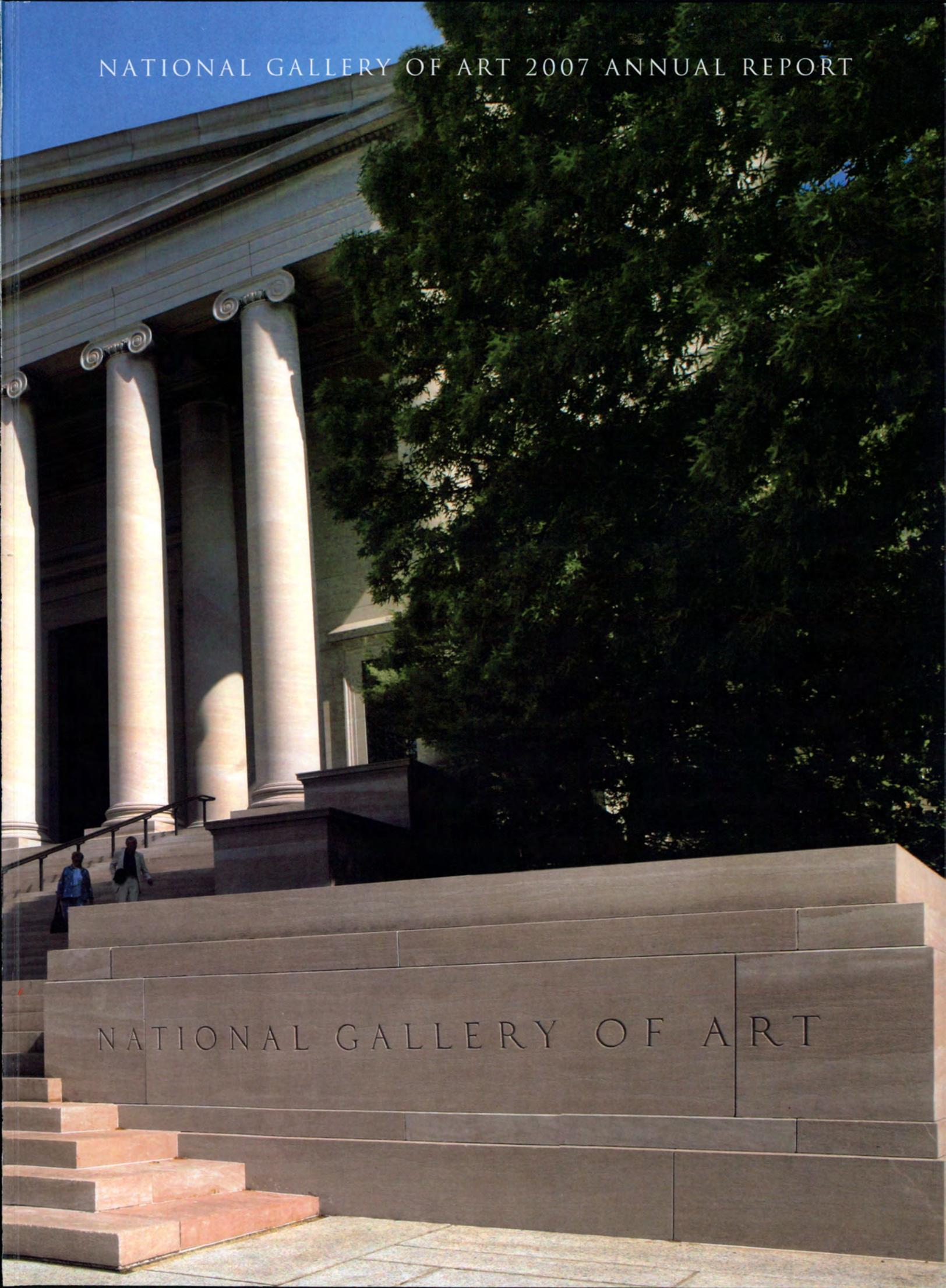


NATIONAL GALLERY OF ART 2007 ANNUAL REPORT



NATIONAL GALLERY OF ART



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(as of 30 September 2007)



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NATIONAL GALLERY OF ART

Washington, D.C.



