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(as of 30 September 2006)

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(as of 30 September 2006)



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NATIONAL GALLERY OF ART

Washington, D.C.



Spring floral display in the Rotunda, made possible through the generous support of the Lee and Juliet Folger Fund



PRESIDENT'S FOREWORD

Fiscal year 2006 marked an exciting and successful year for the National Gallery of Art as it continued to fulfill its mission to present great works of art to a local, national, and international audience. *Cézanne in Provence*, a celebration of the artist's work on the centenary of his death, was the centerpiece of an outstanding year of special exhibitions. Through gifts and purchases, the Gallery also acquired many significant works of art that have enhanced every area of its collection. An array of educational activities and programs enriched the experience of Gallery visitors—both in person and online. Important behind-the-scenes endeavors, such as scholarly research and conservation, yielded knowledge that will further the interpretation and preservation of art now and in the future.

On behalf of the trustees and staff, I want to express our deep appreciation to the President and Congress for their role in making the Gallery available to millions worldwide. The annual federal appropriation supports the Gallery's daily maintenance and operations and makes it possible for us to welcome visitors free of admission charge 363 days a year. The federal government's commitment is shared by generous donors who make possible the Gallery's privately funded activities, such as art acquisition, special exhibitions, educational outreach, and scholarly research. We are grateful to all who contribute to the success of this institution.

Several major changes to the Board of Trustees occurred during the fiscal year. Robert F. Erburu retired as chairman and trustee after thirteen years of exemplary service on the board. John C. Fontaine was elected to succeed Bob as chair, and Mitchell P. Rales was elected as a general trustee. My fellow trustees and I extend our warm appreciation to Bob for his dedication to the Gallery, and all of us look forward to working with Jack and Mitch in the years ahead.

Since its founding in 1982, the Trustees' Council has provided valuable support to the board in its capacity as a national advisory body. We were pleased to welcome several new members who joined this year: Vincent J. Buonanno of Chicago; Norma Lee Funger of Potomac, Maryland; Andrew M. Saul of New York City; and Diana Walker of Washington, D.C.

We were saddened by the deaths of several close Gallery friends this past year, among them former Trustees' Council member and longtime Gallery friend Perry R. Bass. He and his wife Nancy helped enhance the modern and contemporary collection immeasurably in recent years through The Nancy Lee and Perry Bass Fund. Another Gallery friend, Edward R. Broida, also passed away in 2006. His extraordinary bequest of postwar works was featured in a special exhibition this summer, *Selections from the Collection of Edward R. Broida*. We also mourned the deaths of Enid Annenberg Haupt, a Gallery Benefactor, and G. William Miller, who served the Gallery as an ex-officio trustee in his role as Secretary of the Treasury in the 1970s.

The Gallery is grateful to the many generous donors who continue the philanthropic tradition begun by our founder Andrew W. Mellon. We particularly would like to thank those who made significant commitments in fiscal year 2006. The Juliet and Lee Folger Fund provided a major gift for the acquisition of Frans Snyders' *Still Life with Grapes and Game* in honor of The Circle's twentieth anniversary in 2006. We were also pleased to receive generous commitments from John and Mary Pappajohn and Robert and Mary Looker for the acquisition of Jasper Johns' collection of his working proofs and drawings, representing forty years of the artist's remarkable career.

The Andrew W. Mellon Foundation awarded a grant to establish a digital imaging scientist position that will further the Gallery's efforts to use advanced imaging technology in the care and treatment of art. Several other leadership gifts will support scholarship and research, among them a generous gift from Leo and Grega Daly to acquire architectural books for the library and the

significant commitment from The Henry Luce Foundation to endow scholarly publications in American art.

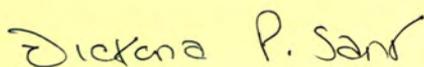
The Gallery also received support for its special exhibitions program. The trustees particularly would like to thank DaimlerChrysler for its support of the spectacular *Cézanne in Provence* exhibition. We thank Altria for its gift to help make possible *Charles Sheeler: Across Media*; Bracco for its generous sponsorship of *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*; and the George Andreas Foundation for its support for the special exhibition *Henri Rousseau: Jungles in Paris*. Additional support for this exhibition was thanks to a gift from the National Automobile Dealers Association. We are grateful as well to the following donors for their dedication to our special exhibition programs this year: The Annenberg Foundation; Anna-Maria and Stephen Kellen Foundation; Thomas G. Klarner; Lufthansa; QRS Music Technologies; Catherine B. Reynolds Foundation; and anonymous donors.

Through their annual gifts, Collectors Committee members play an invaluable role in building the Gallery's holdings of modern and contemporary art. At their annual meeting in February 2006, the Committee acquired for the Gallery two outstanding works: Robert Gober's *The Slanted Sink* and Al Held's *Black Angel*. We are grateful to the Committee's co-chairs, John Pappajohn and Roselyne Swig, for their dedicated service and to the Committee members for their ongoing generosity.

The Circle of the National Gallery of Art celebrated its twentieth anniversary in 2006. The board joins me in thanking Ed Mathias and Mary Jo Kirk, the Circle's co-chairs, for their outstanding leadership of this annual giving group, which comprises more than eleven hundred members nationwide. Over the past two decades, Circle members have contributed more than \$30 million in unrestricted funds for activities throughout the Gallery. This outpouring of support is remarkable, and we extend heartfelt thanks to all of our current and former members for making The Circle such a great success.

We were pleased to welcome several new members of The Legacy Circle, which recognizes donors who have included the Gallery in their testamentary plans. We particularly would like to acknowledge Helen Lee Henderson for her generous planned gift this year and to thank all who are securing the Gallery's future in this way.

It is a great pleasure for all of us on the Board of Trustees to see the Gallery enjoy such tremendous success year after year. The Gallery is thriving, thanks to the support of the federal government, the involvement of many dedicated donors worldwide, and the commitment of its enthusiastic, hardworking staff. We look forward to ensuring that tomorrow's National Gallery of Art is in every way as magnificent as the institution we enjoy today.



Victoria P. Sant



*Giovanni Francesco Susini's
The Young Saint John the
Baptist featured in a gallery
along with other masterpieces
of baroque sculpture*



DIRECTOR'S STATEMENT

The National Gallery of Art serves the United States in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art at an exemplary level. This mission and standard of excellence is central to every activity at the Gallery, from caring for and strengthening the collection to presenting special exhibitions to organizing exciting public programs.

Highlights from fiscal year 2006 outline the Gallery's continued commitment to the spirit in which it was founded through an unprecedented gift to the nation from Andrew W. Mellon. During the year, the generosity of many Americans helped build the exceptional collections. In preserving these great works of art, conservators completed numerous treatments and made several important discoveries. Works of art from the Gallery's collection as well as private and public collections from around the world were presented in twenty-one special exhibitions. We also reached a wide audience through tours, lectures, concerts, films, and online offerings and through resources made available to scholars, educators, and the public.

All of this would not be possible without public and private support. We are grateful to the President and the Congress for the continued crucial support for the nation's art museum. The federal commitment to operate the Gallery originates in the 1937 Joint Resolution of Congress which pledged funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that the Gallery would at all times be properly maintained and be open to the public at no charge. This federal commitment has been matched by private donors, who, following Andrew W. Mellon's lead, have given generously to create America's National Gallery. We are grateful to the individuals, foundations, and corporations that also supported the Gallery this year.

The breadth and depth of the Gallery's collections, and the strength of its scholarship, are reflected in a wide range of acquisitions made in 2006. The extraordinary generosity of the founding benefactors beginning seventy years ago is the foundation for these collections.

Thirty paintings, drawings, and bronzes by some of the nineteenth century's master artists were given to the Gallery's collection of Mr. and Mrs. Paul Mellon, including works by Pierre Bonnard, Paul Cézanne, Eugène Delacroix, Edouard Manet, and John Singer Sargent.

Significant sculptures by Carl Andre and Claes Oldenburg and impressive groups of works by Vija Celmins and Philip Guston were part of a larger gift from Edward R. Broida, who gave the Gallery sixty-two modern and contemporary paintings, sculptures, and works on paper by twenty-three artists from his remarkable collection. His generous gift affords the Gallery the opportunity to share this vision with the nation as it enriches our holdings of modern and contemporary art. Presented to the public in the exhibition *Selections from the Collection of Edward R. Broida*, these works testify to the historical legacy of abstraction.

In one of the most important gifts of European master drawings ever presented to the Gallery, Andrea Woodner donated seventy-four works by master artists. The drawings, which span five centuries, were once part of one of the foremost private collections of old master and modern drawings in the United States formed by her father, the late Ian Woodner.

And, through a gift from the Lee and Juliet Folger Fund in honor of The Circle's twentieth anniversary, the Gallery purchased Frans Snyders' seventeenth-century masterpiece *Still Life with Grapes and Game*.

A broad range of skill and expertise—and sometimes patience—is required to maintain the Gallery's collections for future generations. More than ten years ago, Gallery conservators and curators began researching one of the great treasures of the Gallery, a terracotta bust of Lorenzo de' Medici, known as Lorenzo the Magnificent when he ruled fifteenth-century Florence. After two years of painstaking

conservation, the sculpture, with its original vibrant colors, subtle details, and startling naturalism, was returned to public view this year. Its charisma and historic importance have made *Lorenzo de' Medici* the most requested work in the sculpture collection for reproduction. We are able to present this bust to the public in the wonderful condition brought to light through the efforts of the Gallery's conservation staff.

Similarly, the Gallery's dedication to bring great works of art to a national audience led to several special exhibitions in fiscal year 2006. A major international loan exhibition of paintings and watercolors of Provence by a founding father of modern art wowed audiences in *Cézanne in Provence*. The exhibition was the first to explore Paul Cézanne's complex emotional engagement with his birthplace and celebrate the particular landscape around Aix-en-Provence.

In *Dada*, Gallery visitors had the rare opportunity to see defined, for the first time, a major movement of the historical avant-garde. This landmark exhibition presented a reevaluation of international Dada that was long overdue.

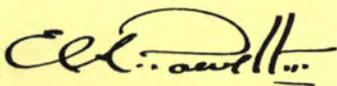
Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting brought the Renaissance alive not only as an era in history, but also as a concept embraced by the most adventurous artists of their time. From the Gallery's perspective, it was gratifying to share with the public the more than fifty masterpieces from the most exciting period of the Renaissance in Venice. Art and science came together in the exhibition to examine the creative process of many of the featured artists; conservators and scientists employed x-radiography, infrared reflectography, and microscopy to reveal what lies beneath the surface of the paintings, and made new discoveries about the development of specific works of art.

Since the Gallery opened in 1941, we have shared the collections with other museums throughout the country and abroad. In fiscal year 2006, an exhibition of twenty-seven works by the preeminent American artist Mark Rothko was lent to the Hong Kong Museum of Art and Leeum, Samsung Museum of Art in Seoul. Organized in collaboration with the U.S. Department of State, *The Art of Mark Rothko: Selections from the National Gallery of Art* marked the first time that the Gallery has lent works to China and Korea. Thanks to the Mark Rothko Foundation, the Gallery owns the largest and most comprehensive public repository of art by Rothko, and we consider it our responsibility to the international community to share the collection as widely as possible.

More than 4.6 million visitors experienced the collection, special exhibitions, the National Gallery Sculpture Garden, and education programs this year. The Gallery extends its reach through online offerings such as *NGAClassroom* and *NGAKids*, exhibition and collection features, and free resources for educators. In fiscal year 2006, the Gallery's Web site had almost 16 million visits.

We achieved much in 2006. Our success is dependent upon the continuing support of the President and Congress; many individuals, foundations, and corporations; and Gallery staff and volunteers. We provide our millions of visitors with an enjoyable and rewarding experience with the world's artistic heritage through the collection and special exhibitions. The National Gallery of Art is America's art museum, and we hope every American will share in this gift. We look forward to continuing the vision and high standards of excellence established by Andrew W. Mellon and the 1937 Joint Resolution of Congress.

I join with Board President Victoria P. Sant in welcoming John C. Fontaine as the new chairman of the board and Mitchell P. Rales as the new trustee. I also want to add my profound thanks to Robert F. Erburu, retiring chairman and recipient of the National Gallery of Art Medal for Distinguished Service.



Earl A. Powell III



Visitors enjoying the Gallery's recent acquisition, Still Life with Grapes and Game, by the major Flemish still-life painter Frans Snyders

COLLECTING

The Gallery actively collects paintings, sculpture, and works of art on paper from the late middle ages to the present, from Europe and the United States. In fiscal year 2006, the generosity of many individuals made possible the acquisition of significant works of art in the primary areas of the Gallery's collections.

PAINTINGS

Several major acquisitions of French and Northern Baroque paintings were made in fiscal year 2006. Frans Snyders created a new form of still-life painting in early seventeenth-century Antwerp by combining fruit with game into a single image, of which his *Still Life with Grapes and Game*,



c. 1630, is a superb example. A gift of the Lee and Juliet Folger Fund in honor of the twentieth anniversary of The Circle of the Gallery, *Still Life with Grapes and Game* is a masterpiece among Snyders' typically lavish presentations—here, a basket of grapes, and on the deep red tablecloth a tazza, a Wan-li bowl, and game birds, arranged in a compelling composition. The panel is in perfect condition, preserving the vivid colors, textures, and the free and firm brushstrokes which characterize the art of Snyders.

Nicolas de Largillière was born in Paris but trained in Antwerp, where he inherited the painterly bravura of artists such as Peter Paul Rubens and Snyders, turning it to great effect in the glittering portraits of French nobility and Parisian aristocracy. Largillière painted numerous self-portraits throughout his career, of which the Gallery's new *Self-Portrait*, 1707, is one of the most brilliant. The fifty-year-old painter is seated in his Paris studio, dressed casually for work, and wearing a bonnet. Behind the artist are some of the tools of his trade—palette, paint-stained brushes, and an array of sculptures. Purchased with the Patrons' Permanent fund, this *Self-Portrait* may celebrate Largillière's role as a teacher—in 1705 he had been awarded a professorship at the Royal Academy of Painting and Sculpture. The dynamic turn of the artist's head, his direct gaze, the beautifully articulated hands, the subtle play of light, and exquisite painterly passages reveal one of the great masters of French Baroque painting.

Nanny and Child, 1877/1878, by Eva Gonzalès takes the viewer to a different French world: a private park in the nineteenth century, where an English nanny accompanies a little girl, who distractedly picks at some ivy leaves. Gonzalès came from an affluent, artistic family, and, at the age of twenty, became a pupil of Edouard Manet.



STILL LIFE with Grapes and Fruit
1664
FRANS STIJLERS
Oil on canvas, 100 x 140 cm
Museum of Modern Art, New York, NY
1964.100





The painting's provenance begins with Cézanne collector Egisto Fabbri, and it is noteworthy as the first Cézanne acquired by Mr. and Mrs. Mellon.

The Towpath, 1864, is the first painting by Johan Barthold Jongkind to enter the collection. The fresh naturalism and the unpretentious subject of the landscape are characteristic of the best works by this Dutch contemporary of Boudin and Corot and signal Jongkind's affinity to the French avant-garde. Similarly, Manet's engaging portrait *George Moore in the Artist's Garden*, c. 1879, shows the Irish author informally, seated by a shadowy rose trellis and leaning forward with sketchily indicated hands crossed on a chair arm. Broadly executed in a vibrant palette of warm and cool colors, the painting is a virtuoso showcase of the energy and brilliance of Manet's mature art.

Like her mentor, she favored subjects taken from modern life, but it is in her painterly technique that his influence is most felt, in her emphasis on tonal effects and beautiful passages of lushly applied paint. *Nanny and Child*, acquired with the Chester Dale Fund, was exhibited at the Salon of 1878 and is arguably the masterpiece of this short-lived painter, who died at the age of thirty-five.

The Gallery's holdings of paintings by John Singer Sargent were greatly enhanced by the addition of two fine works. The lively and incisive portrait of an engaging young subject, *Miss Beatrice Townsend*, 1882, was a gift from the collection of Mr. and Mrs. Paul Mellon. This delightful

Another European painting acquisition this year was a haunting nocturne depicting the story of *Esther and Mordecai*, 1616, by the Antwerp painter Hendrick van Steenwijk. This small panel painting was acquired with the Nell and Robert Weidenhammer Fund.



A select group of French paintings was given to the Gallery from the collection of Mr. and Mrs. Paul Mellon in fiscal year 2006. Among them are seven by Pierre Bonnard: a nude, two landscapes, and four still-life paintings. A masterpiece of vibrant color, *Nude in an Interior*, c. 1935, is a rectilinear composition modulated by the sunlit curves of the model's body glimpsed through a doorway. The large-scale still lifes include a compressed view of a tabletop laden with flowers and fruit and a broader depiction of the artist's sitting room. In contrast, *Red Plums*, 1892, is a gem of restraint in which the reds, blues, and purples of the fruit glow from within their leaf-lined basket and unarticulated background.

The Bonnards are joined by still-life paintings by Georges Braque, Paul Cézanne, Henri Fantin-Latour, and Giorgio Morandi. Of *Three Pears*, Cézanne scholar John Rewald praised "the utter simplicity of the composition which at the same time has a monumental quality, the completely unassuming subject, and the splendid, intense green of the fruit, rendered with short, more or less parallel brushstrokes."

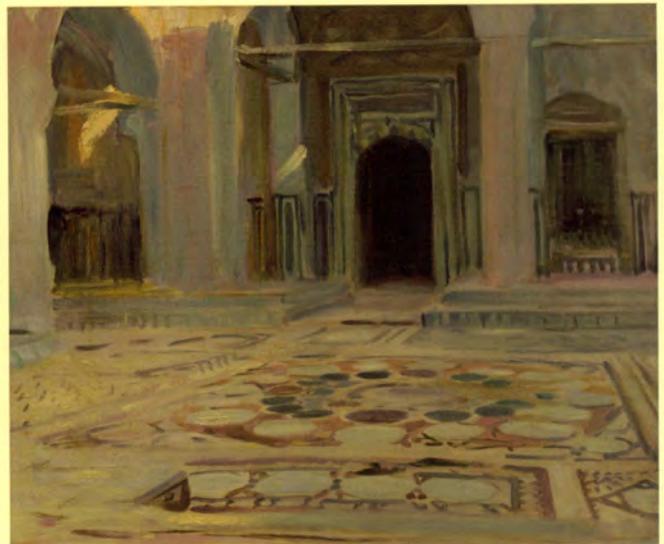
EVA GONZALES *Nanny and Child*, Chester Dale Fund

JOHN SINGER SARGENT *Miss Beatrice Townsend*, Collection of Mr. and Mrs. Paul Mellon

image exhibits all the freshness of Sargent's early career and demonstrates his talent for conveying the spark of personality of his favorite sitters. *Pavement, Jerusalem*, c.1905, is a keenly observed Middle Eastern scene that brilliantly captures the light and color of one of the many exotic locales visited by Sargent. It was a gift of Joseph F. McCrindle.

Another significant addition was made to the group of American still-life paintings that are the partial and promised gift of William and Abigail Gerdts. *Raspberries*, c.1859, is a rare still-life subject by Lilly Martin Spencer, an artist best known for her sentimental, sometimes humorous genre scenes. The image partakes of the same astute and exacting attention to detail that animates Spencer's scenes of family life.

Acquisitions this year strengthened the collection of modern and contemporary art in unprecedented ways. On Kawara's three-panel painting *Title*, 1965, is a hallmark of its era and a breakthrough work for the artist. It comes to the Gallery directly from the artist, and its acquisition was made possible through the Patron's Permanent Fund.



An extraordinary gift by Edward R. Broida of sixty-two paintings, sculptures, and works on paper by twenty-three artists substantially enriched the Gallery's collection of post-World War II art. It added great depth to works by Philip Guston and Vija Celmins and included the Gallery's first painting by Neil Jenney as well as an important early figurative painting by Susan Rothenberg, *Head within Head*, 1978.

The Collectors Committee acquired for the Gallery Al Held's *Black Angel*, 1964, from the rare, early group of abstract paintings featuring large concrete shapes and bold combinations of urban colors and enamel-like surfaces. The acquisition of Richard Pousette-Dart's *White Garden, Sky*, 1951, was made possible by the Patrons' Permanent Fund, while Stephen Hannock's grand landscape *A Recent History of Art in Western Massachusetts; Flooded River for Lane Faison (Mass MoCA #12)*, 2005, entered the collection through the Louis M. Bacon Fund. Hartley S. Neel and Richard Neel gave the spirited portrait *William Walton*, 1967, by their mother, artist Alice Neel.

SCULPTURE

Two outstanding Italian sculptures were added to the collection during the year. The life-size marble *The Young Saint John the Baptist*, c.1610/1630, previously believed to be a sixteenth-century Florentine work, has been recognized recently as one of the rare marble carvings by Giovanni Francesco Susini executed in the early seventeenth century. Designed to



JOHN SINGER SARGENT *Pavement, Jerusalem*, Gift of Joseph F. McCrindle
AL HELD *Black Angel*, Gift of the Collectors Committee

be seen from all angles, the different aspects are exceptionally subtle in transition, reflecting not only the sculptor's profound study of Giambologna's serpentine compositions but his own experience as a designer of small bronzes. *The Agony in the Garden*, c. 1700, is a repoussé copper relief executed by a master metalworker from Angelo de Rossi's model. De Rossi achieved a high reputation in Rome in the 1690s chiefly due to his work as a modeler of reliefs. Every form is legible from the rear, and flesh, drapery, foliage, and features are all chased with exquisitely distinguished textures. Both were acquired with the Patrons' Permanent Fund.

The Gallery's limited holdings of German post-Renaissance sculpture have been enhanced by a group of three works also acquired with the Patrons' Permanent Fund and from a private collection in Bavaria: a small polychrome *Christ on the Cross*, c. 1740, by Franz Ignaz Günther; an oval ivory relief *Griming Satyr*, c. 1700, signed by Balthasar Permoser; and a polychrome wooden life-size *Jubilant Putto*, c. 1750, probably by an Austrian sculptor of the mid-eighteenth century. In addition, a mid-sixteenth-century satirical silver medal made in the early years of the Protestant Reformation was purchased with the Eugene L. and Marie-Louise Garbaty Fund. On one side is a profile of a Cardinal, that, when rotated 180 degrees, becomes a laughing jester; on the other side is a Pope that transforms into a devil when reversed.

Andrew M. Brown and Lisa Unger Baskin continued their generosity by donating respectively a fifteenth-century medal from the Circle of Niccolò Fiorentino and an Italian seventeenth-century handle in the form of a moor's head. The Gallery's collection of French nineteenth-century animalier sculpture was enhanced with the first examples by Rosa Bonheur and her brother Isidore-Jules Bonheur, as well as two works by Antoine-Louis Barye, all gifts from the collection of Mr. and Mrs. Paul Mellon.

The Gallery's first sculptures by Wolfgang Laib and David Nash as well as signature sculptures by Robert Morris and Claes Oldenburg were part of the significant gift from Edward R. Broida. The Collectors Committee acquired Robert Gober's *The Slanted Sink*, 1985, from the heralded series of sink sculptures. Ray Johnson's *Letterbox*, 1964, an actual tenement mailbox filled with "mail art" letters from the artist to critic David Bourdon, was acquired with the Pepita L. Milmore Memorial Fund. British sculptor Henry Moore's bronze *Reclining Woman: Elbow*, 1981, was a partial and promised gift of Norma Lee and Morton Funger.

More than one hundred old master drawings were added to the collection this year. A major gift from Andrea Woodner included seventy-two drawings assembled by her father, Ian Woodner. Among many notable works were: a rare page from a model book by an Austrian artist dating from about 1340; *The Strassburg Chronicle* manuscript that includes several elaborate pen drawings made around 1492; a stellar pen study of two angels by Fra Bartolommeo; an exquisite chalk portrait of a noblewoman by François Quesnel, c. 1590; a tender chalk study of the head of Christ by the Bolognese master Guido Reni, c. 1623; a watercolor of townsmen engaged in winter sports on a frozen canal in Holland by Hendrik Avercamp, c. 1626; a boisterous scene of putti competing in an archery contest by François Boucher, 1765; a composition of Punchinellos hunting ducks by Giovanni Domenico Tiepolo, c. 1800; and a pair of 1858 pen drawings of riders in desolate landscapes by Rodolphe Bresdin.



FRA BARTOLOMMEO *An Angel Blowing a Trumpet, and Another Holding a Standard*, Woodner Collection, Gift of Andrea Woodner

The Gallery purchased three exceptional Renaissance works through the Patrons' Permanent Fund. An exquisite drawing from about 1500 by French illuminator Jean Poyet, executed in pen and ink and heightened with watercolor, shows the coronation of King Solomon by the spring at Gihon, near Jerusalem. Lucas Cranach the Elder's charming rendering of Hercules bearing the globe is the last Cranach drawing known to exist in private hands. *The Lamentation* from about 1550 is a glorious miniature in exceptionally fine condition by Giulio Clovio, a Croatian artist who worked for the Pope in Rome and was a protégé of Michelangelo.

Augmenting the Gallery's collection of British drawings was the partial and promised gift from donors Mimi and Sanford Feld of thirteen choice works, including two landscapes by Thomas Gainsborough and a lovely view of Oxford by Thomas Shotter Boys.

A handsome black chalk study of a nude man, c. 1570, by Alessandro Allori, made in preparation for the decoration of the Studio of Francesco I de' Medici, came as the gift of David E. Rust. Dian Woodner made possible the acquisition of the bottom half of a full-scale study for Joseph Heintz the Elder's



JEAN POYET *Coronation of Solomon by the Spring of Gihon*, Patrons' Permanent Fund

Fall of Phaeton, 1591. The top half of the drawing is in the Gallery's collection. Through the Ailsa Mellon Bruce Fund, the Gallery acquired an elaborate design for a triumphal arch by Jacques Androuet Ducerceau, a sixteenth-century French architect and theorist.

A nighttime scene of travelers in a wood by Dutch landscapist Joris van der Haagen was acquired with funds donated by Diane Nixon. Three eighteenth-century French black chalk drawings—two attributed to Charles Eisen and a landscape by Louis-François Cassas—were acquired with funds donated by Ivan Phillips.

The collection of nineteenth-century drawings was enriched by several acquisitions. Helen Porter and James T. Dyke donated funds for a powerful early portrait by Théodore Chassériau, an impressively large composition by Gustave Doré showing the spirits of long-dead French troops urging their living counterparts on to victory against the Prussians in 1870, and a subtle neo-impressionist chalk landscape by Camille Pissarro. Four luminous American watercolor landscapes of 1860 by Charles de Wolf Brownell were gifts of the Hermen and Monica Greenberg Foundation in honor of Monica Lind Greenberg. A large pastoral watercolor by Henri-Joseph Harpignies was purchased with funds donated by Andrea Woodner. A luminous watercolor of the landscape near Menton in the south of France by Jules-Ferdinand Jacquemart was funded by Diane Nixon. A panoramic watercolor landscape drawn near Grenoble by Johan Barthold Jongkind was acquired through the generosity of David and Joan Maxwell. A vibrant pastel seascape by Alexandre Desgoffé was given by Jill Newhouse. And two related watercolors by German master Carl Werner and his pupil Ludwig Passini showing the same gateway by a canal in Venice came as the gift of Alexander and Judith Laughlin.

The Gallery's most outstanding acquisition from the first half of the twentieth century was Emil Nolde's dramatic watercolor *Stormy Sea*, c. 1930, a visually arresting image that speaks to the enormity of nature and its fleeting aspect; it was purchased with the Patrons' Permanent Fund. Remarkable too was a partial and promised gift from Mimi and Sanford Feld of a drawing and seven watercolors by British artist Gwen John. Eleven works by Franz Kline, ranging from fluid ink drawings on telephone-book pages to exuberant paintings on paperboard, were a gift from the collection of Elisabeth Ross Zogbaum. And Ruth Cole Kainen enriched the collection with the addition of seven drawings, including a black-and-white interior scene by Stuart Davis from 1925, an imposing watercolor pictograph by Adolph Gottlieb from 1946/1947, and Milton Avery's *Sea and Rocky Shore*, a marvelous watercolor from 1948.

The post-war collection was substantially enhanced by thirty-three drawings included in the gift from Edward R. Broida. Three exceptional works by Franz Kline, eight

drawings by Philip Guston, and two superb graphite images by Vija Celmins were part of the acquisition. A conceptually packed drawing by Robert Morris, *Blind Time IV (Drawing with Davidson)* from 1991, was given by Patricia Alper Cohn and David I. Cohn, Werner H. and Sarah-Ann Kramarsky, Aaron I. Fleischman, Suzanne Cohen, and the Collectors Committee.

PRINTS AND ILLUSTRATED BOOKS

The Gallery's most outstanding purchase in the area of old master prints is one of the earliest known engravings, a figure of Saint Bartholomew dating from the 1440s, acquired with the Pepita Milmore Memorial Fund. Other purchases included the first illustrated edition of John Milton's *Paradise Lost*, 1688, with powerful plates designed by John Baptiste de Medina; and the only known counterproof of an etching by Giovanni Battista Piranesi, his *Veduta della Gran Curia Innocenziana*, c. 1758.

Exceptional prints and illustrated books were acquired this year through generous donations. Alessandro Longhi's *Compendio delle vite*, 1762, with his twenty-four folio portrait etchings of the major Venetian painters of his day, was acquired through the B.H. Breslauer Foundation. Helena Gunnarsson gave fourteen impressions by Félix-Hilaire Buhot, plus a powerful preparatory drawing for *The Burial of the Burin*, 1877. Daniel Bell added seventy-seven more etchings and one illustrated book by Buhot. Several prints by Edvard Munch, including the magnificent lithographic *The Brooch (Eva Mudocci)*, 1903, were given by the Epstein Family Collection. A group of prints by Pierre Bonnard and the complete *Insel* portfolio of thirty-nine prints published in 1900 were given by Ira and Virginia Jackson.

This year's *Dada* exhibition sparked two remarkable opportunities. A 1920 portfolio, *Krüppel*, by Heinrich Hoerle from the exhibition's Cologne section was acquired by the Collectors Committee, and a unique example of Kurt Schwitters' *Merz 3*, 1923, portfolio from the Hannover section was acquired with the Patrons' Permanent Fund. The latter, comprised of six prints plus the title page and cover, is from the special hand-collaged edition of six artist's proofs. Schwitters' personal copy, passed to his son Ernst after his death, it is very likely the only complete set with collage.

Ruth Cole Kainen donated thirty-four prints, principally European and American works from the late nineteenth to



late twentieth century, including impressions of cubist prints by Pablo Picasso and Henri Matisse, a dynamic calligraphic lithograph by David Smith from 1952, and two wonderfully zany color lithographs from 1972 by H.C. Westermann. Dorothy Lichtenstein and the Estate of Roy Lichtenstein contributed nine prints and multiples to complete the 1967 portfolio *Ten from Leo Castelli*. Susan Lorence donated John Cage and Lois Long's enchanting volume, *Mud Book*, from 1983 in honor of Wynn Kramarsky's eightieth birthday. Ann and Lee Fensterstock gave ten Gemini G.E.L. prints, augmenting the 105 Gemini prints they previously donated. And Kathan Brown gave 230 prints by twenty-four artists, all published by Crown Point Press, including Ed Ruscha's witty *L.A.S.F.* series and Shahzia Sikander's innovative portfolio *No Parking Anytime*.

PHOTOGRAPHS

More than 300 European and American nineteenth- and twentieth-century photographs were acquired this year. Foremost among these was the acquisition through gift and purchase of 157 photographs from the

KURT SCHWITTERS *Merz 3 (0/2)*, Patrons' Permanent Fund

collection of Dan and Mary Solomon. Included are rare nineteenth-century photographs by French photographers Gustave Le Gray, Eugène Cuvelier, and Claude-Joseph Désiré-Charnay, and American photographers Alexander Gardner, George Barnard, Timothy O'Sullivan, Thomas Johnson, Eadweard Muybridge, F. Jay Haynes, and Henry Bosse, as well as works by twentieth-century photographers Eugène Atget, Ansel Adams, Edward Weston, and Robert Adams. Of the fifty-eight photographers, thirty were not represented in the Gallery's collection before this acquisition.

In addition, the Gallery acquired a previously unknown bound volume of twenty-five platinum prints by Alfred Stieglitz. *Sun Prints* contains photographs Stieglitz made in Europe between 1887 and 1894, including several not known to exist anywhere else. An important repository of this seminal photographer's early work, this volume now joins the four extant volumes of *Sun Prints* in the Gallery's collection. It was acquired with the Patrons' Permanent Fund.

Other significant acquisitions include a superb photogram

by the pioneering Hungarian-born artist László Moholy-Nagy, purchased with the New Century Fund; and a group of ten works by the mid-twentieth century American photographers Alexey Brodovitch, Ted Croner, William Klein, Saul Leiter, and David Vestal, acquired with the Diana and Mallory Walker Fund. Fifteen examples by nineteenth-century photographers such as Fortuné Joseph Petiot-Groffier, Thomas Sutton, and Henry Peach Robinson, as well as the turn-of-the-century photographer Gertrude Käsebier, and the contemporary artist Robert Frank were also added to the collection through a gift from the Horace W. Goldsmith Foundation through Robert and Joyce Menschel. These funds combined with the Carolyn Brody Fund made possible the acquisition of a superb salted paper print by the British nineteenth-century photographer Captain Linnaeus Tripe. Other notable additions include three portfolios of fifteen photographs each by Manuel Alvarez Bravo, Walker Evans, and Garry Winogrand, a gift from Lee and Maria Friedlander; and *Der Rasende Reporter*, 1926, by Otto (Umbo) Umbeh, acquired through the Patrons' Permanent Fund.



GUSTAVE LE GRAY *Cavalry Maneuvers, Camp de Châlons*, Gift of Dan and Mary Solomon



RARE BOOKS AND
IMAGES

Nearly 140 rare books were added to the collection this year. Among the fourteen important volumes from the eighteenth and nineteenth centuries are four architectural handbooks by William Pain acquired with the Grega and Leo A. Daly Fund for Architectural Books.

Six richly illustrated works published in the Netherlands during the seventeenth and eighteenth centuries documenting the city of Amsterdam were acquired with the David K.E. Bruce Fund and the Nell and Robert Weidenhammer Fund.

The J. Paul Getty Fund in honor of Franklin D. Murphy supported the purchase of *Statuta Hospitalis Hierusalem*, 1588; Crispijn van de Passe's *Abus du mariage*, 1641; and *Prose de' signori accademici Gelati di Bologna*, 1671.

The J. Carter Brown Memorial Fund continued to support books on classical antiquity through the acquisition of a fine first edition of book II of *De ludis circensibus* by Onofrio Panvinio, 1600, and two volumes on classical sculpture in

Italian collections. Complementing these works was the acquisition of a unique late-eighteenth-century manuscript album illustrating Etruscan vases in Italian collections, which is believed to date from Marie Adélaïde de Montholon, Comtesse de Narbonne-Lara's residency in Rome; it was a gift of Wesley and Jacqueline Peebles. Two works on portrait medallions were donated to the rare book collection by Joseph Pincus.

Several rare photographs and albums were also acquired, including portraits of Pablo Picasso by Jean Cocteau and American sculptor Paulanship by E.O. Hoppé, and a group of photographs of Czech art from the Nebesky Archives by Joseph Capek and Frantisek Janousek taken between 1914 and 1932. Among the albums are the *Manuscript Sforza*; John Small's *The Castles and Mansions of the Lothians*, 1883; Robert MacPherson's *Vatican Sculptures*, 1868; J.W. Ehninger's *Illustrations of Longfellow's Courtship of Miles Standish* with photographs by Mathew Brady, 1859; Cuthbert Bede's *The Visitors' Handbook to Rosslyn and Hawthornden*, 1864; Alfred Brothers' album of Haddon Hall, Derbyshire, 1879; and a 1932 folio documenting the modern art collection of the Barnes Foundation in Merion, Pennsylvania.



18
The Mountain of Saint-Victor
1888
Oil on canvas
The Metropolitan Museum of Art, New York



Form is at its fullest when color is at its richest.

Cézanne, reported by Émile Bernard, 1904



Paul Cézanne
Mont Sainte-Victoire
Version O
1904
Oil on canvas
19 x 19 cm



Paul Cézanne
Mont Sainte-Victoire
Version P
1904
Oil on canvas
19 x 19 cm

EXHIBITING

In fiscal year 2006, the Gallery continued its impressive special exhibition program by presenting twenty-one exhibitions featuring works of art from private and public collections around the world.

The year began with the Gallery celebrating one of the greatest and most influential artists of the late nineteenth and early twentieth centuries, Paul Cézanne. The critically hailed exhibition *Cézanne in Provence* was the principal exhibition world-wide marking 2006 as the centenary of the artist's death. Comprised of 117 of Cézanne's greatest oil paintings and watercolors, this major international loan exhibition explored the artist's complex emotional engagement with his birthplace through some of his most original and compelling landscapes; penetrating portraits of friends, employees, and family members; and the monumental series of *Bathers*. Following its premiere in Washington, the exhibition was on view in Cézanne's home town of Aix-en-Provence.

Cézanne's lush paintings and sketchy watercolors were set against walls that invoked the colors of Provence, as painstakingly mixed earth-toned pigments complemented the artist's unique color palette. The Gallery's Web site featured an interactive map of the area around Aix-en-Provence which showed the works of art in relation to the locations that inspired them. The recorded tour included commentary by the curator and two other Cézanne scholars, late nineteenth-century music, and extensive quotations by the artist and those who knew him.

The Gallery delved further into the field of modern art with the opening of the critically acclaimed exhibition *Dada*. The Dada movement, born in the heart of Europe in the midst of World War I, displayed the artists' skepticism about accepted values. The embrace of new materials and procedures, the bold designation of manufactured objects as art, and the interest in performance all fundamentally shaped the terms of modern art practice. The first major museum exhibition in the United States to concentrate solely on the Dada movement, the presentation of more than 350 works included painting, sculpture, photography, film, collage, and readymades. Many highly influential figures in the history of modernism were featured including Hans Arp, Sophie

Taeuber, Hannah Höch, Raoul Hausmann, George Grosz, John Heartfield, Kurt Schwitters, Max Ernst, Francis Picabia, Man Ray, and Marcel Duchamp.

The exhibition explored the many forms of Dada art as they emerged in six city centers: Zurich, Berlin, Hanover, Cologne, Paris, and New York from approximately 1916 to 1924. The essence of each city's uniqueness in the Dada movement was captured with inspired installations. Individual cities were connected with translucent sight lines to underscore the artists' interchange of ideas. Intimate alcoves were designed as listening booths for visitors to hear dadaist sound poems.

Dada slogans on the walls throughout the exhibition gave a sense of the movement's wit and irreverence. The Gallery produced a brief silent film composed of World War I footage, providing the historical setting and reminding viewers that Dada was a moral response to the war. A feature on the Gallery's Web site of searches by artist, technique, and city aided the navigation of this large exhibition.

The Gallery's recently renovated photography galleries were inaugurated with the exhibition *Nick Nixon: The Brown Sisters*, one of the most compelling investigations of both portraiture and time in contemporary photography. Beginning in 1975, Nixon made one photograph each year of his wife and her three sisters. Working within a number of deliberate constraints, he used a large eight-by-ten-inch view camera, positioned at eye level, to record the women on black-and-white film, always in the same order from left to right. The thirty-one photographs made between 1975 and 2005 that comprised the exhibition presented the incidental changes of the photographs as well as the gradual, incremental aging of the women, and the psychology of the women and their relationships with each other.

The Gallery continued to break new ground by showcasing thirty-nine master paintings by Frans van Mieris the Elder. *Amorous Intrigues and Painterly Refinement: The Art of Frans van Mieris* was the first exhibition in the United States devoted

to the most important proponent of the seventeenth-century Dutch school of "fine painting." The Dutch "fine painters" strove for a perfect rendering of materials where individual brushstrokes are virtually indistinguishable. Best known for his thoughtful yet lighthearted genre scenes, van Mieris was the most successful pupil of Gerrit Dou, the founder of the Dutch school of fine painting, and influenced many of his contemporaries including Vermeer. A Web site feature invited the exploration of the symbolism of objects depicted in van Mieris' paintings.

Throughout the year the Gallery presented exhibitions celebrating its renowned collection. *Photographic Discoveries:*

Recent Acquisitions featured the expanded holdings of nineteenth- and twentieth-century European and American photographs. Based around the theme of discovery, the exhibition demonstrated how photographers sought to master successive new techniques for making pictures. Presenting seventy works by such celebrated photographers as William Henry Fox Talbot, Eugène Atget, Alfred Stieglitz, and Brassai, this exhibition highlighted significant new acquisitions of photographs made during the first century of the medium's history, from the early 1840s to the 1940s.

The Poetry of Light: Venetian Drawings from the National Gallery of Art provided an important look at the work of Venetian

artists from the Renaissance through the nineteenth century and further demonstrated the widespread influence of this enchanting Italian city. Over 130 drawings, watercolors, and pastels from the Gallery's outstanding collection were on display.

Master Drawings from the Woodner Collections marked the fifteenth anniversary of the arrival of the Woodner drawings at the Gallery and honored the ongoing generosity of Dian and Andrea Woodner. Spanning more than five centuries of European draftsmanship, the exhibition included works by such great artists as Sandro Botticelli, Leonardo da Vinci, Albrecht Dürer, Francisco de Goya, and Pablo Picasso.

Charles Sheeler: Across Media was the first exhibition to focus exclusively on the often paradoxical relationships between photography, film, drawing, printmaking, and painting that were central to Sheeler's art. The exhibition built on a core of masterpieces recently added to the collection, including the magnificent painting *Classic Landscape*, the masterful Conté crayon drawings *Interior with Stove and Counterpoint*, as well as three striking examples of the Doylestown photographs. An architectural framework was constructed for the exhibition to suggest Sheeler's 1932 installation of photomurals at the Museum of Modern Art in New York City.





