden

Bålsta: Skoklosters Slott

Göteborgs Konstmuseum

Stockholm: Nationalmuseum

Switzerland

Musée d'Art et d'Histoire, Ville de Genève

Lugano: Fundación Colección Thyssen-Bornemisza

Kunsthau Zürich

United Kingdom—England

Bakewell: Chatsworth

Birmingham: Barber Institute of Fine Arts; Bir-

ingham Museums and Art Gallery

Cambridge: Fitzwilliam Museum

Greenwich: National Maritime Museum

London: Courtauld Institute Galleries; Royal Acad-

emy of Arts; Tate Gallery; British Museum;

National Gallery, London; Royal Collection Trust;

Victoria and Albert Museum

Norwich: University of East Anglia

Oxford: Ashmolean Museum; Dulverton Trust

United Kingdom—Scotland

Edinburgh: National Galleries of Scotland

United Kingdom—Wales

Cardiff: National Museum and Gallery

Swansea: Glynn Vivian Art Gallery



United States

Arizona

Tucson Museum of Art

California

Claremont: Ruth Chandler Williamson Gallery Program at Scripps College

Los Angeles County Museum of Art

Malibu: J. Paul Getty Museum

Pasadena: Norton Simon Art Foundation

Fine Arts Museums of San Francisco

San Marino: Huntington Library, Art Collections, and Botanical Gardens

Stanford University Museum of Art

Colorado

Denver Art Museum

Connecticut

Hartford: Wadsworth Atheneum

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

Dumbarton Oaks; Hirshhorn Museum and Sculpture Garden; National Museum of American Art; National Portrait Gallery; Library of Congress; Phillips Collection

Florida

Jacksonville: Cummer Gallery of Art

Illinois

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

Indiana

Indianapolis Museum of Art

Notre Dame: Snite Museum of Art

Kansas

Lawrence: Spencer Museum of Art

Louisiana

New Orleans: Middle American Research Institute

Maine

Brunswick: Bowdoin College Museum of Art

Portland Museum of Art

Missouri

Kansas City: Hallmark Photographic Collection;
Nelson-Atkins Museum of Art
Saint Louis Art Museum

Nebraska

Lincoln: Sheldon Memorial Art Gallery, University
of Nebraska

New Hampshire

Manchester: Currier Gallery of Art

New Jersey

Art Museum, Princeton University; Barbara
Piasecka Johnson Collection Foundation

New York

Brooklyn Museum
Buffalo: Albright-Knox Art Gallery
Canajoharie Library and Art Gallery
Long Island City: Shipley Corporation
New York: American Museum of Natural History;
Cooper-Hewitt National Design Museum; Hirschl
& Adler Galleries, Inc.; National Museum of the
American Indian; Judith Rothschild Foundation;
Metropolitan Museum of Art; Museum of Mod-
ern Art
Rochester: Memorial Art Gallery of the University
of Rochester; Margaret Woodbury Strong
Museum
Utica: Munson-Williams-Proctor Institute

North Carolina

Raleigh: North Carolina Museum of Art

Ohio

Cincinnati Art Museum
Cleveland Museum of Art
Toledo Museum of Art
Youngstown: Butler Institute of American Art

Oregon

Portland Art Museum

Pennsylvania

Greensburg: Westmoreland Museum of Art
Philadelphia: Museum of American Art of the
Pennsylvania Academy of the Fine Arts; Philadel-
phia Museum of Art
Pittsburgh: Carnegie Museum of Art

Rhode Island

Providence: Museum of Art, Rhode Island School of
Design

Texas

Dallas Museum of Art
Fort Worth: Amon Carter Museum; Kimbell Art
Museum
San Antonio Museum of Art

Washington

Seattle: Henry Art Gallery

Georges de la Tour, *The Fortune Teller*, c. 1630, oil on
canvas, 102 x 123 cm, The Metropolitan Museum
of Art, Rogers Fund, 1960; was lent for the *La Tour*
exhibition

Maryland

Baltimore Museum of Art

Massachusetts

Amherst College
Andover: Addison Gallery of American Art
Museum of Fine Arts, Boston
Cambridge: Harvard University Art Museums;
Peabody Museum of Archaeology and Ethnology
Northampton: Smith College Museum of Art
Springfield: Museum of Fine Arts
Williamstown: Sterling and Francine Clark Art
Institute
Worcester Art Museum

Michigan

Detroit Institute of Arts

Lenders of Works of Art Displayed with the Gallery's Collections

Abrams Collection, Boston

Pieter Duyfhuysen, *A Boy Eating Porridge*; Jan Olis,
Interior with Young Men Playing Tric-Trac