*The West Building
Mall Garden Terrace
and Fountain*



PRESIDENT'S FOREWORD

Paul Mellon's extraordinary legacy was the focus of a year of celebration in 2007 as the National Gallery of Art marked the centenary of his birth. The Gallery paid tribute to Mr. Mellon through a variety of programs, including a series of special exhibitions of works of art he gave to the Gallery with his wife, Bunny. Our year-long celebration also featured concerts, lectures, and a new documentary film entitled *Paul Mellon: In His Own Words*, which reintroduced national audiences to a man whose philanthropy touched every aspect of the Gallery and extended to numerous institutions throughout the country.

This Annual Report attests to the ongoing fulfillment of Mellon's enduring vision for a vibrant National Gallery that offers visitors a rich experience of great works of art. The magnificent acquisitions, exhibitions, educational programs, and scholarly research initiatives described herein are all wonderful examples of how the Gallery carries on its mission of service to the nation. These programs would not be possible without the public-private partnership that has been the bedrock of the Gallery since its founding. We extend our deep gratitude to the President and the Congress for their steadfast support of the Gallery, a commitment that continues to be matched by generous donors nationwide.

The Board of Trustees underwent several changes at the close of the fiscal year. John C. Fontaine retired as chairman of the Board of Trustees after four years of service on the board. John Wilmerding was elected to succeed Jack as chairman, and Frederick W. Beinecke was elected as a general trustee. We thank Jack for his tremendous dedication to the Gallery, and we look forward to working with John and Rick in their new roles on the board.

This year marked the twenty-fifth anniversary of the founding of the Trustees' Council, which serves the Gallery as a national advisory body to the Board of Trustees. We were delighted to welcome Jo Carole Lauder and Robert B. Menschel, both of New York City, to the Trustees' Council, along with returning members Aaron I. Fleischman, Marina K. French, Rose Ellen Meyerhoff Greene, Mark J. Kington, and B. Francis Saul II.

We mourned the loss of several former Trustees' Council members this year, including Frederick R. Mayer, Raymond D. Nasher, and Edward M. Swenson. We were saddened also by the deaths of Florian Carr, Catherine G. Curran, Letitia A. Hanson, and Richard S. Zeisler, all of whom were generous donors to the Gallery.

The trustees would like to express their appreciation to those who made new leadership commitments in fiscal year 2007. The Dutch art collection was strengthened by a major gift from The Lee and Juliet Folger Fund toward the purchase of *River Landscape with Ferry* by Salomon van Ruysdael. In the area of prints and drawings, the Gallery received a significant commitment from Helen Porter and James T. Dyke. We are grateful to the Annenberg Foundation and its president, Leonore Annenberg, for the Foundation's pledge to augment the Annenberg Fund for the International Exchange of Art. The Gallery also received a magnanimous bequest from the estate of Raymond J. Horowitz, whose gift will enhance the American art program.

The philanthropic spirit embodied by the late Paul Mellon continues. We especially would like to thank those who made major commitments this year in support of privately funded programs such as acquisitions, educational outreach, and scholarly research: the Samuel H. Kress Foundation; Alfred H. Moses and Fern Schad; Mitchell P. Rales; Sharon and Senator John D. Rockefeller IV; Janet K. Ruttenberg; Robert H. and Clarice Smith; the Trellis Fund; Ladislaus and Beatrix von Hoffmann; and Dian Woodner.

The special exhibitions program continued to be sustained this year by loyal as well as new, generous donors. The trustees would like to thank General Dynamics and General Dynamics United Kingdom, Ltd.,

for making possible *Constable's Great Landscapes: The Six-Foot Paintings*, its third Gallery exhibition sponsorship. Our gratitude also goes to Target for its sponsorship of *Jasper Johns: An Allegory of Painting, 1955–1965*, the company's fourth Gallery exhibition sponsorship. We are grateful to Siemens Corporations for their second Gallery sponsorship, *Crosscurrents: American and European Masterpieces from the Permanent Collection*. We would also like to recognize Altria Group, Inc., for its support of *Eugène Boudin at the National Gallery of Art*.