The groundbreaking exhibition *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting* differed in significant ways from previous surveys of the sixteenth-century Venetian art by focusing exclusively on paintings from the first three decades of the century and by presenting them thematically, rather than by artist. This arrangement allowed for the examination of the relationship among the artists and analysis of the artists' innovative treatments of pictorial themes such as the pastoral landscape, the female nude, and the poetic portrait. The exhibition represented, visually and intellectually, the most exciting phase of the Renaissance in Venice, when the

elder Giovanni Bellini, Giorgione, and the young Titian, among others, were working side by side.

More than fifty masterpieces were on view, including Titian's *Pastoral Concert* ("Concert Champêtre") lent by the Louvre to the United States for the first time. Another highlight of the exhibition was the presentation of Titian's *Bacchanal of the Andrians* and Bellini and Titian's *Feast of the Gods*, paintings that once hung together in the Duke of Ferrara's study in Italy. The two paintings were removed from their individual frames and displayed in a specifically constructed frame-wall; as such

they were paired together in an architectural context close to the original installation.

The exhibition also included a gallery devoted to recent conservation studies of Venetian paintings, with panels detailing the scientific discoveries. On view was a new infrared reflectogram of Giorgione's *Three Philosophers* that revealed insights into the artist's creative process, a method of continuous revision. Similarly, an x-radiograph of Titian's *Virgin and Child* ("Gypsy Madonna") showed how the artist changed his characterization of the Virgin. The scientific research was also made available through a Web site feature.



CHARLES SHEELER: ACROSS MEDIA
 BELLINI, GIORGIONE, TITIAN, AND THE RENAISSANCE OF VENETIAN PAINTING



Henri Rousseau: *Jungles in Paris* allowed Gallery visitors to escape to the fantastic worlds portrayed by the enigmatic French painter. The broad range of Rousseau's paintings: landscapes of Paris and surrounding areas, allegories, portraits, as well as the largest grouping ever assembled of his iconic jungle paintings, were seen in this first major American retrospective of Rousseau's work in twenty years. Among the fifty-three paintings included in the exhibition were such icons as *Horse Attacked by a Jaguar*, *The Dream*, and *Tropical Forest with Monkeys*.

A recorded tour for the exhibition included commentary by art historians and an expert on animal behavior. A film featuring archival footage and photos as well as new footage of Rousseau's Parisian "jungles"—the parks, zoos, and greenhouses that fueled his imagination—was produced and screened in theaters at the Gallery, on WETA-TV in Washington, WNET-TV in New York, and Maryland Public Television. Narrated by actor Kevin Kline, the film showed how Rousseau's jungle paintings reflected the French fascination with the exotic in the later nineteenth century during the nation's colonial expansion.

The design of the exhibition utilized large photomurals to create a powerful jungle atmosphere as well as a broad selection of documentary material that would have influenced Rousseau—tabloid-style illustrated magazines, photographs and souvenirs from the Paris zoo and botanical gardens, and adventure tales by Jules Verne and Rudyard Kipling. Two monumental bronze sculptures of struggling man and beast by the artist-in-residence at the Paris Museum of Natural History, Emmanuel Frémiet, added a powerful presence in a gallery featuring Rousseau's jungle paintings. A taxidermy display from the zoological collections of the Paris Museum of Natural History which served as a source

for one of Rousseau's most famous paintings, *The Hungry Lion Throws Itself on the Antelope*, offered a unique opportunity to see the artist's original subject and his interpretation as set in the painting.

Alexandre-Louis-Marie Charpentier (1856–1909) marked the 150th anniversary of the birth of the self-taught sculptor who enjoyed considerable success as a portrait medalist and as a designer for decorative and applied arts in France in the last two decades of the nineteenth century. Drawing from the largest private collection of works by Charpentier and from the Gallery's collection, fifty-nine objects were brought together in a survey of the artist's prolific career. The exhibition shed light on this rediscovered artist, highlighting his experiments in a range of mediums from those traditionally used by sculptors, such as bronze, silver, terracotta, and plaster, to more unusual alloys, pressed paper, and pâte de verre.

A generous gift of sixty-two paintings, sculptures, and works on paper by twenty-three artists came to the Gallery from the estate of Edward R. Broida. This renowned collection of modern and contemporary art was assembled over a period of thirty years. *Selections from the Collection of Edward R. Broida* was comprised of thirty-seven works highlighting a wide range of examples by Vija Celmins, major paintings by Philip Guston, and the Gallery's first works by Wolfgang Laib.

The Streets of New York: American Photographs from the Collection, 1938–1958 put a spotlight on a time that profoundly changed the course of American photography. The exhibition was comprised of seventy-eight works from an eclectic group of photographers including Walker Evans, Robert Frank, Roy DeCarava, Louis Faurer, Sid Grossman, Helen Levitt, Lisette Model, and Weegee, among others. This group shared a common vision and objective: to record their personal

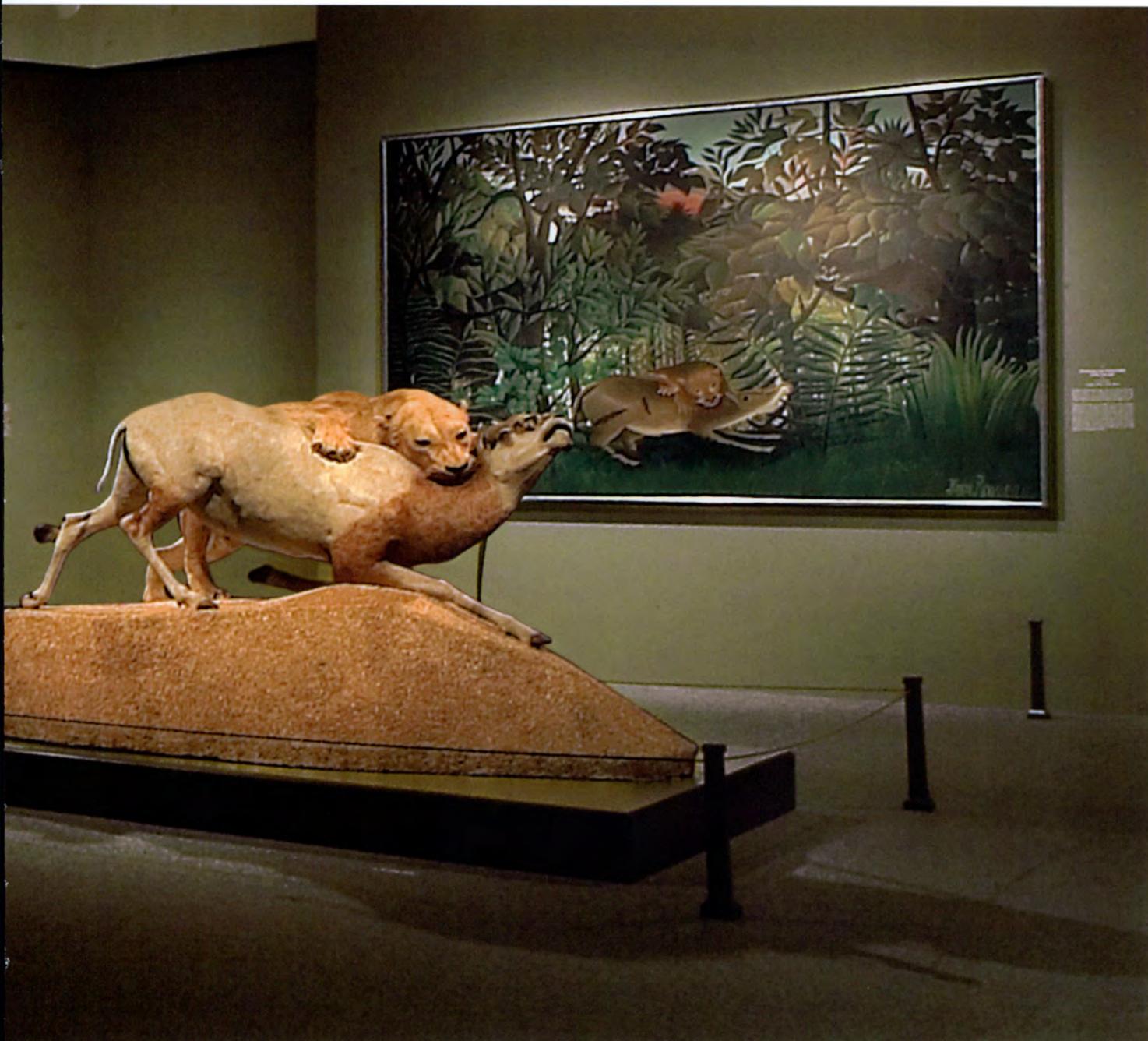


responses to the vivid and often violent city surrounding them. They consciously broke with the past, freely and frequently violating all of the established rules of photography. In order to capture a sense of the fleeting moment and the transitory nature of modern life, they used small cameras, available light, and allowed their images to be blurred, out of focus, off kilter, and even apparently random in their choice of subject matter.

To enhance the appreciation and understanding of these exhibitions, seven brochures, two films, four recorded tours, six special Web site features, and wall texts for twenty-one exhibitions were produced in fiscal year 2006. These interpretive

materials have an extended reach beyond the Gallery: exhibition texts and illustrated brochures are made available to all venues for an exhibition, and the documentary films are distributed on a free-loan basis to libraries, schools, community centers, and public television stations across the nation and are subtitled for the hearing impaired.

During the fiscal year, 652 works of art were lent to 246 sites. Loans of major works from the Gallery's collection included Raphael's *The Nicolini-Cowper Madonna* and *The Madonna and Child with Saint John the Baptist*, which were seen in the exhibition *Raffaello da Firenze a Roma* at the Galleria Borghese in Rome; Hans Holbein the Younger's *Edward VI*



as a Child and Sir Brian Tuke, included in *Holbein in England* at the Tate Britain in London; two paintings by Rembrandt included in *Rembrandt—The Quest of a Genius* at the Museum Het Rembrandthuis, Amsterdam, and the Kulturforum, Berlin; and seventeen works loaned to the *Dada* exhibition at the Centre Georges Pompidou, Paris, and the Museum of Modern Art, New York.

Forty important early works on paper were included in *Origins of European Printmaking: 15th Century Woodcuts and Their Public* at the Germanisches Nationalmuseum, Nuremberg, and thirty-seven Kertész photographs were lent to the *André Kertész* exhibition at the International Center of

Photography in New York. Also in the United States, fifty-two of the Gallery's works by Richard Tuttle were on loan in *The Art of Richard Tuttle* at the San Francisco Museum of Modern Art, the Whitney Museum of Modern Art, New York, the Des Moines Art Center, and the Dallas Museum of Art. *The Art of Mark Rothko: Selections from the National Gallery of Art, Washington*, an exhibition of twenty-seven Rothko paintings and works on paper, traveled to the Museo de Arte Moderna, Mexico City, as well as the Hong Kong Museum of Art and Leeum, Samsung Museum of Art in Seoul, representing the first time that the Gallery has lent works to China and Korea.

EDUCATING

The Gallery furthers the understanding and appreciation of great works of art through tours, lectures, concerts, films, and online offerings designed for its many audiences and through resources made available to scholars, educators, and the public.

In fiscal year 2006, educational initiatives supported the Gallery's role as an international destination. Multilingual maps—in print and online—were produced in Chinese, Japanese, French, and Spanish and made available at information desks. Foreign language docents assisted in producing audio tours of the collection in Russian, Chinese, Japanese, French, and Spanish. Internship and fellowship programs drew thirty-two students, from New York to Japan.

The world seen through art characterized national initiatives. The 2006 Teacher Institute considered perspectives on the culture and artistic practices of Holland's Golden Age.

A free-loan resource on nineteenth-century French art, *Picturing France 1830–1900*, offers twenty color illustrations of Gallery paintings, a map, an image CD, and a companion book of fifty classroom activities. The cultural resistance movements of World War I in Europe and America, captured in the Gallery's *Dada* exhibition, were the subject of tours and Sunday lectures. The exhibition *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting* inspired a popular summer lecture series and a two-day symposium of international scholars. In honor of *Cézanne in Provence*, visiting lecturers spoke on the influence that land, light, language, and cultural roots had on the father of modernism.

The Gallery's Web site destinations *NGAClassroom* and *NGAKids* were recognized by twenty-two U.S., Canadian, and European guides to excellence in digital learning. "Jungle," the latest addition to *NGAKids*, celebrates the imagination of French artist Henri Rousseau with digital tools for creating fantasy landscapes. More than 20 million people viewed programs from the Gallery's free-loan teaching materials. These resources, which now number more than one hundred titles, include DVD compilations on technique, European art, twentieth-century art, and the Gallery.

For the Washington region's education community, twenty-eight programs for K–12 teachers and students—from weekday tours of the collection to after-school and evening sessions for educators—connected art to curriculum. A number of initiatives for high school students were developed this year, including a teen film series, a student guide to *Dada*, and a volunteer internship. Family programs, detailed in the newsletter *NGAKids Quarterly*, included hands-on studio workshops, films, musical performances, and storytelling. An *Exploring Sculpture* family weekend featured a play inspired by Alexander Calder's mobiles, and *Jungles in Paris* offered two days of activities, a family-oriented audio guide, and screenings of Georges Méliès' silent films in conjunction with the Rousseau exhibition.



Young visitors are introduced to modern art through the Gallery's Stories in Art program.



CONCERTS AND FILMS

Forty-six concerts were presented in the Gallery's sixty-fourth season of weekly concerts, which ran from October 2005 through June 2006. The concerts are supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional support from the Ann and Gordon Getty Foundation, QRS Music Technologies, Inc., the Royal Netherlands Embassy, and the Royal Norwegian Embassy.

Highlights of the season included concerts by the Beaux Arts Trio, the Takács String Quartet, the Kronos Quartet, and the National Gallery Orchestra with guest conductor José Serebrier. The Gallery celebrated the birthday of Martin Luther King with a concert by the Howard University Choir under the direction of J. Weldon Norris. Innovative events during the season included the first solo accordion recital at the Gallery and an installation on the East Building Mezzanine of computer-controlled instruments that repeatedly performed an excerpt from George Antheil's *Le Ballet Mécanique* to complement the *Dada* exhibition. In addition to the *Ballet Mécanique* installation, three concerts were presented in honor of *Dada* by jazz pianist Larry Eanet and his ensemble, Martin Marks and the Aardett, and the Alloy Orchestra.

The National Gallery Vocal Arts Ensemble presented two concerts in conjunction with exhibitions: a program of plainchant and Renaissance choral music to coincide with *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum* and Renaissance Italian music in honor of

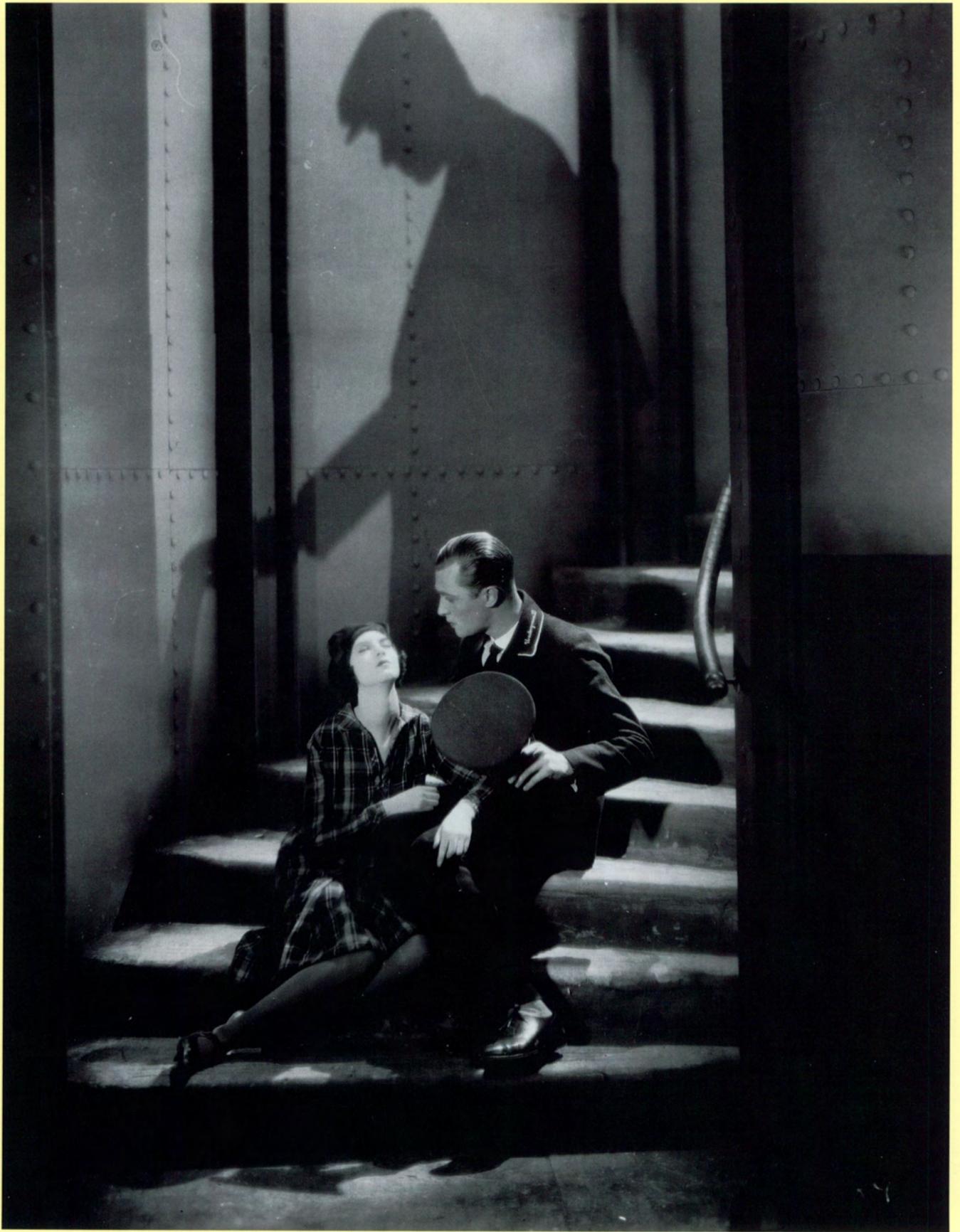
Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting. The Egidius Kwartet from Amsterdam sang seventeenth-century Dutch songs in honor of *Amorous Intrigues and Painterly Refinement: The Art of Frans van Mieris*, and the Eusia String Quartet and pianist James Dick played music of Debussy, Fauré, and Lekeu in honor of *Cézanne in Provence*.

A new addition to the Gallery's offerings, mid-day concerts honored *Master Drawings from the Woodner Collections* and *The Poetry of Light: Venetian Drawings from the National Gallery of Art*. The programs consisted of music written between 1500 and 1800, with a special emphasis on music by Venetian composers.

Six institutions that regularly present concerts on the National Mall joined together to present the city-wide festival *Mozart on the Mall* in observance of the 250th anniversary of the composer's birth. Ten all-Mozart concerts were presented, three of which took place at the Gallery. Two Gallery concerts were included in the third Washington Early Music Festival.

Excerpts from fifteen Gallery concerts were broadcast nationally on National Public Radio's "Performance Today."

The Gallery's year-round film program drew large audiences to the East Building auditorium. Library of Congress film historian Christel Schmidt presented research on Canadian-born film pioneer Mary Pickford with screenings of four restored works. *Filmmaking in Southern Italy*, a series presented in association with the Italian Ministry of Foreign Affairs and the Istituto Italiano di Cultura, included nine documentaries, features, and short subjects. The premiere of the fully restored *I am Cuba* by Russian director



UNDERGROUND *From Vault to Screen series*, Photo courtesy of the British Film Institute

Mikhail Kalatozov attracted a standing-room-only audience, while the twelve-part series *Cine Chileno: Forty Years of Film from Chile* drew over 4,000 viewers. *Risk and Reinvention*—The Films of Louis Malle paid tribute to the French director whose 1981 American film *My Dinner with André* heralded a new surge of interest in art cinema.

The Washington, D.C. premiere of the documentary *William Eggleston in the Real World* drew viewers interested in the work of this ground-breaking American photographer. Selections from the 2005 International Festival of Films on Art, held annually in Montreal, also included films related to contemporary photography. Avant-garde filmmaker James Benning discussed his films *Thirteen Lakes* and *Ten Skies*. *Dada Film and Music*, two programs of live avant-garde music and cinema, were presented in conjunction with the *Dada* exhibition. *Provence et Marseille*, an archival program of ten early films including theater director André Antoine's *L'Arlésienne*, was presented in conjunction with the exhibition *Cézanne in Provence*. The Gallery joined the Freer Gallery of Art and the American Film Institute to present a retrospective of the innovative Japanese filmmaker Mikio Naruse, organized by film historian James Quandt. Several new art documentaries were shown, including Swedish filmmaker Kristian Petri's *The Well (Brunnen)* on Orson Welles' association with the art, culture, and landscape of Spain. A centennial tribute to Austrian-born American director Billy Wilder included new prints of *Sabrina*, *A Foreign Affair*, *Avanti*, and *The Apartment*. A historical series called *World War I and Dada* brought archival prints of five films set in, and made during, World War I including Abel Gance's *J'Accuse* accompanied by an original organ score by Robert Israel.

Center for Advanced Study in the Visual Arts senior fellow Partha Mitter presented a lecture titled *The Poetic Reality of Satyajit Ray*, followed by a new print of Ray's first feature film *Pather Panchali* from 1955. The opening film in a series on Greek myth and history, Greek avant-garde cinéaste Theo Angelopoulos' historical epic *Traveling Players (OThiasos)* from 1975 attracted more than 3,500 viewers.

This year, *From Vault to Screen* focused on five European film collections: the British Film Institute (London), La Cinémathèque de Toulouse, Cineteca di Bologna, Museo Nazionale del Cinema (Turin), and Cinémathèque Suisse (Lausanne). Highlights from the annual preservation festival included the world premiere of the musical score by British composer Steve Smith for Anthony Asquith's 1928 *Underground*, a restored print of Jean Renoir's 1932 *Boudu Saved from Drowning*, and the American premiere of the restoration and performance of the original piano score for *Verdun, visions d'histoire*. Italian director Luchino Visconti and six of his exceptional films, including *The Leopard* and

Death in Venice, were the focus of a series presented in association with *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*. Two French programs closed the summer season: the series *Benoît Jacquot and the Literary Screen* and a ciné-concert with the orchestra Octuor de France under the director of Gabriel Thibaudau.

RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2006, the Library acquired 7,320 volumes, received 3,522 visitors, provided 1,083 orientations, answered 21,912 reference inquiries, and shared 4,259 volumes with other institutions through interlibrary loan.

Library rare book exhibitions included *Claire van Vliet and the Janus Press* and *Animals and Poetry*. The latter coincided with Mark Leithauser's lecture "A Scholar in Cézanne's Provence" and the exhibition *Cézanne in Provence*.

Rare volumes were lent to exhibitions outside of the Gallery. Thirty-two books, journals, and documents were loaned to the *Dada* exhibition at the Centre Georges Pompidou, Paris, and Museum of Modern Art, New York. *Beschryvinge der stad Delft* by Dirk van Bleyswijck (Delft, 1667) and *Beschryvinge ende lof der stad Haerlem in Holland* by Samuel Ampzing (Haarlem, 1628) were loaned to the exhibition *Time and Transformation in Seventeenth Century Dutch Art* at the John and Mable Ringling Museum of Art in Sarasota, Florida, and Speed Art Museum in Louisville, Kentucky.

More than 34,000 photographs and negatives, 16,500 slides, 35 CD-ROMs, 29 rare photographic albums, and 5,100 digital files were added to the library image collections. In addition to these digital files, the Gallery licensed the Saskia Digital Archive of more than 33,000 high-resolution images of principally Western art and architecture, a cornerstone acquisition of the Gallery's new digital image bank.

Two important photographic archives were acquired in fiscal year 2006: the Cleveland Museum of Art library of approximately 220,000 mounted photographs and the George Piltz Archive of nearly 9,000 negatives of architecture and art taken in the former East Germany. The image collection now numbers around 11 million images.

This year marked the completion of a twenty-five year project to print more than 40,000 negatives of works of art taken by the Nazis and gathered by the Allied forces at the Munich Central Collecting Point at the end of World War II. Owned by the National Archives and Records Administration, the negatives have been on deposit at the Gallery during the conservation and printing process. A database was created to provide greater access to the collection.



The Gallery's participation in the Andrew W. Mellon Foundation's ARTstor project to digitize two major collections also was completed. The Clarence Ward Archive of French and American architecture taken in the late 1920s and early 1930s and the Foto Reali Archive of private art collections in early twentieth-century Italy are now represented by 7,000 digital images. Available through the Library's online catalogue Mercury, the images will be accessible to ARTstor subscribers soon.

The Gallery's slide library loaned 3,500 slides to 119 educators and museum professionals across the country. The photographic archives were consulted by 124 outside researchers. Image specialists answered 664 reference inquiries and provided 476 orientations.

Online resources of the slide library include the fourth edition of the *Manual for Classifying and Cataloging Slides*. Using interactive links and images, this publication outlines slide maintenance procedures and cataloging rules for Western and non-Western art and architecture. In addition, the manual includes active links to various cataloging and art historical resources. The slide library and photographic archives online catalogues are being merged to create a single database of art images.

More than 400 scholars, architects, and members of the public benefited from the archive's information on the Gallery and its history. Archival photographs appeared in

publications of national significance, including new biographies of the Gallery's founder, Andrew W. Mellon, and first director, David Finley. Architects and contractors consulted drawings for work on the Gallery's two buildings and Sculpture Garden. A refurbished archival research room in the West Building was inaugurated to better serve researchers.

Database systems were enhanced to provide improved access to archival records. A new system for long-term preservation of digital images and information was implemented. Research photographs and negatives for the WPA-era Index of American Design Project were organized, preserved, and given detailed descriptions.

Archival holdings were augmented by architectural draftsman Paul Stevenson Oles, who donated significant notes and drawings from his work with architect I. M. Pei on the East Building. Holdings of papers relating to the activities of Monuments, Fine Arts, and Archives officers in Europe during World War II were expanded with gifts from MFAA officer Kenneth Lindsay and from the family of James Rorimer.

Twelve areas of the Gallery transferred records with long-term scholarly and research interest to the archives. Of particular interest were drawings documenting the installation of Andy Goldsworthy's site-specific sculpture *Roof*, 2004–2005, and horticulture drawings of more than four decades of landscape design.

Tours of the Gallery's collection include Jean-Honoré Fragonard's master paintings *Blindman's Buff* and *The Swing*.

The Center for Advanced Study in the Visual Arts, founded in 1979, sponsors the study of the visual arts in four program areas: fellowships, research, publications, and scholarly meetings. During the twenty-sixth academic year, the Center welcomed fellows from Australia, Brazil, Canada, France, Germany, Italy, the People's Republic of China, Russia, the United Kingdom, and the United States as the first "in residence" in the Center's furnished apartments.

Housing helped unite the fellows, as did shared interests in the art and cultures of Italy, Asia, and the modern world. Samuel H. Kress Professor Annamaria Petrioli Tofani and Mellon Professor Alexander Nagel stimulated debate on the definition of the Renaissance and the removal of outdoor sculptures to museum environments, among other topics. Scholars with interests in Asia pursued issues such as Sogdian art and archaeology, the definition of a distinctly Tibetan art, ceremonial spaces in China during the Ming and Qing periods, and India's response to European modernism. Other fellows represented diverse topics and cultures, ranging from the politics, religion, and art of Central Africa, to the impact of computers on twentieth-century American design, and Safavid manuscript illuminators in Iran.

In the program of publications, two out-of-print volumes in the Studies in the History of Art series, *Olmec Art and Archaeology in Mesoamerica* (2000) and *Moche Art and Archaeology in Ancient Peru* (2001), were issued in softcover in response to wide demand. The publication of *Circa 1700: Architecture in Europe and the Americas*, edited by dean emeritus Henry A. Millon, brought together papers from a symposium held at the Center in 2000.

Grants from Robert H. Smith supported several meetings. The symposium "Orsanmichele and the History and Preservation of a Civic Monument" was followed by a study day dedicated to the exhibition *Monumental Sculpture from Renaissance Florence* where Florentine scholars and conservators from the Opificio delle Pietre Dure shared new research. A sequel to this symposium will be held in

Florence. The Robert H. Smith grant also brought together participants in the seminar "The Accademia di San Luca in Rome, c. 1590–1630."

Supported by funds given by the Samuel H. Kress Foundation in memory of Franklin D. Murphy, the Center presented the symposium "The Woodcut in Fifteenth-Century Europe." Peter Parshall will serve as scholarly editor of the published proceedings. The Center, together with the University of Maryland, cosponsored the thirty-sixth Middle Atlantic Symposium in the History of Art. And, with Dumbarton Oaks, the Center cosponsored a seminar devoted to eighteenth-century archaeology throughout the Mediterranean and the New World.

Kathleen A. Foster, of the Philadelphia Museum of Art, presented the Wyeth Lecture in American Art "Thomas Eakins and the 'Grand Manner' Portrait," supported by the Wyeth Foundation for American Art. She also led a discussion on Eakins' working methods, with special focus on his use of perspective in the two versions of the portrait of Dr. William Thomson. Discussion included the findings on this subject by Nancy Anderson and Michael Swicklik, respectively curator of American and British paintings and senior painting conservator at the Gallery, from their research as J. Paul Getty Paired Fellows at the Center. Stephen Bann, the Edmond J. Safra Visiting Professor, presented a lecture entitled "Reproducing the *Mona Lisa* in Nineteenth-Century France" inspired by his four-month study of reproductive print collections at the Gallery and Smithsonian Institution. Harvard University's David Carrasco, in a lecture cosponsored with Dumbarton Oaks, interpreted a rediscovered sixteenth-century map of Cuauhtinchan, Mexico. And, Robert Lubar from the Institute of Fine Arts at New York University conducted an incontro exploring Salvador Dalí's relationships with Le Corbusier and Antoni Gaudí.

For more on the Center's continuing programs for 2005–2006, see the *Center 26* report, available online at www.nga.gov/resources/casva.shtm.

PRESERVING

The Gallery's mission to maintain its collections for future generations requires a broad range of skill and expertise. In fiscal year 2006, conservators completed numerous treatments on paintings, sculpture, prints, drawings, photographs, and textiles, and scientific researchers made several important discoveries.

Painting conservators completed twenty-six conservation treatments in fiscal year 2006, several of which were spurred by exhibitions and research projects. Giovanni Bellini's *An Episode from the Life of Publius Cornelius Scipio* and *Saint Jerome Reading* were readied for the Gallery's exhibition *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*. Henri Rousseau's *Boy on the Rocks* and *Rendezvous in the Forest* were treated for the *Henri Rousseau: Jungles in Paris* exhibition. A complex Culpeper Fellowship research project accompanied the treatment of François Clouet's *A Lady in Her Bath*; Jean Dubuffet's *Petite musique pour Edith* was part of a William H. Leisher Fellowship project studying the artist's materials and techniques; and the treatment of the Master of the Griselda Legend's *Joseph of Egypt* was part of a study on Siennese paintings depicting virtuous Roman heroes and heroines.

French paintings of the fifteenth through nineteenth centuries dominated treatments this year, among them an unknown fifteenth-century French artist's *The Expectant Madonna with Saint Joseph*, Jean-Honoré Fragonard's *A Game of Horse and Rider*, Charles Amédée Philippe Vanloo's *The Magic Lantern*, Horace Vernet's *Departure for the Hunt in the Pontine Marshes*, Narcisse Diaz de la Peña's *Forest Scene*, Jules Dupré's *The Old Oak*, and Jean-Baptiste-Camille Corot's *Rocks in the Forest of Fontainebleau*.

French painting treatments from the modern era included Claude Monet's *Woman with a Parasol*, Edouard Vuillard's *Théodore Duret*, Alfred Sisley's *First Snow at Veneux-Nadon*, and Fernand Leger's *Two Women*. Other master paintings treated included Andrea Mantegna's *The Infant Savior*, Cornelis van Poelenburch's *The Prophet Elijah and the Widow of Zarephath*, David Teniers the Younger's *Peasants in a Tavern*, Sir Anthony van Dyck's *Marchesa Balbi*, and John Martin's *Joshua Commanding the Sun to Stand Still upon Gibeon*. Charles Sheeler's

Classic Landscape, Frank Stella's *Chyrow II*, and Ad Reinhardt's *Abstract Painting, No. 34* complete the list.

For the Gallery's systematic catalogue project, conservators contributed to volumes on French paintings of the fifteenth through eighteenth centuries and Italian paintings of the thirteenth and fourteenth centuries, as well as the second volume on French paintings of the nineteenth century. In addition to major treatments, painting conservators completed forty-two minor treatments, forty-eight major examinations, and fifty minor examinations.

During fiscal year 2006, 148 major and minor treatments and 959 major and minor examinations were completed by object conservators. The diverse major treatments made use of high-performance industrial coatings as well as traditional artists' materials. In the National Gallery Sculpture Garden, the once-intense primary colors that define Roy Lichtenstein's *House I* were renewed through the application of a superior polymeric paint with improved color and gloss retention. In consultation with curators, as well as the artist's estate and foundation, the new paint colors were matched to those in the only extant preparatory collage, which showed a different color scheme than that which appeared on the sculpture fabricated in 1998. Incompatible components in the original coating on *Typewriter Eraser, Scale X* by Claes Oldenburg and Coosje van Bruggen resulted in widespread cracking and major discoloration of the surface. A newly formulated acrylic polyurethane paint system approved by the artists contributes greater durability and protection from the elements, and returns the sculpture to the colors and texture originally envisioned.

The Renaissance polychrome terracotta bust of Lorenzo de' Medici returned to view after two years of treatment and ten years of research that revealed startling detail and vibrant



colors long hidden beneath layers of dark paint. Much of the painstaking cleaning was done under a microscope, uncovering facial features such as subtle flesh tones and traces of beard stubble that bring dimension and life to the figure. Exposed details of the clothing—in particular the white collar and fur lining—helped confirm that the bust was a model for a portrait made in Agnolo Bronzino's workshop in the early 1550s.

Antonio Canova's *Dancer with Finger on Chin* underwent extensive treatment to conceal a nearly full-length fracture, thought to have occurred in 1823 during transit to its purchaser, the Marquis of Londonderry. Treatment included repairing the crack with a thermoplastic synthetic wax-resin and comprehensive cleaning to reduce a black residue.

Collaboration with international colleagues on ten gilded bronze panels from Lorenzo Ghiberti's monumental Florentine Baptistery doors culminated in an Andrew W. Mellon Foundation-sponsored workshop in which the scientific and historical research accrued during the last twenty-six years was presented and discussed. The presentations are included in the catalogue that will accompany the exhibition of several of the panels at venues in the United States during 2007.

This year, the Gallery welcomed Kimberly Schenck as the new head of paper conservation. Fifty-seven major treatments on a wide range of works on paper were performed during the year as well as 277 minor treatments and 2,315 examinations. Major treatments included the delicate removal of glues and stains from etchings by Rembrandt van Rijn; the reduction of discoloration in James McNeill Whistler's chalk drawing *Nocturnal Note: Venice*; the repair of brittle paper in sketchbooks by Max Beckmann; and the challenging removal of stains from prints by Jasper Johns. Photographs treated this year included Eugène Atget's albumen prints of Paris and Robert Frank's silver gelatin prints of New York. In addition, 150 treatments on architectural drawings, photographs, and negatives from the Gallery archives and library collections were completed.

The photograph conservator edited and managed the production of *Coatings on Photographs: Materials, Techniques, and Conservation*, published by the American Institute for Conservation with generous support from The Andrew W. Mellon Foundation and the Samuel H. Kress Foundation. This invaluable resource documents research on a previously

Treatment of Sir Anthony van Dyke's *Marchesa Balbi* revealed a tower and a landscape which had been painted over in a previous century.



unexplored topic by photograph conservators, scientists, and historians from around the world. Gallery staff contributed a chapter about the coatings applied by Alfred Stieglitz to aesthetically enhance his photographs and an essay on the chemistry and analysis of coating materials. This year also marked the completion of a larger, better-equipped laboratory for photograph conservation.

The textile conservator carried out 114 major and minor examinations and condition reports. The dyes Zacatlaxcalli, Cochinilla, and Palo de Campeche and the mordants Tegezquite

and Shishi, all from Mexico, were among the materials added to the Artist Materials Collection.

Treatment of the oversized tapestry *Variation sur "Aubette"* by Jean Arp and *Coquarlequin* by Jean Lurçat were completed for loan to the multi-venue exhibition *Tapestries: The Great Twentieth Century Modernists*.

Gallery research scientists continued to work closely with conservators on several projects. At symposia and scholars' study days devoted to Rembrandt's work, Gallery research scientists presented data on the artist's landscape paintings.

To protect *Knife Edge Mirror Two Piece* by the British artist Henry Moore from the detrimental effects of an outdoor environment, Gallery conservators and conservation technicians complete an intensive maintenance treatment each spring.

The major technical study shed light on Rembrandt's intentions for the dramatic force of these rare works and highlighted the technical and conceptual differences between his landscapes and those by his close associates.

In conjunction with the exhibition *Bellini, Giorgione, Titian and the Renaissance of Venetian Painting*, Gallery researchers made a breakthrough discovery of the "Venetian palette," finding that Venetian artists included pulverized glass and precious materials in their paint to achieve a wide range of glowing color. Two galleries in the exhibition featured the extensive research on underdrawings and pigments.

Using attenuated total reflectance Fourier-transform infrared spectroscopy (ATR-FTIR), the original coatings on the Atget series of photographs were identified as arrowroot starch. Paint binders of various works of art were analyzed to identify materials including proteinaceous materials, drying oils, and synthetic polymers.

In order to take advantage of new materials becoming available, solid-phase microextraction (SPME) was successfully applied to a number of materials intended for storage and exhibition. The technique has been further refined so that offgassing rates can be calculated to allow for more efficient determination of where specific materials can be used. It is currently being investigated as a process that would allow for rapid and quantitative analysis of trace amounts of volatile and semi-volatile materials.

The investigation of materials and techniques used in fifteenth-century painted woodcuts continued through the recreation of colorants using contemporary recipes. Because sampling of works on paper is often not possible, the emphasis by Gallery researchers is placed on non-invasive methods to identify the inorganic or mineral-based pigments and, where possible, organic sources made from plant dyes.

The study of picture varnishes and the resulting changes to a painting also continued this year, as did the identification of modern synthetic organic pigments using direct temperature resolved mass spectrometry (DTMS).

The Gallery acquired an x-ray fluorescence spectrometer, the ArtTAX μ XRF, which allows scientists to isolate and examine small areas for analysis and to identify a broad range of materials. The portable ArtTAX instrument made it possible for Gallery scientists to examine the bronzes in *Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at*

Orsanmichele in the exhibition space. Acquired through the generous support of Robert H. Smith, the fluorescence spectrometer facilitated research on alloys, resulting in an extensive database of the alloys used by Renaissance artists Giambologna and Severo da Ravenna.

Other recently acquired equipment includes a variable pressure scanning electron microscope and an instrument for accelerated aging under intense light. The Hitachi S3400N-2 variable pressure scanning electron microscope (VP-SEM) offers the advantage of examining samples in an uncoated state as well as samples that are prone to changing. Additionally, the instrument provides the option of using a cold stage for the examination of materials that are sensitive to the electron beam. The accelerated light aging unit, an Atlas Ci4000 Weather-ometer, offers state-of-the-art temperature and humidity control broadening the range of material types that can be evaluated under accelerated aging conditions.



Gallery scientists examine Andrea del Verrocchio's *Christ and Saint Thomas* on view in the *Monumental Sculpture from Renaissance Florence* exhibition.



2006 REVIEW



TREASURER'S REPORT

Benefiting from another strong year in the financial markets, the Gallery continued to strengthen its financial position for a fourth year in a row. The financial resources that these gains have provided have enhanced the Gallery's ability to focus on our core programs of collecting, exhibiting, preserving, and educating.

In fiscal year 2006 the Gallery continued the long process of replacing several of its key Information Technology legacy systems and investing in the repair, restoration, and renovation of the Gallery's two landmark buildings, the National Gallery Sculpture Garden, and the grounds. Maintaining the facilities while presenting great works of art to the public is key to our educational mission.

We are grateful to the President and to the Congress for their support and the ongoing appropriations of federal funds for the Gallery to thrive as the nation's art museum. Our mission in fulfilling our national role of making works of art available to the public, properly caring for the collection, buildings, and grounds, and providing art education programs to the public and scholars would not be possible without this support. The federal commitment to operate the Gallery originates in the 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's unprecedented gift to the nation of his art collection, the funds to construct the West Building, and an endowment fund; the Joint Resolution pledged that the United States would provide funds for the upkeep, administrative expenses, and costs of operations, including the protection and care for the works of art given to the nation, so that the Gallery would at all times be properly maintained and be open to the public at no charge.

DISCUSSION OF OPERATING RESULTS For fiscal year 2006, the Gallery reported an operating surplus of \$4.6 million, \$6.2 million less than the operating surplus in the prior year. While the Gallery's overall revenues increased over 5.1 percent in 2006, this increase was largely offset by a 10.5 percent increase in operating costs and expenses. The investment return on our portfolio was lower this year largely due to our portfolio's exposure in the U.S. equity markets, but was positive for the fourth year in a row; this increase was largely responsible for the overall increase of the Gallery's net assets for fiscal year 2006.

Fiscal year 2006 appropriated federal funds supported necessary expenditures including increases in salary costs and benefits of Gallery employees, as well as the utilities and repair and maintenance expenses for the operations and maintenance of the Gallery. Work continued on the comprehensive Master Facilities Plan, which has been designed to address needed improvements to our galleries, public spaces, and infrastructure and to provide for the restoration of both the East and West Buildings over a fifteen- to twenty-year period. Federal renovation funds support this major capital project, which during fiscal year 2006 included significant progress towards completing the West Building Chiller Plant project; completion of the final design for Work Area #3; completion of the renovation of the security command center; completion of the final design for the emergency generator and associated power distribution for the West Building; mechanical, electrical, and plumbing systems renovations in the West Building; and the ongoing repair and restoration of the East and West Buildings.