Maida and George Abrams, Boston

Adriaen van Ostade, *Head of a Peasant*

Roger Arvid Anderson Collection

Circle of Michelangelo Buonarroti, *Head of Christ*

Irving Blum, New York, NY

Andy Warhol, *32 Soup Cans*

Cooper-Hewitt National Museum of Design, Smithsonian Institution, Bequest of Erskine Hewitt

Giovanni Domenico Tiepolo, *The Immaculate Concep-
tion*

Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

Hispanic Society of America, New York

John Singer Sargent, *The Spanish Dance*

Mr. and Mrs. Michal Hornstein, Montreal

Paulus Bor, *Still Life with Travel Pouch*; Caesar van
Everdingen, *Rape of Europa*; Jacques Linard, *Still Life
of Shells*

Collection of Mr. and Mrs. Raymond J. Horowitz

Robert Henri, *Cafe Terrace*

Peter A. Jay

Gilbert Stuart, *John Jay*

Collection of Jasper Johns

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

Collection of Boris Leavitt

William Baziotis, *Tropical*; Philip Guston, *Beggar's
Joy*; Willem de Kooning, *Woman*

Manoogian Collection

George Caleb Bingham, *The Jolly Flatboatmen*

The Manoogian Foundation

Richard Caton Woodville, *War News from Mexico*

Collection of Mr. and Mrs. Paul Mellon

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

National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, D.C.

Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection

Jean Arp, *Calligraphy of Navels*; *Constellation of White
Forms on Gray*; Alberto Burri, *Red Accent*; Robert
Delaunay, *The Windows*; Theo van Doesburg, *Contra-
Composition*; Max Ernst, *My Anxious Friend*; Lucio
Fontana, *Concetto Spaziale Attese*; Alberto Giacometti,
Observing Head; Juan Gris, *Banjo with Glasses*; Yves
Klein, *The Blue Night*; Roy Lichtenstein, *Live Ammo*;
René Magritte, *Underground Fire*; Joan Miró, *Spanish
Dancer*; Francis Picabia, *Amerous Parade*; Pablo
Picasso, *Compte Dish, Glass, Bottle and Pipe*; *Young
Girl with Left Arm Raised*; *Nude*; Man Ray, *Indestructible
Object*; *Gift*; Robert Ryman, *Register*; Gino Sever-
ini, *The Argentine Tango*; Yves Tanguy,
On the Other Side of the Bridge

Collection of Robert Rauschenberg

Robert Rauschenberg, *Barge*; *Black Painting*; *White
Painting*

Musée du Louvre, Réunion des musées nationaux, Paris

Venetian 16th Century, *Boy on a Dolphin*

Schroder Collection, LondonHans Mielich, *Portrait of a Woman***Collection of Candida and Rebecca Smith**David Smith, *Aggressive Character: Lunar Arcs on One Leg; Ninety Father; Ninety Son; Untitled (December 12); Voltri XVI; Black-White Forward; Tank Totem IX; Construction with Forged Neck; Portrait of a Painter; Sentinel V; Woman Bandit; Zig V***Collection of Mr. and Mrs. Steven M. Umin**David Teniers II, *Man with Bagpipes***Washington National Cathedral**Florentine 15th Century, *Dalmatic with Woven Panels and Braid***The Weldon Collection, New York**Adriaen van Ostade, *Dutch Man Reading Notices Posted on a Wall*; Adam Pynacker, *The Annunciation to the Shepherds*; Adriaen Pietersz van de Venne, *A Dutch Proverb (The Lame Leading the Blind); A Dutch Proverb (Must These Poor Legs Also Carry Poverty?)***White House Collection**Paul Cézanne, *The Forest, House on the Marné; House on a Hill; Still Life with Skull***Erving and Joyce Wolf**Francis Augustus Silva, *Indian Rock, Narragansett Bay***Mr. and Mrs. Sidney R. Yates**Joan Mitchell, *Piano mécanique***Anonymous**Hendrick Avercamp, *Winter Landscape with Golfers*; Hans Bol, *View of a Village*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Francesco Botticini, *Head of a Man*; Bartholomeus Breenbergh, *Landscape with Christ and the Woman of Samaria*; Adriaen Brouwer, *Tavern Yard with a Game of Bowls*; Jan Brueghel the Elder, *Flowers in a Glass Vase; A Road with a Ford in a Wood*; Cariani, *A Concert*; Dirck van Delen, *Architectural Fantasy*; Claude Lorrain, *Rest on the Flight*; Edgar Degas, *Alexander and Bucephalus*; Arshile Gorky, *Self-Portrait; Composition; Still Life on the Table; The Limit; Portrait of Master Bill*; Bartholomeus van der Helst, *Portrait of Two Men*; Jan van der Heyden, *View of the Herengracht*; Jan van Huysum, *Still Life with Flowers and Fruit*; Ellsworth Kelly, *Three Gray Panels (triptych)*; Willem de Kooning, *Untitled III*; Roy Lichtenstein, *Cosmology*; Edouard Manet, *Jeanne—Le Printemps*; Jacopo Palma il Giovane, *Venus and Cupid at the Forge of Vulcan*; Robert Rauschenberg, *Blue Eagle*; Sebastiano Ricci, *Pygmalion and Galatea*; Salomon van Ruysdael, *River Landscape*; Adriaen Pietersz van de Venne, *Autumn (Prince Maurits Going Hawking)*; Emanuel de Witte, *Interior of the Oude Kerk, Amsterdam, from the North Aisle to the East*; Philips Wouwerman, *Stag Hunt; Landscape***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 fol-