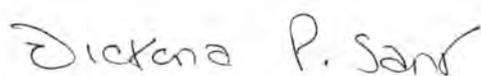
We were pleased to welcome additional supporters this year. The trustees extend their appreciation to the Homeland Foundation, Inc., for its sponsorship of *Prayers and Portraits: Unfolding the Netherlandish Diptych*. The Exhibition Circle, launched last year in honor of the Circle's twentieth anniversary, supported *States and Variations: Prints by Jasper Johns* and *Desiderio da Settignano: Sculptor of Renaissance Florence*. Special thanks go to the Central Bank of Hungary for its commitment to *Foto: Modernity in Central Europe, 1918–1945*. We would like to extend our thanks and appreciation to Booz Allen Hamilton Inc. for its extraordinary commitment in support of the landmark exhibition *Edward Hopper*.

The Gallery's modern and contemporary art collection continued to thrive this year, thanks to the annual support of the Collectors Committee. The 2007 Collectors Committee meeting in March resulted in the acquisition of two important contemporary pieces: Alfred Jensen's *Twelve Events in a Dual Universe*, 1978, and Robert Morris' *Untitled*, 1976, both of which will enrich the collection tremendously. John G. Pappajohn and Roselyne C. Swig, the Committee's co-chairs, deserve our deep gratitude for their enthusiastic and dedicated leadership of this vital group.

The Circle, the Gallery's other annual giving program, numbered nearly thirteen hundred members nationwide at year end. Led by co-chairs Mary Jo Kirk and Edward J. Mathias, The Circle continued to provide unrestricted support for many important programs and give members wonderful opportunities for involvement with the Gallery. The Exhibition Circle, the highest level of membership, enjoyed spectacular growth this year, continuing The Circle's tremendous success record over the past two decades. We are grateful to Ed and Mary Jo for their leadership and to all Circle members for their dedication to the Gallery.

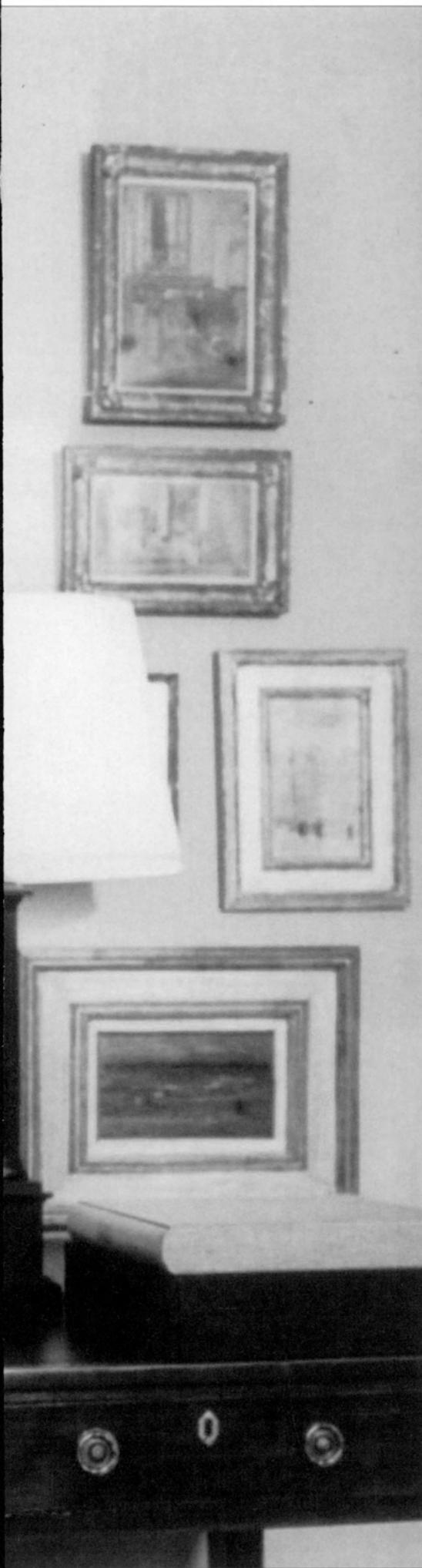
The trustees also would like to acknowledge the Legacy Circle, which recognizes those who have included the Gallery in their testamentary plans. This year, a number of individuals have elected to support the Gallery through bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned giving vehicles. Such gifts are essential to our long-term success, and we are profoundly grateful to all Legacy Circle members for their foresight and generosity.