As part of the Gallery's mission of serving the nation, great works of art are borrowed from public and private collections around the world for special exhibitions that are seen by millions of visitors each year. The Gallery's special exhibitions program began in fiscal year 2006 with the continued exhibition *Origins of European Printmaking: 15th Century Woodcuts and Their Public* and included the opening of other major exhibitions such as *Pieter Claesz: Master of Haarlem Still Life*, *Cézanne in Provence*, *Dada*, *Charles Sheeler: Across Media*, *Bellini*, *Giorgione*, *Titian*, and *the Renaissance of Venetian Painting*, and *Henri Rousseau: Jungles in Paris*. The federal government, through its indemnity program of the Federal Council on the Arts and the Humanities, is a major factor in the international component of the Gallery's special exhibitions program. In fiscal year 2006, five exhibitions received this Federal indemnity, making it possible for the Gallery to present exhibitions of a size and caliber that simply would not be possible without this crucial program.

The Gallery enjoyed attendance of 4.6 million visitors in fiscal year 2006.

S T A T E M E N T O F A C T I V I T I E S Fiscal year 2006 operating revenue totaled \$144.6 million, an increase of \$7.05 million, or 5.1 percent over the previous year. Most of this increase was a result of increased federal support for salaries and benefits and utilities. The Gallery's investment portfolio benefited from the continued upturn in the financial markets and gained 10.3 percent overall in fiscal year 2006. A portion of the total investment return is designated annually to support the ongoing operations while the remaining gain, \$36.7 million in fiscal year 2006, was used to offset realized and unrealized losses that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds decreased in 2006 by \$10.7 million when compared to the prior year, largely due to the investment return received in fiscal year 2006.

Operating expenses of \$140 million for fiscal year 2006 were 10.5 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling \$111 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

S T A T E M E N T O F F I N A N C I A L P O S I T I O N The Gallery's financial position grew stronger in fiscal year 2006 with net assets increasing \$27.6 million, or 3.5 percent. This was largely due to the continued strong performance of the investment portfolio in fiscal year 2006 when compared to the portfolio's performance in fiscal year 2005. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased \$40.7 million in fiscal year 2006 to \$639.8 million by September 30, 2006.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2006 and 2005 are presented on the following pages.



James E. Duff
Treasurer

REPORT OF INDEPENDENT AUDITORS

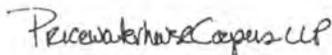
PRICEWATERHOUSECOOPERS 

TO THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows, present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 2006, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America. 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. The prior year summarized comparative information has been derived from the Gallery's 2005 financial statements, and in our report dated November 4, 2005 we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which 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, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion expressed above.

As discussed in Note 15 to the financial statements, at September 30, 2006 the Gallery adopted Financial Accounting Standards Board (FASB) Interpretation No. 47, *Accounting for Conditional Asset Retirement Obligations*, an interpretation of FASB Statement No. 143, *Accounting for Asset Retirement Obligations*.

In accordance with Government Auditing Standards, we have also issued a report dated January 11, 2007, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



Washington, D.C.
January 11, 2007

FINANCIAL STATEMENTS

STATEMENTS OF FINANCIAL POSITION

September 30, 2006 and 2005

ASSETS	2006	2005
Cash and cash equivalents	\$ 31,925,080	\$ 28,042,529
Accounts receivable, net	1,635,172	1,361,495
Pledges receivable, net	17,940,062	18,433,268
Investments	639,832,591	599,115,850
Trusts held by others	8,596,391	8,186,531
Publications inventory, net	1,678,521	1,951,900
Deferred charges	744,851	481,516
Other assets	—	1,709,215
Fixed assets, net	173,450,901	166,364,895
Art collections	—	—
Total assets	\$ 875,803,569	\$ 825,647,199
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Accounts payable and accrued expenses	\$ 36,013,503	\$ 31,836,991
Capital lease obligation	2,177,490	2,305,351
Asset retirement obligation	18,495,756	—
Total liabilities	56,686,749	34,142,342
NET ASSETS:		
Unrestricted		
Designated for collections and art purchases	22,202,431	20,831,934
Designated for special exhibitions	6,701,657	7,125,295
Designated for capital projects	22,612,277	37,330,069
Designated for education and public programs	22,328,588	21,147,184
Designated for other operating purposes	50,546,636	41,807,447
Designated for publications, including systematic catalogues	25,003,308	23,595,412
Designated for fixed assets	171,273,411	164,059,544
Total unrestricted	320,668,308	315,896,885
Temporarily restricted	149,375,936	142,120,775
Permanently restricted	349,072,576	333,487,197
Total net assets	819,116,820	791,504,857
Total liabilities and net assets	\$ 875,803,569	\$ 825,647,199

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

STATEMENTS OF ACTIVITIES

for the years ended September 30, 2006 and 2005 with summarized financial information for the year ended September 30, 2005

OPERATING	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2006 TOTAL	2005 TOTAL
SUPPORT AND REVENUE:					
U.S. Government appropriation	\$ 90,918,777	\$ 3,110,553	\$ —	\$ 94,029,330	\$ 90,153,985
Gifts and grants	3,967,425	10,696,248	—	14,663,673	11,012,674
Gallery shop sales, net	10,386,131	—	—	10,386,131	9,496,682
Investment return designated for operations	12,529,188	11,381,000	—	23,910,188	25,271,317
Royalties and other income	1,593,295	—	—	1,593,295	1,598,953
	119,394,816	25,187,801	—	144,582,617	137,533,611
Net assets released from restrictions to fund operating expenses	18,605,799	(18,605,799)	—	—	—
Total support and revenue	138,000,615	6,582,002	—	144,582,617	137,533,611
OPERATING EXPENSES:					
Program Services:					
Collections	35,992,599	—	—	35,992,599	36,261,402
Special exhibitions	19,004,562	—	—	19,004,562	15,922,926
Education, gallery shops, and public programs	39,927,817	—	—	39,927,817	38,930,659
Editorial and photography	4,592,925	—	—	4,592,925	4,473,917
Total program services	99,517,903	—	—	99,517,903	95,588,904
Supporting Services:					
General and administrative	36,477,768	—	—	36,477,768	27,471,092
Development	4,034,501	—	—	4,034,501	3,711,377
Total supporting services	40,512,269	—	—	40,512,269	31,182,469
Total expenses	140,030,172	—	—	140,030,172	126,771,373
(Decrease) increase in net assets from operating activities	(2,029,557)	6,582,002	—	4,552,445	10,762,238
NON-OPERATING					
U.S. Government appropriation	—	15,961,659	—	15,961,659	10,945,793
Non-operating gifts and grants	—	5,922,783	1,596,336	7,519,119	7,877,707
Provision for bad debts	(22,960)	—	—	(22,960)	(350,000)
Changes in value of trusts held by others	(73,624)	10,568	406,097	343,041	635,962
Investment return in excess of amount designated for operations	7,111,084	15,990,412	13,582,946	36,684,442	51,761,391
Net assets released from restrictions to fund non-operating expenses	37,212,263	(37,212,263)	—	—	—
Change in net assets from non-operating activities before acquisitions of works of art	44,226,763	673,159	15,585,379	60,485,301	70,870,853
Acquisitions of works of art	(20,439,825)	—	—	(20,439,825)	(27,707,992)
Change in net assets before cumulative effect of change in accounting principle	21,757,381	7,255,161	15,585,379	44,597,921	53,925,099
Cumulative effect of change in accounting principle	(16,985,958)	—	—	(16,985,958)	—
Change in net assets after cumulative effect of change in accounting principle	4,771,423	7,255,161	15,585,379	27,611,963	53,925,099
Net assets at beginning of year	315,896,885	142,120,775	333,487,197	791,504,857	737,579,758
Net assets at end of year	\$ 320,668,308	\$ 149,375,936	\$ 349,072,576	\$ 819,116,820	\$ 791,504,857

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

STATEMENTS OF CASH FLOWS

for the years ended September 30, 2006 and 2005

CASH FLOWS FROM OPERATING ACTIVITIES:	2006	2005
Increase in net assets	\$ 27,611,963	\$ 53,925,099
ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH PROVIDED BY OPERATING ACTIVITIES:		
Cumulative effect of change in accounting principle	16,985,958	—
Depreciation and amortization	7,335,999	7,830,712
Gain on sale of donated assets	(292,038)	—
Write-off of fixed assets	6,452,608	—
Amortization of discount on pledges receivable	(250,894)	(262,578)
Provision for bad debts	22,960	350,000
Contributions and net investment income for permanently restricted investments	(3,365,808)	(3,605,614)
Receipt of donated assets	—	(1,715,000)
U.S. Government appropriations for renovation projects	(15,961,659)	(10,945,793)
Gifts and grants for art acquisitions and capital projects	(4,892,485)	(4,798,681)
Acquisitions of works of art	21,876,950	20,662,953
Realized gains on sale of investments	(30,144,495)	(31,224,751)
Unrealized gains on investments	(20,143,177)	(39,657,991)
Increase in value of trusts held by others	(409,860)	(734,475)
(Increase) decrease in accounts receivable, net	(296,163)	365,777
Decrease in pledges receivable, net	743,626	2,021,602
Decrease (increase) in publications inventory, net	273,379	(425,569)
(Increase) decrease in deferred charges	(263,335)	343,124
Increase in accounts payable and accrued expenses	639,485	10,040,107
Net cash provided by operating activities	5,923,014	2,168,922
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(240,354,544)	(218,990,141)
Proceeds from sale of investments	249,925,475	237,456,567
Acquisitions of works of art	(21,876,950)	(20,662,953)
Purchase of fixed assets	(15,827,788)	(15,465,650)
Sale of other assets	2,001,253	5,785
Net cash used in investing activities	(26,132,554)	(17,656,392)
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and net investment income for permanently restricted investments	3,365,808	3,605,614
U.S. Government appropriations for renovation projects	15,961,659	10,945,793
Gifts and grants for art acquisitions and capital projects	4,892,485	4,798,681
Principal payment on capital lease obligation	(127,861)	(116,674)
Net cash provided by financing activities	24,092,091	19,233,414
Net increase in cash and cash equivalents	3,882,551	3,745,944
Cash and cash equivalents, at beginning of year	28,042,529	24,296,585
Cash and cash equivalents, at end of year	\$ 31,925,080	\$ 28,042,529
SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:		
Cash paid during the year for:		
Interest on capital lease	\$ 210,940	\$ 221,615
Income taxes	\$ 46,000	\$ —
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:		
Donated investment securities	\$ 622,388	\$ 998,542
Receipt of donated assets	\$ —	\$ 1,715,000
Fixed asset additions included in accounts payable	\$ 3,537,027	\$ 717,376
Net book value of asset retirement cost	\$ 1,509,798	\$ —

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

NOTES

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

GENERAL

The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by Congress and signed by the President. 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 monies, related activities and balances are referred to herein as "private.") All identified inter-fund transactions have been eliminated from the financial statements.

MEASURE OF OPERATIONS

The Gallery includes in its measure of operations all federal and private support and revenue and expenses that are integral to its core program services: collections; special exhibitions; education, gallery shops, and public programs; and editorial and photography. The measure of operations excludes certain non-operating activities such as non-operating gifts and grants, investment return in excess of amounts designated for operations and acquisitions of works of art.

The Gallery's Board of Trustees designates only a portion of the Gallery's cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (a portion of which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

SUMMARIZED FINANCIAL INFORMATION

The financial statements include certain summarized prior-year information in total only, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Gallery's financial statements for the year ended September 30, 2005 from which the summarized information was derived.

NET ASSETS

The Gallery's net assets, support and revenue, expenses, gains and losses are classified based on the existence or absence of donor-imposed restrictions. Accordingly, net assets of the Gallery are classified and reported as follows:

Unrestricted net assets include "one-year" federal appropriations and all other resources, which are not subject to donor-imposed restrictions. One-year federal appropriations which are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery's Board of Trustees, private funds which are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

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

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

Permanently restricted net assets have donor-imposed restrictions which stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of excess income and any realized or unrealized gains attributable to the corpus.

CASH AND CASH EQUIVALENTS

Cash and cash equivalents include interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury. 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 Notes 2 and 5).

PLEDGES RECEIVABLE

Unconditional promises to contribute to the Gallery in the future (pledges receivable) are recorded at the present value of future cash flows, using a risk-free rate of return, after providing an allowance for uncollectibility.

INVESTMENTS

Investments are generally carried at fair value. Certain investments (including marketable alternative investments) are valued using readily determinable market prices, while non-marketable alternative investments are carried at the estimated

fair value as provided by the investment managers. The Gallery reviews and evaluates the values provided by its investment managers and agrees with the valuation methods and assumptions they used in determining the fair value. The fair value of non-marketable alternative investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other assets, or other estimates. Because of the uncertainty of valuation of these non-marketable alternative investments, their values may differ from values that would have been used had a ready market for the investments existed.

Purchases and sales of securities are reflected on a trade-date basis. Gains and losses on sales of securities are based on average historical value (cost of securities if purchased or the fair market value at the date of gift if received by donation). Dividend and interest income is recorded on an 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 5).

TRUSTS HELD BY OTHERS

The Gallery has been named as beneficiary in several irrevocable charitable trusts held by third parties. The Gallery's share of these trusts is recorded at current fair value. Income distributions from these trusts are recorded as investment income and changes in the value of these trusts are recorded as "changes in the value of trusts held by others" in the statement of activities.

PUBLICATIONS INVENTORY

Publications inventory is carried at the lower of cost or market. For the year ended September 30, 2006, cost is deter-

mined using the average cost method. For the year ended September 30, 2005, cost is determined using the retail cost method.

DEFERRED CHARGES

Deferred charges represent private expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which the exhibition or activity occurs.

FIXED ASSETS

The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that 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 fifty years. Building improvements, equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 8).

ART COLLECTIONS

The Gallery's art collections focus upon European and American paintings, sculpture, 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 acquires its art collections through purchase or by donation-in-kind. Only current year purchases made from

specifically designated funds, not donations-in-kind, are reflected in the statement of activities. The Gallery does not deaccession any of its permanent collections.

ACCRUED LEAVE

Annual leave is accrued as it is earned by employees and is included in personnel compensation and benefit costs. An unfunded liability as of the date of the financial statements is recognized for earned but unused annual leave by federal employees since this annual leave will be paid from future federal appropriations when the leave is used by employees. The amount accrued is based upon current pay of the employees.

EMPLOYEE BENEFITS

The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards No. 5 (SFFAS No. 5), "Accounting for Liabilities of the Federal Government," which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The pension expense recognized in the Gallery's financial statements is equal to the current service cost for the Gallery's employees for the accounting period less the amount contributed by the employees. The measurement of the pension service cost requires the use of an actuarial cost method and assumptions with factors applied by the Gallery. These factors are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and

Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery.

All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS). Employees hired prior to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All 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 (see Note 12).

SFFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for and reports this expense in its financial statements in a manner similar to that used for pension expense, with the exception that employees and the Gallery do not make current contributions to fund these future benefits.

IMPUTED FINANCING SOURCES

In certain cases, the operating costs of the Gallery are paid out of funds appropriated to other Federal agencies. As an example, the law requires certain costs of retirement programs be paid by OPM and certain legal judgments against the Gallery be paid from the Judgment Fund maintained by Treasury. Costs that are identifiable to the Gallery and directly attributable to the Gallery's operations

are paid by these Federal agencies.

CONTRIBUTED SERVICES AND DONATED ASSETS

The Gallery has volunteers who provide assistance in various departments. Such contributed services do not meet the criteria for recognition of contributed services contained in Statement of Financial Accounting Standards No. 116, "Accounting for Contributions Received and Contributions Made," and, accordingly, are not reflected in the accompanying financial statements.

Donated assets, which do not become part of the Gallery's art collections, are recorded at their fair value at the date of the gift. The Gallery does not imply time restrictions for gifts of long-lived assets. As a result, in the absence of donor-imposed restrictions, gifts of long-lived assets are reported as unrestricted revenue.

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. Certain costs including depreciation, utilities, building maintenance, security, and other operating costs have been allocated among program and supporting services.

Included under the Collections category are the costs of the care and display of the Gallery's collections. Special exhibitions includes travel, transportation of items, and other services necessary for the display of special exhibitions. Education, gallery shops, and public programs includes the cost of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to gallery shop cost of goods sold and expenses. Editorial

and photography includes the costs to produce the many publications produced by the Gallery. General and administrative includes expenses for executive management, financial administration, information systems, human resources, and legal services. Development includes the expenses associated with individual and corporate gifts and grants, annual appeals and other fundraising efforts.

ESTIMATES

The preparation of the 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, disclosure of contingent assets and liabilities, and the reported amounts of support and revenue and expenses at the date of the financial statements and during the reporting period. Actual results could differ from these estimates.

RECLASSIFICATIONS

Certain prior year balances have been reclassified to conform to current year presentation.

2. CASH AND CASH EQUIVALENTS

As of September 30, 2006 and 2005, cash and cash equivalents include federal cash of \$27,738,373 and \$25,258,110, respectively, on deposit with the U.S. Treasury representing appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

3. ACCOUNTS RECEIVABLE, NET

As of September 30, 2006 and 2005, accounts receivable consisted of the following:

	2006	2005
Accrued investment income	\$ 979,263	\$ 678,555
Special exhibition and other program receivables	536,005	507,085
Other	170,140	263,611
Subtotal	1,685,408	1,449,251
Less allowances	(50,236)	(87,756)
Total	\$ 1,635,172	\$ 1,361,495

4. PLEDGES RECEIVABLE, NET

As of September 30, 2006 and 2005, pledges receivable consisted of the following:

	2006	2005
Due in one year or less	\$ 7,412,205	\$ 5,896,816
Due between one year and five years	11,077,819	13,022,297
Due in more than five years	249,750	300,000
Subtotal	18,739,774	19,219,113
Less discounts of \$649,712 and \$635,845 and allowances of \$150,000 and \$150,000, respectively	(799,712)	(785,845)
Total	\$ 17,940,062	\$ 18,433,268

5. INVESTMENTS

As of September 30, 2006 and 2005, investments consisted of the following:

	2006		2005	
	COST	FAIR VALUE	COST	FAIR VALUE
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations, cash, and money market funds	9,754,336	9,754,336	7,209,363	7,209,363
Common and preferred stocks	126,543,523	146,329,099	132,197,845	162,020,977
Mutual funds, limited partnerships, and limited liability corporations	232,788,436	287,354,194	233,765,126	275,873,569
Alternative investments	146,606,595	191,394,962	121,946,992	149,011,941
Total	\$ 520,692,890	\$ 639,832,591	\$ 500,119,326	\$ 599,115,850

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 4.25% to 5.0% during fiscal year 2006). Interest income on this loan was \$235,035 and \$215,503 for the years ended September 30, 2006 and 2005, respectively.

Investments in common and preferred stocks and mutual funds, limited partnerships, and limited liability companies consist of the Gallery's ownership interest in externally managed investment funds, which invest in market-traded equity and fixed income securities.

Investments in limited partnerships which amount to \$29,381,864 and \$14,860,521, as of September 30, 2006 and 2005, respectively, are considered to be marketable alternative investments.

Investments in non-marketable alternative investments consist of the Gallery's ownership interest in externally managed public equity and fixed income, private equity, venture capital, and hedge funds which are organized as limited partnerships.

These investments are generally subject to certain withdrawal restrictions, and are less liquid than the Gallery's other investments. These investments may include certain types of financial instruments (among which are futures and forward contracts, options, and securities sold not yet purchased) intended to hedge against changes in their market value. These financial instruments, which involved varying degrees of off-balance-sheet risk, may result in losses due to changes in the market.

The following table summarizes the Gallery's holdings in alternative investments as of September 30, 2006 and 2005.

ALTERNATIVE INVESTMENT TYPE	2006		2005	
	NUMBER OF FUNDS	FAIR VALUE	NUMBER OF FUNDS	FAIR VALUE
Public equity and income funds	2	\$ 114,653,283	2	\$ 95,901,130
Hedge funds	2	62,142,612	2	43,977,484
Private equity	6	11,936,014	6	7,798,198
Venture capital	2	2,663,053	2	1,335,129
Total	12	\$ 191,394,962	12	\$ 149,011,941

According to the Gallery's spending policy set by the Board of Trustees, only a portion of the total investment return derived from investments is available to support current operations, while the remainder is reinvested. Under this spending policy, 5% of the average fair value of endowment investments at the end of the previous three-and-one quarter years is available to support operations. The following schedule summarizes the investment return and its classification in the statement of activities:

INVESTMENT RETURN DESIGNATED FOR OPERATIONS	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2006 TOTAL	2005 TOTAL
Interest on short-term investments	\$ 1,272,441	\$ -	\$ -	\$ 1,272,441	\$ 581,751
Investment return not designated by spending policy for operations	9,322,747	-	-	9,322,747	12,303,566
Investment return designated by spending policy for operations	1,934,000	11,381,000	-	13,315,000	12,386,000
Total investment return designated for operations	\$ 12,529,188	\$ 11,381,000	\$ -	\$ 23,910,188	\$ 25,271,317

INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2006 TOTAL	2005 TOTAL
Dividends and interest (net of expenses of \$1,753,998 and \$1,535,805, respectively)	\$ 2,291,710	\$ 6,098,850	\$ 351,919	\$ 8,742,479	\$ 5,568,215
Net investment appreciation	16,076,121	21,272,562	13,231,027	50,579,710	70,882,742
Total return on long-term investments	18,367,831	27,371,412	13,582,946	59,322,189	76,450,957
Investment return not designated by spending policy for operations	(9,322,747)	-	-	(9,322,747)	(12,303,566)
Investment return designated by spending policy for operations	(1,934,000)	(11,381,000)	-	(13,315,000)	(12,386,000)
Investment return in excess of amount designated for operations	\$ 7,111,084	\$ 15,990,412	\$ 13,582,946	\$ 36,684,442	\$ 51,761,391

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2006 and 2005, net publications inventory consisted of the following:

	2006	2005
Retail	\$ 1,525,814	\$ 1,183,513
Work-in-process	193,625	657,985
Consignment	423,024	484,111
	2,142,463	2,325,609
Less allowance for obsolescence	(463,942)	(373,709)
Total	\$ 1,678,521	\$ 1,951,900

7. OTHER ASSETS

During fiscal year 2005, the Gallery received real property and a furniture collection, with an estimated fair value of \$1,715,000 at the date of donation. The Gallery disposed of these assets during fiscal year 2006.

8. FIXED ASSETS, NET

As of September 30, 2006 and 2005, net fixed assets consisted of the following:

	2006	2005
Buildings and improvements	\$ 251,175,121	\$ 248,923,471
Equipment	44,229,007	37,068,761
Construction-in-progress	18,720,939	11,228,319
Equipment under capital lease	2,962,381	2,962,381
	317,087,448	300,182,932
Less accumulated depreciation and amortization	(143,636,547)	(133,818,037)
Total	<u>\$ 173,450,901</u>	<u>\$ 166,364,895</u>

Depreciation and amortization expense was \$7,335,999 and \$7,830,712 for fiscal years 2006 and 2005, respectively.

9. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2006 and 2005 are as follows:

	ONE-YEAR FUNDS	NO-YEAR RENOVATION FUNDS	NO-YEAR SPECIAL EXHIBITION FUNDS	NO-YEAR EMERGENCY RESPONSE FUNDS	TOTAL 2006 FEDERAL APPROPRIATED FUNDS	TOTAL 2005 FEDERAL APPROPRIATED FUNDS
BALANCE BEGINNING OF PERIOD:						
Available	\$ 3,759	\$ 802,214	\$ 16,085	\$ 157	\$ 822,215	\$ 4,561,095
Unavailable	842,705	-	-	-	842,705	838,798
Total beginning unexpended appropriations	846,464	802,214	16,085	157	1,664,920	5,399,893
Unavailable authority returned to U.S. Treasury	(143,026)	-	-	-	(143,026)	(201,561)
U.S. Government funds provided for prior years	33,702	-	-	-	33,702	201,532
Current appropriation received	92,068,229	15,961,659	3,110,553	-	111,140,441	102,653,793
OBLIGATIONS INCURRED:						
Art care	(28,673,892)	-	-	-	(28,673,892)	(27,007,931)
Operations and maintenance	(20,911,248)	-	-	-	(20,911,248)	(19,782,028)
Security	(17,346,491)	-	-	(7)	(17,346,498)	(18,037,006)
General and administrative	(18,498,871)	-	-	-	(18,498,871)	(19,035,371)
Special exhibitions	-	-	(3,122,269)	-	(3,122,269)	(2,981,583)
Renovation and equipment	(6,633,530)	(15,816,880)	-	-	(22,450,410)	(19,544,818)
Total obligations incurred	(92,064,032)	(15,816,880)	(3,122,269)	(7)	(111,003,188)	(106,388,737)
NET CHANGE	(105,127)	144,779	(11,716)	(7)	27,929	(3,734,973)
Balance end of period:						
Available	4,196	946,993	4,369	150	955,708	822,215
Unavailable	737,141	-	-	-	737,141	842,705
Total ending unexpended appropriations	<u>\$ 741,337</u>	<u>\$ 946,993</u>	<u>\$ 4,369</u>	<u>\$ 150</u>	<u>\$ 1,692,849</u>	<u>\$ 1,664,920</u>

10. NET ASSETS RELEASED FROM RESTRICTIONS

Net assets are released from donor restrictions when the expenses are incurred to satisfy the restricted purposes as specified by donors. The donor-specified restrictions that were met in the reporting period are as follows:

	2006		2005	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ —	\$ 20,242,807	\$ —	\$ 27,507,992
Collections	1,664,527	—	1,393,723	—
Special exhibitions	7,836,802	—	6,257,704	—
Education and public programs	4,483,902	—	4,629,530	—
Editorial and photography	9,182	—	51,787	—
Capital projects	—	16,969,456	—	14,119,022
Operations	4,611,386	—	3,909,466	—
Total	\$ 18,605,799	\$ 37,212,263	\$ 16,242,210	\$ 41,627,014

11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2006 and 2005, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2006		2005	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art	\$ 58,236,321	\$ 91,780,173	\$ 61,596,839	\$ 89,232,171
Collections	3,928,029	31,320,066	3,435,285	29,858,639
Special exhibitions	11,414,584	22,349,838	9,490,709	22,241,366
Education and public programs	33,399,822	71,321,171	32,620,895	65,895,619
Editorial and photography	206,789	—	128,970	—
Capital projects	10,004,236	—	9,765,180	—
Operations	32,186,155	132,301,328	25,082,897	126,259,402
Total	\$ 149,375,936	\$ 349,072,576	\$ 142,120,775	\$ 333,487,197

12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$5,594,041 and \$5,364,307 for the years ended September 30, 2006 and 2005, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,544,018 and \$1,681,502, respectively. To the extent that Gallery employees are covered by the thrift savings component of FERS, the Gallery's payments to the plan are recorded as operating expenses. The Gallery's costs associated with the thrift savings component of FERS for the years ended September 30, 2006 and 2005, were \$1,650,328 and \$1,568,094, respectively.

In addition, the Gallery makes matching contributions for all employees who are eligible for current health and life insurance benefits. The Gallery's contributions for active employees are recognized as operating expenses. During fiscal years 2006 and 2005, the Gallery contributed \$4,229,677 and \$3,967,431, respectively. Using the cost factors supplied by OPM, the Gallery has not recognized as an expense in its financial statements the future cost of post-retirement health benefits and life insurance for its employees. These costs amounted to approximately \$5,182,830 and \$4,896,900 during fiscal years 2006 and 2005 respectively, and are financed by OPM and imputed to the Gallery.

The Gallery has a commitment to certain key employees whereby the Gallery will pay those employees a specified amount at a future point in time. The cost of these benefits is accrued over the key employees' future years of service to the Gallery. The cost of these benefits for fiscal year 2006 totals \$526,865, and is recognized as an expense in the statement of activities and as a liability included in accounts payable and accrued expenses in the accompanying statement of financial position.

13. INCOME TAXES

The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code.

14. LEASE COMMITMENTS

During fiscal year 2002, the Gallery entered into a capital lease obligation in connection with the installation of equipment. The Gallery has also entered into several operating leases for warehouse and office space, which continue through January 31, 2013. The terms of these operating leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Future minimum lease payments under these leases for the fiscal years ending September 30 are as follows:

	CAPITAL LEASE	OPERATING LEASES
2007	\$ 339,327	\$ 3,473,270
2008	339,870	3,582,369
2009	340,429	2,967,654
2010	341,004	2,782,938
2011	341,597	2,847,851
Thereafter	1,717,521	3,812,950
Total minimum lease payments	3,419,748	\$ 19,467,032
Less amount representing interest	(1,242,258)	
Present value of minimum capital lease payments	\$ 2,177,490	

Rental expense was approximately \$3,961,103 and \$3,679,726 for the years ended September 30, 2006 and 2005, respectively.

15. CHANGE IN ACCOUNTING PRINCIPLE

FASB Interpretation No. 47, *Accounting for Conditional Asset Retirement Obligations*, (an interpretation of FASB Statement No. 143), *Accounting for Asset Retirement Obligations*, was issued in March 2005. This interpretation provides clarification with respect to the timing of liability recognition for legal obligations associated with the retirement of tangible long-lived assets when the timing and/or method of settlement of the obligation is conditional on a future event. This interpretation requires that the fair value of a liability for a conditional asset retirement obligation be recognized in the period in which it occurred if a reasonable estimate of fair value can be given. Upon adoption of FIN No. 47 at September 30, 2006, the Gallery recognized asset retirement obligations related to asbestos and other hazardous materials in buildings and recorded a non-cash transition impact of \$16,985,958 which is reported as a cumulative effect of a change in accounting principle in the statement of activities, and a liability for conditional asset retirement obligations of \$18,495,756.

Had FIN No. 47 been adopted prior to September 30, 2006, the asset retirement obligation would have been approximately \$16,864,593 at October 1, 2004 and \$17,660,076 at September 30, 2005.

The proforma change in net assets for the years ended September 30, 2006 and September 30, 2005 is as follows:

	2006	2005
Change in net assets, as reported	\$ 27,611,963	\$ 53,925,099
Less: depreciation and interest accretion costs	(917,109)	(879,578)
Proforma change in net assets	\$ 26,694,854	\$ 53,045,521

ACQUISITIONS

PAINTINGS

- Alechinsky, Pierre, Belgian, born 1927
 > *Colloque écologique*, 1972, acrylic on paper on canvas, 2005.142.1, Gift of Edward R. Broida
 > *Hokusai's Ghost*, 1976, acrylic on paper on canvas, 2005.142.2, Gift of Edward R. Broida
 > *Pont à Mousson*, 1985, acrylic on paper on canvas, 2005.142.36, Gift of Edward R. Broida
 > *Venerie allégorique*, 1981, acrylic on paper on canvas, 2005.142.37, Gift of Edward R. Broida
- Bidault, Jean-Joseph-Xavier, French, 1758–1846
 > *View of the Waterfalls at Tivoli*, 1788, oil on paper on canvas, 2005.140.1, Gift of Fern and George Wächter
- Bonnard, Pierre, French, 1867–1947
 > *The Barge 'St. Tropez' in the Harbor of Cannes*, 1926, oil on canvas, 2006.128.5, Collection of Mr. and Mrs. Paul Mellon
 > *Cherries*, c. 1910, oil on canvas, 2006.128.6, Collection of Mr. and Mrs. Paul Mellon
 > *Nude in an Interior*, c. 1935, oil on canvas, 2006.128.8, Collection of Mr. and Mrs. Paul Mellon
 > *Red Plums*, 1892, oil on canvas, 2006.128.9, Collection of Mr. and Mrs. Paul Mellon
 > *Walking at the Lake, Bois de Boulogne*, c. 1900, oil on millboard, 2006.128.10, Collection of Mr. and Mrs. Paul Mellon
 > *The White Tablecloth*, 1938/1940, oil on canvas, 2006.128.11, Collection of Mr. and Mrs. Paul Mellon
 > *Work Table*, 1926/1937, oil on canvas, 2006.128.12, Collection of Mr. and Mrs. Paul Mellon
- Braque, Georges, French, 1882–1963
 > *Still Life*, c. 1925/1935, oil on canvas, 2006.128.13, Collection of Mr. and Mrs. Paul Mellon
- Celmins, Vija, American, born Latvia, 1938
 > *Rhinoceros*, 1965, oil on canvas, 2005.142.11, Gift of Edward R. Broida
 > *Tulip Car #1*, 1966, oil on canvas, 2005.142.12, Gift of Edward R. Broida
 > *Untitled (Comet)*, 1988, oil on canvas, 2005.142.13, Gift of Edward R. Broida
- Cézanne, Paul, French, 1839–1906
 > *Three Pears*, 1878/1879, oil on canvas, 2006.128.14, Collection of Mr. and Mrs. Paul Mellon

- Delacroix, Eugène, French, 1798–1863
 > *Two Studies of a Standing Indian from Calcutta*, c. 1823/1824, oil on canvas, 2006.128.18, Collection of Mr. and Mrs. Paul Mellon
 > *Two Studies of an Indian from Calcutta, Seated and Standing*, c. 1823/1824, oil on canvas, 2006.128.19, Collection of Mr. and Mrs. Paul Mellon
- Fantini-Latour, Henri, French, 1836–1904
 > *Still Life with Grapes and a Carnation*, c. 1880, oil on canvas, 2006.128.20, Collection of Mr. and Mrs. Paul Mellon
- Florentino, Niccolò, Circle of, Italian, 15th Century
 > *Possibly Diamante de' Medici, Wife of Giovanni Capponi (obverse), Enclosure and a Bird of Prey above (reverse)*, second half 15th century, bronze, 2005.137.1.a–b, Gift of Andrew M. Brown
- Gonzalès, Eva, French, 1849–1883
 > *Nanny and Child*, 1877/1878, oil on canvas, 2006.72.1, Chester Dale Fund
- Guston, Philip, American, 1913–1980
 > *Ladder*, 1978, oil on canvas, 2005.142.17, Gift of Edward R. Broida
 > *Midnight Pass Road*, 1975, oil on canvas, 2005.142.18, Gift of Edward R. Broida
 > *Rug*, 1976, oil on canvas, 2005.142.19, Gift of Edward R. Broida
- Hannock, Stephen, American, born 1951
 > *A Recent History of Art in Western Massachusetts; Flooded River for Lane Faison (Mass MoC.A #12)*, 2005, polished oil over mixed media on canvas stretched over board, 2005.120.1, Louis M. Bacon Fund
- Held, Al, American, 1928–2005
 > *Black Angel*, 1964, acrylic on canvas, 2006.36.1, Gift of the Collectors Committee
- Jenney, Neil, American, born 1945
 > *Them and Us*, 1969, acrylic and graphite on canvas with painted wood frame, 2005.142.23, Gift of Edward R. Broida
- Jongkind, Johan Barthold, Dutch, 1819–1891
 > *The Toupach*, 1864, oil on canvas, 2006.128.22, Collection of Mr. and Mrs. Paul Mellon

- Kawara, On, 26,697 days (January 27, 2006)
 > *Title*, 1965, acrylic on three separate canvases, 2006.40.1, Patrons' Permanent Fund
- Largillière, Nicolas de, French, 1656–1746
 > *Self-Portrait*, 1707, oil on canvas, 2006.26.1, Patrons' Permanent Fund
- Manet, Edouard, French, 1832–1883
 > *George Moore in the Artist's Garden*, c. 1879, oil on canvas, 2006.128.24, Collection of Mr. and Mrs. Paul Mellon
- Morandi, Giorgio, Italian, 1890–1964
 > *Still Life*, 1948, oil on canvas, 2006.128.27, Collection of Mr. and Mrs. Paul Mellon
 > *Still Life*, c. 1949, oil on canvas, 2006.128.28, Collection of Mr. and Mrs. Paul Mellon
 > *Still Life*, c. 1943, oil on canvas, 2006.128.29, Collection of Mr. and Mrs. Paul Mellon
 > *Still Life*, 1962, oil on canvas, 2006.128.30, Collection of Mr. and Mrs. Paul Mellon
- Neel, Alice, American, 1900–1984
 > *William Walton*, 1967, oil on canvas, 2005.124.1, Gift of Hartley S. Neel and Richard Neel
- Pousette-Dart, Richard, American, 1916–1992
 > *White Garden, Sky*, 1951, oil on canvas, 2006.38.1, Patrons' Permanent Fund
- Rothenberg, Susan, American, born 1945
 > *Head within Head*, 1978, acrylic and Flashe on canvas, 2005.142.32, Gift of Edward R. Broida
- Sargent, John Singer, American, 1856–1925
 > *Pavement, Jerusalem*, c. 1905, oil on canvas, 2006.121.1, Gift of Joseph F. McCrindle
- > *Miss Beatrice Townsend*, 1882, oil on canvas, 2006.128.31, Collection of Mr. and Mrs. Paul Mellon
- Snyders, Frans, Flemish, 1579–1657
 > *Still Life with Grapes and Game*, c. 1630, oil on panel, 2006.22.1, Gift of the Lee and Juliet Folger Fund in Honor of the Twentieth Anniversary of The Circle of the National Gallery of Art

- Spencer, Lilly Martin, American, 1822–1902
 > *Raspberries*, c. 1859, oil on canvas, 2005.161.1, Gift (Partial and Promised) of William and Abigail Gerdts
- Steenwijk the Younger, Hendrick van, Flemish, c. 1580–1649
 > *Esther and Mordecai*, 1616, oil on panel, 2006.20.1, Nell and Robert Weidenhammer Fund

SCULPTURE

- Andre, Carl, American, born 1935
 > *64 Steel Square*, 1967, hot rolled steel, 64 units, 2005.142.3, Gift of Edward R. Broida
- Artschwager, Richard, American, born 1923
 > *Exclamation*, 1994, wood and acrylic paint, 2005.142.5, Gift of Edward R. Broida
- Barye, Antoine-Louis, French, 1795–1875
 > *Algerian Dromedary*, model date unknown, cast after 1862, bronze, 2006.128.1, Collection of Mr. and Mrs. Paul Mellon
 > *Seated Lion*, model c. 1846, cast after 1870, bronze, 2006.128.2, Collection of Mr. and Mrs. Paul Mellon
- Bonheur, Isidore-Jules, French, 1827–1901
 > *Standing Angus Bull*, model second half 19th century, bronze, 2006.128.3, Collection of Mr. and Mrs. Paul Mellon
- Bonheur, Rosa, French, 1822–1899
 > *Ewe, or A Grazing Sheep*, model second half 19th century, bronze, 2006.128.4, Collection of Mr. and Mrs. Paul Mellon
- Borofsky, Jonathan, American, born 1942
 > *I Dreamed I Could Fly at 2,893,007*, 1984, urethane foam and oil paint, 2005.142.6, Gift of Edward R. Broida
- Celmins, Vija, American, born Latvia, 1938
 > *Enser*, 1967, painted wood, 2005.142.8, Gift of Edward R. Broida
 > *Penal*, 1966, oil on canvas on wood with graphite, 2005.142.10, Gift of Edward R. Broida
- Charpentier, Alexandre, French, 1856–1909
 > *Maternity, or Young Woman Nursing a Child*, model 1882, bronze, 2006.69.1, Hammerschlag Fund
 > *Société Nationale des Beaux-Arts: Jean-Louis Ernest Meissonier and Pierre Puvis de Chavannes (obverse), Inscription (reverse)*, 1890, bronze, 2006.116.1.a–b, Gift of Mark and Lynne Hammerschlag

Cian, Fernando, Italian, active 1907–1928
 > *Comte d'Artois (later Charles X, King of France)*, first quarter 20th century, terracotta, 2005.136.1, Anonymous Gift

di Suvero, Mark, American, born 1933
 > *Boober*, 1965, welded steel, 2005.142.14, Gift of Edward R. Broida

Galeotti, Pier Paolo, Italian, c. 1520–1584
 > *Cosimo I de' Medici, 1519–1574, Duke of Florence 1537* (obverse), *Charging Bull with Cut Horns* (reverse), 1567, gilded bronze, 2006.82.1.a–b, Eugene L. and Marie-Louise Garbaty Fund

German 16th Century
 > *Satirical Head of a Pope* (obverse), *Satirical Head of a Cardinal* (reverse), c. 1540, silver, 2006.82.2.a–b, Eugene L. and Marie-Louise Garbaty Fund

Gober, Robert, American, born 1954
 > *The Slanted Sink*, 1985, plaster, wood, steel, wire lath, and semi-gloss enamel paint, 2006.37.1, Gift of the Collectors Committee

Günther, Franz Ignaz, German, 1725–1775
 > *Christ on the Cross*, c. 1740, polychromed and gilded linden (figure); stained fruitwood (cross), 2006.70.2, Patrons' Permanent Fund

Italian 17th Century
 > *Handle in the Form of a Moor's Head*, 17th century, bronze, 2005.138.1, Gift of Lisa Unger Baskin

Johnson, Ray, American, 1927–1995
 > *Letterbox*, 1964, mixed media, 2006.56.1, Pepita L. Milmore Memorial Fund

Laib, Wolfgang, German, born 1950
 > *Rice House*, 1988, sealing wax, wood, and rice, 2005.142.59, Gift of Edward R. Broida

Moore, Henry, British, 1898–1986
 > *Reclining Woman: Elbow*, 1981, bronze, 2005.159.1, Gift (Partial and Promised) of Norma Lee and Morton Funger

Morris, Robert, American, born 1931
 > *Untitled*, 1967/1986, steel and steel mesh, 2005.142.28, Gift of Edward R. Broida

Nash, David, British, born 1945
 > *Rising Boat*, 1986, oak, 2005.142.29, Gift of Edward R. Broida

Oldenburg, Claes, American, born Sweden, 1929
 > *Standing Mitt with Ball, Half Scale, 6 Feet*, 1973, lead, steel, and laminated wood, 2005.142.30, Gift of Edward R. Broida

Paduan 14th Century
 > *Francesco II da Carrara, 1359–1406, Lord of Padua 1388–1405* (obverse), *Four-wheeled Carro, Heraldic Symbol of the Carrara Family* (reverse), 1390, silver, 2006.115.1.a–b, Gift of Andrew Brown