lowing changes of attribution were made and approved by the Gallery's Board of Trustees during the 1996 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

Paintings

Number, title, date	Attribution	Changes to
1947.17.82 <i>Miss Ryan(?)</i> c. 1830	American 19th Century	Attributed to John Neagle <i>Portrait of a Lady</i> c. 1825/1830
1947.17.53 <i>Mother and Child</i>	American 19th Century	American or Possibly British 19th Century
1947.17.52 <i>Portrait of a Man</i>	American 19th Century	American or Possibly British 19th Century
1963.10.64 <i>Madame G</i> c. 1910	American 20th Century	American or British 19th or 20th Century c. 1900
1943.1.6 <i>Portrait of a Lady</i>	Samuel Finley Breese Morse	American 19th Century
1947.17.9 <i>Charles Loring Elliott</i>	William Sidney Mount	American 19th Century
1961.8.1 <i>John Smith Warner</i> 1827	Bass Otis	American 19th Century <i>John Smith Warner(?)</i> c. 1827
1963.10.71 <i>Little Girl in White</i> c. 1890/1900	James McNeill Whistler	Possibly American or British 19th Century. c. 1895

Sculpture

1937.1.115 <i>Christ with Saint John the Baptist as Children</i> second half 15th century	Style of Desiderio da Settignano	Imitator of Desiderio Settignano probably 1855/1860
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Drawings

1988.20.7 <i>Coral Bunting and Their Nest in a Holly Tree</i> 1848	Henry Bright	Harry Bright 1878
1988.20.8 <i>Gold Finches and Their Nest in an Apple Tree</i> 1848	Henry Bright	Harry Bright 1878



André Kertész, *Clock of the Académie Français, Paris*, 1929-1932, silver gelatin developed-out print, 17.2 x 23.5 cm, Gift of The Howard Gilman Foundation and The André and Elizabeth Kertész Foundation, 1996.60.1

Staff Publications

Anderson, Nancy, contributor. *American Paintings of the Nineteenth Century, Part I*. Collections of the National Gallery of Art, Systematic Catalogue. Washington, 1996.

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 Paul Kelley
 Angela Lee
 Leonard Lyles
 Theodora McCord
 Leora Richardson
 Aleta Richmond
 Betty Rufus
 Evelyn Scott
 Lorraine Staggs
 Anne Steadham
 Rayfield Stevenson
 Angeline Sutton
 Elsie Thompson
 John Walker
 Diana Wells
 James Wells
 Barbara White
 Ziiphia Wright

**Building Operations
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Manager
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 Planner Estimator
 Fred Crickenberger

Energy Conservation

Energy Conservation Supervisor
 Dennis Donaldson
 Planner Estimator
 Charles Gillespie

**Utility Systems Repairer-
 Operators**

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 BAS Foremen
 John Bixler
 Flydd Hall
 Foremen
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 Steven Bradish
 Juan Delano
 Zery Mingo
 Donald Young
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 Oscar Riley
 Anthony Thomas
 Utility Systems Repairer-Operators
 Noel Ashton
 Lester Barry
 Nathaniel Bethune
 Larry Brown
 Walter Coehins
 Roger Dunning
 Sterling Fisher
 Eugene Guthrie
 James Hamilton
 Robert Hamilton
 Frank Lim
 James Miller
 Harvey Moore
 Clifton Mutts
 John Ou

Jesus Pena
 Shawn Sizemore
 Larry Smith
 James Stevens
 Mark Teed
 Alexander Tonic
 Wayne Valentine
 Anthony Walker
 James Wilson
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 Eugene Givens
 Edward Helfner
 William Sutton
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 Ed Hanna