Our commemoration of Paul Mellon this year was also an occasion to celebrate the Gallery's own remarkable story—the story of Americans, both individually and through their government, joining together to create a world-renowned art gallery in just over six decades. Today the National Gallery of Art encompasses two buildings and a sculpture garden, a collection that numbers more than one hundred thousand works, outstanding international exhibitions and scholarly programs, and educational activities that reach millions worldwide. My fellow trustees and I look forward to working with the Gallery's talented staff in sustaining this record of accomplishment in the years to come.



Victoria P. Sant





Photographed in his West Building office in 1974, Paul Mellon was surrounded by some of his favorite works including Winslow Homer's *Native Huts*, *Nassau* and *The Red School House*, as well as watercolors by James McNeill Whistler.

DIRECTOR'S STATEMENT

The National Gallery of Art was created in 1937 for the people of the United States of America by a Joint Resolution of Congress, accepting the unprecedented gift to the nation of financier and art collector Andrew W. Mellon. When he died only months later, the enormous responsibility of seeing the Gallery to completion fell to his 30-year-old son Paul Mellon. For the next six decades, Paul Mellon nurtured the Gallery's growth as its greatest benefactor, shaping the institution, inspiring the gifts and talents of others, and generously contributing to many areas of the Gallery.

In 2007, we celebrated the centennial of the birth of Paul Mellon. The year-long celebration began with an exhibition devoted to his favorite painter, Eugène Boudin, based on the Gallery's outstanding collection of works by the artist given by Paul Mellon and his wife, Bunny. A thematic archival display of rarely seen documents, photographs, and memorabilia illuminated Paul Mellon's life and collecting, his leadership, and his generosity. Lectures, gallery talks, concerts, a Web site feature, and the screening of a documentary were also presented to honor Paul Mellon.

As we reflect on the legacy of Paul Mellon, we extend our appreciation to the President and the Congress for their continued commitment to the Gallery. This crucial federal support for upkeep, administrative expenses, and costs of operation makes it possible for visitors from across America and around the world to enjoy the extensive collection, special exhibitions, and educational offerings at no charge.

One of the greatest gifts the Mellon family gave to our nation was the example of public-spirited generosity. That philanthropic tradition continued in fiscal year 2007, adding to the excellence of the collection with 1,084 paintings, sculptures, and works on paper. The exceptional works that we were pleased to bring to the Gallery and the nation included a masterpiece of Dutch landscape painting, one of the finest European ivory carvings of the Roman baroque, a collection of unparalleled Old Master drawings, major nineteenth-century British photographs, and key contemporary works by some of the twentieth century's great artists.

Salomon van Ruysdael's extraordinary *River Landscape with Ferry* is considered the culminating work of his career, one that inspired the work of the next generation of Dutch landscape painters. Seventeenth-century Italian sculpture is now well represented in the collection with the addition of *Christ Bound*, a breathtaking ivory carving of Jesus before the Crucifixion. The Gallery made its largest and most important acquisition of drawings with the purchase of the Wolfgang Ratjen Collection of Italian and German works, a monument to a sophisticated connoisseur's exquisite taste. We honored Paul Mellon's love of British art with the purchase of Joseph Mallord William Turner's remarkable watercolor *Obenwesel* as well as a distinguished group of British photographs from the 1840s through the 1860s.