Pemoser, Balthasar, German, 1651–1732
 > *Grinning Satyr*, c. 1700, ivory, 2006.70.3, Patrons' Permanent Fund

Puryear, Martin, American, born 1941
 > *Jackpot*, 1995, canvas, pine, and hemp rope over rubber, steel mesh, and steel rod, 2005.142.31, Gift of Edward R. Broida

Ringel d'Illzach, Jean Désiré, French, 1847–1916
 > *Nathaniel Hawthorne, 1804–1864, Author*, 1892, bronze, 2006.118.1, Gift of David and Constance Yates in honor of Mark and Lynne Hammerschlag

Rossi, Angelo de, Italian, 1671–1715
 > *The Agony in the Garden*, c. 1700, copper, 2006.21.1, Patrons' Permanent Fund

Shapiro, Joel, American, born 1941
 > *Untitled*, 1983, mahogany, bass, and poplar, 2005.142.61, Gift of Edward R. Broida

Susini, Giovanni Francesco, Italian, 1585–c. 1653
 > *The Young Saint John the Baptist*, c. 1610/1630, Carrara marble, 2005.109.1, Patrons' Permanent Fund

Unknown Artist (Possibly Austrian 18th Century)
 > *Jubilant Putto (possibly The Infant Christ)*, c. 1750, polychromed and gilded linden, 2006.70.1, Patrons' Permanent Fund

Wilmarth, Christopher, American, 1943–1987
 > *Little Bent Memphis*, 1971, glass and steel cable, 2005.142.33, Gift of Edward R. Broida

DRAWINGS

Abate, Niccolò dell', Italian, 1509 or 1512–1571
 > *The Rape of Ganymede*, c. 1545, pen and brown ink with brown wash and watercolor over traces of black chalk, heightened with white gouache on light brown prepared paper, 2006.11.1, Woodner Collection, Gift of Andrea Woodner

Allori, Alessandro, Italian, 1535–1607
 > *A Pearl Diver*, c. 1570, black chalk, 2005.147.1, Gift of David E. Rust

Antes, Horst, German, born 1936
 > *Female Figure*, 1980, watercolor, charcoal, and collage, 2005.142.4, Gift of Edward R. Broida

Austrian 14th Century
 > *An Aedicule with Two Studies of Saint Christopher*, c. 1340, pen and black ink with black wash on vellum, 2006.11.2, Woodner Collection, Gift of Andrea Woodner

Avercamp, Hendrick, Dutch, 1585–1634
 > *Winter Games on the Frozen River Ijsel*, c. 1626, pen and black and gray ink with watercolor, gouache, and graphite, 2006.11.3, Woodner Collection, Gift of Andrea Woodner

Avery, Milton, American, 1885–1965
 > *Nude Arrangement*, 1940s, brown felt-tip pen

> *Sea and Rocky Shore*, 1948, watercolor over graphite, 2005.145.2–3, Gift of Ruth Cole Kainen

Bartolommeo, Fra, Italian, 1472–1517
 > *An Angel Blowing a Trumpet, and Another Holding a Standard*, c. 1500, pen and brown ink, squared for transfer in red chalk, 2006.11.5, Woodner Collection, Gift of Andrea Woodner

Bell, Deborah, South African, born 1957
 > *Re-Membering Memo: All Things Become Words*, 2005, charcoal, gouache, watercolor, and pastel, 2006.46.1, Gift of the Collectors Committee

Benouville, Jean-Achille, French, 1815–1891
 > *Edge of a Wood*
 > *A Rocky Meadow by a River*, c. 1840, black chalk with white chalk on blue paper, 2006.84.1–2, Ailsa Mellon Bruce Fund

Berthot, Jake, American, born 1939
 > *Untitled*, 1978, enamel
 > *Untitled*, 1981, enamel and graphite
 > *Untitled*, 1983, enamel and graphite
 > *Untitled*, 1983, enamel and graphite
 > *Untitled*, 1984, black and brown ink with gray wash and enamel
 > *Untitled*, 1984, black ink with gray wash
 > *Winter Sea, Belfast, Maine*, 1981, enamel and graphite, 2005.142.38–44, Gift of Edward R. Broida

Bertin, François-Édouard, French, 1797–1871
 > *Sorrento*, black and white chalk on tan paper, 2005.139.1, Gift of Donald Stone in memory of Albert Millstine

Bibiena, Giuseppe Galli, Italian, 1696–1757
 > *Christ Led Captive from a Palace*, 1740/1745, pen and black and brown ink with brown and gray wash, 2006.11.6, Woodner Collection, Gift of Andrea Woodner

Bloemaert, Abraham, Dutch, 1564–1651
 > *Acis and Galatea*, c. 1590, pen and brown ink with brown wash and traces of white gouache over black chalk, 2006.11.7, Woodner Collection, Gift of Andrea Woodner

Bluemner, Oscar F., American, 1867–1938
 > *Soho* (recto), graphite; *Study for "Soho"* (verso), 1919, pen and black ink, 2005.145.6.a–b, Gift of Ruth Cole Kainen

Bonnard, Pierre, French, 1867–1947
 > *La Toilette*, 1927, graphite, 2005.157.3, Virginia and Ira Jackson Collection, Partial and Promised Gift

> *Nude before a Mirror*, 1933, graphite, 2006.128.7, Collection of Mr. and Mrs. Paul Mellon

Boucher, François, French, 1703–1770
 > *Cupids Competing at Archery*, 1765, black and white chalks on gray-brown paper, 2006.11.65, Woodner Collection, Gift of Andrea Woodner

Boys, Thomas Shotter, British, 1803–1874
 > *Meadows with a Distant View of Oxford*, 1830s, graphite and watercolor touched with white gouache, 2005.143.1, Gift (Partial and Promised) of Mimi and Sanford Feld

Bresdin, Rodolphe, French, 1822–1885
 > *Oriental Horseman in a Desolate Mountain Landscape*
 > *Oriental Horsewoman in a Desolate Mountain Landscape*, 1858, pen and black ink and gray wash, 2006.11.8–9, Woodner Collection, Gift of Andrea Woodner

Brownell, Charles de Wolf, American, 1822–1909
 > *East River, Sunrise*, 1862, watercolor
 > *Humphrey's Ledge*, 1860, watercolor
 > *Palma Real*, 1860, watercolor
 > *White Mountains from Fernald's Hill*, 1860, watercolor, 2005.146.1–4, Monica Lind Greenberg Fund

Buhot, Félix-Hilaire, French, 1847–1898
 > *The Burial of the Burin*, 1877, pen and black ink with black wash and gray gouache over graphite, 2005.152.3, Partial and Promised Gift of Helena Gunnarsson, Buhot Collection

Campagnola, Domenico, Italian, before 1500–1564
 > *The Hermit Saint Paul and Saint Anthony Receiving Bread from a Dove*, c. 1530, pen and brown ink over traces of metalpoint, 2006.11.10, Woodner Collection, Gift of Andrea Woodner

Campagnola, Giulio, Italian, 1482–after 1514, and Jacopo Tintoretto, Italian, 1518–1594
 > *A Village by a Cliff* (recto); *Head of a Boy* (verso), c. 1513, pen and brown ink, and *Figures and Legs*, 1575/1580, black chalk, 2006.11.25.a–c, Woodner Collection, Gift of Andrea Woodner

Carpaccio, Vittore, Italian, c. 1465–1525/1526
 > *Three Philosophers*, pen and black ink, 2006.11.26, Woodner Collection, Gift of Andrea Woodner

Cassas, Louis-François, French, 1756–1827
 > *Vue du Château de Sacmex*, 1780, black chalk, 2006.95.1, Phillips Family Fund in Honor of Margaret Morgan Grasselli

Celmins, Vija, American, born Latvia, 1938
 > *Airplane Disaster*, 1968, graphite on paper prepared with acrylic ground
 > *Glacier Bay*, 1975, graphite on paper prepared with acrylic ground, 2005.142.7, 2005.142.9, Gift of Edward R. Broida

Cézanne, Paul, French, 1839–1906
 > *Jaguar* (recto) (after Antoine-Louis Barye); *Sketch of a Man's Head* (verso), graphite, 2006.128.15.a–b, Collection of Mr. and Mrs. Paul Mellon

Chassériau, Théodore, French, 1819–1856
 > *Auguste Ottin*, 1833, black chalk on buff paper, 2006.17.1, Helen Porter and James T. Dyke Fund

- Coyppel, Antoine, French, 1661–1722
> *A Putto Stealing Venus' Floral Crown*, c. 1708, red, white, and black chalks, squared for transfer on blue paper, 2006.11.11, Woodner Collection, Gift of Andrea Woodner
- Danby, Francis, Irish, 1793–1861
> *Saint Vincent's Rocks and the Avon Gorge*, 1815/1818
- > *Three Women Seated by a Wooded Lake*, c. 1826, watercolor and graphite, 2005.143.2–3, Gift (Partial and Promised) of Mimi and Sanford Feld
- Davis, Stuart, American, 1894–1964
> *A Man in His Study Holding an Envelope in Hand*, 1925, black ink, 2005.145.9, Gift of Ruth Cole Kainen
- Degas, Edgar, French, 1834–1917
> *The Curtain*, c. 1880, pastel over monotype, 2006.128.16, Collection of Mr. and Mrs. Paul Mellon
- Dehner, Dorothy, American, 1901–1994
> *#3 Vertical*, 1971, pen and black ink with watercolor over graphite
- > *Blue Sky Buckets*, 1953, pen and black ink with watercolor
- > *Green Window*, 1973, pen and black ink with watercolor crayon
- > *Untitled*, 1953, pen and black ink with black wash and watercolor
- > *Untitled*, 1969, pen and black ink with watercolor, 2005.142.47–51, Gift of Edward R. Broida
- Delacroix, Eugène, French, 1798–1863
> *Study of Arabs*, watercolor and graphite, 2006.128.17, Collection of Mr. and Mrs. Paul Mellon
- Desgoffe, Alexandre, French, 1805–1882
> *Seacoast in Normandy*, pastel on buff paper, 2006.13.1, Gift of Jill Newhouse
- Destors, Denis-Louis, French, 1816–1882
> *Presentation Drawing of the Hôtel de Camondo*, 1876, pen and black ink with wash and watercolor over graphite, 2006.106.1, Ailsa Mellon Bruce Fund
- Devis, Anthony, British, 1729–1817
> *View of the Needles, and White Cliffs Taken from Allum Bay*, watercolor with pen and black ink, 2006.9.1, Ailsa Mellon Bruce Fund
- Doré, Gustave, French, 1832–1883
> *The Shades of French Soldiers from the Past Escort the Army to Victory on the Rhine*, c. 1870, brown wash and gouache with white gouache, 2006.62.1, Helen Porter and James T. Dyke Fund
- Ducerceau I, Jacques Androuet, French, 1515–after 1584
> *A Triumphant Arch with Ornamental Obelisks and Caparisoned Horses*, c. 1570, black chalk with pen and gray ink and gray wash on vellum, 2006.107.1, Ailsa Mellon Bruce Fund
- Eisen, Charles, Attributed to, French, 1720–1778
> *Three Putti with a Fishing Net*, black chalk, 2006.16.1, Gift of Ivan E. and Winifred Phillips in Honor of Margaret Morgan Grasselli
- > *Two Putti Playing with Swans*, black chalk, 2006.16.2, Gift of Ivan E. and Winifred Phillips in Honor of Andrew Robison
- El Hanani, Jacob, Israeli, born 1947
> *Ashshur*, 1986, pen and black ink
- > *The Little Triangle*, 1999/2000, pen and black ink, 2005.142.15–16, Gift of Edward R. Broida
- Ensor, James, Belgian, 1860–1949
> *The Riding Crop*, graphite with charcoal, 2006.57.8, Gift of Ruth Cole Kainen
- Eyck, Barthélemy van, Netherlandish, active c. 1435–1470
> *Seven Famous Figures from Ancient History*, c. 1442, pen and brown ink with watercolor, heightened with white, on vellum, 2006.11.68, Woodner Collection, Gift of Andrea Woodner
- Fancelli, Pietro, Italian, 1764–1850
> *Apollo, Phaeton, and the Seasons* (recto), c. 1793, graphite, pen and brown ink, and gray wash, squared for transfer; *Studies of Aurora and Apollo* (verso), 1794, pen and brown ink, squared for transfer, 2005.126.1 a–b, William B. O'Neal Fund
- Florentine 15th Century or 20th Century
> *Standing Youth*, pen and brown ink with traces of charcoal, 2006.11.27, Woodner Collection, Gift of Andrea Woodner
- French 16th Century
> *Thirty-three Illustrations for "Speculum principis"*, 1512/1515, pen and ink with various other media, 2006.11.28–60, Woodner Collection, Gift of Andrea Woodner
- French 17th Century
> *The Grieving Virgin Contemplating Instruments of the Passion*, 1640s, black chalk with stumping and gray wash on two joined sheets of paper, 2006.84.5, Ailsa Mellon Bruce Fund
- Fussmann, Klaus, German, born 1938
> *Self in Mirror in Landscape*, 1981
- > *Window Rock*, 1983, gouache, 2005.142.52–53, Gift of Edward R. Broida
- Gainsborough, Thomas, British, 1727–1788
> *Landscape with Cattle by a Cottage*, late 1770s, black and white chalk on gray prepared paper
- > *River Landscape with a Bridge and a Church*, 1781, black chalk with white gouache, 2005.143.4–5, Gift (Partial and Promised) of Mimi and Sanford Feld
- Gauguin, Paul, French, 1848–1903
> *A Breton Gleaner*, 1886, pastel, 2006.128.21, Collection of Mr. and Mrs. Paul Mellon
- German 16th Century (Augsburg?)
> *A Sculpture of Moses*, 1530s?, pen and black ink with gray wash over traces of black chalk, pricked for transfer, 2005.149.1, Ailsa Mellon Bruce Fund
- German 16th Century
> *Head of a Boy* (after Albrecht Dürer), second half of 16th century, brush and brown ink with touches of graphite, heightened with white gouache on blue prepared paper, 2006.11.12, Woodner Collection, Gift of Andrea Woodner
- German 19th Century
> *Profile of a Man with Sidecutters*, c. 1850, gouache and watercolor on tan paper, 2006.105.1, Ailsa Mellon Bruce Fund
- Gillot, Claude, French, 1673–1722
> *A Performance by the Commedia dell'Arte* (recto); *Studies of Ornament and Architecture* (verso), c. 1705/1710, pen and brown ink with gray wash, 2006.11.13.a–b, Woodner Collection, Gift of Andrea Woodner
- Giorgione, Circle of, Italian, 1477/1478–1510
> *Rustic Houses Built among Ruins*, 1510/1513, pen and brown ink, 2006.11.66, Woodner Collection, Gift of Andrea Woodner
- Gottlieb, Adolph, American, 1903–1974
> *Pictograph*, 1946/1947, watercolor, 2006.57.9, Gift of Ruth Cole Kainen
- Gozzoli, Benozzo, Italian, c. 1421–1497
> *A Hound Chasing a Hare*, c. 1455, pen and brown ink with traces of red chalk, heightened with white on pink prepared paper, 2006.11.61, Woodner Collection, Gift of Andrea Woodner
- Guston, Philip, American, 1913–1980
> *Summer*, 1953, quill pen and black ink
- > *Untitled*, 1953, black ink
- > *Untitled*, 1968, charcoal
- > *Ascent*, 1952, pen and black ink
- > *Head II*, 1969, charcoal
- > *Rain*, 1975, pen and black ink
- > *Untitled*, 1963, brush and black ink
- > *Untitled*, 1963, brush and black ink, 2005.142.20–22, 2005.142.54–58, Gift of Edward R. Broida
- Haagen, Joris van der, Dutch, 1615–1669
> *Woods at Night with Travelers*, gray wash with white gouache on blue paper, 2006.104.1, Diane Nixon Fund
- Harpignies, Henri-Joseph, French, 1819–1916
> *Evening Light on a Wooded Lakeside*, 1882, watercolor with gouache, 2006.89.1, Andrea Woodner Fund
- Heintz the Elder, Joseph, Swiss, 1564–1609
> *The Daughters of the Po with River Gods*, 1591, pen and brown ink and brown wash, heightened with white, red, and green gouache, 2006.100.1, Dian Woodner Fund
- Italian 16th Century
> *Head of a Woman*, black and red chalk with wash, 2005.145.1, Gift of Ruth Cole Kainen
- Jacquemart, Jules-Ferdinand, French, 1837–1880
> *Sun-Drenched Hills near Meudon*, 1880, watercolor, 2006.31.1, Diane Nixon Fund
- John, Gwen, British, 1876–1939
> *Cat with a White Front*, 1910/1915, gouache, watercolor, and graphite
- > *A Corner of the Artist's Room, Rue Terre Neuve, Meudon*, 1915/1919, watercolor, gouache, and graphite
- > *Jeune Fille (à la lampe)*, 1915/1919, charcoal and graphite
- > *Les chapeaux à brides (Schoolgirls Wearing Brimmed Hats)*, 1925/1929, gouache
- > *Petit profil (Seated Girl Wearing a Red Coat and a Blue Hat)*, 1920/1925, gouache
- > *Seated Girl in a High Collared Cloak*, 1910s, gouache and watercolor
- > *Street at Night, Meudon*, 1910s, watercolor and gouache over graphite
- > *Women and Nuns Seated in Church*, 1925/1929, gouache, 2005.143.6–13, Gift (Partial and Promised) of Mimi and Sanford Feld
- Jongkind, Johan Barthold, Dutch, 1819–1891
> *Countryside near Brezins, between Grenoble and Vienne* (recto); *A Village near Brezins* (verso), black chalk and watercolor on two joined sheets of paper, 2006.97.1.a–b, Joan and David Maxwell Fund
- Jouvenet, Jean, French, 1644–1717
> *Male Nude Kneeling and Bound to a Tree*, c. 1685, red chalk heightened with white on gray-brown paper, 2006.11.72, Woodner Collection, Gift of Andrea Woodner
- Klee, Paul, Swiss, 1879–1940
> *Rote Säulen Vorbereitend*, 1928, casein on paper and board, 2006.128.23, Collection of Mr. and Mrs. Paul Mellon
- Kline, Franz, American, 1910–1962
> *Untitled*, 1947, brush and black ink with oil
- > *Untitled*, 1955, brush and black ink
- > *Untitled*, c. 1955, oil with paper collage, 2005.142.24–26, Gift of Edward R. Broida
- > *Untitled*, 1950/1954, brush and black ink on telephone book page
- > *Untitled*, 1950s, brush and black ink
- > *Untitled*, 1950s, oil and graphite
- > *Untitled*, 1940/1960, oil
- > *Untitled*, probably 1950s, brush and colored ink
- > *Untitled*, 1950s, brush and black ink
- > *Untitled*, c. 1960, brush and black ink with pastel
- > *Untitled*, possibly 1960, collage, ink, and oil
- > *Untitled*, c. 1950, brush and black ink
- > *Untitled*, possibly 1960, tempera
- > *Untitled*, 1950/1954, brush and black ink on telephone book page, 2006.67.1–11, Gift of Elisabeth Ross Zogbaum
- Kooning, Willem de, American, 1904–1997
> *Figure at Barnes Hole*, 1962, oil counterproof, 2005.142.27, Gift of Edward R. Broida

- Laib, Wolfgang, German, born 1950
 > *The Rice Meals for a Stone*, 1983, graphite and oil, 2005.142.60, Gift of Edward R. Broida
- Lusieri, Giovanni Battista, Italian, c. 1755–1821
 > *The Bay of Naples with Mount Vesuvius and Somma*, 1782/1794, watercolor with pen and black ink over graphite on paper mounted to paperboard, 2006.11.67, Woodner Collection, Gift of Andrea Woodner
- Manet, Edouard, French, 1832–1883
 > *The Railway Restaurant*, c. 1879, pen and black ink, 2006.128.25, Collection of Mr. and Mrs. Paul Mellon
- Mellon, Claude, French, 1598–1688
 > *A Young Nun*, graphite and black and red chalk, 2006.45.1, Ailsa Mellon Bruce Fund
- Moreau, Gustave, French, 1826–1898
 > *Pittacus the Tyrant in War Costume*, 1883, graphite with watercolor, 2006.11.14, Woodner Collection, Gift of Andrea Woodner
- Morris, Robert, American, born 1931
 > *Blind Time IV (Drawing with Davidson)*, 1991, black iron oxide and plate oil, 2005.132.1, Gift of Patricia Alper Cohn and David J. Cohn, Werner H. and Sarah-Ann Kramarsky, Aaron I. Fleischman, Suzanne Cohen, and the Collectors Committee
- Nathe, Christoph, German, 1753–1806
 > *Schreibethau*, 1800, brush and gray wash, 2006.105.2, Ailsa Mellon Bruce Fund
- Netherlandish 17th Century
 > *The Presentation of the Virgin in the Temple* (after Federico Barocci), c. 1610, oil over graphite heightened with white, 2006.11.4, Woodner Collection, Gift of Andrea Woodner
- Nolde, Emil, German, 1867–1956
 > *Stormy Sea*, c. 1930, watercolor painted on both sides of japan paper, 2006.60.1, Patrons' Permanent Fund
- Orley, Valentijn van, Workshop of, Netherlandish, 1466–1532
 > *The Four Latin Fathers of the Church*, 1510/1515, pen and brown ink over black chalk on vellum, 2006.11.69, Woodner Collection, Gift of Andrea Woodner
- Paduan 15th Century (possibly Andrea Briosco, called Riccio)
 > *Studies for Small Bronzes with Classical Motifs*, 1490/1495, pen and brown ink, 2006.11.70, Woodner Collection, Gift of Andrea Woodner
- Pascin, Jules, French, 1885–1930
 > *Nude on a Canapé*, charcoal on buff paper, 2006.57.23, Gift of Ruth Cole Kainer
- Passini, Ludwig Johann, German, 1832–1903
 > *Monks Buying Fish before a Portal of the Madonna della Misericordia*, 1855, watercolor and gouache, 2005.148.1, Alexander M. and Judith W. Laughlin Fund
- Pissarro, Camille, French, 1830–1903
 > *Trees and Meadows at Ennigby*, 1895/1900, black chalk, 2006.113.1, Gift of Helen Porter and James T. Dyke
- Platzter, Josef Ignáz, Austrian, 1751–1806
 > *Stage Design for a Domed Temple Interior with a Sun Disk above the Altar*, 1780, pen and brown and gray ink with wash and watercolor over graphite, 2006.98.1, Professor William B. O'Neal Fund
- Prendergast, Maurice Brazil, American, 1858–1924
 > *A Park Scene with a Baby Carriage*, 1900/1903, watercolor with graphite, 2006.2.1, Gift of Roy and Cecily Langdale Davis
- Primary Master of the Strassburg Chronicle, German, active 1490s
 > *Maximilian, Duke of Austria, on Horseback*, 1492, pen and black ink over traces of black chalk and leadpoint, 2006.11.16, Woodner Collection, Gift of Andrea Woodner
- Primary and Secondary Masters of the Strassburg Chronicle, German, active 1490s, and a third earlier artist, active c. 1400
 > *The Strassburg Chronicle*, late 14th–early 17th century, bound manuscript volume with five drawings and ornamented letters in pen and black ink over traces of black chalk and leadpoint, 2006.11.15, Woodner Collection, Gift of Andrea Woodner
- Quesnel, François, French, 1543–1619
 > *Portrait of a Noblewoman (Madame de Pellegars?)*, c. 1590, black and red chalks with stumping, heightened with white, 2006.11.17, Woodner Collection, Gift of Andrea Woodner
- Rayo, Omar, American, born 1928
 > *Arlequino*, 1954, graphite and oil on brown paper, 2005.144.2, Gift of the Estate of Moses and Ruth Helen Lasky, San Francisco, Harlan B. and Marshall R. Levine, Trustees
- Rembrandt van Rijn, Studio of, Dutch, 17th Century
 > *The Parable of the Publican and the Pharisee*, 1645/1655, reed pen and brown ink with brown wash, heightened with white, 2006.11.18, Woodner Collection, Gift of Andrea Woodner
- Reni, Guido, Italian, 1575–1642
 > *The Head of Christ*, c. 1623, black, red, and white chalks on gray-green paper, 2006.11.19, Woodner Collection, Gift of Andrea Woodner
- Rodin, Auguste, French, 1840–1917
 > *Two Nudes*, c. 1900, watercolor and graphite, 2005.145.21, Gift of Ruth Cole Kainer
- Roghman, Roelant, Dutch, 1627–1692
 > *Culemborg Castle*, 1647, black chalk with gray wash over graphite, 2006.11.20, Woodner Collection, Gift of Andrea Woodner
- Romanino, Girolamo, Italian, 1484/1487–c. 1560
 > *The Madonna and Child with Saint Anthony Abbot and Saint Francis Introducing a Patron*, c. 1517, red chalk, 2006.11.62, Woodner Collection, Gift of Andrea Woodner
- Rozsak, Theodore, American, 1907–1981
 > *Studies for Constructivist Sculptures* (recto/verso), 1936–1937, graphite on graph paper, 2006.8.1.a–b, Gift of the Collectors Committee
- Salviati, Francesco, Italian, 1510–1563
 > *The Resurrection*, 1545/1548, pen and brown ink with brown wash heightened with white, 2006.11.21, Woodner Collection, Gift of Andrea Woodner
- Sarka, Charles N., American, 1879–1960
 > *"Tetua" Tamarii*, 1903, watercolor, graphite, and charcoal, 2006.54.1, Gift of Roy and Cecily Langdale Davis in memory of Margaret and Raymond Horowitz
- Shapiro, Joel, American, born 1941
 > *Untitled*, 1987, charcoal, chalk, and pastel, 2005.142.62, Gift of Edward R. Broida
- 16th Century
 > *Head of a Man*, c. 1530, red chalk with pen and black ink, 2006.47.1, Anonymous Gift
- Swabian 15th Century
 > *A Sibyl*, c. 1470, pen and black and gray ink with gray wash, 2006.11.22, Woodner Collection, Gift of Andrea Woodner
- Swiss 16th Century
 > *Portrait of a Man in a Broad-Brimmed Hat* (after Hans Holbein the Younger), c. 1526, black chalk and red chalk with brown wash, 2006.11.71, Woodner Collection, Gift of Andrea Woodner
- Tiepolo, Giovanni Battista, Italian, 1696–1770
 > *Saint Mary Magdalene Lified by Angels*
 > *Venus and Cupid Discovering the Body of Adonis*, c. 1740, pen and brown ink with brown wash over black chalk, 2006.11.63–64, Woodner Collection, Gift of Andrea Woodner
- Tiepolo, Giovanni Domenico, Italian, 1727–1804
 > *Punchinellos Hunting Waterfowl*, c. 1800
 > *The Raising of Tabitha*, early 1790s, pen and brown ink with brown wash over charcoal, 2006.11.23–24, Woodner Collection, Gift of Andrea Woodner
- Verdier, François, French, 1651–1730
 > *The Rape of Deianeira*, c. 1690, gray wash over black chalk, 2006.35.1, Ailsa Mellon Bruce Fund
- Werner, Carl Friedrich Heinrich, German, 1808–1894
 > *The Portal of the Madonna della Misericordia from the Canal*, 1844, pen and ink with watercolor and gouache over graphite, 2006.29.1, Alexander M. and Judith W. Laughlin Fund
- Weyer, Hermann, German, active 1607/1621
 > *Saint Christopher* (recto); *Desert Landscape with a Hermit* (verso), 1615/1620, pen and black ink, 2006.88.1.a–b, Ailsa Mellon Bruce Fund

PRINTS AND ILLUSTRATED BOOKS

- Alechinsky, Pierre, Belgian, born 1927
 > *Ephémérides brouillées*, 1980
 > *Nouvelle île*, 1979, color etching and aquatint on rice paper, 2005.142.34–35, Gift of Edward R. Broida
- Amiet, Cuno, Swiss, 1868–1961
 > *Carte Blanche*, 1905, woodcut on japan paper [proof], 2006.57.1, Gift of Ruth Cole Kainer
- Appleby, Anne, American, born 1954
 > *Autumn Aspen*, 2000, color aquatint with burnishing
 > *Gen*, 2000, color aquatint with burnishing
 > *Jasmine*, 2000, color aquatint with burnishing
 > *Spring Aspen*, 2000, color aquatint with burnishing
 > *Summer Aspen*, 2000, color aquatint with burnishing
 > *Verona Suite*, 2003, color aquatint with burnishing
 > *Verona Variation*, 2003, series of fifteen color aquatints with burnishing
 > *Winter Aspen*, 2000, color aquatint with burnishing, 2006.122.1–22, Gift of Kathan Brown
- Aveline, Pierre-Alexandre, French, probably 1702–1760
 > *Academy* (after Edme Bouchardon), etching printed in red, 2005.162.1, Ellwanger/Mescha Collection
- Avery, Milton, American, 1885–1965
 > *Gray Sea*, 1963, color transfer lithograph, 2006.57.2, Gift of Ruth Cole Kainer
- Bailey, William, American, born 1930
 > *Magione*, 2002, etching on Gampi chine collé
 > *Sradina*, 2002, etching and softground etching with aquatint
 > *Urbino*, 1998, color aquatint with etching
 > *Viale*, 2002, etching and softground etching with aquatint, 2006.122.23–26, Gift of Kathan Brown
- Baldung Grien, Hans, German, 1484/1485–1545 and Juan López (author), Spanish, 1440–1496
 > *Trophies with Children Playing*, chiaroscuro woodcut in a bound volume, *De Libertate Ecclesiastica* (Strassburg, 1511), 2006.99.1, Professor William B. O'Neal Fund and Ailsa Mellon Bruce Fund
- Baskin, Leonard, American, 1922–2000
 > *Betrayal*, 1969, etching, 2006.57.3, Gift of Ruth Cole Kainer
 > *Leonard Baskin AET' 42*, 1961/1962, color woodcut, 2006.114.1, Gift in memory of Alan Ostrow

- Beal, Gifford, American, 1879–1956
 > *Sailboat and Sunset*, c. 1920, color monotype, 2005.145.4, Gift of Ruth Cole Kainer
- Beatrizet, Nicolaus, French, 1515–1565 or after
 > *The River God Nile*, engraving, 2006.34.1, Ailsa Mellon Bruce Fund
- Bechtle, Robert, American, born 1932
 > *Potero Intersection-Blue Sky*, 2002, color softground etching with aquatint
 > *Potero Intersection-20th and Mississippi*, 2002, color direct gravure with spitbite aquatint
 > *Texas and 20th Intersection*, 2004, color softground etching with aquatint, 2006.122.27–29, Gift of Kathan Brown
- Besnard, Albert, French, 1849–1934
 > *Confidences*, 1900, etching, 2005.145.5, Gift of Ruth Cole Kainer
 > *The Cup of Tea*, 1883, etching with drypoint, uniquely wiped, 2005.151.1, Ailsa Mellon Bruce Fund
- Beurdeley, Jacques, French, 1874–1954
 > *Gare St. Lazare*, color etching and aquatint, 2006.57.4, Gift of Ruth Cole Kainer
- Bléry, Eugène, French, 1805–1887
 > *Oaks in the Vaux de Cernay*, 1840, etching on chine collé [proof], 2006.84.3
 > *Ancient Oak in the Bois de Boulogne*, 1855, etching on chine collé, 2006.85.1, Ailsa Mellon Bruce Fund
- Bonnard, Pierre, French, 1867–1947
 > *Cover for "Quelques aspects de la vie de Paris"*, 1898 (published 1899), lithograph on china paper [proof]
 > *L'Inspecteur Général Revizor*, 1897–1898, lithograph
 > *Misia (Design for Bookplate)*, c. 1920, etching
 > *Théâtre de l'Œuvre: La dernière croisade*, 1896, lithograph, 2005.157.1, 2, 4, 5, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonvin, François, French, 1817–1887
 > *Première Suite de dix eaux-fortes*, 1861–1871, complete portfolio of ten etchings with original wrappers and list of prints, 2006.28.1–10, Ailsa Mellon Bruce Fund
- Borofsky, Jonathan, American, born 1942
 > *Object of Magic*, 1989, color screenprint and woodcut, 2006.120.1, Gift of Lee and Ann Fensterstock
- Boys, Thomas Shotter, British, 1803–1874
 > *Fish Market, Antwerp*
 > *Hospice des Vieillards, Gand*, 1839, two color lithographs printed on a single sheet of paper, 2005.145.7.a–b, Gift of Ruth Cole Kainer
- Bracquemond, Félix, French, 1833–1914
 > *Les Cigognes (The Storks)*, etching on chine collé, 2006.57.5, Gift of Ruth Cole Kainer
- Brebiette, Pierre, French, 1598–c. 1650
 > *The Holy Family* (after Andrea del Sarto), etching, 2006.33.1, Ailsa Mellon Bruce Fund
- Brown, Brad, American, born 1964
 > *Tender Jokes*, 2001, portfolio of nine color sugarlift and spitbite aquatints with softground etching
 > *Textbook Comic Devices*, 2001, color sugarlift and spitbite aquatint with drypoint on chine collé, 2006.122.30–31, Gift of Kathan Brown
- Buhot, Félix-Hilaire, French, 1847–1898
 > *Feuillets d'album (Donkey Sketch)*, etching
 > *Frontispiece for L'Illustration Nouvelle: The Burial of the Burin*, 1877, etching, drypoint, and aquatint
 > *Landing in England*, 1879, etching, drypoint, aquatint, roulette, and spirit ground
 > *Le Château des hiboux*, etching, aquatint, drypoint, and roulette in brown and black
 > *Margins for "Landing in England"*, 1879, etching, drypoint, aquatint, and roulette in brown
 > *Marine: Souvenir of Medway*, 1879, etching, drypoint, aquatint, and roulette
 > *Marine: Souvenir of Medway*, 1879, counterproof on blue-green paper
 > *A Sketch: Street in Driving Rain*, etching and drypoint on artificial vellum
 > *Funeral Procession on the Boulevard de Clichy*, 1887, color etching, drypoint, aquatint, roulette, and soft-ground etching, over heliogravure, hand-touched in watercolor and gold
 > *The Passage*, 1879–1885, etching, drypoint, roulette, and soft-ground etching with graphite notations
 > *Un débanquement en Angleterre*, 1879, etching, drypoint, aquatint, and roulette, 2005.152.1, 2, 4–12, Helena Gunnarsson Buhot Collection, Partial and Promised Gift
 > *L'Angelus*, c. 1876, etching and drypoint, 2006.57.6, Gift of Ruth Cole Kainer
 > *Arbres et Bateaux*, etching
 > *Cacoletière à la Tour*, etching
 > *Cacoletière Assise*, 1875, two impressions, drypoint
 > *Canamba, Fit-elle!* from "*Une Vieille Maitresse*", 1874, etching, drypoint, and aquatint
 > *A cette leure soudaine... from "Le Chevalier Destouches"*, 1878, two impressions, etching with drypoint
 > *Cochons au Soleil*, etching, drypoint, and aquatint
 > *Croquis d'Enfants*, etching and drypoint
 > *Elle venait lentement... from "L'Ensorcelée"*, 1873, etching and drypoint in red
 > *Ex-libris de Léon Lerey*, 1875/1877, etching
 > *Feuillets d'Ânes du Midi*, 1873, two impressions, etching
- > *First Vignette from "Diable amoureux"*, 1878, two impressions, etching with drypoint
 > *Forêt*, two impressions, etching
 > *Gardeuse d'Ânes marchand*, 1873, etching
 > *I Promessi Sposi from "Une Vieille Maitresse"*, 1874, etching, aquatint, and drypoint
 > *Je fis ce qu'on appelle un bon marché... from "Le Chevalier Destouches"*, 1878, two impressions, etching with drypoint
 > *L'Âne et la Vieille*, etching
 > *L'Anesse Marie-Jeanne*, 1872, two impressions, etching
 > *L'Enterrement from "L'Ensorcelée"*, 1873, two impressions, etching with drypoint
 > *L'Entrée de Landemere (The Hague)*, etching
 > *L'Étang de la Bièvre*, etching
 > *La Blanche Caroline from "Une Vieille Maitresse"*, 1874, etching, drypoint, and aquatint
 > *La Chapelle Saint-Michel à l'Estre*, etching and drypoint
 > *La Chapelle Saint-Michel à l'Estre (Second Version)*, etching and drypoint
 > *Le Curé de Cucagnan from "Lettres de mon Moulin"*, 1879, etching, drypoint and roulette
 > *La Diligence de Beaucaire from "Lettres de mon Moulin"*, 1879, two impressions, etching with roulette
 > *La Vision from "L'Ensorcelée"*, 1873, etching and drypoint in red
 > *Le Bas-hamet from "Une Vieille Maitresse"*, 1874, etching, drypoint, and aquatint
 > *Le Bruit de deux sabots trainant... from "Le Chevalier Destouches"*, 1878, two impressions, etching with drypoint
 > *Le Château des Hiboux; Ex-libris de Léon Lerey*, 1885, etching, drypoint, and aquatint
 > *Le Criard from "Une Vieille Maitresse"*, 1874, etching, drypoint, and aquatint
 > *Le Curé de Cucagnan from "Lettres de mon Moulin"*, 1879, etching, drypoint, and roulette
 > *Le Pâtre from "L'Ensorcelée"*, 1873, three impressions, etching with drypoint
 > *Le Puits de la Butte-aux-Cailles*, etching
 > *Le Secret du Maître Cornille from "Lettres de mon Moulin"*, 1879, two impressions, etching with roulette
 > *Le Soir même... from "Le Chevalier Destouches"*, 1878, two impressions, etching with drypoint
 > *Le Tombeau du Diable from "Une Vieille Maitresse"*, 1874, etching, drypoint, and aquatint
 > *Les Adieux from "Une Vieille Maitresse"*, 1874, etching, aquatint, and drypoint
 > *Les Ânes de Saint-Médard*, 1874, etching
 > *Les Gardiens du Logis*, etching, drypoint, aquatint, and roulette
 > *Les Grandes Chaumières*, 1881, etching and drypoint
 > *Les Petites Chaumières*, 1878, drypoint and aquatint
- > *Les Petits Ânes de Luchon*, 1873, two impressions, etching
 > *Les Vieux from "Lettres de mon Moulin"*, 1879, two impressions, etching with drypoint, and aquatint
 > *On allume les cièges... from "Le Chevalier Destouches"*, 1878, two impressions, etching with drypoint
 > *Quatre Ânes dans un Prè*, etching
 > *Ryno et Hermangarde from "Une Vieille Maitresse"*, 1874, etching, drypoint, and aquatint
 > *Second Vignette from "Diable amoureux"*, 1878, etching and drypoint
 > *Têtes de Bretons*, etching, aquatint, roulette, and soft-ground
 > *Third Vignette from "Diable amoureux"*, 1878, etching and drypoint
 > *Thomas Le Hardouaye from "L'Ensorcelée"*, 1873, three impressions, etching with drypoint
 > *Title Page for "Lettres de mon Moulin"*, 1879, two impressions, etching
 > *Un Chemin de Perdicion from "L'Ensorcelée"*, 1873, two impressions, etching with drypoint
 > *Un Thé Douairières from "Une Vieille Maitresse"*, 1874, etching, aquatint, and drypoint
 > *Une Matinée d'Automne*, etching, drypoint, and aquatint
 > *Une Variété dans L'Amour from "Une Vieille Maitresse"*, 1874, etching, drypoint, and roulette
 > *Une Vieux Chantier à Rochester*, 1879, etching, drypoint, and aquatint, 2006.68.1–77, Gift of Daniel Bell and Pearl K. Bell
- Buhot, Félix-Hilaire, French, 1847–1898, and Paul Adolphe Rajon, French, 1842/1843–1888
 > *Six Eaux-fortes pour illustrer "Le Chevalier Destouches..."*, 1879, bound volume with five etchings by Buhot and one by Rajon, 2006.68.78, Gift of Daniel Bell and Pearl K. Bell
- Cage, John, American, 1912–1992, and Lois Long, American, born 1918
 > *Mud Book. How To Make Pies and Cakes*, 1983, concertina volume with color silkscreens, 2006.55.1, Gift of Susan Lorence in honor of Wynn Kramarsky
- Callot, Jacques, French, 1592–1635
 > *Dying Soldiers by the Roadside*
 > *Scene of Pillage*, 1633, etchings, 2006.125.1–2, Gift of John E. Stocker
- Cameron, David Young, Scottish, 1865–1945
 > *Old St. Étienne*, 1907, drypoint on japan paper, 2005.145.8, Gift of Ruth Cole Kainer
- Celmins, Vija, American, born Latvia, 1938
 > *Alliance*, 1982, aquatint, mezzotint, and drypoint
 > *Concentric Bearings, D*, 1984, mezzotint, aquatint, drypoint, and photogravure, 2005.142.45–46, Gift of Edward R. Broida