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 Fred Dodge
 Melvin Klugh
 Carlton Williams
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 Leslie Raspberry
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 Willie Parker

**Plumbing Shop
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 Pipefitters
 Gregory Evans
 LeVern Jacobs

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 Catherine Aldrich

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 Margaret Myers
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 Office Clerk
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 Russell Grice
 Joseph Harchick
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 Anne Rogers

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Quentin Arnold
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Daniel Miller
Marlene Tucker
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Dianne Allison
Willie Barnes
Bernard Clemons
Armando Hartley
Maurice Johnson
William Johnson
Alonzo Kennedy
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Donna Linder
Ricky Manuel
Lawrence Marshall
Jimmy Myers
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Jeroboam Powell
Anthony Thompson
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Raymond Watson
George Woodall
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Ludwig Bednar Jr.
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Michael Cooper
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Ronald Estes
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Robert Lewis
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Gregory Stevenson
Reatheal Stewart
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Eugenio Velazquez
Alvester Warren
Linda West
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Alfred Williams
Barry Williams
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Willie Wright
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Gallery Security Officers
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Latina Bailey
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Patrick Parrett
Nathaniel Stroman
Locksmiths
Robert Brown
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Walter Queen
Console Operators
Robert Brooks
Cleven Brown
Derrick Hairston
Stanley Harley
Ernest Reynolds
Console Operator Trainees
Cheryl Miles
Vincent Parker

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Administrative Officer
Sharlene Mobley
Staff Assistant
Dee Dee Buck
Clerk Typist
Christy Allen
Clerk
Scott Stephens
Support Services
Deputy Chief of Administrative Services
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Program Assistant
Barbara Caldwell

Mail & File

Mailroom Supervisor
Clifton Fleet
Mail Clerks
James Arnold
Felton Byrd
Jose Vallecillo

Printing & Duplicating

Offset Press Operators
Patrick Beverly
Frank Schiavone
Equipment/Copier Operator
James Morris

Transportation

Drivers
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Grady Williamson

Supply & Property

Inventory Management Officer
Ted Harper

Supply Technician
Nathan Howell
Supply Clerks
Dora Baksdale
Dave Duggin
Paul Fortune
Anthony Sean Hilliard
Ulrick Vilmenay

Warehouse & Distribution

Supervisory Distribution
Facilities Specialist
Paul Rodriguez
Warehouse Leader
Sam Baugh
Materials Handlers
Deena Acker
Darnell Brandon
Alfred Cohen

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Assistant
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Jeannie Bernhards
Paavo Hantsoo
Maintenance Technician
Lester Barry
Radio Production Specialist
John Conway

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Michele Caputo
Darryl Cherry
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Terrence Snyder
Staffing Specialists
Rick Decuir
Catherine Oh
Linda Pettiford
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Mark Adelman
Luis Baquedano
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Gwendolyn Hines
EEO Specialist
Rita Cacas

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Shirley Roberts
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Purchasing Agent
Mamie L. Gordon
Travel Coordinator
Sandy Dean
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Procurement Systems Analyst
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Dyann Nelson-Reese
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Civilian Pay Technicians
Sharon Black
Eric Humphrey

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Robin D. Dowden
Susan E. Farr
Computer Specialists
Karen Canada
Rick Foster
Susan Y. Hsia
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Karen J. Martin
John H. McNeil

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Head Telephone Operator
Minnie Barbour
Operators
Barbara Coleman
Zewdie Simms

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Assistant Chief/Merchandise Manager Licensing and Product Development
Ysabel L. Lightner

Office Administration & Marketing

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Staff Assistants
Mary Hamel-Schwulst
Jonathan F. Walz

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Judy C. Luther
Graphics Designer/Buyer
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Book Buyers
Dennis Callaghan
Donald Henderson
Buyers
Janet Kerger
Mary K. Sard

Visual Presentation

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Technician
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Programmer
Alexander Bloshteyn
Systems Analyst
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Network Administrator
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Earlene Bright
Sales Audit Clerk
Michelle Rodriguez
Inventory Analyst
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Stephen McKeivitt
Book Information Specialists
Stephen Bjorneboe
Mary J. Powell
Lead Cashier
C. Kelly Mayle
Cashiers
Connie Cahanap
Sean Griffith
Mary Heiss
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Theresa Keys
Nancy Kotz
Cassandra Martin
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Kim Peacock
Kyser Pogue
Mark Stockton
Kimberly Stryker
Kathryn Swan
Karla Winters
Henry Zecher
Merchandise Stock Clerk
E. Leon Wyatt