Major works of the postwar era also came into the collection this year including the classic minimalist piece *Untitled* by Donald Judd. The Collectors Committee made possible the acquisition of Alfred Jensen's painting *Twelve Events in a Dual Universe* and Robert Morris' felt sculpture *Untitled*.

The fiscal year was also exciting for our special exhibitions program, which brought major works of art from some of the finest private and public collections from around the world to Washington for our millions of visitors to enjoy. We reunited John Constable's seminal six-foot landscapes with their groundbreaking full-size sketches. The 400th anniversary of Rembrandt van Rijn's birth was marked with a comprehensive exhibition drawn from the Gallery's outstanding collection of his prints and drawings. And Rembrandt's masterpiece *Portrait of a Boy in Fancy Dress* lent by the Norton Simon Foundations, the first in a series of exchanges with the Gallery, was on view in the West Building.

The fascinating art form of the Netherlandish diptych was the topic of an unprecedented exhibition of some of the most beautiful and intriguing paintings of the fifteenth and sixteenth centuries, some reunited after being separated for centuries. One of the most influential figures in the history of postwar art, Jasper Johns, was the subject of an exhibition devoted to the first decade of his oeuvre, complemented by a second exhibition of his masterful printmaking over two decades. We were also pleased to feature selections from the British Museum's collection of Claude Lorrain drawings among our prints and drawings exhibitions this year. Our photography exhibitions included a major international loan show presenting for the first time the crucial role photography played in Central Europe between the two world wars. The Italian galleries were transformed with the sculpture of one of the Renaissance's great masters, Desiderio da Settignano, demonstrating his virtuosity as a sculptor and the poetry of his innovations. The fiscal year concluded with a new exploration of the career of Edward Hopper, an artist who produced some of the most iconic images of modern American art.

This year, work continued on the Master Facilities Plan, our multi-year commitment to maintaining the landmark buildings and grounds. We are grateful to the President and the Congress for providing funds for these necessary repairs. Renovations of some of the main floor galleries of the West Building provided a challenging opportunity to exhibit the collection. While work was being completed in these galleries, notable paintings from the Gallery's American, British, Spanish, and eighteenth- and early nineteenth-century French collections were reinstalled in an exhibition of these masterpieces.

The Gallery welcomed more than 4.1 million visitors in fiscal year 2007. Another 17.5 million virtual visitors took advantage of online offerings such as *NGAClassroom* and *NGAKids*, special exhibition and collection features, and free resources for students and educators.

I join with Board President Victoria P. Sant in thanking John C. Fontaine, trustee emeritus, who was awarded the National Gallery of Art Medal for Distinguished Service, and in welcoming new trustee Frederick W. Beinecke. I look forward to working with Rick and our new chairman, John Wilmerding.

Our achievements and accomplishments are possible only with a dynamic combination of public and private support. Our success is dependent upon the continuing support of the President and the Congress; many individuals, foundations, and corporations; and Gallery staff and volunteers. Andrew W. Mellon's vision of a national gallery for America was enacted into law seven decades ago. His son Paul completed his vision and spirit of giving to the nation. It is our commitment to continue the tradition of high standards of excellence in collecting, exhibiting, preserving, and educating, adding luster to the cultural life of our nation.



Earl A. Powell III



Entry on a River
SALOMON VAN RUYSDAEL
1658-1728

COLLECTING

BUILDING ON THE STANDARD OF EXCELLENCE AND SPIRIT OF GENEROSITY WITH WHICH THE GALLERY WAS FOUNDED, MANY AMERICANS HAVE MADE POSSIBLE ACQUISITIONS THAT GREATLY ENHANCE THE OUTSTANDING COLLECTION OF PAINTINGS, SCULPTURE, AND WORKS OF ART ON PAPER FROM THE LATE MIDDLE AGES TO THE PRESENT, FROM EUROPE AND THE UNITED STATES.