- Chagall, Marc, Russian, 1887–1985
 > *David*, 1973
 > *Place de la Concorde*, 1952, color lithographs, 2006.125.3–4, Gift of John E. Stocker
- Chodowiecki, Daniel Nikolaus, German, 1726–1801
 > *The Card Game (Der kleine l'Hombre Tisch)*, 1758, etching and aquatint with engraving in brown, 2006.7.1, Katharine Shepard Fund
- Clarke, John Clem, American, born 1937
 > *Black and White Abstract*, 1972, color screenprint, 2006.114.2, Gift in honor of Anne-Michele Ostrow
- Cochin, Nicolas, French, 1610–1686
 > *The Adoration of the Magi*, etching and engraving, 2006.87.1, Ailsa Mellon Bruce Fund
- Daubigny, Charles-François, French, 1817–1878
 > *Clair de lune à Valmondois*, etching, 2006.84.4, Ailsa Mellon Bruce Fund
- Demarteau, Gilles the Elder, French, 1722–1776
 > *Academics* (after Carle Vanloo), three chalk manner prints in red, 2005.156.1–3, Ellwanger/Mescha Collection
- Demarteau, Gilles-Antoine, French, 1750–1802
 > *Academy* (after Carle Vanloo)
 > *Academy* (after Jean-Jacques-François Le Barbier)
 > *Head of a Venerable Man* (after Edme Bouchardon), chalk manner in red, 2005.156.4–5, 2005.162.2, Ellwanger/Mescha Collection
- > *A Young Woman Standing in a Park* (after Jean-Baptiste Le Prince), c. 1770, chalk manner printed in red and black, 2006.90.1, Phillips Family Fund in Honor of Andrew Robison
- Descourts, Charles-Melchior, French, 1753–1820
 > *La Lutichinen sortant du Glacier inférieur du Grindelwald* (after Caspar Wolf), 1785, wash manner printed in four colors, 2006.18.1, Gift of Ivan E. and Winifred Phillips in Memory of Neil Phillips
- > *Vie du Schild-Wald-Bach prise en Hyver* (after Caspar Wolf), 1785, wash manner printed in four colors, 2006.19.1, Gift of Mr. and Mrs. Paul S. Morgan in Honor of Margaret Morgan Grasselli
- Doig, Peter, Scottish, born 1959
 > *Carren*, 2002, color spitbite aquatint with aquatint, etching and softground etching
 > *Grand Riviere*, 2002, color spitbite and sugarlift aquatint
 > *Grand Riviere II*, 2002, color spitbite aquatint and drypoint
 > *Guest House*, 2002, color sugarlift and spitbite aquatint with drypoint
 > *House of Pictures*, 2002, color spitbite and sugarlift aquatint with drypoint and scraping, 2006.122.32–36, Gift of Kathan Brown
- Dorigny, Michel, French, 1617–1665, Nicolas Chapron, French, 1612–c. 1656, and Nicolas Cochin, French, 1610–1686
 > *Recueil de Douze Bacchanales*, 1650s, portfolio of twelve etchings with engraving and frontispiece, 2005.127.2–14, Ailsa Mellon Bruce Fund
- Drewes, Werner, American, 1899–1985
 > *Intrusion*, 1974, woodcut on japan paper
 > *Near Columbus Circle*, 1930, lithograph, 2005.145.10–11, Gift of Ruth Cole Kainen
- Dürer, Albrecht, German, 1471–1528
 > *The Opening of the Fifth and Sixth Seals*, c. 1497, woodcut, 2005.145.12, Gift of Ruth Cole Kainen
 > *Christ Washing the Feet of the Disciples*, 1509/1510, woodcut, 2006.125.5, Gift of John E. Stocker
- Edelink, Gerard, Flemish, 1640–1707
 > *Nathanael Diligen*, 1683, engraving, 2006.4.1, Ailsa Mellon Bruce Fund
- Ensor, James, Belgian, 1860–1949
 > *Bust*, 1887, drypoint with etching printed in brown, 2006.57.7, Gift of Ruth Cole Kainen
- Faithorne, William, English, 1616–1691
 > *Charles II*, 1650s
 > *Thomas Hoobs (Thomas Hobbes)*, 1665/1670, engravings, 2006.4.2, 3, Ailsa Mellon Bruce Fund
- Francis, Sam, American, 1923–1994
 > *Untitled*, 1986, color aquatint, 2006.120.2, Gift of Lee and Ann Fensterstock
- Franck, Hans Ulrich, German, c. 1590–1675
 > *Three Riders before an Inn*, 1656, etching, 2005.128.1, Ailsa Mellon Bruce Fund
- German 16th Century
 > *The Apocalypse*, woodcut, 2005.145.13, Gift of Ruth Cole Kainen
- German 18th Century and Frederick Calvert, Lord Baltimore (author), British, 1732–1771
 > *Coelestes et Infemi* (Augsburg, 1771), bound volume with thirty-three etchings and engravings and twelve woodcuts, 2006.30.1, William B. O'Neal Fund
- Ghisi, Giorgio after Luca Penni, Italian, 1520–1582
 > *The Calumny of Appelles*, 1560, engraving, 2006.39.1, Pepita Milmore Memorial Fund
- Goya, Francisco de, Spanish, 1746–1828
 > *No Hay Quien Los Socorra*, aquatint, 2006.125.6, Gift of John E. Stocker
- Green, Valentine, British, 1739–1813
 > *John Boydell*, 1772, mezzotint, 2006.65.1, Gift of James M. Goode
- Griggs, F.L., British, 1876–1938
 > *Laneham*, 1923, etching, 2005.145.14, Gift of Ruth Cole Kainen
- Haden, Francis Seymour, British, 1818–1910
 > *A Sunset in Ireland*, 1863, etching and drypoint, 2005.145.15, Gift of Ruth Cole Kainen
- > *Eagham Lock*, 1859, etching with drypoint
 > *Old Willesley House*, 1865, etching
 > *The Village Ford*, 1881, etching and drypoint, 2006.83.1–3, Gift of Milton M. Gottesman
- > *Out of Study Window*, 1859, etching and drypoint, 2006.125.7, Gift of John E. Stocker
- Hart, George Overbury (Pop), American, 1868–1933
 > *Mammy*, c. 1923, drypoint, 2005.145.16, Gift of Ruth Cole Kainen
- Heckel, Erich, German, 1883–1970
 > *In the Meadow*, 1912, color lithograph
 > *Lake in the Park*, 1914, drypoint
 > *Männerkopf (Self-Portrait)*, 1965, lithograph
 > *Two Figures by the Sea*, 1920, woodcut, 2006.57.10–13, Gift of Ruth Cole Kainen
- Heilmann, Mary, American, born 1940
 > *Garden Study*, 1998, color spitbite aquatint with softground etching
 > *Margot*, 1998, color aquatint with soapground and spitbite aquatint, 2006.122.37–38, Gift of Kathan Brown
- Hockney, David, British, born 1937
 > *Going Out*, 1994, color lithograph and screenprint
 > *Warm Start*, 1993, color screenprint and lithograph, 2006.120.3–4, Gift of Lee and Ann Fensterstock
- Hoerle, Heinrich, German, 1895–1935
 > *Knipfel*, 1920, complete set of twelve lithographs with title page and portfolio, 2006.24.1–12, Gift of the Collectors Committee
- Hooghe, Romeyn de, Dutch, 1645–1708
 > *Misluckte Papen-Krygh en de Fransche Verhuys-Tydt*
 > *Uytrecht Herstelt*, 1674, etchings with engraving and letterpress text, 2005.127.1, 2005.135.1, Ailsa Mellon Bruce Fund
- Hopper, Edward, American, 1882–1967
 > *The Locomotive*, 1923, etching, 2006.129.1, Amon G. Carter Foundation Fund
- Huet, Paul, French, 1803–1869
 > *Flooding in the Forest of the Ile Séguin*, 1833, etching on chine collé, 2005.134.1, Ailsa Mellon Bruce Fund
- Hunt, Bryan, American, born 1947
 > *Caim 1*, 1998, color spitbite, sugarlift and soapground aquatint with softground etching and drypoint
 > *Caim 2*, 1998, color spitbite, sugarlift and soapground aquatint with softground etching and drypoint
 > *Caim 3*, 1998, color soapground and sugarlift aquatint with softground etching and drypoint
- > *Caim 4*, 1998, color soapground and sugarlift aquatint with softground etching and drypoint, 2006.122.39–42, Gift of Kathan Brown
- Illies, Karl Wilhelm Arthur, German, 1870–1952
 > *Lüneburg*
 > *Nächtliche Kirche*, 1921, color relief etchings, 2006.57.14–15, Gift of Ruth Cole Kainen
- Isabey, Eugène, French, 1803–1886
 > *Gorge de Royat, Auvergne*, lithograph on chine collé, 2006.84.6, Ailsa Mellon Bruce Fund
- Italian 16th Century and possibly Cornelis Cort, Netherlandish, 1533–1578
 > *An Archer Shooting a Crossbow* (after Lelio Orsi), 1579, engraving, 2005.131.1, Ailsa Mellon Bruce Fund
- Jacquemart, Jules-Ferdinand, French, 1837–1880
 > *Les Quatre Éléments*, 1863, complete set of six etchings, 2006.92.1–6, Ailsa Mellon Bruce Fund
- Janinet, Jean-François, French, 1752–1814
 > *Chute de la Tritt dans la vallée de Muhlethal* (after Caspar Wolf), 1776, color etching and wash manner, 2006.96.1, Phillips Family Fund
- Johns, Jasper, American, born 1930
 > Sixty-eight artist's proofs, 1967–1970, 2005.153.1–68, Patrons' Permanent Fund
- Kaus, Max, German, 1891–1977
 > *Kopf*, 1920, woodcut, 2006.57.16, Gift of Ruth Cole Kainen
- Kelly, Ellsworth, American, born 1923
 > *EK/Spectrum I*, 1990, color lithograph, 2006.120.5, Gift of Lee and Ann Fensterstock
- Kushner, Robert, American, born 1949
 > *Camellia White*, 1994, color sugarlift, spitbite and soapground aquatint with aquatint and softground etching, 2006.122.43, Gift of Kathan Brown
- Lancaster, Mark, British, born 1938
 > *Henry VI*, 1971, color screenprint, 2006.57.17, Gift of Ruth Cole Kainen
- Legros, Alphonse, French, 1837–1911
 > *La Ferme de Briex (Effet d'orage)*, drypoint, 2006.57.18, Gift of Ruth Cole Kainen
- Lepère, Auguste, French, 1849–1918
 > *Le Pont Neuf*, 1913, lithograph in brown and black, 2005.154.1, Ailsa Mellon Bruce Fund
- LeWitt, Sol, American, born 1928
 > *Black & Gray*, 1991, series of four etchings with spitbite
 > *Black Curvy Brushstrokes*, 1997, sugarlift aquatint
 > *Black/Black Curvy Brushstrokes*, 1997, sugarlift aquatint
 > *Color & Black*, 1991, color spitbite aquatint

- > *Loops & Curves Gray/Gray*, 1999, color sugarlift aquatint with aquatint
- > *Straight and not Straight Lines*, 2003, etching, 2006.122.44–49, Gift of Kathan Brown
- Longhi, Alessandro, Italian, 1733–1813
- > *Compendio delle vite de' Pittori Venezian istorici...* (Venice, 1762), bound volume with twenty-four etchings and twenty-four engraved and etched text plates, 2006.94.1, B.H. Breslauer Foundation Fund
- Longhi, Giuseppe, Italian, 1766–1831
- > *Baron Brudern*, 1808, engraving and etching printed in color, 2006.57.19, Gift of Ruth Cole Kainer
- Lucas van Leyden, Netherlandish, 1489/1494–1533
- > *Virgin and Child on a Crescent Moon*, engraving, 2006.127.1, Transfer from the National Gallery of Art Library
- Marcoussis, Louis Casimir Ladislav, French, 1883–1941, and Gaston Bachelard (author), French, 1884–1962
- > *Les Devins*, 1946, complete set of sixteen drypoints, 2005.144.1.1–16, Gift of the Estate of Moses and Ruth Helen Lasky, San Francisco, Harlan B. and Marshall R. Levine, Trustees
- Marinetti, Filippo Tommaso, Italian, 1876–1944
- > *Les Mots en Liberté, Futuristes* (Milan, 1919), bound volume printed in red and black, with four folding plates, 2006.5.1, Gift of the Collectors Committee
- Marioni, Tom, American, born 1937
- > *A Door Must Be Either Open or Closed*, 2002, color drypoint with aquatint
- > *Drawing a Line (An Ounce of Gold)*, 2002, color drypoint with aquatint
- > *Ghost PI*, 2003, color drypoint on chine collé
- > *Golden Rectangle*, 2003, color aquatint with drypoint
- > *Leonardo IKB*, 2002, color direct gravure
- > *Mondrian*, 2002, color direct gravure
- > *One Second Sculpture*, 2002, color direct gravure with aquatint, 2006.122.50–56, Gift of Kathan Brown
- Master of Saint John the Baptist, German, active c. 1440s–1450s
- > *Saint Bartholomew*, 1440s, engraving, 2005.125.1, Pepita Milmore Memorial Fund and Patrons' Permanent Fund
- Matham, Jacob, Dutch, 1571–1631
- > *Perseus and Andromeda* (after Hendrik Goltzius), 1597, engraving, 2006.10.1, Ailsa Mellon Bruce Fund
- Matisse, Henri, French, 1869–1954
- > *The Large Nude*, 1906, lithograph [proof], 2006.57.20, Gift of Ruth Cole Kainer
- McNeil, George, American, 1908–1995
- > *Prayer Images*, 1983, lithograph
- > *Suprize #6*, 1980, color lithograph
- > *Manathe*, 1981, color lithograph, 2005.145.17–18, 2006.57.21, Gift of Ruth Cole Kainer
- Meier, Melchior, Swiss, active 1582
- > *Apollo and Marsyas*, 1581, engraving, 2006.93.1, Ailsa Mellon Bruce Fund
- Menpes, Mortimer, British, 1855–1938
- > *Whistler No. 4*
- > *Whistler No. 6*, c. 1885, etchings, 2005.145.19–20, Gift of Ruth Cole Kainer
- Meryon, Charles, French, 1821–1868
- > *Tourelle, Rue de l'École de Médecine*, 22, Paris, 1861, etching, 2006.125.8, Gift of John E. Stocker
- Mignard, I, Pierre, Attributed to, French, 1612–1695
- > *David with the Head of Goliath* (after Simon Vouet), c. 1630, etching with engraving, 2006.77.1, Gift of Alan Stone and Lesley Hill
- Milton, John (author), English, 1608–1674, Robert White, British, 1645–1703, Michael Burghers, Dutch, c. 1640–c. 1723, and Bernard Lens II, British, 1659–1725
- > *Paradise Lost. A Poem in Twelve Books* (London, 1688), bound volume with twelve engravings (after William Faithorne I, Sir John Baptistus de Medina, and Peter-Paul Bouché), 2005.129.1, Professor William B. O'Neal Fund
- Miró, Joan, Spanish, 1893–1983
- > *Woman at the Mirror*, 1956, lithograph, 2006.125.9, Gift of John E. Stocker
- Molitor, Martin von, Austrian, 1759–1812
- > *A Meadow with Cattle at the Edge of a Wood*, c. 1790, two etchings, one proof and one with tonal etching and scratching, 2005.128.2, 13, Ailsa Mellon Bruce Fund
- Moore, Henry, British, 1898–1986
- > *Reclining Figure, Interior Setting I*, 1977
- > *Head of Prometheus*, 1950
- > *Trees*, 1950, color lithographs, 2006.125.10–12, Gift of John E. Stocker
- Morandi, Giorgio, Italian, 1890–1964
- > *Chiesa Nuova*, 1924, etching, 2006.128.26, Collection of Mr. and Mrs. Paul Mellon
- Munch, Edvard, Norwegian, 1863–1944
- > *The Brooch (Eva Mudövi)*, 1903, lithograph on japan paper
- > *Celline in a Hat*, 1914, drypoint
- > *Evening in the Park*, 1903, etching
- > *Funeral March*, 1897, lithograph
- > *Hopfenblute*, 1902, drypoint
- > *Man and Woman*, 1913, drypoint, 2006.51.1–6, Gift of the Epstein Family Collection
- Nanteuil, Robert, French, 1623–1678
- > *Pomponne de Bellieue* (after Charles Le Brun), engraving, 2006.4.4, Ailsa Mellon Bruce Fund
- Napangardi, Dorothy, Australian, born c. 1950
- > *Digging Stick Dreaming*, 2004, color aquatint with sugarlift aquatint
- > *Women's Dreaming 1*, 2004, color soapground and sugarlift aquatint
- > *Women's Dreaming 2*, 2004, color soapground and sugarlift aquatint
- > *Mina Mina Country*, 2004, color sugarlift aquatint
- > *Salt*, 2004, soapground aquatint
- > *Salt on Mina Mina*, 2004, sugarlift aquatint
- > *Sandhill Country*, 2004, color aquatint with sugarlift aquatint
- > *Sandhills*, 2004, color soapground and spitbite aquatint
- > *Spinifex Country*, 2004, color aquatint with sugarlift aquatint, 2006.122.57–65, Gift of Kathan Brown
- Nolde, Emil, German, 1867–1956
- > *Scribes*, 1911, etching and tonal etching, 2006.57.22, Gift of Ruth Cole Kainer
- Oldenburg, Claes, American, born Sweden, 1929
- > *Sneaker Lace in Landscape with Palm Trees*, 1991, color lithograph, 2006.120.6, Gift of Lee and Arin Fensterstock
- Oliveira, Nathan, American, born 1928
- > *Copper Plate Nudes II (1–8)*, 2001, set of eight color spitbite aquatints with aquatint and texture from the back of a discarded plate
- > *Dancer*, 2004, color drypoint with aquatint
- > *Dancer II*, 2004, color sugarlift aquatint with aquatint
- > *Dancer III*, 2004, color sugarlift aquatint with aquatint
- > *Little Leopard*, 1998, color drypoint with spitbite aquatint
- > *Stairs to the Stars*, 2004, color drypoint with aquatint
- > *Torso I*, 2004, color sugarlift and spitbite aquatint with softground etching and aquatint
- > *Torso II*, 2004, color sugarlift and spitbite aquatint with softground etching and aquatint, 2006.122.66–80, Gift of Kathan Brown
- Ostendorfer, Michael, German, c. 1490–1559
- > *The New Church of the Beautiful Virgin at Regensburg*, c. 1520, woodcut printed from three blocks with letterpress on two joined sheets of paper, 2006.101.1, Ailsa Mellon Bruce Fund
- Outlaw, Gay, American, born 1959
- > *Animal, Sky; Sunset; Western*, 2001, color aquatints with etching from *Trial Pattern*, 2006.122.81–84, Gift of Kathan Brown
- Owens, Laura, American, born 1970
- > *Untitled (LO 269)*, 2004, color spitbite aquatint
- > *Untitled (LO 270)*, 2004, color spitbite and soapground aquatint with aquatint and softground etching
- > *Untitled (LO 271)*, 2004, color spitbite aquatint with aquatint and softground etching
- > *Untitled (LO 272)*, 2004, color spitbite aquatint with softground etching
- > *Untitled (LO 273)*, 2004, color spitbite aquatint with softground etching and drypoint, 2006.122.85–89, Gift of Kathan Brown
- Pechstein, Max, German, 1881–1955
- > *Exotic Head*, 1917, woodcut, 2006.57.24, Gift of Ruth Cole Kainer
- Picasso, Pablo, Spanish, 1881–1973
- > *Bust, Modern Style*, 1949, lithograph
- > *Still Life with Fruit Dish*, 1909, drypoint, 2006.57.25–26, Gift of Ruth Cole Kainer
- > *Young Girl in a Crown of Flowers*, drypoint, 2006.125.13, Gift of John E. Stocker
- > *Still Life with a Bottle of Marc*, 1911, drypoint, 2006.110.1, New Century Fund
- Piranesi, Giovanni Battista, Italian, 1720–1778
- > *Veduta della Gran Curia Innocenziana*, c. 1758, etching, engraving, and drypoint (counterproof, printed 1760s/1770s), 2005.130.1, Ailsa Mellon Bruce Fund
- Prendergast, Maurice Brazil, American, 1858–1924
- > *Central Park*, c. 1900–1902, color monotype on japan paper, 2006.75.1, Gift of an Anonymous Donor
- Provisor, Janis, American, born 1946
- > *Breathless*, 1999, color sugarlift and spitbite aquatint on chine collé
- > *Flutter*, 1999, color spitbite and sugarlift aquatint on chine collé
- > *I Love You Woman*, 1999, color spitbite and sugarlift aquatint with aquatint and direct gravure on chine collé
- > *Mandarin Love Note*, 1999, color etching with spitbite aquatint, drypoint, and direct gravure on chine collé
- > *Mothers & Sons*, 1999, color soapground and spitbite aquatint with softground etching, drypoint, and direct gravure on chine collé, 2006.122.90–94, Gift of Kathan Brown
- Raetz, Markus, Swiss, born 1941
- > *Bay*, 2002, color spitbite aquatint
- > *Binocular View*, 2001, color photogravure
- > *Flourish*, 2001, color photogravure on chine collé
- > *Gaze*, 2001, color spitbite aquatint
- > *Silhouette*, 2001, color photogravure and aquatint
- > *Trim's Flourish*, 2001, color spitbite aquatint and aquatint on chine collé, 2006.122.95–100, Gift of Kathan Brown
- Rajon, Paul Adolphe, French, 1842/1843–1888
- > *J. Barbey d'Aurevilly*, 1879, two impressions, etching with drypoint, printed in red, 2006.68.79–80, Gift of Daniel Bell and Pearl K. Bell
- Ramboux, Johann Anton, German, 1790–1866
- > *Das Dianen-Denkmal zu Bollendorf*, 1824/1827, lithograph, 2005.155.1, Ailsa Mellon Bruce Fund

- Redon, Odilon, French, 1840–1916
 > *Cain and Abel*, 1886, etching
 > *Druidesse*, 1892, lithograph on chine colle, 2006.57.27–28, Gift of Ruth Cole Kainen
- Reid, Laurie, American, born 1964
 > *Day Light/Night Light I*, 2000, set of two color spitbite and soapground aquatints
 > *Day Light/Night Light II*, 2000, set of two color spitbite and soapground aquatints on chine collé
 > *Elements*, 2000, set of three color spitbite and soapground aquatints
 > *First Verse*, 2000, spitbite aquatint printed in graphite
 > *X-1*, 2000, color spitbite aquatint
 > *X-2*, 2000, color spitbite aquatint, 2006.122.101–106, Gift of Kathan Brown
- Rembrandt van Rijn, Dutch, 1606–1669
 > *The Circumcision in the Stable*, 1654
 > *Three Oriental Figures*, 1641, etchings, 2006.125.14–15, Gift of John E. Stocker
 > *Christ Preaching and Healing*
 > *The Man with a Cane*
 > *The Pharisees Debating*, 1640–1649, etchings (fragments from *The Hundred Guilders Print*, reworked by William Baillie, Irish, 1723–1792), 2006.123.1–3, Gift of Mr. and Mrs. Andrew Robison
- Rockburne, Dorothea, Canadian, born 1932
 > *W.I.M.P. #1 State I*, 1999, color lithograph, 2006.120.7, Gift of Lee and Ann Fensterstock
- Rodin, Auguste, French, 1840–1917
 > *Allegory of Spring*, 1882/1888, drypoint on japan paper, 2006.57.29, Gift of Ruth Cole Kainen
- Rops, Félicien, Belgian, 1833–1898
 > *La Dernière Maja*, 1880, drypoint with etching and aquatint on light blue paper, 2006.57.30, Gift of Ruth Cole Kainen
- Ruscha, Ed, American, born 1937
 > *L.A.S.F. #1*, 2003, color softground etching
 > *L.A.S.F. #2*, 2003, color softground etching
 > *L.A.S.F. #3*, 2003, color softground etching
 > *Los Francisco San Angeles*, 2001, portfolio of seven color softground etchings, 2006.122.107–110, Gift of Kathan Brown
- Rysselberghe, Théo van, Belgian, 1862–1926
 > *Boulogne*, 1900, etching in gray-green, 2006.50.1, Fund Given in Memory of Daryl Reich Rubenstein
- Sadeler I, Jan, Flemish, 1550–1600
 > *The Twelve Sons of Jacob* (after Crispin van den Broecke), c. 1585, complete set of twelve hand-colored engravings on six sheets, 2005.128.4–9, Ailsa Mellon Bruce Fund
- Schanker, Louis, American, 1903–1981
 > *Brown and Black*, 1939, color woodcut on japan paper
- > *Composition with Figures*, 1942, color woodcut on japan paper
 > *Forms in Action*, 1941, woodcut on japan paper
 > *Study in Green and Black*, 1941, color woodcut on japan paper, 2005.145.22–25, Gift of Ruth Cole Kainen
- Schrag, Karl, American, 1912–1996
 > *Nightmist and Rising Moon*, 1987, color etching
 > *The Influence of the Moon*, 1950, color etching, aquatint, and softground etching, 2006.145.26, 2006.57.31, Gift of Ruth Cole Kainen
- Schütz, Carl, Austrian, 1745–1800
 > *Fantasy Architecture*, 1770/1780, four etchings, 2005.128.3, 10–12, Ailsa Mellon Bruce Fund
 > *Fantasy of an Antique Temple*
 > *Fantasy of an Antique Trophy to Augustus*, 1770/1780, etchings, 2006.12.1–2, Gift of Christopher Mendez
- Schwitters, Kurt, German, 1887–1948
 > *Merz 3*, 1923, complete set of six color lithographs with collage [artist's proofs], title page, and original portfolio cover, 2006.52.1–8, Patrons' Permanent Fund
- Sicilia, José Maria, Spanish, born 1954
 > *Series C, #1 (Pitcher with Candlestick)*
 > *Series C, #2 (Chicken with Bowl)*
 > *Series C, #3 (Jug with Spoon)*, 1990, aquatints, 2006.122.111–113, Gift of Kathan Brown
- Sickert, Walter Richard, British, 1860–1942
 > *Quai Henry IV*, 1915, etching, 2006.83.4, Gift of Milton M. Gottesman
- Sikander, Shahzia, American, born Pakistan, 1969
 > *No Parking Anytime*, 2001, portfolio of nine color etchings, 2006.122.114, Gift of Kathan Brown
- Sintenis, Renee, German, 1888–1965
 > *Leopard*, c. 1925, drypoint, 2006.57.32, Gift of Ruth Cole Kainen
- Smith, David, American, 1906–1965
 > *A Letter*, 1952, lithograph, 2006.57.33, Gift of Ruth Cole Kainen
- Steinberg, Saul, American, 1914–1999
 > *Legs*, 1992, color etching
 > *Ten Women*, 1997, color etching
 > *Two Women*, 1993, color etching, 2006.120.8–10, Gift of Lee and Ann Fensterstock
- Steir, Pat, American, born 1940
 > *Deep River*, 2003, color soapground aquatint with aquatint and drypoint
 > *Evening*, 1993, color soapground reversal with aquatint and spitbite aquatint
 > *From the Boat: Comet*, 2002, color sugarlift and spitbite aquatint
 > *From the Boat: Constellation*, 2002, color soapground and spitbite aquatint with drypoint
- > *From the Boat: Horizon*, 2002, color sugarlift aquatint and aquatint with soapground and softground etching
 > *From the Boat: Rain*, 2002, color soapground aquatint and aquatint with etching and drypoint
 > *Marking Time*, 1977, color drypoint with colored pencil
 > *Memory*, 2000, color spitbite and soapground aquatint
 > *Milky Way*, 2000, color aquatint with sugarlift and spitbite aquatint
 > *Mixed Marks*, 2004, series of seven color etchings
 > *Moon Lake*, 2003, color aquatint with spitbite aquatint and drypoint
 > *Peony*, 1993, color soapground reversal with aquatint and spitbite aquatint
 > *Radish*, 1993, color soapground reversal with aquatint and spitbite aquatint
 > *Shape of Water*, 2003, color soapground etching with aquatint, spitbite aquatint, and drypoint
 > *Starry Nights*, 1996, set of five color soapground and spitbite aquatints
 > *Summer Pond*, 2003, color etching with spitbite aquatint and drypoint
 > *Sunlight on Water I*, 1996, color aquatint reversal with drypoint and soapground aquatint
 > *Sunlight on Water II*, 1996, color aquatint reversal with drypoint and soapground aquatint
 > *A Walk in the Woods*, 2000, color soapground and sugarlift aquatint
 > *Wind and Water*, 1996, color soapground aquatint with soapground aquatint reversal, spitbite aquatint, and drypoint
 > *4 Rivers*, 1992, color soapground aquatint with drypoint, 2006.122.115–145, Gift of Kathan Brown
- Stock, Ignatius van der, Flemish, active from 1660
 > *Landscape with Two Deer*, etching, 2006.32.1, Ailsa Mellon Bruce Fund
- Stroud, James, American, 1958
 > *Stations II*, 2005, portfolio of nine aquatints with drypoint on chine collé coated with beeswax, 2006.124.1–9, Gift of the Artist and Center Street Studio
- Sweerts, Michael, Flemish, 1624–1664
 > *Willem van der Borch*, 1650s, etching, 2006.4.5, Ailsa Mellon Bruce Fund
- Thiebaud, Wayne, American, born 1920
 > *Beach Group*, 2002, color etching with drypoint
 > *Dark Hill River*, 2002, drypoint with direct gravure and color spitbite aquatint
 > *Estate 2*, 1998, color etching with drypoint
 > *Hill River*, 2002, color drypoint with direct gravure and spitbite aquatint
 > *Pie Case*, 2002, color direct gravure with aquatint and drypoint
 > *River and Farms*, 2002, color direct gravure with drypoint
- > *Toy Box*, 2002, color etching with drypoint, 2006.122.146–152, Gift of Kathan Brown
- Thornton, Valerie, British, born 1931
 > *Golden Canyon*, color etching
 > *Valley*, color etching [artist's proof], 2005.145.27–28, Gift of Ruth Cole Kainen
- Tissot, James Jacques Joseph, French, 1836–1902
 > *Emigrants*, 1880, drypoint, 2006.57.34, Gift of Ruth Cole Kainen
- Trapassi, Pietro Antonio Domenico (Metastasio) (author) Italian, 1698–1782, and Johan von Christoph Reinsperger, German, 1711–1777
 > *Romolo and Ersilia* (Vienna, 1765), bound volume with illustrations after J. Bideman (?), 2006.103.1, William B. O'Neal Fund
- Trapassi, Pietro Antonio Domenico (Metastasio) (author), Italian, 1698–1782, possibly Giovanni Berardi, Italian, active 18th century, Michel Le Bouteux, French, active 18th century, and possibly J.B. Doumeau, French, active 18th century
 > *Alessandro nell'Indie, drama per musica da rappresentarsi nel gran Teatro nuovamente eretto alla Real Corte di Lisbona* (Lisbon, 1755), bound volume with ten etchings (after Giovanni Carlo Galli Bibiena), 2005.133.1, Professor William B. O'Neal Fund
- Tuttle, Richard, American, born 1941
 > *Costume*, 2002, portfolio of six color aquatints
 > *Purple*, 2001, portfolio of seven color aquatints
 > *Type*, 2003, portfolio of twenty-six color etchings on tarlatan chine collé
 > *Up, to 7*, 2000, set of eight color etchings, 2006.122.153–156, Gift of Kathan Brown
- Various Artists
 > *Ten from Leo Castelli*, 1967, portfolio with nine prints and multiples in various media by Lee Bontecou, Jasper Johns, Donald Judd, Robert Morris, Larry Poons, Robert Rauschenberg, James Rosenquist, Frank Stella, and Andy Warhol, 2006.126.1–9, Gift of The Estate of Roy Lichtenstein
- Vertue, George, British, 1684–1756, Bernard Baron, French, 1696–1762, Gerard Vandergucht, British, 1696–1776, and Miguel de Cervantes Saavedra (author), Spanish, 1547–1616
 > *Vida y Hechos del Ingenioso Hidalgo Don Quixote de la Mancha* (London, 1738), four bound volumes with etched and engraved illustrations (after John Vanderbank): eighteen in vol. I; ten in vol. II; sixteen in vol. III; twenty-five in vol. III, 2006.27.1–4, Gift of Marion F. Houstoun
- Villon, Jacques, French, 1875–1963 and Various Artists
 > *L'Estampe et l'affiche*, nos. 1–3 (Paris, 1899), three bound volumes with color lithographs, 2005.157.6, 8–9, Virginia and Ira Jackson Collection, Partial and Promised Gift

Vuillard, Edouard, French, 1868–1940, James Ensor, Belgian, 1860–1949, Auguste Rodin, French, 1840–1917, and Various Artists
 > *Das Mappenwerk der Insel*, 1900, portfolio with thirty-nine prints, 2005.157.7, Virginia and Ira Jackson Collection, Partial and Promised Gift

Walkowitz, Abraham, American, 1880–1965
 > *Market Scene*, c. 1907, monotype in brown
 > *Three Nudes*, 1909, monotype in brown, 2005.145.29–30, Gift of Ruth Cole Kainen

Weir, Julian Alden, American, 1852–1919
 > *Reflections*, 1885/1893, etching and drypoint, 2006.42.1, Ailsa Mellon Bruce Fund

Wells, James Lesesne, American, 1902–1993
 > *Looking Upward*, 1928, linocut, 2005.145.31, Gift of Ruth Cole Kainen

Westermann, H.C., American, 1922–1981
 > *Crash in the Jungle*, 1972, color lithograph
 > *Green River*, 1972, color lithograph, 2006.57.35–36, Gift of Ruth Cole Kainen

Whistler, James McNeill, American, 1834–1903
 > *Steamboat Fleet*, 1875/1876, drypoint, 2005.145.32, Gift of Ruth Cole Kainen
 > *Annie Seated*, 1858, etching
 > *Billingsgate*, 1859, etching
 > *Chelsea Bridge and Church*, c. 1870/1871, etching and drypoint
 > *Little Putney No. 1*, 1879, etching
 > *Millbank*, 1861, etching
 > *Nursemaids—Les Bonnes du Luxembourg*, 1894, lithograph
 > *The Rag Gatherers*, 1857, etching
 > *Savoy Pigeons*, 1896, lithograph
 > *Sketching No. 1*, 1870, etching, 2006.125.16–24, Gift of John E. Stocker

Wierix, Johan, Flemish, c. 1549–1615 or after
 > *Andreas Velleius (Anders Sorensen Vedel)*, engraving, 2006.102.1, Ailsa Mellon Bruce Fund

Wilson, Fred, American, born 1954
 > *Arise!*, 2004, spitbite aquatint with direct gravure
 > *Bang*, 2004, color spitbite aquatint with aquatint
 > *Convocation*, 2004, color spitbite aquatint with aquatint and direct gravure
 > *Dawn*, 2004, spitbite aquatint on chine collé
 > *Exchange*, 2004, color spitbite aquatint with aquatint and direct gravure
 > *We are all in the gutter, but some of us are looking at the stars*, 2004, spitbite aquatint, 2006.122.157–162, Gift of Kathian Brown

Wiltz, Arnold, American, 1889–1937
 > *Masonry Versus Sky*, 1936, wood engraving
 > *Quarry Pool*, 1936, wood engraving
 > *Spillway*, 1936, wood engraving

> *Untitled (Woodcutter)*, 1936, wood engraving, 2005.150.1–4, Gift of Milton M. and Ingrid R. Rose

Zille, Heinrich, German, 1858–1929
 > *Herbst*, 1895, etching and aquatint on beige paper, 2006.57.37, Gift of Ruth Cole Kainen

PHOTOGRAPHS

Adams, Ansel, American, 1902–1984
 > *From Glacier Point*, 1927, gelatin silver print, 2006.133.1, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Adams, Robert, American, born 1937
 > *Adams County, Colorado*, 1973
 > *Among the Last Trees and Lilacs Surrounding a Farmhouse*, 1993
 > *Broken Trees next Box Spring Mountains, East Riverside, California*, 1982
 > *Bulldozed Slash, Tillamook County, Oregon*, 1980
 > *Burned and Clearcut, West of Arch Cape, Oregon*, 1975
 > *Colorado Springs, Colorado*, 1968
 > *Cottonwood Leaves, Boulder County, Colorado*, 1998
 > *La Loma Hills, Colton*, 1986
 > *Looking towards Los Angeles across San Timoteo Canyon, San Bernardino County, California*, 1980
 > *Missouri River, Clay County, South Dakota*, 1980
 > *On Signal Hill, Overlooking Long Beach*, 1983
 > *South from South Jetty, Clatsop County, Oregon, A–F* (suite of six), 1990
 > *Untitled*, 1985, gelatin silver prints, 2006.133.2–19, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Alvarez Bravo, Manuel, Mexican, 1902–2002
 > *Fifteen Photographs by Manuel Alvarez Bravo*, portfolio of fifteen gelatin silver prints, printed 1974, 2006.117.1, Gift of Lee and Maria Friedlander

American 19th Century
 > *Untitled (Tintype of Twin Boys)*, 1860s, painted tintype, 2006.133.133, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Annan, Thomas, Scottish, 1829–1887
 > *32 Close, No. 128 Saltmarket*, 1872, carbon print, 2006.133.20, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Atget, Eugène, French, 1857–1927
 > *Maison à Versailles*, 1921, albumen print, 2006.131.1, Gift of Dan and Mary Solomon
 > *St. Cloud*, 1926
 > *St. Cloud*, 1926, albumen prints, 2006.133.21–22, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Baldus, Édouard-Denis, French, 1813–1889
 > *Abbaye du Gard près d'Abbeville*, 1856, salted paper print
 > *L'Isle-Adam*, 1855, salted paper print

> *La Ciotat*, 1855–1856, albumenized salted paper print
 > *La Ciotat*, 1855–1856, albumen print, 2006.133.23–26, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Baltz, Lewis, American, born 1945
 > *Irvine Ranch*, 1968
 > *Laguna Beach (Denny's)*, 1969
 > *Santa Cruz 1970B*, 1970
 > *West Wall Semicoa 333 McCormick Costa Mesa*, 1974, gelatin silver prints, 2006.133.27–30, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Barnard, George N., American, 1819–1902
 > *Columbia From the Capital*, 1865
 > *Orchard Knob from Mission Ridge*, 1865, albumen prints, 2006.133.31–32, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Bell, William, American, born England, 1831–1910
 > *Rain Sculpture, Salt Creek Canon, Utah*, 1871, albumen print, 2006.133.33, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Blossfeldt, Karl, German, 1865–1932
 > *Urformen der Kunst (Art Forms in Nature)*, 1929, portfolio of 120 photogravures, 2006.133.34, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Bosse, Henry Peter, American, 1844–1903
 > *Construction of Rock and Brush Dam*, 1891, cyanotype, 2006.131.2, Gift of Dan and Mary Solomon
 > *Levee at Rapids City, Ill*, 1891, cyanotype, 2006.133.35, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Brandt, Bill, British, born Germany, 1904–1983
 > *Giorgio de Chirico*, 1965
 > *Untitled (Nude)*, 1959
 > *Untitled (Nude)*, 1958, gelatin silver prints, 2005.160.1–3, Gift of Jeffrey Hugh Newman

British 19th Century
 > *Untitled (Hatton Fern Album)*, c. 1850, cyanotype, 2006.133.132, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Brodovitch, Alexey, American, born Russia, 1898–1971
 > *Untitled from "Ballet" series*
 > *Untitled from "Ballet" series*, 1933–1935, gelatin silver prints, 2006.71.1–2, The Diana and Mallory Walker Fund

Callahan, Harry, American, 1912–1999
 > *Couple Walking Down Street, Venice*, 1957, dye transfer print
 > *Lincoln Ave.*, c. 1950s, gelatin silver print
 > *Ragsdale Beauty Shop/Poodle Cut, Detroit*, 1951, dye transfer print, printed later
 > *Store Window and Mannequin with Lingerie, Providence*, 1962, dye transfer print

> *Untitled (Chop Suey Restaurant)*, c. 1950s, gelatin silver print, 2006.133.36–40, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Charnay, Claude-Joseph-Désiré, French, 1828–1915
 > *Femme Malgache et Ses Enfants (Madagascar Woman and Her Children)*, 1863, salted paper print, 2006.131.3, Gift of Dan and Mary Solomon
 > *Les Femmes Malgaches (Plate 28) (Madagascar Women)*, 1863
 > *Trois Femmes Malgaches (Plate 30) (Three Madagascar Women)*, 1863, salted paper prints, 2006.133.41–42, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Christenberry, William, American, born 1936
 > *Warehouse Wall and Store, Newbern, Alabama*, 1990, chromogenic print, 2006.133.43, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Clark, Larry, American, born 1943
 > *Untitled*, 1971, gelatin silver print, 2006.133.44, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Coburn, Alvin Langdon, British, 1882–1966
 > *The Curiosity Shop*, 1907, gelatin silver print, 2006.133.45, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Constantine, Dimitrios, Greek, active c. 1850–c. 1870
 > *The Caryatides*, 1860–1865, albumen print, 2006.14.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel

Corot, Jean-Baptiste-Camille, French, 1796–1875
 > *Untitled*, 1858, cliché-verre, 2006.133.46, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Croner, Ted, American, 1922–2005
 > *Times Square Montage*, c. 1947, gelatin silver print, printed c. 1970, 2006.71.3, The Diana and Mallory Walker Fund

Cumming, Robert, American, born 1943
 > *Academic Exercise in Shading in which the Negative Proved to be Equally as Correct*, 1975, two gelatin silver prints, 2006.133.47, Gift of Dan and Mary Solomon and Patrons' Permanent Fund

Curtis, Edward Sheriff, American, 1868–1952
 > *Chief Kwakiutl*, 1910–1914, cyanotype
 > *Fish Spearing—Clayoquot*, 1915, photogravure proof and three photogravures
 > *Gaaskidi-Navaho*, 1904, photogravure
 > *Haschogan-Navaho*, 1904, photogravure
 > *A Home in the Mesquite—Chemehuevi*, 1914, three photogravures
 > *Koisuis and Hohluq—Nakoaktok*, 1914, photogravure
 > *Kwakiutl House Frame*, 1914, photogravure