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Assistant Store Managers
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Robert Jacobs
Books Information Specialists
Christopher Hunter
William Mullenex
Lead Cashier
Michael Bowhay
Cashiers
Heather Davis
Miriam Davis
Christopher Hunter
Sylvia Jenkins
Tamara Johnson
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Shui Ng
Mildred Shivers
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Linda A. Hunt

Mail Order

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E. Jean Mitchell
Shipping Clerk
Denise C. Graves
Accounts Receivable Clerk
Carol L. Messineo
Warehouse Operations
Operations Supervisor
Stephen Richardson
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Doug Bishop
Materials Handlers
Raymond M. Earp
Marvin M. Walton
Stock Worker
Terrence Smith
Truck Driver
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Kathryn K. Bartfield
Staff Assistant
Carol A. Christ
Secretary
Montrve V. Conner

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Senior Archivist
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Archives Technicians
Katherine Moore
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Assistant to XAO and Chief of Visitor Services
Sandra Creighton
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Lisa Scalzo-Hamm
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Ellen Bryant
Francine Linde

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Senior Development Associate
Cathryn Dickert Scoville
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Development Officer, Foundation Relations
Melissa B. McCracken
Development Officer, Annual Giving
Margaret A. Porta
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Network Administrator
John Carstens
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Jennifer English
Annual Giving Assistant
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Staff Assistants
Karen Kretzee
Pamela Turner

CORPORATE RELATIONS

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Deputy Corporate Relations Officer
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Executive Assistant
Catherine C. Labib
Program Specialist
Jeanette Crangle Beers
Staff Assistant
Stephanie R. Miller

PRESS AND PUBLIC INFORMATION

Press and Public Information Officer
Deborah Ziska
Publicists
Nancy H. Starr
Patricia M. O'Connell
Program Assistant
Lila W. Kirkland
Staff Assistant
Vanessa York
Receptionist
Mary McCormack

SPECIAL EVENTS

Assistant to the Director for Special Events
Genevra O. Higginson
Staff Assistant
Pauline M. Watona
Assistants
Catharine Barnett
Audrey Charlson
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Katherine J. Innes
Kerry O'Donnell
Christina C. Rich
Betsy Welch

SPECIAL PROJECTS

Special Projects Officer
Pamela Jenkinson
Special Projects Associates
Susan Evashevski
Heather Sack

VISITOR SERVICES

Deputy Chief of Visitor Services
Carole Burton
Senior Exhibition Supervisor
Frances Winston
Exhibition Aides
Vrej Armenian
Catherine Kazmierczak
Jean Langley
Angela Rooney

HORTICULTURE

Chief of Horticulture
Donald Hand
Assistant Horticulturist
Dianne Cina
Horticulturists
Deirdre Armstrong
Marge Church
David Gentilcore
Juli Goodman

James Kaufmann
Cynthia Lawless
Gardener Leaders
Ulysses Greatheart
James Stewart
Gardeners
Ronald McGill
Ronald Terrell

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George Manos
Music Program Assistant
Juliana Munsing
Music Program Specialist
Stephen Ackert
Music Librarian
George Gillespie

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Stephanie Burnett
Helen Burnham
Jennifer Carter
Anne Clark
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Barbara Goldstein
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Erin Griffey
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Karen Kretzer
Paul Kuglitsch

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Sheila Campbell
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Mary Ann Coffland
Martha Coghlan
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Kay Glenday
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Deborah Griffith
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Adriana Hopper
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Marney Kennedy
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Carol Hallene King
Gwen Kinney
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Gunter Koenig
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Katherine LaBuda
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Jean Langley
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Daniele Lantran
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Gigi Lazarus
Anne-Marie Lee
Anne LeLeux
Rosalie Lesser
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Terry Matan
Andrew McCready
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Ursula McKinney
Virginia McQuoid
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Betty W. Mezines
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Elaine Miller
Lorraine Mills
Michelle Minyard
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Akemi Nishida
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Emilou Melvin
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Dale Moran
Barbara Morris
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Susan Murphree
Alexandra Neustadt
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Marian Jean Nida
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Suzanne Odom
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June Ramey
Karin Regan
Deirdre Reid
Annette Rich
Judith Rich
Bette Richardson
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Eugene Rosenfeld
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Howard Sanders
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*Cesta d'Angelica, man di g'rad Peindler de Flore
AMBROSIO, come si vede sopra un Rinascimento.*



GIFTS 1 October 1995–30 September 1996

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Ambrosius Bosschaert the Elder,
Bouquet of Flowers in a Glass Vase,
1621, oil on copper, 31.6 x 21.6
(12 ⁷/₁₆ x 8 ¹/₂), Patrons' Permanent
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