PAINTINGS The most significant acquisition of British painting during the year was *The Northern Whale Fishery: the "Swan" and "Isabella"*, c.1840, by John Ward of Hull, one of the most accomplished marine painters working in the fishing and whaling port of Hull during the first half of the nineteenth century. Unknown to modern scholarship on Ward until its reappearance at a London sale in 2006, this painting is among Ward's most beautifully conceived and realized works. The foreground ships are rendered with painstaking accuracy, and the scene is filled with activities associated with whaling. The Gallery's collection includes only a few British marine pictures, and none of an arctic scene. This fascinating work, acquired with The Lee and Juliet Folger Fund, thus helps fill a significant lacuna.



The Gallery's most important European paintings acquisitions in fiscal year 2007 include works from the Netherlands, Austria, and France. The earliest of these is *Christ Carrying the Cross*, a rare early work by the Dutch painter Cornelis van Poelenburch. Born and trained in Utrecht, he traveled to Italy in 1617 where he became a founding member of the *Schildersbent*, a group of Dutch painters working in Rome. Painted in the early 1620s, the Gallery's acquisition depicts the poignant moment when Christ, struggling under the weight of the cross, looks back at the kneeling Veronica. Typical of Poelenburch's early work, the figures are densely packed and set against a gently rolling landscape flanked by Roman ruins. This painting was acquired through the generosity of The Lee and Juliet Folger Fund.

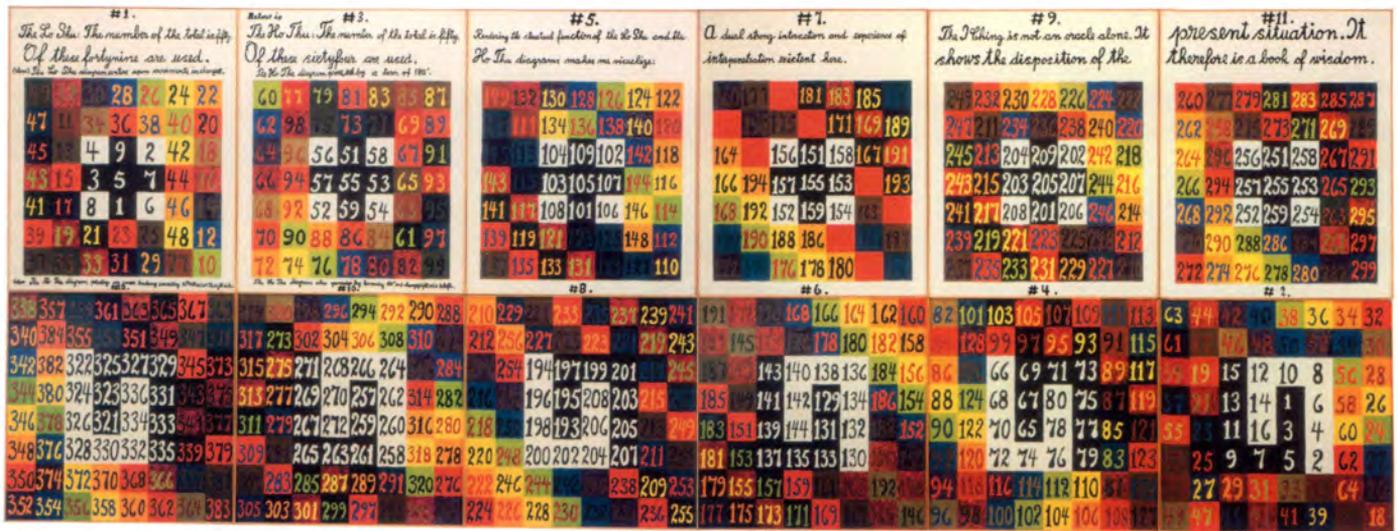
Bearded Man with a Beret, c. 1630, is one of the best preserved and

most expressive *tronies*, or head studies, of old men and women by Jan Lievens, a friend and colleague of Rembrandt van Rijn. Such character studies were popular with seventeenth-century Dutch collectors and admired for their technical skill and expressive qualities. Lievens' studies were highly coveted by

his contemporaries for his astounding ability to render the nuances of human expression. This painting is a partial and promised gift of the Kaufman Americana Foundation in honor of George M. and Linda H. Kaufman.