- > *Middle Calf, Piegan*, 1900, albumen print
- > *Middle Calf, Piegan*, 1900, photogravure
- > *Middle Calf, Piegan*, 1900, photogravure
- > *Nayenezgani-Navaho*, 1904, photogravure
- > *The Oldest Man of Nootka*, 1916, three photogravures
- > *Tobadzichini-Navaho*, 1904, photogravure
- > *Untitled (Salish Type Woman)*, 1912–1913, cyanotype
- > *Zahadolzha-Navaho*, 1904, photogravure, 2006.133.48–62, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Cuvellier, Eugène, French, c. 1830–1900
- > *Mare à Piat*, 1860s, salted paper print
- > *Mare à Piat*, albumen print
- > *Près le Bodmer (Close to the Bodmer Oak)*, 1860s, albumen print, 2006.133.63–65, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Davidson, Bruce, American, born 1933
- > *Brooklyn Gang*, 1959, gelatin silver print, 2006.71.4, The Diana and Mallory Walker Fund
- De Clercq, Louis, French, 1836–1901
- > *Kalaat-El-Hosni (Deuxième Encinte) Extérieure, Tour d'Angle, Sud-ouest*, 1859, albumen print, 2006.133.66, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Detroit Photographic Company
- > *Mississippi Cotton at Dahomey*, 1901, photochrome, 2006.133.130, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Disdéri, André Adolphe-Eugène, French, 1819–1889
- > *Ballet Dancer*, c. 1865, photograph printed on silk, 2006.74.1, An Anonymous Fund
- Divola, John, American, born 1949
- > *Valley House*, 1971–1973
- > *Vandalism*, 1974, gelatin silver prints, 2006.133.67–68, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Durandelle, Louis-Émile, French, 1839–1917
- > *Rostral Column*, 1868, albumen print, printed 1878–1881, 2006.133.69, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Eggleston, William, American, born 1939
- > *Memphis*, c. 1970, dye transfer print, 2006.66.1, The Pepita Milmore Memorial Fund and The Diana and Mallory Walker Fund
- > *Southern Emirsions of Memphis*, 1974, dye transfer print, 2006.133.70, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Emerson, Peter Henry, British, 1856–1936
- > *Gnarled-Thorn Trees*, 1895
- > *The Poacher-A Hare in View*, 1888, photogravures, 2006.133.71–72, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Evans, Walker, American, 1903–1975
- > *Walker Evans: Selected Photographs*, 1930–1937, portfolio of fifteen gelatin silver prints, printed 1974 by Richard Benson, John Deeks, and Lee Friedlander, 2006.117.2, Gift of Lee and Maria Friedlander
- Fenton, Roger, attributed to, British, 1819–1869
- > *Pietro Magni, The Reading Girl*, c. 1862, albumen stereoscopic prints, 2006.78.1, Gift of Suzanne Glover Lindsay
- Frank, Robert, American, born Switzerland, 1924
- > *Silent Shadows at Home*, 1996, gelatin silver print, 2006.63.1, Gift of the Artist
- > *Mabou*, 2004
- > *Walking Walking*, 2005, gelatin silver prints, 2006.64.1–2, Gift of the Collectors Committee and Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Gardner, Alexander, American, born Scotland, 1821–1882
- > *A Sharpshooter's Last Sleep, Gettysburg, Pennsylvania, July 1863*, 1863, albumen print, 2006.133.73, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Glinn, Burt, American, born 1925
- > *Crazyhorse Saloon*, 1956, gelatin silver print, 2006.133.74, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Gohlke, Frank, American, born 1942
- > *Grain Elevators and Lightning Flash, Lamesa, Texas*, 1975
- > *Grain Elevators Near Kinsley, Kansas*, 1973, gelatin silver prints, 2006.133.75–76, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Gwathmey, Rosalie, American, born 1908
- > *Charlotte, North Carolina (Family Portrait)*, c. 1940
- > *Tobacco Picker, Rocky Mount, N.C.*, 1943
- > *Untitled (North Carolina 1948)*, 1948, gelatin silver prints, 2006.133.77–79, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Hawes, Josiah Johnson, American, 1808–1901
- > *Brattle Square Church*, 1850s
- > *Boston Common Snow Scene*, 1855–1860, salted paper prints
- > *School Street, Boston*, 1860s, albumen print, 2006.133.80–82, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Haynes, F. Jay, American, 1853–1921
- > *Grand Canyon of the Yellowstone and Falls*, 1884, albumen print, 2006.131.4, Gift of Dan and Mary Solomon
- > *Untitled (Railroad tracks in forest)*, 1884, albumen print, 2006.133.83, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Himmel, Paul, American, born 1914
- > *Grand Central Station*, 1947, gelatin silver print, 2006.71.5, The Diana and Mallory Walker Fund
- Jacques, Bertha, American, 1863–1941
- > *Untitled*, c. 1900, cyanotype, 2006.133.84, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Janssen, Jules Cesar, French, 1824–1907
- > *Untitled (Study of the Sun's Surface)*, 1893, woodburytype, 2006.133.85, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Johnson, Thomas, American, active 1858–1872
- > *Waymart*, 1858, albumen print, 2006.131.5, Gift of Dan and Mary Solomon
- > *Olyphant*, 1858, albumen print, 2006.133.86, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Käsebier, Gertrude, American, 1852–1934
- > *Alfred Stieglitz*, 1902, platinum print, 2005.123.1, The R.K. Mellon Family Foundation Fund, The Diana and Mallory Walker Fund, and Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Keiley, Joseph T., American, 1869–1914
- > *Landscape with trees and mountains*, c. 1900
- > *Landscape with trees*, c. 1900
- > *Mercedes de Cordoba*, c. 1900
- > *Woman*, c. 1900
- > *Mercedes de Cordoba*, c. 1900, platinum prints, 2006.73.1–5, Gift of William Innes Homer
- Kepes, György, American, born Hungary, 1906–2001
- > *Berlin Street Scene*, 1931/1937–1939, gelatin silver print with gouache, 2006.76.1, Gift of Thomas Walther
- Kertész, André, American, born Hungary, 1894–1985
- > *Self-Portrait, Paris*, 1927, gelatin silver print, 2006.133.87, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Klein, William, American, born 1928
- > *Dance in Brooklyn*, 1955, gelatin silver print, 2006.71.6, The Diana and Mallory Walker Fund
- Laurent, Juan, French, 1816–1892
- > *Bridge and Tunnel over Jalon, Madrid to Zaragoza*, c. 1860–1865, albumen print, 2006.14.2, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Le Gray, Gustave, French, 1820–1884
- > *Cavalry Maneuvers, Camp de Châlons*, 1857, albumen print, 2006.131.6, Gift of Dan and Mary Solomon
- Leiter, Saul, American, born 1923
- > *Street Scene*, 1947, gelatin silver print, 2006.71.7, The Diana and Mallory Walker Fund
- > *Snow*, 1960, chromogenic print, printed 2005
- > *Through Boards*, 1957, chromogenic print, printed c. 1998, 2006.119.1–2, Gift of Saul Leiter
- Le Morvan, Charles, French, 1865–1933
- > *Carte photographique de la lune, 1904 Décembre 20 9h 32m, 4s*, 1904
- > *Carte photographique de la lune, 1909 Février 23 6h, 8m, 22s*, 1909, photogravures, 2006.133.88–89, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Loewy, M.M. et Puiseux, French, 1833–1907
- > *Photographie Lumaire—Rayonnement de Tycho—Phase Croissante, Plate XXXVI*, 1899, four photogravures, 2006.133.90, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Marville, Charles, French, 1816–c. 1879
- > *Hôtel de la Marine*, c. 1872–1876, albumen print, 2006.23.1, The Diana and Mallory Walker Fund
- Metzker, Ray K., American, born 1931
- > *Untitled*, 1989
- > *Untitled*, 1989
- > *Untitled*, 1989, gelatin silver prints, printed 1991, 2006.133.93, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Miot, Paul Emile, French, 1827–1900
- > *Chien de Garvel (Martinique)*, 1870s, albumen print, 2006.133.94, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Moholy-Nagy, László, American, born Hungary, 1895–1946
- > *Untitled*, 1922–1924, gelatin silver print, 2006.130.1, New Century Fund
- Morris, Wright, American, 1910–1998
- > *Wellfleet, Mass.*, 1947, gelatin silver print, 2006.133.95, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Murray, John, British, 1809–1898
- > *Nynce Tall from South End*, c. 1858–1862, waxed-paper negative and salted paper print, 2006.133.96, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Muybridge, Eadweard, American, born England, 1830–1904
- > *Phayne L. Running Stride, 19 ft., 9 in., Plate XVI*, 1881, albumen print, 2006.131.7, Gift of Dan and Mary Solomon

- > *Acajutla*, 1877, albumen print
- > *Animal Locomotion, Plate 521* (*Muybridge Self-Portrait, Gardening*)
- > *Animal Locomotion, Plate 469* (*Child Running*)
- > *Animal Locomotion, Plate 523*
- > *Animal Locomotion, Plate 626* ("Annie G." galloping)
- > *Animal Locomotion, Plate 733* (*Elephant*)
- > *Animal Locomotion, Plate 758* (*Cockatoo Flying*)
- > *Animal Locomotion, Plate 340* (*Sparring*), 1887, collotypes
- > *Edgington*, 1887, glass lantern slide
- > *Illustrations of the Paces Walking, Plate LX*, 1887, collotype
- > *Moonlight Effect—Bay of Panama*, 1877
- > *Ruins of the Church of San Miguel, Panama*, 1877
- > *Setting out a Coffee Plantation at Antigua de Guatemala*, 1877, albumen prints, 2006.133.97–109, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Nasmyth, James, British, c. 19th–early 20th century
- > *Back of Hand and Shriveled Apple*, 1874, woodburytype in James Nasmyth and James Carpenter, *The Moon: Considered as a Planet, a World, and a Satellite* (London: John Murray, 1874), 2006.133.110, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- 19th Century
- > *Botanical Photogram*, 1860s, albumen print, 2006.133.128, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- > *Botanical Photogram*, 1860s, albumen print, 2006.133.129, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Nixon, Nicholas, American, born 1947
- > *The Brown Sisters*, 2005, gelatin silver print, 2005.114.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- O'Sullivan, Timothy H., American, born Ireland, 1840–1882
- > *Field Where General Reynolds Fell, Gettysburg, July 5, 1863*, 1863
- > *Wall in the Grand Canyon, Colorado River, Arizona*, 1871, albumen prints, 2006.133.111–112, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Penn, Irving, American, born 1917
- > *Still Life with Watermelon, New York*, 1947, dye transfer print, printed 1959
- > *Three Girls, One Reclining, Dahomey*, 1967, platinum/palladium print, printed 1980, 2006.133.113–114, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Petiot-Groffier, Fortuné Joseph, French, 1788–1855
- > *Salon of the Caryatides, Louvre*, c. 1851, salted paper print, 2006.15.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Petrusov, Georgy, Russian, 1903–1971
- > *Soldiers*, c. 1937, gelatin silver print, 2006.43.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Robinson, Henry Peach, British, 1830–1901
- > *Gossip on the Beach*, c. 1885, platinum print, 2006.44.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Rössler, Jaroslav, Czech, 1902–1990
- > *Kompozice s magickou dvojkou* (*Composition with Magic Two*), 1922–1923, gelatin silver print, 2006.49.1, Veverka Family Foundation Fund
- Rutherford, Louis M., American, 1816–1892
- > *Photographie de la lune à son 1er Quartier*, 1865, albumen print, 2006.133.115, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Ryder, James F., American, 1826–1904
- > *Untitled*, 1860
- > *Untitled*, 1860
- > *Untitled*, 1860, albumen prints, 2006.133.116–118, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Schneeberger, Adolf, Czech, 1897–1977
- > *Pražská kašna* (*Prague Fountain*), 1925, gelatin silver print, 2006.80.1, Gift of Michal Venera
- Skrein, Christian, German, born 1945
- > *Joseph Beuys*, 1968, gelatin silver print, 2006.41.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Sommer, Frederick, American, 1905–1999
- > *Arizona Landscape*, 1943
- > *Untitled (Paint on Cellophane)*, 1957, gelatin silver prints, 2006.133.119–120, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Sommer, Giorgio, Italian, 1834–1914
- > *Untitled (Cadaver of Pompeii)*, 1873
- > *Untitled (Cadaver of Pompeii)*, 1873
- > *View of Pompeii, Casa di Marco*, c. 1870, albumen prints, 2006.133.121–123, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Stieglitz, Alfred, American, 1864–1946
- > *Erwartung (Watching for the Return)*, c. 1893, photogravure, 2006.133.124, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- > *Sun Prints*, 1887–1894, bound volume with twenty-five platinum prints, 1895, 2006.3.1, Patrons' Permanent Fund
- > 291, Numbers 1, 2, 3, 4, 5–6, 9, 10–11, 1915–1916, journal, 2006.25.1–7, New Century Fund
- Sutcliffe, Frank Meadow, British, 1853–1941
- > *Boat in Harbor*, c. 1890, photogravure, 2006.133.125, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Sutton, Thomas, British, 1818–1875
- > *Tower Struck by Lightning, Saint-Ouen Bay*, 1854, salted paper print, 2006.15.2, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Thalemann, Else, German, 1901–1984
- > *Angler auf der Brücke (Anglers on the Bridge)*, 1930s, gelatin silver print, 2006.133.126, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Thomson, John, British, 1837–1921
- > *The Crawlers*, 1876, woodburytype, 2006.133.127, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Tripe, Linnaeus, Captain, British, 1822–1902
- > *The Causeway Across the Vaiga River, Maduna*, early 1858, salted paper print, 2006.6.1, The Carolyn Brody Fund and Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- Umbuhr, Otto (Umbo), German, 1902–1980
- > *Der Rasende Reporter (The Raging Reporter)*, 1926, gelatin silver print, 2006.61.1, Patrons' Permanent Fund
- Ut, Nick, American, born Vietnam, 1951
- > *The Napalm Girl of Trangbang*, 1972, gelatin silver print, 2006.133.131, Patrons' Permanent Fund
- Vestal, David, American, born 1924
- > *Empire State Building, New York*, 1960
- > *From 133 W 22nd Street, New York*, 1958
- > *From 21st Street and Broadway, New York*, 1959, gelatin silver prints, 2006.79.1–3, The Diana and Mallory Walker Fund
- Vobecky, František, Czech, 1902–1990
- > *Bez názvu (Untitled)*, c. 1935, gelatin silver print, 2006.81.1, Gift of Annette and Rudolf Kicken, Berlin
- Watkins, Carleton E., American, 1829–1916
- > *Alcatraz Island and San Francisco Bay, Looking North*, 1880
- > *Donner Lake, California*, c. 1860s, albumen prints, 2006.133.134–135, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Wessel, Henry, Jr., American, born 1942
- > *Wálapai, Arizona*, 1971, gelatin silver print, 2006.133.136, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Weston, Edward, American, 1886–1958
- > *Barn*, 1943
- > *Rock Erosion, Point Lobos*, 1930
- > *Springtime/Nude in Window*, 1943, gelatin silver print, 2006.108.1–3, Gift of Christopher and Beverly With in memory of Karl and Gerda With
- > *Point Lobos*, 1938, gelatin silver print, 2006.133.142, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Winogrand, Garry, American, 1928–1984
- > *Garry Winogrand, a portfolio of fifteen photographs*, 1952–1973, portfolio of fifteen gelatin silver prints, printed 1974, 2006.117.3, Gift of Lee and Maria Friedlander
- Wolf, Max and Palisa Joh., German, active late 19th–early 20th century
- > *Photographische Sternkarten (April 24, 1901)*, 1901
- > *Photographische Sternkarten (July 6, 1904)*, 1904
- > *Photographische Sternkarten (March 17, 1906)*, 1906
- > *Photographische Sternkarten (March 2, 1906)*, 1906
- > *Photographische Sternkarten (October 15, 1901)*, 1901, gelatin silver prints, 2006.133.137–141, Gift of Dan and Mary Solomon and Patrons' Permanent Fund
- Wolff, Paul, Dr., German, 1887–1951
- > *Auf dem Balkon (On the Balcony)*, 1929, gelatin silver print, 2006.48.1, Horace W. Goldsmith Foundation through Robert and Joyce Menschel
- > *Reichsautobahn-Heidelberger Dreieck (Imperial Highway)*, 1936, gelatin silver print, 2006.53.1, Gift of Christian Brandstätter

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during fiscal year 2006. 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.

DRAWINGS

1998.17.10

The Fall of Phaeton

Old: Attributed to Alessandro Allori after Michelangelo

New: Agnolo Bronzino or Giulio Clovio after Michelangelo

1985.1.10

Massacre of the Innocents

Old: Italian or German 18th Century

New: Giovanni Antonio Pellegrini

1987.8.1

The Angel Appearing to Hagar and Ishmael

Old: Giovanni Antonio Pellegrini, undated

New: Sebastiano Ricci, 1726

1972.2.2

A Landscape with Seated Soldiers and Fishermen

Old: Marco Ricci

New: Antonio Visentini

SCULPTURE

1949.15.1

Male Head

Old: Probably Egyptian Ptolemaic Period, 332 B.C.–30 B.C.

New: Style of Egyptian Ptolemaic Period, probably 19th or early 20th century

1961.9.177

Pax: Crucifixion with Two Thieves

Old: after Maso Finiguerra, undated

New: Maso Finiguerra, c. 1460

1983.66.1

Woman Bathing Her Foot

Old: Probably French 17th Century (Possibly Barthélemy Prieur)

New: Barthélemy Prieur

1957.14.24

Woman Cutting Her Nails

Old: Probably French 17th Century (Possibly Barthélemy Prieur)

New: Workshop of Barthélemy Prieur

1939.1.336

Madonna and Child with Saints and Donors

Old: Lombard 16th Century

New: Probably Gasparo Coirano, 1490s

1984.6.1

The Virgin and Child Appearing to Saint Martina

Old: Pietro da Cortona

New: Probably Cosimo Fancelli after Pietro da Cortona

1942.9.142

The Young Saint John the Baptist

Old: Antonio Rossellino, c. 1455

New: Follower of Desiderio da Settignano, c. 1460

EXHIBITIONS AND LOANS

During the fiscal year, 279 lenders from twenty-three countries and twenty-three states loaned 1,874 works of art to twenty-one Gallery exhibitions. The Gallery also worked on another thirty-five projects scheduled to open in the next five years and administered the tour of five traveling exhibitions. United States Government Indemnity was secured for five exhibitions that opened in the fiscal year, enabling a savings of more than \$3.6 million in insurance premiums.

- > *Irving Penn: Plannum Prints*
19 June 2005 to 2 October 2005
Organized by the National Gallery of Art, Washington
Sarah Greenough, curator
Sponsored by Merrill Lynch; also supported by the Trellis Fund and The Ryna and Melvin Cohen Family Foundation
- > *Winslow Homer in the National Gallery of Art*
3 July 2005 to 26 February 2006
Organized by the National Gallery of Art, Washington
Franklin Kelly, curator
Sponsored by Siemens
- > *Origins of European Printmaking: 15th Century Woodcuts and Their Public: Die Anfänge der europäischen Druckgraphik: Holzschnitte des 15. Jahrhunderts und ihr Gebrauch*
4 September 2005 to 27 November 2005
Organized by the National Gallery of Art, Washington, and the Germanisches Nationalmuseum, Nuremberg
Peter Parshall, NGA curator; Ranier Schoch, guest curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Air transportation provided by Lufthansa
- > *The Prints of Félix Buhot: Impressions of City and Sea*
4 September 2005 to 20 February 2006
Organized by the National Gallery of Art, Washington
Gregory Jecmen, curator
- > *Pieter Claesz: Master of Haarlem Still Life*
18 September 2005 to 31 December 2005
Organized by the National Gallery of Art, Washington, the Frans Hals Museum, Haarlem, and the Kunsthaus Zürich
Arthur Wheelock, NGA curator; Pieter Biesboer and Christian Klemm, guest curators
Made possible through the generous support of Greg and Candy Fazakerley; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele*
18 September 2005 to 26 February 2006
Organized by the National Gallery of Art, Washington, and the Opificio delle Pietre Dure, Florence, in collaboration with the Soprintendenza al Patrimonio Storico Artistico e Etnoantropologico and the Soprintendenza ai Beni Architettonici e Ambientali di Firenze, Pistoia e Prato
Eleanora Luciano, curator
Made possible through the generous support of an anonymous donor; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum*
25 September 2005 to 2 January 2006
Organized by the J. Paul Getty Museum, Los Angeles
Andrew Robison and Susan M. Arensberg, NGA curators; Thomas Kren, guest curator
- > *Audubon's Dream Realized: Selections from "The Birds of America"*
25 September 2005 to 26 March 2006
Organized by the National Gallery of Art, Washington
Carlotta Owens, curator
Made possible by General Dynamics
- > *Nick Nixon: The Brown Sisters*
13 November 2005 to 20 February 2006
Organized by the National Gallery of Art, Washington
Sarah Greenough, curator
Made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation
- > *Cézanne in Provence*
29 January 2006 to 7 May 2006
Organized by the National Gallery of Art, Washington, the Musée Granet and Communauté du Pays d'Aix, Aix-en-Provence, and the Réunion des musées nationaux, Paris
Philip Conisbee, NGA curator; Denis Coutagne, guest curator
Made possible by a generous grant from the DaimlerChrysler Fund; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Dada*
19 February 2006 to 14 May 2006
Organized by the National Gallery of Art, Washington, and the Centre Pompidou, Paris, in collaboration with The Museum of Modern Art, New York
Leah Dickerman, curator
Made possible through the generous support of the Anna-Maria and Stephen Kellen Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities
Air transportation provided by Lufthansa
Film made possible by the HRH Foundation
Gulbransen player pianos provided by QRS Music Technologies, Inc., of Naples, Florida
- > *Amorous Intrigues and Painterly Refinement: The Art of Frans van Mieris*
26 February 2006 to 21 May 2006
Organized by the Royal Picture Gallery Mauritshuis, The Hague, in association with the National Gallery of Art, Washington
Arthur Wheelock, curator
Made possible by anonymous donors to the National Gallery of Art; also supported by an indemnity from the Federal Council on the Arts and Humanities
- > *Photographic Discoveries: Recent Acquisitions*
26 March 2006 to 30 July 2006
Organized by the National Gallery of Art, Washington
Sarah Greenough, curator
Made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation
- > *The Poetry of Light: Venetian Drawings from the National Gallery of Art*
30 April 2006 to 1 October 2006
Organized by the National Gallery of Art, Washington
Andrew Robison, curator
- > *Master Drawings from the Woodner Collections*
30 April 2006 to 1 October 2006
Organized by the National Gallery of Art, Washington
Margaret Morgan Grasselli, curator
- > *Charles Sheeler: Across Media*
7 May 2006 to 27 August 2006
Organized by the National Gallery of Art, Washington
Charlie Brock, curator
Made possible by the generous support of Altria Group, Inc.
- > *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*
18 June 2006 to 17 September 2006
Organized by the National Gallery of Art, Washington, and the Kunsthistorisches Museum, Vienna
David Brown, curator
Made possible by Bracco, an international leader in diagnostic imaging; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Henri Rousseau: Jungles in Paris*
16 July 2006 to 15 October 2006
Organized by Tate Modern, London, and Réunion des musées nationaux and Musée d'Orsay, Paris, in association with the National Gallery of Art, Washington
Leah Dickerman, curator
Major support provided by the George Andreas Foundation; sponsored in part by the National Automobile Dealers Association; also supported by an indemnity from the Federal Council on the Arts and the Humanities
Film made possible by the HRH Foundation
- > *Alexandre-Louis-Marie Charpentier (1856–1909)*
6 August 2006 to 28 January 2007
Organized by the National Gallery of Art, Washington
Karen Lemmey, curator
- > *Selections from the Collection of Edward R. Broida*
3 September 2006 to 12 November 2006
Organized by the National Gallery of Art, Washington
Jeffrey Weiss, curator
- > *The Streets of New York: American Photographs from the Collection, 1938–1958*
17 September 2006 to 15 January 2007
Organized by the National Gallery of Art, Washington
Sarah Greenough, curator
Made possible by the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation

LENDERS TO EXHIBITIONS

Private Collections

Timothy Baum, New York
 Merrill C. Berman
 Claude Berri
 Scott M. Black Collection
 The Bluff Collection
 David Ilya Brandt and Daria Brandt
 Arnold Crane Collection, Chicago
 Gale and Ira Drukier
 Barney A. Ebsworth
 Walter M. Feilchenfeldt
 M. Feltenstein, a Promised Gift to
 The Metropolitan Museum of Art
 Aaron I. Fleischman
 Helena Gunnarsson Buhot Collection
 Mark and Lynne Hammerschlag
 Mrs. Teresa Heinz
 Carroll Janis
 Jasper Johns
 Ruth Cole Kainen
 Mr. Thomas Kaplan
 Mark Kelman
 Karim Khan
 David M. Koetser
 Mrs. Anne W. Lowenthal
 Joseph F. McCrindle
 Estate of H. Marc Moyens
 Mugrabi Collection, Courtesy
 Gagorian Gallery
 Mr. James X. Mullen
 Dr. Jürgen Oberbeckmann
 John Whitney Payson
 Sylvio Perlstein
 Private Collection, Courtesy of
 Annelly Juda Fine Art, London
 Private Collection, Courtesy of
 Blordeau et associés, Paris
 Private Collection, Courtesy of
 Mr. Peter Coray
 Private Collection, Courtesy of
 Wildenstein & Co.
 Ernestine W. Ruben
 Dr. H.O. Ruding
 Mr. P.W.L. Russell
 Yves Saint Laurent-Pierre Bergé
 Mr. and Mrs. Douglas Scheumann
 Michael and Judy Steinhardt
 Baron Willem van Dedem
 Mr. J.H. van Litsenburg
 Mr. and Mrs. Eijk Van Otterloo
 Ladislaus and Beatrix von Hoffmann
 Clodagh and Leslie Waddington
 Thomas Walther Collection
 Mr. Matthew Weatherbie

Professor John Wilmerding
 Ms. Andrea Woodner
 Ms. Dian Woodner
 Mr. and Mrs. Martin Wunsch

Public Collections

AUSTRIA
 Vienna: Albertina; Galerie Sanct Lucas;
 Kunsthistorisches Museum Wien

BRAZIL
 Sao Paulo: Museu de Arte de Sao Paulo
 Assis Chateaubriand

CANADA
 Montreal: Montreal Museum of Fine Arts
 Ottawa: National Gallery of Canada

DENMARK
 Copenhagen: Ny Carlsberg Glyptotek;
 Statens Museum for Kunst

FRANCE
 Aix-en-Provence: Centre des Archives
 d'Outre Mer
 Dijon: Musée des Beaux-Arts, Dijon
 Laval: Musée du Vieux Château
 Lille: Palais des Beaux-Arts de Lille
 Paris: Bibliothèque Centrale du
 Museum national d'histoire naturelle;
 Bibliothèque Historique de la Ville de
 Paris; Bibliothèque Littéraire Jacques
 Doucet; Gérard Lévy; Musée d'Art
 Moderne de la Ville de Paris; Musée
 d'Orsay; Musée du Louvre; Musée
 national d'art moderne; Musée national
 d'art moderne, Bibliothèque Kandinsky,
 Centre de Documentation et de
 Recherche, Centre Pompidou; Musée
 national d'art moderne, Centre Georges
 Pompidou; Musée national d'histoire
 naturelle; Musée Picasso
 Saint-Etienne: Musée d'art moderne,
 Saint Etienne
 Strasbourg: Musée d'art moderne et
 contemporain

GERMANY
 Berlin: Berlinische Galerie; Galerie
 Berinson; Neue Nationalgalerie;
 Staatliche Museen zu Berlin,
 Gemäldegalerie; Staatliche Museen zu
 Berlin, Kupferstichkabinett
 Cologne: Galerie Gmurzynska; Museum
 Ludwig; Wallraf-Richartz-Museum
 Dusseldorf: Galerie Remmert und Barth;
 Kunstsammlung Nordrhein-Westfalen;
 WestLB
 Essen: Museum Folkwang Essen
 Frankfurt: Joseph Fach Galerie;
 Städelsches Kunstinstitut und Städtische
 Galerie; Städelsches Kunstinstitut
 Frankfurt am Main
 Hamburg: Hamburger Kunsthalle
 Hannover: Kestner-Museum;
 Sprengel Museum
 Karlsruhe: Staatliche Kunsthalle
 Karlsruhe

Lüneburg: Ratsbücherei der Stadt
 Lüneburg
 Mainz: Ministerium für Wissenschaft,
 Weiterbildung, Forschung und Kultur
 des Landes Rheinland-Pfalz
 Munich: Alte Pinakothek; Bayerische
 Staatsbibliothek; Staatliche Graphische
 Sammlung
 Nuremberg: Germanisches
 Nationalmuseum; Stadtbibliothek
 Nuremberg
 Remagen-Rolandswerth: Stiftung Hans
 Arp und Sophie Taeuber-Arp
 Schwerin: Staatliches Museum Schwerin
 Stuttgart: Institut für
 Auslandsbeziehungen; Staatsgalerie
 Stuttgart
 Wuppertal: Von der Heydt-Museum

HUNGARY
 Budapest: Szépművészeti Múzeum

ISRAEL
 Jerusalem: The Israel Museum

ITALY
 Bergamo: Accademia Carrara di
 Belle Arti
 Florence: Chiesa e Museo di
 Orsanmichele; Galleria degli Uffizi;
 Galleria Palatina
 Milan: Pinacoteca di Brera; Pinacoteca
 Ambrosiana
 Naples: Museo e Gallerie Nazionali
 di Capodimonte
 Parma: Fondazione Magnani-Rocca;
 Galleria Nazionale, Parma
 Pordenone: Chiesa Concattedrale
 di San Marco
 Rome: Galleria Borghese; Galleria
 Nazionale d'Arte Moderna; Palazzo
 di Venezia
 Turin: Galleria Civica d'Arte Moderna e
 Contemporanea-Torino
 Venice: Gallerie dell'Accademia
 Vicenza: Church of Santo Stefano

JAPAN
 Nagano: Haruo Museum
 Tokyo: The National Museum of
 Modern Art, Tokyo

LIECHTENSTEIN
 Vaduz: Marlborough International
 Fine Art Est.

NETHERLANDS
 Amsterdam: Rijksmuseum
 Haarlem: Frans Hals Museum
 Leiden: Stedelijk museum De Lakenhal
 The Hague: Friends of the Mauritshuis
 Foundation; Gemeentemuseum Den Haag;
 Royal Cabinet of Paintings Mauritshuis;
 Royal Picture Gallery Mauritshuis
 Utrecht: Centraal Museum Utrecht

POLAND
 Warsaw: Muzeum Narodowe
 Warszawa

RUSSIA
 Moscow: The State Pushkin Museum
 of Fine Arts
 St. Petersburg: The State Hermitage
 Museum

SPAIN
 Madrid: Fundación Colección Thyssen-
 Bornemisza; Museo Nacional del Prado;
 Museo Thyssen-Bornemisza

SWEDEN
 Stockholm: Moderna Museet;
 Nationalmuseum

SWITZERLAND
 Baden: Museum Langmatt
 Basel: Fondation Beyeler; Historisches
 Museum Basel; Kunstmuseum Basel;
 Öffentliche Kunstsammlung Basel
 Geneva: Musée d'art et d'histoire,
 Ville de Genève

Locarno: Fondazione Marguerite Arp
 Solothurn: Kunstmuseum Solothurn
 Winterthur: Kunstmuseum Winterthur;
 Museum Briner und Kern
 Zurich: David M. Koetser Gallery;
 Kunsthaus Zürich; Museum Bellerive;
 Private Collection, Courtesy of Phillips
 de Pury & Luxembourg

UNITED KINGDOM-ENGLAND
 Birmingham: Birmingham Museums &
 Art Gallery

Cambridge: The Fitzwilliam Museum
 London: Guildhall Library; Tate; The British
 Library; The British Museum; The Courtauld
 Institute Gallery, Courtauld Institute of
 Art; The National Gallery; The National
 Trust; Victoria and Albert Museum
 Manchester: The John Rylands
 University Library

UNITED KINGDOM-SCOTLAND
 Edinburgh: National Gallery of Scotland;
 Scottish National Gallery of Modern Art

UNITED KINGDOM-WALES
 Cardiff: National Museums & Galleries
 of Wales

UNITED STATES

California
 Los Angeles: The Getty Research
 Institute for the History of Art and the
 Humanities; The J. Paul Getty Museum
 San Diego: Timken Museum of Art
 San Francisco: Fraenkel Gallery

Connecticut
 Hartford: Wadsworth Atheneum
 Museum of Art
 New Haven: Yale University Art Gallery

District of Columbia

Washington: Hirshhorn Museum and Sculpture Garden; National Gallery of Art Library; National Portrait Gallery, Washington; Smithsonian Institution Libraries; The Corcoran Gallery of Art; The Library of Congress; The Phillips Collection; The White House

Illinois

Champaign: Krannert Art Museum
Chicago: The Art Institute of Chicago

Indiana

Indianapolis: Indianapolis Museum of Art

Maine

Waterville: Colby College Museum of Art

Maryland

Baltimore: The Baltimore Museum of Art
Chevy Chase: Sandra Berler Gallery

Massachusetts

Andover: Addison Gallery of American Art
Boston: Museum of Fine Arts, Boston, The Lane Collection
Northampton: Smith College Museum of Art
Worcester: Worcester Art Museum

Michigan

Detroit: The Detroit Institute of Arts

Minnesota

Edina: Curtis Galleries, Inc.
Minneapolis: The Minneapolis Institute of Arts

New Hampshire

Manchester: Currier Museum of Art

New Jersey

Princeton: The Art Museum, Princeton University

New York

Brooklyn: Brooklyn Museum
New York: Fashion Concepts, Inc.; Greentree Foundation; Guggenheim Museum; Howard Greenberg Gallery; Neue Galerie New York; Solomon R. Guggenheim Museum; The Alex Hillman Family Foundation, Courtesy of The Metropolitan Museum of Art; The Metropolitan Museum of Art; The Museum of Modern Art; The New York Public Library; The Pierpont Morgan Library; Whitney Museum of American Art
Rochester: George Eastman House; Memorial Art Gallery of the University of Rochester; Rush Rhees Library

Ohio

Cincinnati: Cincinnati Art Museum
Cleveland: The Cleveland Museum of Art
Columbus: Columbus Museum of Art
Oberlin: Allen Memorial Art Museum, Oberlin College
Toledo: Toledo Museum of Art

Pennsylvania

Allentown: Allentown Art Museum
Philadelphia: Philadelphia Museum of Art
Pittsburgh: Carnegie Museum of Art

Rhode Island

Providence: Museum of Art, Rhode Island School of Design

Texas

Fort Worth: Amon Carter Museum; Kimbell Art Museum
Houston: The Menil Collection

Virginia

Richmond: Virginia Museum of Fine Arts

Washington

Seattle: Seattle Art Museum

LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

Roger Arvid Anderson

Possibly Germain Pilon
> *Veiled Mourner with Torch*

Calder Foundation, New York

Alexander Calder
> *Aztec Josephine Baker, Red Panel; Object with Red Ball; 1 Red, 4 Black plus X White, Tom's; Cheval Rouge; Cheval Rouge (maquette); Tom's (maquette); Untitled*

The Catholic University of America, Oliveira Lima Library

Frans Post
> *Brazilian Landscape, Said to Be Pernambuco*

Collection of the Artist

Helen Frankenthaler
> *Mountains and Sea*

Cooper-Hewitt National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo
> *The Immaculate Conception*

Dumbarton Oaks

Attributed to Jacques Daret
> *Portrait of a Lady*
Edgar Degas
> *The Song Rehearsal*

Fioratti Collection

Giovanni Minello
> *Bust of a Woman*

Horvitz Collection, Boston

Philippe-Laurent Roland
> *Madame Potain*

Collection of the Artist

Jasper Johns
> *Between the Clock and the Bed; Field Painting; No; Target; Dancers on a Plane*

Kaufman Americana Foundation

Jan Lievens
> *Head of a Man*
Jan van der Heyden
> *View Down a Dutch Canal*

Manoogian Collection

George Caleb Bingham
> *The Jolly Flatboatmen*

Richard and Jane Manoogian Foundation

Richard Caton Woodville
> *War News from Mexico*

The Metropolitan Museum of Art

Francesco di Giorgio Martini
> *The Nativity*

Robert and Jane Meyerhoff Modern Art Foundation

Willem de Kooning
> *Spike's Folly II*
Roy Lichtenstein
> *White Brushstroke II*
Agnes Martin
> *Field #2*
Andy Warhol
> *Small Campbell's Soup Can, 1967*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Severo da Ravenna
Venetian 16th Century
> *Boy on a Dolphin*

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

Thomas Eakins
> *Dr. John H. Brinton*

Patsy Orlofsky

Jim Dine
> *Name Painting #1*

John and Kimiko Powers

Andy Warhol
> *200 Campbell's Soup Cans*

Schroder Collection, London

Hans Mielich
> *Portrait of a Woman*

Candida and Rebecca Smith

David Smith
> *Aggressive Character; Ninety Father; Black-White Forward*

Smithsonian American Art Museum

Jan Anthonisz Ravesteyn
> *Judith Langley*

Sonnabend Collection

Robert Rauschenberg
> *Canyon*

Ruth Carter Stevenson

John Constable
> *Yarmouth Jetty*

U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire

Augustus Saint-Gaudens
> *Study Head of a Black Soldier (6 works); Preliminary Sketch for Shaw Memorial; Shaw Memorial; Early Study of the Allegorical Figure for the Shaw Memorial*

United States Naval Academy Museum

Jean Joseph Benjamin Constant
> *Favorite of the Emir*

The White House

Paul Cezanne
> *The Forest; House on the Marine; House on a Hill; Hamlet at Payanmetnear Gardanne*

Erving and Joyce Wolf

Elie Nadelman
> *Classical Head; Head of a Girl*

Walton Family Foundation

Asher Brown Durand
> *Kindred Spirits*

Anonymous

Hendrick Avercamp
> *Winter Landscape with Golfers*
Bernardo Bellotto, Pirna
> *The Fortress of Sonnenstein*
Nicolaes Pietersz Berchem
> *An Italianate Landscape with Figures*
Gerrit Adriaensz Berckheyde
> *A View of St. Bavo's, Haarlem*
Botticelli
> *Portrait of a Young Man Holding a Medallion*
Jan Brueghel, the Elder
> *A Road with a Ford in a Wood*
Jean-Charles Cazin
> *The Quarry of Monsieur Pascal near Nauterre*
Pieter Claesz
> *Still Life with a Basket of Grapes*
Aelbert Cuyp
> *A Pier in Dordrecht Harbor*
Dirck van Delen
> *Church Interior with Elegant Figures*
German 18th Century
> *Pair of Female Figures*
Arshile Gorky
> *Portrait of Master Bill; Self-Portrait*
Jan van Goyen
> *Peasants and a Soldier Conversing*
Jan Davidz de Heem
> *Still Life with Fruit, Oysters, and Wine*
Jan van der Heyden
> *A View in Amsterdam*
Jan van Huysum
> *Still Life of Flowers and Fruit*
Edouard Manet
> *Spring*
Piero Manzoni
> *Achrome*
Brice Marden
> *For Pearl*

Jan Miense Molenaer
 > *A Lute Player*

Jacopo Palma il Giovane
 > *Venus and Cupid at the Forge of Vulcan*

Mark Rothko
 > *No. 9 (White and Black on Wine)*

Sir Peter Paul Rubens
 > *The Holy Family with Infant John*

Frans Snyders
 > *Still Life of Fruit (A Swag of Autumnal Fruits)*

David Teniers II
 > *Dice and Skittle Players in a Tavern Courtyard*

Cy Twombly
 > *Orpheus (Thou unending trace); Untitled*

Adriaen van de Velde
 > *Figures in a Deer Park*

Willem van de Velde II
 > *Ships on a Calm Sea*

Salomon van Ruysdael
 > *River Landscape*

Philips Wouwerman
 > *Riders and Horses Resting by a River*

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 652 works of art to 246 sites during fiscal year 2006. This number includes the loan of 483 works to 152 temporary exhibits at 199 institutions and the extended loan of 163 Gallery works to forty-two sites. Six paintings from Gallery collections were on short-term loan to the permanent collections of two foreign and three U.S. museums.

Works in National Lending Service marked *

AUSTRALIA

Sydney, Art Gallery of New South Wales
Camille Pissarro
 19 November 2005 to 19 February 2006

Camille Pissarro
 > *The Fence* *

Camille Pissarro
 > *Hampton Court Green*

Circulated to National Gallery of Victoria, Melbourne, 4 March to 28 May 2006

BRAZIL

Sao Paulo, Museu de Arte de Sao Paulo Assis Chateaubriand
Degas, The Universe of an Artist
 16 May to 20 August 2006

Edgar Degas
 > *Dancers Backstage*

Edgar Degas
 > *Horse and Rider*

Edgar Degas
 > *René de Gas*

Edgar Degas
 > *Woman Ironing*

CANADA

Montreal, Montreal Museum of Fine Arts
Right Under the Sun: Landscape in Provence from Classicism to Modernism (1750–1920)
 22 September 2005 to 8 January 2006

Georges Braque
 > *The Port of La Ciotat*

Paul Cézanne
 > *Le Château Noir*

DENMARK

Copenhagen, Ny Carlsberg Glyptotek
Degas at Saint-Vallery-sur-Somme, 1896–1898
 27 June to 27 August 2006

Edgar Degas
 > *The Road (La route)*

Copenhagen, Ordrupgaardssamlingen

Gauguin and Impressionism
 30 August to 20 November 2005

Paul Gauguin
 > *Still Life with Peonies*

Circulated to Kimbell Art Museum, Fort Worth, 18 December 2005 to 26 March 2006

Copenhagen, Statens Museum for Kunst

Rembrandt and His Circle
 3 February to 14 May 2006

Rembrandt van Rijn
 > *Lucretia*

FRANCE

Aix-en-Provence, Musée Granet

Cézanne en Provence
 9 June to 17 September 2006

Paul Cézanne
 > *Antony Vabalbrègue*

Paul Cézanne
 > *The Artist's Father*

Paul Cézanne
 > *Bend in the Road*

Paul Cézanne
 > *Le Château Noir*

Paul Cézanne
 > *The Gardener Vallier*

Paul Cézanne
 > *Houses in Provence*

Paul Cézanne
 > *Mont Sainte-Victoire* *

Paul Cézanne
 > *Still Life* *

Céret, Musée d'art moderne de Céret

Matisse-Derain Collioure 1905, Un Été Fauve
 18 June to 2 October 2005

André Derain
 > *Mountains at Collioure* *

Lodève, Musée de Lodève

Berthe Morisot: Féminins Pluriels
 16 June to 29 October 2006

Berthe Morisot
 > *The Artist's Sister at a Window*

Berthe Morisot
 > *Girl Picking Cherries*

Berthe Morisot
 > *Young Woman with a Straw Hat* *

Marseille, Musée Cantini
Georges Braque et le Paysage: De l'Estaque à Varengeville 1906–1963
 30 June to 15 October 2006

Georges Braque
 > *The Port of La Ciotat*

Paris, Cinémathèque française

Renoir-Renoir
 26 September 2005 to 9 January 2006

Auguste Renoir
 > *Child with Toys—Gabrielle and the Artist's Son, Jean*

Auguste Renoir
 > *Oarsmen at Chatou*

Paris, Galeries nationales du Grand Palais

Klimt, Schiele, Moser, Kokoschka, Vienne 1900

3 October 2005 to 23 January 2006

Gustav Klimt
 > *Baby (Cradle)*

Paris, Musée d'Art Moderne de la Ville de Paris

Pierre Bonnard l'Oeuvre d'Art, Un Arrêt du Temps
 2 February to 17 May 2006

Pierre Bonnard
 > *Stairs in the Artist's Garden* *

Paris, Musée du Louvre

Ingres 1780–1867
 24 February to 15 May 2006

Jean-Auguste-Dominique Ingres
 > *Madame Moittezier*

Jean-Auguste-Dominique Ingres
 > *Marcone d'Argenteuil*

Paris, Musée national d'art moderne, Centre Georges Pompidou

DADA

5 October 2005 to 9 January 2006

Jean Arp
 > *The Forest*

Jean Arp
 > *Shirt Front and Fork*

Arthur Dove
 > *Rain*
 (Paris only)

Heinrich Hoerle
 > *Hällucinationen (Hallucinations)*
 (New York only)

Heinrich Hoerle
 > *Helfi dem kniappel (Help the Cripple)*
 (New York only)

Heinrich Hoerle
 > *Der immerwährende Schmerz (Perpetual Pain)*
 (New York only)

Francis Picabia
 > *Ja, c'est ici Stieglitz /for et amour (Here, This Is Stieglitz/Faith and Love)*, illustration on the cover of the journal 291, no. 5–6, deluxe edition, Paul Haviland, Agnes Ernst Meyer, Alfred Stieglitz, and Marius de Zayas editors and publishers
 (New York only)

Francis Picabia
 > *Machine tournez vite (Machine Turn Quickly)*

Kurt Schwitters
 > *Colophon from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Cover of Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Folio 1 from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Folio 2 from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Folio 3 from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Folio 4 from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Folio 5 from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Kurt Schwitters
 > *Folio 6 from Merz 3, Merz Mappe: 6 Lithos (Merz 3, Merz Portfolio: 6 Lithos)*

Alfred Stieglitz
 > *Dorothy True*
 (Paris only)

Circulated to The Museum of Modern Art, New York, 18 June to 11 September 2006

Art in Los Angeles from 1965–1980
 8 March to 17 July 2006

Vija Celmins
 > *Tulip Car #1*

GERMANY

Berlin, Alte Nationalgalerie, Staatliche Museen zu Berlin

Goya—Prophet der Moderne
 13 July to 3 October 2005

Francisco de Goya
 > *Thérèse Louise de Sureda*

Circulated to Kunsthistorisches Museum Wien, Vienna, 18 October 2005 to 8 January 2006

Berlin, Bauhaus-Archiv

Tempo, Tempo! Bauhaus-Fotomontagen von Marianne Brandt
 10 October 2005 to 9 January 2006

Marianne Brandt
 > *Untitled*

Berlin, Berlinische Galerie

Brücke: The Birth of German Expressionism

1 October 2005 to 15 January 2006

Ernst Ludwig Kirchner
 > *Head of a Woman*

Ernst Ludwig Kirchner
 > *Two Nudes (obverse)*

Bremen, Kunsthalle Bremen

Monet and Camille: Frauenportraits im Impressionismus (Monet and Camille: Portraits of Women in Impressionism)
15 October 2005 to 26 February 2006

Claude Monet
> *Bazille and Camille (Study for "Déjeuner sur l'Herbe")*

Claude Monet
> *The Luncheon on the Grass*

Düsseldorf, Kunstsammlung Nordrhein-Westfalen

Henri Matisse—Interiors with Women
29 October 2005 to 26 February 2006

Henri Matisse
> *Beasts of the Sea*
(Basel only)

Henri Matisse
> *Open Window, Collioure*
(Basel only)

Henri Matisse
> *Pianist and Checker Players*

Henri Matisse
> *Still Life with Sleeping Woman*

Henri Matisse
> *Venus*
(Düsseldorf only)
Circulated to Fondation Beyeler, Basel,
19 March to 23 July 2006

Francis Bacon: The Violence of the Real
16 September 2006 to 7 January 2007

Francis Bacon
> *Study for a Running Dog**

Essen, Museum Folkwang

Caspar David Friedrich. The Invention of Romance
5 May to 20 August 2006

Caspar David Friedrich
> *Northern Landscape, Spring*

Frankfurt, Schirn Kunsthalle Frankfurt

Max Beckmann: The Watercolors
3 March to 28 May 2006

Max Beckmann
> *The Apocalypse (Apokalypse)*

Max Beckmann
> *Beckmann Sketchbook*

Max Beckmann
> *Pandora's Box*

Max Beckmann
> *Reclining Female*
(Frankfurt only)

Max Beckmann
> *(Reclining Woman in lingerie)*
(Frankfurt only)

Circulated to Museo Guggenheim
Bilbao, 26 June to 17 September 2006

I Like America: Fictions of the Wild West
28 September 2006 to 7 January 2007

George Catlin
> *Iowa Indians Who Visited London and Paris**

George Catlin
> *K'nisteneux Indians Attacking Two Grizzly Bears**

George Catlin
> *Ojibbeway Indians in Paris**

Karlsruhe, Staatliche Kunsthalle Karlsruhe

David Teniers der Jüngere 1610–1690: Alltag und Vergnügen in Flandern
5 November 2005 to 19 February 2006

Joos de Momper II
> *Vista from a Grotto*

Kassel, Schloss Wilhelmshöhe
Rembrandts Landschaften
23 June to 17 September 2006

Rembrandt van Rijn
> *The Mill*

Munich, Alte Pinakothek, Bayerische Staatsgemäldesammlungen

Madonna of the Carnation
5 September to 3 December 2006

Lorenzo di Credi
> *Madonna and Child with a Pomegranate*

Munich, Haus der Kunst
Black Paintings
15 September 2006 to 14 January 2007

Mark Rothko
> *No. 5**

Mark Rothko
> *No. 6 (?)**

Mark Rothko
> *Untitled**

Munich, Städtische Galerie im Lenbachhaus und Kunstbau

Franz Marc—Die Retrospektive
17 September 2005 to 8 January 2006

Franz Marc
> *Siberian Dogs in the Snow**

Nuremberg, Germanisches Nationalmuseum

The Origins of European Printmaking: 15th Century Woodcuts and Their Public
14 December 2005 to 19 March 2006

French 15th Century
> *Christ as the Man of Sorrows*

French 15th Century
> *Saint Christopher (recto)*

German 15th Century
> *Allegory of the Meeting of Pope Paul II and Emperor Frederick III*

German 15th Century
> *The Annunciation*

German 15th Century
> *Christ Falling Under the Weight of the Cross*

German 15th Century
> *Christ on the Cross with Pope Pius II*

German 15th Century
> *The Death of the Virgin*

German 15th Century
> *Doubting Thomas*

German 15th Century
> *An Easter Calendar Beginning with the Year 1466*

German 15th Century
> *Holy Kinship*

German 15th Century
> *Jesus Attracting the Faithful to Heart*

German 15th Century
> *The Lamentation*

German 15th Century
> *A Lectern Cloth with the Marriage at Cana*

German 15th Century
> *Madonna with the Rosary*

German 15th Century
> *Map of the World*

German 15th Century
> *Sacred Monogram in a Sacred Heart on a Cloth Held by an Angel*

German 15th Century
> *Saint Barbara*

German 15th Century
> *Saint Onuphrius*

German 15th Century
> *Saint Sebastian*

German 15th Century
> *Saint Valentine*

German 15th Century
> *The Way of Salvation*

German 15th Century
> *The Wounds of Christ with the Symbols of the Passion*

German 15th Century or Master with the Crossed Clubs
> *The Crucifixion*

Italian 15th Century
> *Saint Dominic*

Italian 15th Century
> *Saint Thomas Aquinas*

Ludwig of Ulm
> *The Agony in the Garden*

Ludwig of Ulm
> *The Carrying of the Cross*

Ludwig of Ulm
> *Christ in Limbo*

Ludwig of Ulm
> *Christ Stripped of His Garment*

Ludwig of Ulm
> *The Crucifixion*

Ludwig of Ulm
> *The Descent from the Cross*

Ludwig of Ulm
> *The Entombment*

Ludwig of Ulm
> *The Flagellation*

Ludwig of Ulm
> *The Last Judgment*

Ludwig of Ulm
> *Noli me tangere*

Ludwig of Ulm
> *The Resurrection*

Netherlandish 15th Century
> *Christ on the Cross*

Netherlandish 15th Century
> *The Hand as the Mirror of Salvation*

Workshop of Master of the Aachen Madonna
> *Saint Jerome*

Workshop of Master of Jesus in Bethany
> *The Crucifixion*

Stuttgart, Staatsgalerie Stuttgart

The Discovery of Landscape: Netherlandish Landscape Painting of the 16th and 17th Centuries

15 October 2005 to 5 February 2006

Antwerp 16th Century (Possibly Matthys Cock)
> *The Martyrdom of Saint Catherine*

Meindert Hobbema
> *A View on a High Road*

Claude Monet—Fields in Spring
7 July to 24 September 2006

Claude Monet
> *Woman with a Parasol—Madame Monet and Her Son*

Wuppertal, Von der Heydt-Museum

Lyonel Feininger—Early Works and Friends
17 September 2006 to 7 January 2007

Lyonel Feininger
> *Zirchow VII**

HUNGARY

Budapest, Szépművészeti Múzeum

Celebrating the Centenary of the Museum—Masterpieces 2: Sea Battles
1 February to 15 March 2006

Wassily Kandinsky
> *Improvisation 31 (Sea Battle)*

Sigismundus Rex et Imperator: Art and Culture under the Last Ruler of the Luxembourg Dynasty 1387–1437
15 March to 18 June 2006

Master of Heiligenkreuz
> *The Death of Saint Clare*
Circulated to Musée national d'histoire et d'art, Luxembourg, 14 July to 15 October 2006

ITALY

Bologna, Museo Civico Archeologico, Bologna

Annibale Carracci
22 September 2006 to 7 January 2007

Annibale Carracci
> *River Landscape*

Fabriano, Spedale di Santa Maria del Buon Gesù

Gentile da Fabriano e l'Altro Rinascimento
20 April to 23 July 2006

Gentile da Fabriano
> *The Crippled and Sick Cured at the Tomb of Saint Nicholas*

Ferrara, Exhibit Halls, Palazzo dei Diamanti

André Derain
24 September 2006 to 7 January 2007

André Derain
> *Still Life**

Florence, Galleria dell'Accademia

Lorenzo Monaco: A Bridge from Giotto's Heritage to the Renaissance
9 May to 24 September 2006

Italian 15th Century
> *Christ Giving the Keys to Saint Peter*

Lorenzo Monaco
> *Madonna and Child*

Florence, Palazzo Strozzi

L'Uomo del Rinascimento: Leon Battista Alberti e le arti a Firenze tra ragione e bellezza
11 March to 23 July 2006

Leone Battista Alberti
> *Self-Portrait*

Fra Carnevale
> *The Annunciation*

Mantua, Fruttiere di Palazzo Te

Andrea Mantegna a Mantova, 1460–1506
14 September 2006 to 28 January 2007

Andrea Mantegna
> *Portrait of a Man*

Naples, Museo e Gallerie Nazionali di Capodimonte

Tiziano e il Ritratto di Corte da Raffaello ai Carracci
25 March to 4 June 2006

Giorgione and Titian
> *Portrait of a Venetian Gentleman*

Padua, Musei Civici agli Eremitani

Andrea Mantegna e Padova 1445–1460
14 September 2006 to 28 January 2007

Follower of Donatello
> *Madonna and Child within an Arch*

Parma, Fondazione Magnani-Rocca

Goya e la tradizione italiana
9 September to 3 December 2006

Francisco de Goya
> *María Teresa de Borbón y Vallabriga, later Condesa de Chinchón*

Francisco de Goya
> *The Marquesa de Pontejos*

Francisco de Goya
> *Victor Goye*

Rome, Galleria Borghese

Raffaello da Firenze a Roma
19 May to 27 August 2006

Raphael
> *The Madonna and Child with Saint John the Baptist*

Raphael
> *The Niccolini-Couper Madonna*

Rome, Palazzo di Venezia

Il Settecento a Roma
10 November 2005 to 26 February 2006

Pierre-Etienne Monnot
> *The Virgin Mary Swoning over the Dead Body of Christ at the Foot of the Cross*

Rome, Scuderie del Quirinale

Antonello da Messina e il suo Lascito Artistico
18 March to 25 June 2006

Attributed to Antonello da Messina
> *Portrait of a Young Man*

Turin, Galleria Civica d'Arte Moderna e Contemporanea-Torino

Metropolis. La Città nell'Immaginario delle Avanguardie
3 February to 4 June 2006

Max Weber
> *Rush Hour, New York **

Urbino, Galleria Nazionale delle Marche

Il Rinascimento a Urbino. Fra' Carnevale e gli Artisti del Palazzo de Federico (The Renaissance in Urbino:

Fra Carnevale and the Artists of the Palazzo Federico)

19 July 2005 to 8 January 2006

Fra Carnevale
> *The Annunciation*

Verona, Palazzo della Gran Guardia

Andrea Mantegna e le Arti a Verona, 1450–1500
14 September 2006 to 28 January 2007

Francesco Benaglio
> *Saint Jerome*

Andrea Mantegna
> *The Infant Savior*

Workshop of Andrea Mantegna or Attributed to Zoan Andrea
> *Descent into Limbo*

MEXICO

Mexico City, Museo de Arte Moderna

The Art of Mark Rothko: Selections from the National Gallery of Art, Washington

20 October 2005 to 8 January 2006

Mark Rothko
> *Aquatic Drama **

Mark Rothko
> *Landscape*

Mark Rothko
> *No. 7 [or] No. 11 **

Mark Rothko
> *No. 9 **

Mark Rothko
> *No. 10 **

Mark Rothko
> *No. 22 **

Mark Rothko
> *Red Band **

Mark Rothko
> *The Source **

Mark Rothko
> *Sweet Scene **

Mark Rothko
> *Underground Fantasy **

Mark Rothko
> *Untitled **

Mark Rothko
> *Untitled*

Mark Rothko
> *Untitled (brown and gray)*

Mark Rothko
> *Untitled (Figure Standing at a Portal)*

Mark Rothko
> *Untitled (Portrait of a Woman Wearing a Hat)*

Mark Rothko
> *Untitled (Seated Figure)*

Mark Rothko
> *Untitled (Seated Woman with Crossed Legs)*
Circulated to Hong Kong Museum of Art, 31 March to 4 June 2006; and Leeum, Samsung Museum of Art, Seoul, 22 June to 10 September 2006

Mexico City, Museo Nacional de Arte Goya

17 November 2005 to 3 March 2006

Francisco de Goya
> *Young Lady Wearing a Mantilla and Basquina*

NETHERLANDS

Amsterdam, Museum Het Rembrandthuis

Rembrandt–The Quest of a Genius

1 April to 2 July 2006

Rembrandt van Rijn
> *The Circumcision*

Rembrandt Workshop
> *Joseph Accused by Potiphar's Wife*

Circulated to Kulturforum, Gemäldegalerie, Staatliche Museen zu Berlin, 4 August to 5 November 2006

Amsterdam, Van Gogh Museum

Fierce Friends: Artists & Animals in the Industrial Era, 1750–1920

5 October 2005 to 5 February 2006

Joseph Mallord William Turner
> *The Evening of the Deluge*

Circulated to Carnegie Museum of Art, Pittsburgh, 25 March to 27 August 2006

Delft, Stedelijk Museum Het Prinsenhof

De Verleiding van Flora

22 September 2006 to 7 January 2007

Jan Davidsz de Heem
> *Vase of Flowers*

Jan van Huysum
> *Still Life with Flowers and Fruit*

The Hague, Koninklijk Kabinet van Schilderijen Mauritshuis

Dreams of Italy

11 March to 25 June 2006

Jean-Auguste-Dominique Ingres
> *Pope Pius VII in the Sistine Chapel*

Nijmegen, Museum Het Valkhof

The Limbourg Brothers. Nijmegen Masters at the French Court 1400–1416

28 August to 20 November 2005

Netherlandish 14th Century
> *The Death of the Virgin*

Workshop of Limbourg Brothers
> *Saint Christopher Carrying the Christ Child*

SPAIN

Barcelona, Museu Picasso

Roger de La Fresnaye (1885–1925). Cubismo y Tradición

1 March to 5 June 2006

Roger de La Fresnaye
> *The Bathers*

Madrid, Casa de Alhajas

Mimesis. Modern Realisms 1918–45 (Mimesis. Realismos Modernos 1918–45)

11 October 2005 to 8 January 2006

Edward Hopper
> *Cape Cod Evening **

Madrid, Palacio Real de Madrid

Juan van der Hamen y León y la Corte de Madrid

20 October 2005 to 22 January 2006

Juan van der Hamen y León
> *Still Life with Sweets and Pottery*

Circulated to Meadows Museum, Southern Methodist University, Dallas, 22 February to 28 May 2006

Valencia, Institut Valencià d'Art Modern

La Mar de Arte (The Sea of Art)

15 November 2005 to 8 January 2006

Eugène Boudin
> *Ships and Sailing Boats Leaving Le Havre*

Raoul Dufy
> *Regatta at Cowes*

At Hand: Works on Paper by Elena del Rivero

19 September to 10 December 2006

Elena del Rivero
> *Letter to the Mother*

Elena del Rivero
> *Letter to the Mother (left)*

SWEDEN

Göteborg, Göteborgs Konstmuseum

Pablo Picasso: Akrobater och Harlekiner, Familj och Krinor (Pablo Picasso: Acrobats and Harlequins, Family and Women)

4 August to 3 December 2006

Pablo Picasso
> *Lady with a Fan **

Basel, Fondation Beyeler

René Magritte. Der Schlüssel der Träume (René Magritte. The Key to Dreams)

7 August to 27 November 2005

René Magritte
> *The Blank Signature **

Basel, Kunstmuseum Basel

De Kooning. Paintings 1960–1980

17 September 2005 to 22 January 2006

Willem de Kooning
> *Woman with a Hat*

Geneva, Musée Rath

Richard Wagner. Visions d'Artistes. D'Auguste Renoir à Anselm Kiefer

23 September 2005 to 29 January 2006

Albert Pinkham Ryder
> *Siegfried and the Rhine Maidens*

Lausanne, Fondation de l'Hermitage

Caillebotte: Au Coeur de l'Impressionism

24 June to 23 October 2005

Gustave Caillebotte
> *Skiffs* *

Lugano, Museo d'Arte Moderna,
Lugano

Christo and Jean-Claude

12 March to 18 June 2006

Christo

> *Running Fence, Project for Sonoma and Marin Counties, California* (bottom panel)

Christo

> *Running Fence, Project for Sonoma and Marin Counties, California* (top panel)

Christo

> *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* (left panel)

Christo

> *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* (right panel)

Winterthur, Fotostiftung Schweiz

Robert Frank: Storylines

3 September to 20 November 2005

Robert Frank

> *Artificial Tulip/Paris*

Robert Frank

> *Bankers/London*

Robert Frank

> *Black, White and Things*

Robert Frank

> *City of London*

Robert Frank

> *City of London*

Robert Frank

> *City of London*

Robert Frank

> *Commentary 1-12*

Robert Frank

> *Commentary 25-36*

Robert Frank

> *Commentary 37-48*

Robert Frank

> *Commentary 49-60*

Robert Frank

> *Communion/Valencia*

Robert Frank

> *Couple/Paris*

Robert Frank

> *Farming 1-12*

Robert Frank

> *Funeral/Paris*

Robert Frank

> *Horse and Cart/Paris*

Robert Frank

> *London*

Robert Frank

> *Longchamp*

Robert Frank

> *Medals, New York*

Robert Frank

> *Men of Air, New York*

Robert Frank

> *Mississippi River/St. Louis*

Robert Frank

> *Moving Out*

Robert Frank

> *My Family/New York City*

Robert Frank

> *Old Woman/Barcelona*

Robert Frank

> *Parade/Valencia*

Robert Frank

> *Paris*

Robert Frank

> *People 13-24*

Robert Frank

> *People 25-34*

Robert Frank

> *Peru*

Robert Frank

> *Place de la Republique*

Robert Frank

> *Porte Clignancourt, Paris*

Robert Frank

> *Profile/Venice*

Robert Frank

> *Table, Mallorca*

Robert Frank

> *Tickertape/New York City*

Robert Frank

> *Tulip/Paris*

Robert Frank

> *Welsh Miners*

UNITED KINGDOM-ENGLAND

London, The Courtauld Institute Gallery,
Courtauld Institute of Art

André Derain: The London Paintings

27 October 2005 to 22 January 2006

André Derain

> *Charing Cross Bridge, London* *

London, Dulwich Picture Gallery

Winslow Homer: Poet of the Sea

22 February to 21 May 2006

Winslow Homer

> *The Rise*

Circulated to Musée d'Art Américain
Giverny, 18 June to 24 September 2006

London, The National Gallery

Rubens: A Master in the Making

26 October 2005 to 15 January 2006

Sir Peter Paul Rubens

> *Battle of Nude Men*

Sir Peter Paul Rubens

> *The Fall of Phaeton*

Sir Peter Paul Rubens

> *Marchesa Brigida Spinola Doria*

Sir Peter Paul Rubens

> *Venus Lamenting Adonis*

Americans in Paris

22 February to 21 May 2006

Mary Cassatt

> *Little Girl in a Blue Armchair*

Childe Hassam

> *Allies Day, May 1917* *

James McNeill Whistler

> *Symphony in White, No. 1: The White Girl*

Circulated to Museum of Fine Arts,
Boston, 25 June to 24 September 2006

London, National Portrait Gallery

Self Portrait Renaissance to Contemporary

20 October 2005 to 29 January 2006

Judith Leyster

> *Self-Portrait*

James McNeill Whistler

> *Gold and Brown: Self-Portrait* *

Circulated to Art Gallery of New

South Wales, Sydney, 17 February
to 14 May 2006

London, Tate Britain

All the Mighty World: The Photographs of Roger Fenton, 1852-1860

21 September 2005 to 2 January 2006

Roger Fenton

> *The Cloisters, Tintern Abbey*

Constable's Great Landscapes:

The Six-Foot Paintings

1 June to 28 August 2006

John Constable

> *The White Horse*

John Constable

> *Wivenhoe Park, Essex*

Holbein in England

28 September 2006 to 7 January 2007

Hans Holbein, the Younger

> *Edward VI as a Child*

Hans Holbein, the Younger

> *Sir Brian Tuke*

London, Tate Modern

Jungles in Paris: The Paintings of Henri Rousseau

3 November 2005 to 5 February 2006

Henri Rousseau

> *Rendezvous in the Forest* *

Henri Rousseau

> *Tropical Forest with Monkeys* *

Circulated to Galeries nationales
du Grand Palais, Paris, 15 March to
19 June 2006

Albers and Moholy-Nagy: From the Bauhaus to the New World

9 March to 4 June 2006

Josef Albers

> *Study for Homage to the Square: Light Rising*

Circulated to Kunsthalle Bielefeld, 25
June to 8 October 2006

Walsall, New Art Gallery Walsall

Back to Black: Art, Cinema and the Racial Imaginary

30 September to 20 November 2005

Barkley Leonard Hendricks

> *Sir Charles, Alias Willy Harris* *

UNITED KINGDOM-SCOTLAND

Edinburgh, The Dean Gallery

Van Gogh and Britain: Pioneer Collectors

7 July to 24 September 2006

Vincent van Gogh

> *Farmhouse in Provence*

Edinburgh, Royal Scottish Academy Building

Gauguin's Vision

6 July to 12 October 2005

Paul Gauguin

> *Breton Girls Dancing, Pont-Aven*

Paul Gauguin

> *A Breton Woman and a Standing Man; Head and Hand of a Monkey* (recto)

Paul Gauguin

> *Tivo Breton Women; Landscape* (recto);
Four Studies of Breton Women; Shapes and Vases (verso)

UNITED STATES

California

Fresno, Fresno Art Museum

Arshile Gorky

7 April to 3 June 2006

Arshile Gorky

> *The Artist and His Mother*

Arshile Gorky

> *Portrait of the Artist and His Mother*

Arshile Gorky

> *Untitled (Squared Study for "The Plow and the Song")*

Los Angeles, The J. Paul Getty Museum

Courbet and the Modern Landscape

21 February to 14 May 2006

Gustave Courbet

> *The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)*

Circulated to The Museum of Fine Arts,
Houston, 18 June to 10 September 2006

Los Angeles, The Museum of Contemporary Art, Los Angeles

Lorna Simpson

16 April to 10 July 2006

Lorna Simpson

> *Untitled (Two Necklines)*

San Diego, San Diego Museum of Art

Goya's Portraits

8 April to 18 June 2006

Francisco de Goya

> *Young Lady Wearing a Mantilla and Basquina*

San Diego, Timken Museum of Art

Rembrandt's Saint Bartholomew

1 October 2005 to 16 January 2006

Rembrandt van Rijn (and Workshop?)

> *The Apostle Paul*

San Francisco, California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco

Monet and Normandy

17 June to 17 September 2006

Claude Monet

> *Ships Riding on the Seine at Rouen*

San Francisco, San Francisco Museum of Modern Art

The Art of Richard Tuttle

2 July to 16 October 2005

Richard Tuttle

> *Acropolis*
(San Francisco, New York, and Des Moines only)

- Richard Tuttle
> *Black & Gray with Diagonal*
(San Francisco, New York, and Des Moines only)
- Richard Tuttle
> *Black and White around Center Point*
- Richard Tuttle
> *Broken Line Drawing*
- Richard Tuttle
> *Day*
- Richard Tuttle
> *Dorothy's Favorite*
- Richard Tuttle
> *Dorothy's Soldiers*
- Richard Tuttle
> *Drawing Developed from Travel-Sketches Made in Turkey*
- Richard Tuttle
> *Drawing with One Line*
- Richard Tuttle
> *Finding the Center Point #6*
(San Francisco, Des Moines, and Dallas only)
- Richard Tuttle
> *Finding the Center Point #7*
(San Francisco, Des Moines, and Dallas only)
- Richard Tuttle
> *Finding the Center Point #8*
(San Francisco, Des Moines, and Dallas only)
- Richard Tuttle
> *Finding the Center Point #9*
(San Francisco, Des Moines, and Dallas only)
- Richard Tuttle
> *4th Summer Wood Piece*
(San Francisco, Des Moines, and Dallas only)
- Richard Tuttle
> *French Hotel Drawing*
- Richard Tuttle
> *Green Diamond with Pencil Line*
- Richard Tuttle
> *Green Transfer*
- Richard Tuttle
> *Herbert Vogel*
- Richard Tuttle
> *India 9*
(San Francisco and New York only)
- Richard Tuttle
> *India 17*
(San Francisco and New York only)
- Richard Tuttle
> *India 26*
(San Francisco and New York only)
- Richard Tuttle
> *Monkey's Recovery for a Darkened Room (Bluebird)*
(San Francisco and New York only)
- Richard Tuttle
> *Moment 1*
(San Francisco and Des Moines only)
- Richard Tuttle
> *Night*
(San Francisco and New York only)
- Richard Tuttle
> *I Blue and White (Dallas)*
- Richard Tuttle
> *One Room Drawing #1*
- Richard Tuttle
> *One Room Drawing #3*
- Richard Tuttle
> *One Room Drawing #8*
- Richard Tuttle
> *Onion Sketch Treatise*
(San Francisco, New York, and Des Moines only)
- Richard Tuttle
> *On the Way to New York*
- Richard Tuttle
> *Preliminary Drawing for Schematic Drawing #3 Included in Dallas Show Catalogue*
(San Francisco, New York, and Des Moines only)
- Richard Tuttle
> *Red and Gold Hook*
(Dallas only)
- Richard Tuttle
> *Red Spinal Drawing (2)*
(Dallas only)
- Richard Tuttle
> *Rendering for the Twelfth of Thirteen Spiral Drawings*
(Dallas only)
- Richard Tuttle
> *Rising Colors Along Frontal Diagonal with Downward Slant*
- Richard Tuttle
> *Spiral Notebook Drawing 1*
- Richard Tuttle
> *Stacked Color Drawing with Arch of Egg Shaped Form Painted*
(San Francisco, New York, and Des Moines only)
- Richard Tuttle
> *Stacked Color with Wavy and Straight Side*
(San Francisco, New York, and Des Moines only)
- Richard Tuttle
> *Summer Notebook Drawing (July & August 1972) No. 1*
(Dallas only)
- Richard Tuttle
> *Summer Notebook Drawing (July & August 1972) No. 2*
(Dallas only)
- Richard Tuttle
> *3rd Rope Piece*
- Richard Tuttle
> *3 Lines Beginning at a Point & Intersecting in 2 Different Ways*
- Richard Tuttle
> *Three Triangles and Three Colors*
(Dallas only)
- Richard Tuttle
> *II Blue and Pale Blue (Dallas)*
- Richard Tuttle
> *2; Brown Bar #1*
(San Francisco and New York only)
- Richard Tuttle
> *2; Brown Bar #2*
(San Francisco and New York only)
- Richard Tuttle
> *2; Brown Bar #3*
(San Francisco and New York only)
- Richard Tuttle
> *2; Brown Bar #4*
(San Francisco and New York only)
- Richard Tuttle
> *2; Brown Bar #5*
(San Francisco and New York only)
- Richard Tuttle
> *Two Dips Plus X*
- Richard Tuttle
> *Two Triangles Intersecting*
(San Francisco and New York only)
- Richard Tuttle
> *Walking*
(San Francisco, New York, and Des Moines only)
- Circulated to Whitney Museum of American Art, New York, 10 November 2005 to 5 February 2006; Des Moines Art Center, 18 March to 11 June 2006; and Dallas Museum of Art, 15 July to 8 October 2006
- Stanford, Iris & B. Gerald Cantor Center for Visual Arts
- American ABC: Childhood in 19th-Century America**
1 February to 7 May 2006
- Thomas Eakins
> *Baby at Play**
(Washington only)
- Thomas Eakins
> *Study for "Negro Boy Dancing": The Boy**
Circulated to Smithsonian American Art Museum, Washington, 4 July to 17 September 2006
- Connecticut**
- Greenwich, Bruce Museum of Arts and Science
- American Impressionism: The Beauty of Work**
24 September 2005 to 8 January 2006
- Julian Alden Weir
> *U.S. Thread Company Mills, Willimantic, Connecticut*
- The Art of Jan van der Heyden**
16 September 2006 to 10 January 2007
- Jan van der Heyden
> *An Architectural Fantasy*
- Hartford, Wadsworth Atheneum Museum of Art
- Crewel Work and English Wall Hangings**
23 September 2006 to 25 February 2007
- Martha Elliot
> *Adam & Eve Embroidered Picture*
- District of Columbia**
- Washington, The Corcoran Gallery of Art
- Sam Gilliam: Retrospective**
15 October 2005 to 23 January 2006
- Sam Gilliam
> *Relative*
Circulated to The Speed Art Museum, Louisville, 6 June to 3 September 2006
- Picturing the Banjo**
10 December 2005 to 5 March 2006
- Thomas Eakins
> *Study for "Negro Boy Dancing": The Banjo Player**
Circulated to Palmer Museum of Art, The Pennsylvania State University, University Park, 30 March to 25 June 2006 and The Boston Athenæum, 26 July to 21 October 2006
- Washington, Goethe-Institut Washington
- Max Liebermann: Works on Paper**
16 March to 28 April 2006
- Max Liebermann
> *Albert Einstein*
- Max Liebermann
> *Bathers*
- Max Liebermann
> *Bürgermeister Dr. Burchard*
- Max Liebermann
> *Cafe*
- Max Liebermann
> *Herd of Sheep Under Trees*
- Max Liebermann
> *Hyman Marzyski*
- Max Liebermann
> *Karl Legien*
- Max Liebermann
> *Kellergarten im Rosenheim*
- Max Liebermann
> *Self-Portrait*
- Max Liebermann
> *Woman and Child in Garden*
- Washington, National Museum of American History
- The Price of Freedom**
1 October 2004 to 30 September 2007
- Charles Peale Polk
> *General Washington at Princeton**
- Washington, The Phillips Collection
- Sean Scully: Wall of Light**
22 October 2005 to 15 January 2006
- Sean Scully
> *Wall of Light Tara*
Circulated to Modern Art Museum of Fort Worth, 11 February to 28 May 2006; Cincinnati Art Museum, 24 June to 3 September 2006; and The Metropolitan Museum of Art, New York, 25 September 2006 to 15 January 2007
- Florida**
- Miami Beach, Bass Museum of Art
- Tapestries: The Great Twentieth Century Modernism**
11 August to 8 October 2006
- Atelier Braquenie Aubusson Tapestry Factory after Jean Lurçat
> *Coquarlequin**
- Atelier Picaud Aubusson Tapestry Factory after Jean Arp
> *Variation Sur "Aubette"*
- Sarasota, The John and Mable Ringling Museum of Art
- Time and Transformation in Dutch Seventeenth Century Art**
20 August to 30 October 2005
- Ludolf Backhuysen
> *Ships in Distress off a Rocky Coast*
- Aelbert Cuyp
> *Herdsmen Tending Cattle*

Gerard Dou
> *The Hermit*

Circulated to The Speed Art Museum,
Louisville, 15 January to 15 March 2006

St. Petersburg, Salvador Dali Museum

Pollock to Pop: America's Brush with Dali
9 December 2005 to 28 April 2006

Mark Rothko
> *Hierarchical Birds* *

Mark Rothko
> *Orange and Tan*

Vero Beach, Vero Beach Museum of Art

**Masters of Light: Selections of American
Impressionism from the Monogian Collection**
20 January to 13 April 2006

William Merritt Chase
> *Portrait of Worthington Whittredge*

West Palm Beach, Norton Museum of Art

Matisse in Transition: Around Lorette
28 January to 16 April 2006

Henri Matisse
> *Young Girl with Long Hair*

Illinois

Chicago, The Art Institute of Chicago

Toulouse-Lautrec and Montmartre
16 July to 10 October 2005

Edouard Manet
> *Plum Brandy*

Henri de Toulouse-Lautrec
> *A la Bastille (Jeanne Wenz)*

Henri de Toulouse-Lautrec
> *Carmen Gaudin*

Henri de Toulouse-Lautrec
> *Fashionable People at Les Ambassadeurs
(Aux Ambassadeurs: Gens Chic)*

Henri de Toulouse-Lautrec
> *Marcelle Lender Dancing the Bolero
in "Chilpéric"*

Henri de Toulouse-Lautrec
> *Miss Loie Fuller*

Henri de Toulouse-Lautrec
> *Miss Loie Fuller*

Henri de Toulouse-Lautrec
> *Seated Woman from Behind—Study
for "Au Moulin Rouge"*

Kentucky

Louisville, The Speed Art Museum

Jan De Bray and the Classical Tradition
6 September to 4 December 2005

Dirk de Bray
> *Solomon de Bray*

Jan de Bray
> *Portrait of the Artist's Parents, Salomon
de Bray and Anna Westerbaen*

Sir Peter Paul Rubens
> *Tiberius and Agrippina*

Maine

Portland, Portland Museum of Art

**Impressions of Modern Life: French
Painting of the Late 19th Century**
22 June to 15 October 2006

Jean-Louis Forain
> *Behind the Scenes* *

Maryland

Baltimore, The Baltimore Museum of Art

**Monet's London: Artists' Reflections
on the Thames**

2 October to 31 December 2005

André Derain
> *View of the Thames* *

Claude Monet
> *Waterloo Bridge, London, at Sunset*

Camille Pissarro
> *Charing Cross Bridge, London*

Massachusetts

Boston, Isabella Stewart Gardner
Museum

Gentile Bellini and the East
14 December 2005 to 26 March 2006

Costanzo da Ferrara
> *Mehmed II, 1430–1481, Sultan of
the Turks 1451 (obverse)*

Circulated to The National Gallery,
London, 12 April to 25 June 2006

Cambridge, Arthur M. Sackler Museum

Frank Stella 1968
4 February to 7 May 2006

Frank Stella
> *Them Apples*

Circulated to The Menil Collection,
Houston, 25 May to 20 August 2006
and Wexner Center for the Arts,
The Ohio State University, Columbus,
9 September to 31 December 2006

Williamstown, Sterling and Francine
Clark Art Institute

**The Clark Brothers Collect Renoir,
Van Gogh, Picasso**
3 June to 4 September 2006

Winslow Homer
> *Hound and Hunter*

Williamstown, Williams College
Museum of Art

**Moving Pictures: American Art and
Early Film, 1880–1910**
16 July to 11 December 2005

George Bellows
> *Club Night* *
(New York only)

George Bellows
> *A Knockout*
(Williamstown only)

George Bellows
> *New York*
(Williamstown and Winston-Salem only)

John Singer Sargent
> *Grand Canal, Venice*
(Williamstown only)

Circulated to Reynolda House,
Museum of American Art, Winston-
Salem, 24 March to 16 July 2006
and Grey Art Gallery & Study Center,
New York University, New York,
13 September to 9 December 2006

Mississippi

Jackson, Mississippi Museum of Art

**Georgia O'Keeffe: Color and
Conservation**
4 February to 29 May 2006

Georgia O'Keeffe
> *Winter Road I*

Circulated to Georgia O'Keeffe Museum,
Santa Fe, 16 June to 10 September
2006 and Memorial Art Gallery of the
University of Rochester, 30 September
to 31 December 2006

New Jersey

New Brunswick, The Jane Voorhees
Zimmerli Art Museum, Rutgers, The
State University of New Jersey

**Breaking the Mold: Sculpture in Paris
from Daumier to Degas**

23 October 2005 to 15 March 2006

Edgar Degas
> *Dancer Adjusting the Shoulder Strap
of Her Bodice*

Edgar Degas
> *Dancer with a Tambourine*

Edgar Degas
> *The Schoolgirl*

Edgar Degas
> *Study in the Nude of the Little Dancer
Aged Fourteen*

Aristide Maillol
> *La Méditerranée*

New York

Beacon, Dia:Beacon Riggio Galleries

Agnes Martin Retrospective
3 August 2006 to 5 March 2007

Agnes Martin
> *Untitled #2*

Long Island City, The Isamu Noguchi
Foundation and Garden Museum

The Imagery of Chess: Revisited
20 October 2005 to 15 April 2006

Alberto Giacometti
> *No More Play*

New York, American Folk Art Museum

White on White (and a little grey)
28 March to 17 September 2006

Ammi Phillips
> *Alsa Slade* *

New York, The AXA Gallery

**Imagined Worlds: Willful Invention and
the Printed Image 1470–2005**

2 November 2005 to 28 January 2006

Jacques Callot
> *The Temptation of Saint Anthony
(second version)*

M.C. Escher
> *Other World (Another World)*

M.C. Escher
> *Tetrahedral Planetoid*

Pieter van der Heyden after Pieter Bruegel
the Elder (after Hieronymus Bosch?)
> *The Big Fish Eat the Little Fish*

New York, The Bard Graduate Center
for Studies in the Decorative Arts

**Lions, Dragons, and Other Beasts:
Aquamanila of the Middle Ages, Vessels
for Church and Table**

12 July to 15 October 2006

North French or Mosan 13th Century
> *Aquamanile in the Form of a Lion*

New York, The Frick Collection

Memling's Portraits

6 October to 31 December 2005

Hans Memling
> *Portrait of a Man with an Arrow*

Goya's Last Works

22 February to 14 May 2006

Francisco de Goya
> *Mendigos que se lleven solos en Bordeaux
(Beggars Who Get about on Their Own
in Bordeaux)*

New York, International Center
of Photography

André Kertész
16 September to 27 November 2005

André Kertész
> *Albania*

André Kertész
> *Blind Musician, Abony*

André Kertész
> *Budapest*

André Kertész
> *"Buy," Long Island University*

André Kertész
> *Chateau Sainte-Mesme*

André Kertész
> *Clock of the Académie Française*

André Kertész
> *Communications Building,
New York World's Fair*

André Kertész
> *Dunaharaszti*

André Kertész
> *Elizabeth*

André Kertész
> *Elizabeth and I*

André Kertész
> *Esztergom Cathedral*

André Kertész
> *The Fairy Tale*

André Kertész
> *Going for a Walk*

André Kertész
> *Jeno Kertész*

André Kertész
> *Jeno Kertész as Icarus*

André Kertész
> *Lafayette, Mumson-Williams-Proctor
Institute*

André Kertész
> *Lion and Shadow*

André Kertész
> *Meeting, Budapest*

André Kertész
> *Népliget, Budapest*

André Kertész
> *New York*

André Kertész
> *Parliament Building, Budapest*

André Kertész
> *Portrait of a Ballet Dancer, Paris*

André Kertész
> *A Red Hussar Leaving*

André Kertész
> *Self-Portrait*

André Kertész
> *Self-Portrait in the Hotel Beaux-Arts*

André Kertész
> *Self-Portrait Jenő Kertész*

André Kertész
> *Self-Portrait with Ede Papszt*

André Kertész
> *Self-Portrait with Erzsébet Salamon*

André Kertész
> *Skywriting*

André Kertész
> *Sleeping Boy*

André Kertész
> *Street Scene, Budapest*

André Kertész
> *Under the Eiffel Tower*

André Kertész
> *Washington Square*

André Kertész
> *Young Man on Stairs*

New York, The Jewish Museum

Eva Hesse: Sculpture
12 May to 17 September 2006

Eva Hesse
> *Test Piece for "Contingent"*

New York, The Metropolitan Museum of Art

Prague, The Crown of Bohemia (1347-1437)
19 September 2005 to 3 January 2006

Attributed to Joshua Master
> *Death of the Virgin*

Bohemian 15th Century
> *Christ and the Virgin Enthroned*

Follower of Master of the Golden Bull
> *David in Prayer*

Follower of Master of the Golden Bull
> *The Flagellation*

Follower of Master of the Golden Bull
> *Isaac Blessing Jacob*

Workshop of Master of the Geron
Martyrology
> *The Trinity*

Circulated to Prague Castle Picture Gallery, Prague, 16 February to 21 May 2006

Vincent van Gogh: The Drawings
12 October to 31 December 2005

Vincent van Gogh
> *The Harvest*

Vincent van Gogh
> *Harvest—The Plain of La Crau*

Fra Angelico
26 October 2005 to 29 January 2006

Fra Angelico
> *The Healing of Palladia by Saint Cosmas and Saint Damian*

Robert Rauschenberg: Combines
20 December 2005 to 2 April 2006

Robert Rauschenberg
> *Canyon*

Circulated to Museum of Contemporary Art, Los Angeles, 14 May to 4 September 2006

Samuel Palmer, 1805-1881: Vision and Landscape
7 March to 28 May 2006

Samuel Palmer
> *The Weary Ploughman*
(or *The Herdsman or Tardus Bubulcus*)

Samuel Palmer
> *Harvesters by Firelight*

Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde
13 September 2006 to 7 January 2007

Paul Cézanne
> *The Battle of Love **

Paul Cézanne
> *Boy in a Red Waistcoat*

André Derain
> *Charing Cross Bridge, London **

Paul Gauguin
> *The Bathers*

New York, Mitchell-Innes & Nash

Roy Lichtenstein: Conversations with Surrealism
19 September to 12 November 2005

Roy Lichtenstein
> *Study for "Girl with Beach Ball III"*

Roy Lichtenstein
> *Study for "Razzmatazz"*

Roy Lichtenstein
> *Study for "Razzmatazz"*

New York, The Museum of Modern Art

Edvard Munch—The Modern Life of the Soul
17 February to 8 May 2006

Edvard Munch
> *In Man's Brain (Reclining Woman)*

New York, New York Historical Society
Slavery and the Making of New York
7 October 2005 to 26 March 2006

Gilbert Stuart
> *Stephen Van Rensselaer **

New York, Solomon R. Guggenheim Museum

David Smith: A Centennial
26 January to 14 May 2006

David Smith
> *Sentinel I*
(New York only)

David Smith
> *Völtri VII*

Circulated to Musée national d'art moderne, Centre Georges Pompidou, Paris, 14 June to 21 August 2006

No Limits, Just Edges
1 June to 29 September 2006

Jackson Pollock
> *Untitled*

New York, Whitney Museum of American Art

Robert Smithson
23 June to 23 October 2005

Robert Smithson
> *Granite Crystal*

Robert Smithson
> *Moodna Quadrants*

Robert Smithson
> *Mud Flow (F-14)*

Robert Smithson
> *Mud Flow (1000 Tons of Yellow Mud)*

Picasso and American Art
28 September 2006 to 28 January 2007

Roy Lichtenstein
> *Girl with Beach Ball III*

Arshile Gorky
> *Organization*

Arshile Gorky
> *Self-Portrait*

Roslyn Harbor, Nassau County Museum of Art

Reginald Marsh: A Retrospective
19 February to 14 May 2006

Reginald Marsh
> *Merry-Go-Round*

Art and Fashion: From Marie Antoinette to Jacqueline Kennedy
28 May to 14 August 2006

Frederick Carl Frieseke
> *Memories **

Ohio

Cincinnati, Cincinnati Art Museum

Paul Strand: Southwest
23 June to 18 August 2006

Paul Strand
> *Ranchos de Taos Church, New Mexico (recto)*

Circulated to Georgia O'Keeffe Museum, Santa Fe, 22 September 2006 to 14 January 2007

Columbus, Columbus Museum of Art

Renoir's Women
23 September 2005 to 15 January 2006

Auguste Renoir
> *Madame Henriot*

Auguste Renoir
> *Maternity: Madame Renoir and Son*

Columbus, Wexner Center for the Arts, The Ohio State University

Part Object Part Sculpture
30 October 2005 to 26 February 2006

Marcel Broodthaers
> *Panneau de Moulés*

Pennsylvania

Greensburg, Westmoreland Museum of American Art

Artists of the Commonwealth: Realism and its Response in Pennsylvania Painting, 1900-1950
26 February to 21 May 2006

Henry Ossawa Tanner
> *The Seine **

Circulated to Southern Alleghenies Museum of Art, Altoona, 4 August to 5 November 2006

Philadelphia, Arthur Ross Gallery, University of Pennsylvania

The Early Modern Painter-Etcher
14 April to 11 June 2006

François Boucher after Abraham Bloemaert
> *Figure Studies including Reclining Boy*

Giovanni Benedetto Castiglione
> *The Genius of Castiglione*

Charles-Antoine Coypel
> *L'Abbe Jean-Antoine de Marouffe*

Antonio Fantuzzi after Rosso Fiorentino
> *Sacrifice to Priapus*

Laurent de La Hyre
> *Narcissus at the Spring*

Parmigianino
> *The Resurrection of Christ*

Camillo Procaccini
> *The Transfiguration*

Rembrandt van Rijn
> *The Artist Drawing from the Model*

Pietro Testa
> *Allegory of Painting*

Esaïas van de Velde I
> *Peasants Lunching in Open Air*

Circulated to The John and Mable Ringling Museum of Art, Sarasota, 1 July to 19 August 2006 and Smith College Museum of Art, Northampton, 2 September to 28 October 2006

Philadelphia, Philadelphia Museum of Art

Edvard Munch's "Mermaid" in Context
24 September to 31 December 2005

Edvard Munch
> *Female Nude*

Edvard Munch
> *The Vampire (Vampyr)*

Master of Landscape: Jacob van Ruisdael
23 October 2005 to 5 February 2006

Jacob van Ruisdael
> *Forest Scene*

Circulated to Royal Academy of Arts, London, 25 February to 4 June 2006

In Pursuit of Genius: Jean-Antoine Houdon and the Sculpted Portrait of Benjamin Franklin
13 May to 30 July 2006

Jean-Antoine Houdon
> *Voltaire*

Pittsburgh, Senator John Heinz Pittsburgh Regional History Center

Clash of Empires: The British, French and Indian War: 1754-1763
1 May 2005 to 23 April 2006

Charles Willson Peale
> *John Philip de Haas **

Rhode Island

Providence, Museum of Art, Rhode Island School of Design

Edgar Degas: Six Friends at Dieppe

16 September 2005 to 15 January 2006

Edgar Degas

>Three Studies of Ludovic Halévy Standing

Edgar Degas

>Virginie being Admired while the Marquis Cavalcanti Looks On

Texas

Austin, The Jack S. Blanton Museum of Art, The University of Texas at Austin

Luca Cambiaso, 1527–1585

15 September 2006 to 14 January 2007

Luca Cambiaso

>The Martyrdom of Saint Lawrence

Houston, The Menil Collection

The Surreal Calder

30 September 2005 to 8 January 2006

Alexander Calder

>Movement in Space (Houston only)

Alexander Calder

>Ruby-Eyed

Circulated to San Francisco Museum of Modern Art, 24 February to 23 May 2006 and The Minneapolis Institute of Arts, 11 June to 10 September 2006

Houston, The Museum of Fine Arts, Houston

The Splendour of Ruins in French Landscape Painting, 1640–1800

15 July to 15 October 2005

Sébastien Bourdon

>The Finding of Moses

Hubert Robert

>The Old Bridge

Virginia

Lynchburg, Maier Museum of Art, Randolph-Macon Woman's College

Heart of the Matter: Recent Work by Elizabeth Murray

10 September to 9 December 2005

Elizabeth Murray

>Careless Love

EXTENDED LOANS FROM THE NGA COLLECTION

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

BELGIUM

Brussels, United States Embassy Residence, North Atlantic Treaty Organization

Gilbert Stuart

>Catherine Yates Pollock (Mrs. George Pollock)

Gilbert Stuart

>George Pollock

Thomas Sully

>Ann Biddle Hopkinson

Thomas Sully

>Francis Hopkinson

Thomas Sully

>The Leland Sisters

FRANCE

Paris, Musée du Louvre

Severo da Ravenna

>The Christ Child **

Paris, United States Embassy Residence

Robert Henri

>Volendam Street Scene

Winslow Homer

>Sunset

John Singer Sargent

>Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)

John Singer Sargent

>Miss Grace Woodhouse

John Singer Sargent

>Miss Mathilde Townsend

IRELAND

Dublin, United States Embassy Residence

Gilbert Stuart

>Counsellor John Dunn

ITALY

Florence, Casa Buonarroti

after Michelangelo Buonarroti

>Damned Soul **

PORTUGAL

Lisbon, United States Embassy Residence

American 19th Century

>View of Concord

George Catlin

>An Indian Encampment at Sunset

Redpath

>Mounting of the Guard

Thomas Sully

>Andrew Jackson

Thomas Sully

>John Quincy Adams

UNITED KINGDOM—ENGLAND

London, United States Embassy Residence

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

London, Wallace Collection

Sir Thomas Lawrence

>Francis Charles Seymour-Conway, 3rd Marquess of Hertford

UNITED STATES**Alabama**

Birmingham, Birmingham Museum of Art

Veronese

>Saint Jerome in the Wilderness **

Anders Zorn

>Hugo Reisinger

Montgomery, Montgomery Museum of Fine Arts

Mark Rothko

>Untitled

California

Oakland, Oakland Museum

Mark Rothko

>Untitled

District Of Columbia

The Library of Congress

Carl Milles

>Head of Orpheus

National Museum of African Art

Nigerian, Court of Benin

>Fowl **

National Trust for Historic Preservation

Bernard Hailstone

>David E. Finley

U. S. Commission of Fine Arts

Alice Neel

>William Walton

Curator of the United States Senate

Franklin C. Courter

>Lincoln and His Son, Tad **

Office of the Vice President of the United States

American 18th Century

>Attack on Bunker's Hill, with the Burning of Charles Town

American 19th Century

>Imaginary Regatta of America's Cup Winners

Lydia Field Emmet

>Olivra

A. Hashagen

>Ship "Arkansas" Leaving Havana

John Wesley Jarvis

>Commodore John Rodgers

Walt Kuhn

>Green Apples and Scoop

John Neagle

>Colonel Augustus James Pleasonton

John Vanderlyn

>John Sudam

Alexander Helwig Wyant

>Peaceful Valley

The White House

American 19th Century

>Abraham Lincoln

American 19th Century

>Indians Cooking Maize (returned)

American 19th Century

>Stylized Landscape

George Catlin

>An Aged Minatarree Chief and His Family

George Catlin

>Antelope Shooting—Assiniboine

George Catlin

>Battle between the Jiccanilla Apaches and Camanches

George Catlin

>Buffalo Chase

George Catlin

>Camanche Chief, His Wife, and a Warrior

George Catlin

>Camanche Chief with Three Warriors

George Catlin

>Distinguished Crow Indians

George Catlin

>Encampment of Pawnee Indians at Sunset

George Catlin

>Excavating a Canoe—Nayas Indians (returned)

George Catlin

>A Flathead Chief with His Family

George Catlin

>Four Dogrib Indians

George Catlin

>Making Flint Arrowheads—Apaches

George Catlin

>Ojibbeaway Indians

George Catlin

>An Ojibbeaway Village of Skin Tents

George Catlin

>Osage Chief with Two Warriors

George Catlin

>An Osage Indian Pursuing a Camanche

George Catlin

>Pawnee Indians Approaching Buffalo

George Catlin

>A Small Cheyenne Village

George Catlin

>Three Mandan Warriors Armed for War

George Catlin

>Three Navaho Indians

George Catlin

>Three Young Chinook Men

George Catlin

>Two Unidentified North American Indians

George Catlin

>View in the "Grand Detour," Upper Missouri

George Catlin

>View of the Lower Mississippi (returned)

Thomas Chambers

>Boston Harbor

Thomas Chambers

>New York Harbor with Pilot Boat "George Washington"

Raoul Dufy

>The Basin Deauville **

Mark Rothko

>The Party

Mark Rothko

>Untitled

Secretary of Agriculture

American 19th Century

>Bucks County Farm Outside Doylestown, Pennsylvania

Georgia Timken Fry

>Flock of Sheep

Henri-Joseph Harpignies

>Landscape

Walt Kuhn

>Pumpkins

J.G. Tanner

>Engagement between the "Monitor" and the "Merrimac"

Secretary of Commerce

American 19th Century
>Steamship "Erie"

Thomas Chambers
>Bay of New York, Sunset

Secretary of Defense

George Catlin
>Fort Union

George Catlin
>Prairie Dog Village

Secretary of Education

Lydia Field Emmet
>Harriet Lancashire White and Her Children

A.M. Randall
>Basket of Fruit with Parrot

Thomas Sully
>The Vanderkemp Children

Allen Tucker
>Bizarre

Allen Tucker
>Madison Square, Snow

Secretary of Energy

American 20th Century
>View of Aberdeen, Washington

George Catlin
>A K'nisteneux Warrior and Family

George Catlin
>Three Shoshone Warriors Armed for War

George Catlin
>Two Ojibbeway Warriors and a Woman

George Catlin
>Two Wéeah Warriors and a Woman

Administrator of the Environmental Protection Agency

Joseph Bartholomew Kidd, after John James Audubon
>Black-Backed Three-Toed Woodpecker

Joseph Bartholomew Kidd, after John James Audubon
>Orchard Oriole

Auguste Renoir
>Landscape between Storms

Douglas Volk
>Abraham Lincoln

Secretary of Homeland Security

American 19th Century
>New England Farm in Winter

Thomas Chambers
>Threatening Sky, Bay of New York

Mark Rothko
>Untitled

Mark Rothko
>Untitled

Mark Rothko
>Untitled

Secretary of Housing and Urban Development

American 19th Century
>Washington at Valley Forge

Joan Miró
>Shooting Star

Mark Rothko
>Untitled (man and two women in a pastoral setting)

Georges Rouault
>The Breton Wedding

Attorney General of the United States

Thomas Chambers
>Lake George and the Village of Caldwell

Thomas Chambers
>Packet Ship Passing Castle Williams, New York Harbor

George Inness
>Lake Albano, Sunset

Robert Salmon
>The Ship "Favorite" Maneuvering Off Greenock

Edward Savage
>George Washington

Director, Office of Management and Budget

Leonid
>Faraduro, Portugal (returned)

United States Trade Representative

Thomas Chambers
>Storm-Tossed Frigate

T. Davies
>Ship in Full Sail

Secretary of Transportation

Circle of Jacob Adriaensz. Bellevois
>Dutch Ships in a Lively Breeze

Follower of Claude Lorrain
>Harbor at Sunset

L.M. Cooké
>Salute to General Washington in New York Harbor

Hugues Merle
>Children Playing in a Park

Rene Pierre Charles Princeteau
>Horses

Secretary of the Treasury

André Derain
>Abandoned House in Provence

André Derain
>Road in Provence

Henri Moret
>The Island of Raguenez, Brittany

Mark Rothko
>Untitled (returned)

Maurice Utrillo
>The Pont Saint-Michel, Paris

James McNeill Whistler
>Alice Butt

Secretary of Veterans Affairs

American 19th Century
>The End of the Hunt

American 19th Century
>Lexington Battle Monument

Charles B. Humphreys
>Budd Doble Driving Goldsmith Maid at Belmont Driving Park

Charles B. Humphreys
>The Trotter

A. A. Lamb
>Emancipation Proclamation

Supreme Court of the United States

Chief Justice Roberts

George Cuitt, the Younger
>Easby Abbey, near Richmond

Thomas Sully
>Thomas Alston

Eugene Lawrence Vail
>The Flags, Saint Mark's, Venice—Fete Day

Justice Ginsburg

Mark Rothko
>The Omen

Mark Rothko
>Untitled

Justice Kennedy

Jean Béraud
>Paris, rue du Havre (returned)

Dutch 17th Century
>Flowers in a Classical Vase

Walt Kuhn
>Zinnias

Berthe Morisot
>Girl in a Boat with Geese

Justice O'Connor

George Catlin
>After the Buffalo Chase—Sioux

George Catlin
>An Apachee Village

George Catlin
>Buffalo Chase, Sioux Indians, Upper Missouri

George Catlin
>A Crow Village and the Salmon River Mountains

George Catlin
>Two Blackfoot Warriors and a Woman

Justice Scalia

Gilbert Stuart
>George Washington

Thomas Sully
>Henry Pratt

Augustus Vincent Tack
>Charles Evans Hughes

Justice Souter

Rembrandt Peale
>George Washington

Gilbert Stuart
>Captain Joseph Anthony

after Gilbert Stuart
>James Lloyd

after Gilbert Stuart
>William Constable

Augustus Vincent Tack
>Harlan F. Stone

Justice Stevens

American 19th Century
>Portland Harbor, Maine

George Catlin
>Scene from the Lower Mississippi

Alphonse Legros
>Hampstead Heath

C. Gregory Stapko after John Constable
>A View of Salisbury Cathedral **

Maurice Utrillo
>Street at Corté, Corsica

Franz Xaver Winterhalter
>Queen Victoria

Maryland

Hagerstown, Washington County
Museum of Fine Arts

Frederick Kermelmeyer
>First Landing of Christopher Columbus

Pennsylvania

Doylestown, James A. Michener Art
Museum

Joseph Goodhue Chandler
>Girl with Kitten

Edward Hicks
>The Landing of Columbus

Virginia

Fairfax, George Mason University

Alfredo Halegua
>America

Lila Pell Katzen
>Antecedent

Mount Vernon, Historic Mount Vernon

Charles Peale Polk
>General Washington at Princeton

TEMPORARY LOANS TO MUSEUM COLLECTIONS

ITALY

Urbino, Galleria Nazionale delle Marche

9 January to 6 March 2006

Fra Carnevale
>The Annunciation

SWITZERLAND

Baden, Museum Langmatt, Sidney und Jenny Brown

1 April to 15 September 2006

Paul Cézanne
>Harlequin

UNITED STATES

District of Columbia

Washington, The Kreeger Museum

1 March to 25 October 2005

Edgar Degas
>Woman Ironing

Washington, National Portrait Gallery

4 July 2006 to 15 December 2008

John Wesley Jarvis
>Thomas Paine *

Irving R. Wiles
>Miss Julia Marlowe *

New Hampshire

Hanover, Hood Museum of Art,
Dartmouth College

1 August 2006 to 15 May 2007

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

PUBLICATIONS

During the fiscal year the Gallery published three major exhibition catalogues, two of them in foreign language editions as well as in English; one systematic catalogue; one Studies in the History of Art volume; the Center for Advanced Study in the Visual Arts (CASVA) annual report; eight brochures; several new softcover editions of earlier publications; and numerous Web features and programs. In the same period six other major publications were in progress for publication in late 2006 and early 2007.

EXHIBITION CATALOGUES

- > *Cézanne in Provence*
Philip Conisbee and Denis Coutagne et al. (368 pages, 330 color, 34 b/w, hardcover and softcover editions). Hardcover published in association with Yale University Press; both editions copublished with Musée Granet, Communauté du Pays d'Aix, and Réunion des Musées Nationaux. Published subsequently in French.
- > *Charles Sheeler: Across Media*
Charles Brock et al. (240 pages, 49 color, 171 duotones, hardcover only). Published in association with the University of California Press.
- > *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*
David Alan Brown and Sylvia Ferino-Pagden et al. (352 pages, 162 color, 31 b/w, hardcover and softcover). Hardcover published in association with Yale University Press; both editions copublished with Kunsthistorisches Museum, Vienna. Published subsequently in German and Italian.
- > *Toulouse-Lautrec and Montmartre*
Richard Thomson et al. (308 pages, 370 color, 17 b/w, softcover reprint, hardcover published in 2005). Published in association with Princeton University Press; copublished with The Art Institute of Chicago.

SYSTEMATIC CATALOGUES

- > *Flemish Paintings of the Seventeenth Century*
Arthur K. Wheelock, Jr. (304 pages, 56 color, 176 b/w, hardcover). Distributed by Oxford University Press.

STUDIES IN THE HISTORY OF ART AND OTHER CASVA PUBLICATIONS

- > *Circa 1700: Architecture in Europe and the Americas*
Volume 66, edited by Henry A. Millon (248 pages, 6 color, 195 b/w, hardcover). Distributed by Yale University Press.
- > *Moche Art and Archaeology in Ancient Peru*
Volume 63, edited by Joanne Pillsbury (344 pages, 13 color, 310 b/w, softcover reprint, hardcover published in 2001). Distributed by Yale University Press.
- > *Olmec Art and Archaeology in Mesoamerica*
Volume 58, edited by John E. Clark and Mary E. Pye (344 pages, 11 color, 281 b/w, softcover reprint, hardcover published in 2000). Distributed by Yale University Press.
- > *Center 26*
Annual report, print and Web versions

AWARDS

- > *André Kertész*
9th Biennial American Institute of Graphic Arts (AIGA) 50 (DC/Maryland/Virginia chapter)
- > *Cézanne in Provence*
Association of American University Presses/Book, Jacket, and Journal Show
- > *Dada*
AIGA 50 books/50 covers
Association of American University Presses/Book, Jacket, and Journal Show
9th Biennial AIGA 50 (DC/Maryland/Virginia chapter)
- > *The Dada Seminars*
9th Biennial AIGA 50 (DC/Maryland/Virginia chapter)
- > *Irving Penn: Platinum Prints*
AIGA 50 books/50 covers (2005)
Association of American University Presses/Book, Jacket, and Journal Show
9th Biennial AIGA 50 (DC/Maryland/Virginia chapter)
- > *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*
Association of American University Presses/Book, Jacket, and Journal Show
9th Biennial AIGA 50 (DC/Maryland/Virginia chapter)

- > *West Building Sculpture Galleries*, Web feature
How Magazine's Digital Design Annual Awards

EXHIBITION BROCHURES AND BOOKLETS

- > *Cézanne in Provence*
- > *Dada; Dada Student Guide*
- > *Amorous Intrigues and Painterly Refinement: The Art of Frans van Mieris*
- > *Charles Sheeler: Across Media*
- > *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*
- > *The Poetry of Light: Venetian Drawings from the National Gallery of Art*
- > *Alexandre-Louis-Marie Charpentier (1856–1909)*
- > *Selections from the Collection of Edward R. Broida*

WEB PUBLICATIONS

15,778,220 visits to www.nga.gov in fiscal year 2006 (daily average: 43,228)

Exhibition Features

- > *Cézanne in Provence*: special feature
- > *Dada*: special feature
- > *Amorous Intrigues and Painterly Refinement: The Art of Frans van Mieris*: special feature and exhibition brochure
- > *Charles Sheeler: Across Media*: special feature
- > *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*: special feature with conservation study
- > *Henri Rousseau: Jungles in Paris*: special feature
- > *Alexandre-Louis-Marie Charpentier (1856–1909)*: selected highlights

Permanent Collection Features

- > *Mark Rothko: Selections from the National Gallery of Art, Washington*: selected highlights

- > *Renaissance to Rococo: Drawings from the Armand Hammer Collection*

- > *Photographic Discoveries: Recent Acquisitions*: selected highlights
- > *Selections from the Collection of Edward R. Broida*: selected highlights
- > *The Streets of New York: American Photographs from the Collection, 1938–1958*: selected highlights

STAFF PUBLICATIONS

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Rio DeNaro

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DIGITAL SERVICES**

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Visual Services
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Lorene Emerson

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Dean Beasom
Ricardo Blanc
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Gregory Williams

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David Applegate
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John Schwartz

Intern
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Permissions Coordinator
Ira Bartfield

Visual Services

Department Head
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Museum Specialist
Barbara Goldstein Wood

Museum Technician
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Bindery Assistant
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Student Assistants
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Reference Librarian
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Reference Assistant
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Interlibrary Loan Assistant
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Circulation Student Assistant
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Andrea R. Gibbs

Archivist for Modern and
Contemporary Art
Meg Melvin

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Museum Technician
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Staff Assistant
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Conservation Program
Assistants
Holly Kagle

Margaret Morton
Carol Neseemann

Intern for the Art Materials
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Karyn Meyer

Painting Conservation

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Senior Conservators
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Catherine Metzger
Michael Swicklik

Conservator
Elizabeth Walmsley

Conservation Technician
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Advanced Training Fellow
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Paper Conservation

Head of Department
Kimberly Schenck

Senior Conservator
Miriam Dirda

Conservator
Michelle Facini

Photograph Conservator
Constance McCabe

Conservation Technician
Michelle Matuszak

Permanent Collection
Matting/Framing
Elaine Vamos

Andrew W. Mellon Advanced
Training Fellow
Linda Owen

Object Conservation

Head of Department
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Senior Conservators
Daphne Barbour
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Conservators
Katherine May

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Andrew W. Mellon Advanced
Training Fellow
Simona Cristanetti

Textile Conservation

Head of Department
Julia Burke

Scientific Research Department

Head of Department
E. René de la Rie

Senior Conservation Scientist
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Research Conservator for
Paintings Technology
E. Melanie Gifford

Organic Chemist
Suzanne Quillen Lomax

Conservation Scientists
Lisha Deming Glinsman
Christopher Maines
Michael R. Palmer

Science Technician
Kathryn Morales

Charles E. Culpeper Advanced
Training Fellow
Mathieu Thoury

Loans and Exhibitions Conservation

Head of Department/Deputy Chief
of Conservation
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Senior Conservator
Michael Pierce

Associate Conservator
Bethann Heinbaugh

Coordinator of Preservation
Services
Hugh Phibbs

Exhibition Specialist—Matting
and Framing
Jenny Ritchie

Conservators of Frames
Richard Ford
Stephan Wilcox

Summer Intern
Brigid Barrett

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

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Giancarla Periti

Eva Struhel
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Colleen Kelly Howard

Cynthia Jaworski
Elizabeth Kielpinski

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for Research in Conservation
and the History of Art and
Archaeology 2005–2006

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Podhorsky Guest Scholar
Sergej Androsov

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Samuel H. Kress Fellow
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Ittleson Fellow
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Aden Kurler
Rebecca Molholt

Paul Mellon Fellows
Zeynep Çelik
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Robert H. and Clarice Smith Fellow
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Erica Hannickel

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Abigail McEwen

Stefanie Snider
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Executive Assistant
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for Budget Analysis
Andrew McCoy

Budget Analyst
Nathan Guyer

Assistant to the Administrator
for Business Activities
Anne Valentine

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Lauren Huh

Construction Field Engineer
Dennis Donaldson

Construction Field
Representative
Michelle Gilbert

Fire Protection Engineer
Robert Wilson

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Architect
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Deputy Chief of Facilities
Michael Giamber

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Dan Hamm

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Coordinator
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Engineering Department

Supervisor
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Gary Ilko

Mike Ottmers
Phillip Walker

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System Manager
Brian McGivney

Work Control Center

Facilities Services Manager
John Haughey

Supervisor
Marcy Broiles

Work Control Coordinators
Gwendolyn Arnold
Jacklyn Thompson

Building Maintenance Department

Manager
Craig MacFarlane

Carpenter Shop

Supervisor
Alvin Adams

Wood Crafter Leaders
George McDonald
Robert Motley

Wood Crafters
Anthony Givens
Willard Menson

John Natale
John Rogers

Paint Shop

Supervisor
Rhonda McCord

Painters
Joseph Copeland
Marc Makle

James Miller
Lester Smith

Francis Zurmuhlen

Mason Shop

Supervisor
Roland Martin

Mason Leader
Gino Ricci

Masons
Robert Brinkley
Daniel Depaz
Tony Lowe
Conrad Solomon
Sam Strickland
Charles Sydnor
Patrick Verdin

Mason Worker
Betty Holmes

Production Shop Coordinator,
Warehouse
Reginald Kellibrew

Building Services Department

General Foreman
Charles Boone

Supervisors
Paul Cotton
Sylvia Dorsey
Angela Lee

Leaders
Gerald Carthorne
Geraldine Crawford
Raymond Henson
Sheldon Malloy

Housekeepers
Calvin Anderson
Maurice Anderson
Kenneth Betts
George Bridges
Lewis Dobbs
Vanessa Fenwick
Oliver Fowler
Pam Green
Carolyn Harvey
Brock Hawkins
Alice Holloman
Anthony Inabinet
Lawrence Jackson
Victor Jamison
Michon Jenkins
Dorothy Johnson
Teresa Johnson
Paul Marshall
Gail Maxfield
Theodora McCord
Darlene Middleton
Darryel Parker
Cassandra Pixley
Leora Richardson
Henry Rivers
Venetta Snead
Derrick Snowden
Angeline Sutton
Bridgette Thomas
Diana Wells
Zilphia Wright
Linda Young

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Manager
John Bixler

Supervisors
Zery Mingo
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William Sutton

Leaders
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Nathan Bethune
Robert Lowry
Rodney Stringer

Control Technicians

Anthony Brooks
Eugene Givens
John Goff
Anthony Hayes
Wayne Valentine

Operating Engineer
James Hamilton

Maintenance Engineer
Roger Dunning

Operations Unit
Larry Brown
Eugene Guthrie
John Ott

Utility Systems Repair
Operators
Ricky Bruckschen
Stephen Burns
Teeka Chandradat
Varon Lee

Harold Liller
Charles Randolph
Troy Taylor
Mark Teed
Sahlu Teklesadik

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Salvador Anciani
John Gannon

Electric Shop

Supervisor
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Leader
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Christopher Fioravanti
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Anthony Pizzo
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Leslie Raspberry

High Voltage Electrician
Mike Case

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Chief of Horticulture Services
Dianne Cina

Deputy Chief
Cynthia Kaufmann

Horticulturists
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Solomon Foster
David Gentilcore
Julianna Goodman
James Kaufmann

Gardener Leader
Anthony Ferrell

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Brian Johnson
Sandra Lee
Ronald McGill
Michael Peters
Kirsi Petersen
Ronald Terrell
Willie Townes
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Secretary
Geri Green-Smith

Identification Officers

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Brannock Reilly

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Enis Pinar

Technical Services Supervisor
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Senior Electronics Technician
William Shaw

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Nathaniel Stroman

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Robert Brown
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Elizabeth Thomas

Program Analyst
Alison Reither

Program Assistant
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Supply Clerk
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Zoya Mussienko

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Sandra Powell

Special Projects and Information Technology

Deputy Chief
Stephen Lockard

IT Specialist
Stanley Lantz

Risk Management

Deputy Chief
Philip Goldsmith

Occupational Safety and
Health Manager
Linda Schilder

Fire Protection Specialist
Billy Norman

Visitor Services

Deputy Chief
Sandra Creighton

Operations

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Major
Larry Kaylor

Office Assistant
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Security Driver
Alvin Hawkins

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Dericck Hairston
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James Townsend
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Ricky Manuel
Karen Perry
Jeroboam Powell

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Harry Groce
Armando Hartley
Joseph Hudson
Quellan Josey
David Lee
Lawrence Marshall
Joshua Mewborn
Dexter Moten
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Marlene Tucker
Gerald Walker
Sheila Wright

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Bernard Clemons
Jerry Doss
Emanuel Goddard
James Hairston
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James Murphy
Ronnie Sloan, Jr.
Anthony Thompson
Eugenio Velazquez

Gallery Protection Officers II

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Leonard Bashful
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Vander Blount
Ronald Bond
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Corey Brown
Wayne Buckner
Felesia Burgess
George Burgess
Alvin Burts
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Edward Chapman
Luther Clark, Jr.
Venus Cristwell
John Davis
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Ernest Edwards
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Edward Foster
Alonzo Fountain
Robert Gayleard
George Hamilton
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Jimmie Hines
Donna Hinton
Mildred Holeman
Edward Johnson
Frank Johnson
Felisha Jones
John Jones
Lee Jones
Veronica Jones
Beth Knight
Albert Lawrence
Latina Lee
John Legrand
Franklin Lewis
Joe Lewis
Robert Lewis
Tyrone Lewis
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Joseph Midgette
Charles Moody
Vernon Morton
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Ronald Randall
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Eddie Richburg
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Ronald Sewell
John Smith
Leroy Smith
Timothy Smith
Michael Strong
Alta Sumter
Edward Thomas
Reginald Thornton
Larry Turner
Raymond Tyndle
Lynn Williams
Ralph Wright (Union
Representative)
Willie Wright
James Yancey

Senior Gallery Protection Officer
and Trainer
Yamashita Johnson

Gallery Protection Officers
Taalib-din Abdul-Wakil
Edgar Agunias
Rukan Ahmed
Wayne Alexander
Calvin Allen
Roger Allen
Ronald Allen
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Nigel Brown
Roy Brown
Vincent Brown
Travon Bruce
Wayne Bryant
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Jesus Castro-Alvarez
Paul Cawley
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Larita Dodson
Kelcey Draine
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Jason Eder
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Ersaline Edwards
Michael Erwin
Christopher Eubanks
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Jerome Gaffney
Johnnie Gallop
Gene Garrett
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Antone Gatewood
Dionne Gilbert
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Sharman Gresham
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Clifford Harris
Roger Harris
Sharlontae Harris
Khristasher Harrod
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Yvette Herbert
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David Jackson
John Jackson
John Jackson
David Jakes
Erick James
Alan Jenkins
Franklin Jess
Jesus Jimenez
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Eugene Johnson
Wayman Johnson
William Johnson
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John Kennedy, Sr.
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Cranston King
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Christopher Leonard
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Tyrone Lewis
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Sherron Manley
Reginald Manning
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Tammara Matthews
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Oumar Mboj
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Leroy Miller
Gerald Mills
Charles Mobley

Darrell Mote
Phillip Myers
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Retina Page
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James Roberts
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Michael Robinson
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Lamont Smith
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Agnes Whittle
Ronald Wilkins
Barry Williams
Harold Williams
Jeffrey Williams
Lee Williams
Vincent Williams
Phillip Williamson
Andre Wilson
Pamela Wood
Warren Woodson
Anthony Wright
Mable Wright
Patricia Wright
Steve Xanthos
Lawrence Yancey
Rickie Younce
Gallery Security Officer
Maxine Simmons

PERSONNEL

Personnel Officer
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Deputy Personnel Officer
Meredith Weiser
Personnel Systems Specialists
Michele Caputo
Darryl Cherry
Personnel Management
Specialist
Terrence Snyder

Senior Staffing Specialist
Rick Decuir
Staffing Specialist
Linda Pettiford
Personnel Staffing Assistant
Janie Cole
Gallery Representatives
Luis Baquedano
Eric Janson
Office Manager
Tammy Bennett
Human Resources Specialist
Miriam Berman
Receptionist
Annette Brown
Training Officer
Judith Frank
Training Administrator
George Martin
Training Specialist
Mendi Cogle

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Cathy Yates
Administrative Officer
Scott Stephens
Program Specialist
Bernadette Homol
Program Assistant
(Travel Coordinator)
Sean Costello
Fiscal Technician
Christy Williams

Logistics Support Branch

Branch Chief
Richard Pleffner

Supply, Property, and Transportation Management

Support Services Supervisor
Ted Harper
Inventory Management
Specialist
Ina Mendoza
Supply Technicians (Property)
Kevin Grays
Nathan Howell
Supply Technicians (Supply)
Paul Fortune
Ulrick Vilmenay
Transportation Assistant
Dora Barksdale
Driver
Steven Nicholas

Warehouse and Distribution

Support Services Supervisor
Paul Rodriguez
Lead Materials Handler
Lemuel Jamison
Materials Handler (Receiving)
Alfred Cohen
Materials Handler
Rickie Lee Younce
Supply Technician (Supply)
Anthony Sean Hilliard

Mail and Records Management

Support Services Supervisor
David Mason
Support Services Specialist
Felton Byrd
Mail Clerks
James Arnold
Bryan Durham
Anthony Proctor
Jose Vallecillo

Technical Support Branch

Branch Chief
Thomas Valentine

Audio Visual Services

Radio Production Specialist
John Conway
Audio Visual Technician
Hugh Colston
Motion Picture Projectionists
Jeannie Bernhards
Karl Parker
Maintenance Technician
Lester Barry

Printing and Duplicating

Printing Services Specialists
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Frank Schiavone
Copier Equipment Operator
James Morris

Telecommunications

Telecommunications
Department Head
Mark Ranze
Telecommunications Specialists
Ron Despres
Barbara McNair
Supervisory Telephone Operator
Minnie Barbour
Telephone Operator
Juanita Walker

PROCUREMENT AND CONTRACTS

Chief of Procurement
Rodney C. Cartwright
Senior Procurement Analyst
Jeffrey P. Petrino
Contracting Officers
Erica Chong
Dave Gilson
Denise Gilson
Ethan S. Premysler
Geoffrey Spotts
Purchasing Agent
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Staff Assistant
Patricia Barber

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Deputy Treasurer
George-Ann Tobin
Executive Assistant
Judy Shridel

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Supervisory Operating Accountant
Kelly Liller
Chief Planning and Budget
Officer
William W. McClure
Budget Analyst
Lea-Ann Bigelow
Senior Financial Analyst
Diane Mullis
Assistant to the Treasurer
for Risk Management
and Special Projects
Nancy Hoffmann
Financial Systems Manager
Carol Ann Proietti
Staff Assistant
Eileen Ng

GENERAL ACCOUNTING

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David J. Rada
Deputy Comptroller
Doug Bennett
Operating Accountant
Ruth E. Lewis
Accounts Receivable Manager
Linda K. Smith
Retail System and Accounts
Payable Manager
Michael Chapman
Accounting Technicians
Cynthia W. Czubat
Richard Eckert
Dyann Nelson-Reese
Kevin C. Oberman
Brenda M. Stevenson
Stephanie L. Thorpe
Valerie M. Wright

Payroll

Payroll/Personnel Specialist
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Civilian Pay Technician
Margaret Myers

DATA PROCESSING

Chief Information Officer
Linda Stone
Deputy Chief Information Officer
Greg Swift
IT Specialist/Manager,
Customer Support
Susan Farr
IT Specialist/Manager,
Network Infrastructure
Katherine Green
IT Specialist/Manager, Data
Engineering
Art Nicewick
IT Specialist/Manager,
Web Systems Programming
Ric Foster
IT Specialist/Intranet
Development
Neal Johnson
IT Specialist/Manager, Internet
and Application Development
David Beaudet

IT Specialist/IT Security
Jack Tucker

Computer Operators
Karen Estacio
John McNeil
Roddie Worthington

GALLERY SHOPS

Division Chief
Ysabel Lightner

Deputy Division Chief/
Operations Manager
Karen Boyd

Office Administration/
Office Manager
Laura A. Fitzgerald

Staff Assistant
Miriam Davis

Visual Information Specialist
Noriko Bell

Product Development
Specialist/Buyer
Judy C. Luther

Book Buyers
Dennis E. Callaghan
Donald L. Henderson

Buyers
Janet B. Kerger
Nancy A. Sanders

Systems Manager
G. Lee Cathey

Systems Analyst/Programmer
Alexander Bloshcheyn

Technology Specialist
Martin Rudder

Visual Presentation Manager
Therese Stripling

Visual Presentation Technicians
Melissa Cherry
Mary Tewalt

Store Managers
Stephen McKeivitt
Nancy G. Vibert

Assistant Store Managers
Frenzetta Coward
C. Kelly Mayle
Naomi Morgulis
Kelly Song

Category Specialists
Nicole Glaude
Mary Heiss
Mary Powell
Chris Siron
Rachel Valentino

Lead Cashiers
Charlene Conlon
Linda Peterson

Cashiers
Maria Aragon
Pamela Baxter-Simms
Rachel Cassiman
Stephanie Clark
Pamela Coleman
Denis Donovan
Lara Ghelerter
Heidi Hughes
Sophie Keith
Theresa Keys
Noelle Larson
Matthew Mann
Bonnie McBride

Kim Peacock
Adam Prescott
Mildred Shivers

Yoland Stowers
Edward Theil
Timothy Turner
Rosemary Wilkerson
Merchandise Stock Clerks
Steve Corbin
Terry Gibson
Linda A. Hunt
Aaron Seaboch

Accounts Receivable Clerk
Carol L. Messineo

Operations Supervisor—
Warehouse
Stephen Richardson
Lead Materials Handler
Marvin M. Watson

Materials Handlers
Mioril Andoque
Mike Nichols

Motor Vehicle Operator
James B. Everett

Shipping Clerk
Angela Johnson

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Elizabeth A. Croog

Deputy Secretary and
Deputy General Counsel
Nancy Robinson Breuer

Associate General Counsels
Lara Levinson
Isabelle Raval
Julian F. Saenz

Legal Assistant
Sarah E. Fontana

Assistant Secretary
Kathryn K. Bartfield

Staff Assistant
Carol A. Christ

Administrative Assistant
Montrée V. Conner

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Maygene F. Daniels

Deputy Chief
Anne G. Ritchie

Archivist
Michele Willens

Archives Technicians
Jean Henry
Angela Salisbury

Paul Mellon Fellow in Records
Management and Preservation
Marlena Justsen

Graduate Assistant
Melanie Brevis

Summer Intern
Ulla Visscher

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External Affairs Officer
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Deputy to the Executive Officer
Ellen Bryant

Special Assistant
Francine Linde

Development and External
Affairs Associate
Erin Fisher

DEVELOPMENT

Chief Development and
Corporate Relations Officer
Christine Myers

Senior Associate for
Development
Cathryn Dickert Scoville

Senior Associate,
Planned Giving
F. A. Bonnie Hourigan

Senior Associate for
Development
Patricia A. Donovan

Senior Associate,
Planned Giving
Betsy O'Brien Anderson

Associate for
Development Operations
Elizabeth A. Hutcheson

Development Officer, Special
Membership Programs
Kara Ramirez Mullins

Development Officer, Research
Katherine M. Lemery

Development Officer,
The Circle
Jeffrey W. Hale

Development Officer,
Annual Giving
Jill Haynie

Development Associate,
Stewardship
Susan L. Redford

Development Associate,
Annual Giving
Jennifer E. Rich

Development Associate,
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