River Landscape with Ferry is the masterpiece of Salomon van Ruysdael, one of the leading landscape painters of his generation. Ruysdael's oeuvre achieved a new force and beauty in the 1640s that would lay the foundation for the "classical" period of Dutch landscape painting that followed. Executed in 1649 at the height of the artist's powers, the painting combines a remarkable sensitivity to atmospheric effects with an attention to genre detail. The result is both imposing and visually compelling. This painting, the first by Ruysdael to enter the collection, was acquired with the Patrons' Permanent Fund and The Lee and Juliet Folger Fund and was made possible through the generosity of the family of Jacques Goudstikker, in his memory.

The Cartographer Professor Joseph Jüttner and His Wife epitomizes the Austrian Biedermeier style. Painted in 1824 by Ferdinand Georg Waldmüller, the leading Viennese portraitist of the first half of the nineteenth century, the painting displays close attention to observed detail, a palette of clear, vibrant colors, and above all its portrayal of contemporary bourgeois society. Seated within their comfortable interior, Jüttner and his wife



are depicted with an almost naïve directness that conveys a sense of natural self-assurance, warmth, and unaffected charm. This painting is a gift of Marlene, Paul, and John Herring.

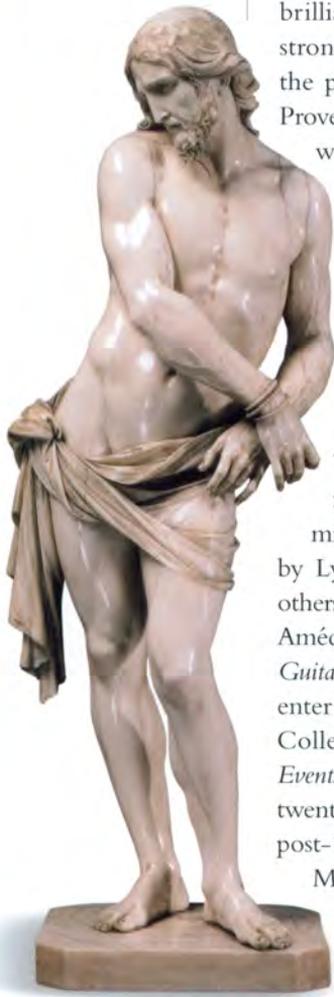
Paul Guigou was the leading landscape painter in France prior to his death in 1871. In his *Washewomen on the Banks of the Durance*, 1866, Guigou subordinated a simple genre subject to the depiction of the distinctive topography and brilliant light of his native region. Adopting a strong, heavily impasted style, Guigou created the painterly equivalent of the typically rugged Provençal terrain he favored, a technique that would subsequently be adapted by his contemporary Paul Cézanne. Luminous yet spare in composition, it is among the artist's finest works. This painting was acquired with the Chester Dale Fund.

This past year witnessed acquisitions of historic importance and an abundance of generous gifts in the area of modern and contemporary art. Dorothy and Herbert Vogel made an extraordinary gift of works from their collection of minimal and post-minimal art, including twenty-eight paintings by Lynda Benglis, Edda Renouf, Pat Steir, and others. Acquired with the Patrons' Permanent Fund, Amédée Ozenfant's *Still Life with Carafe, Bottle, and Guitar*, 1919, is the first painting by the artist to enter the Gallery's collection. Purchased by the Collectors Committee, Alfred Jensen's *Twelve Events in a Dual Universe*, 1978, combines the early twentieth-century concerns of color theory with post-1960s numbering and grid systems. László Moholy-Nagy's painting *Z VII*, 1926, made during the artist's pivotal years on the faculty of the Dessau Bauhaus, exemplifies the characteristic geometric abstractions for

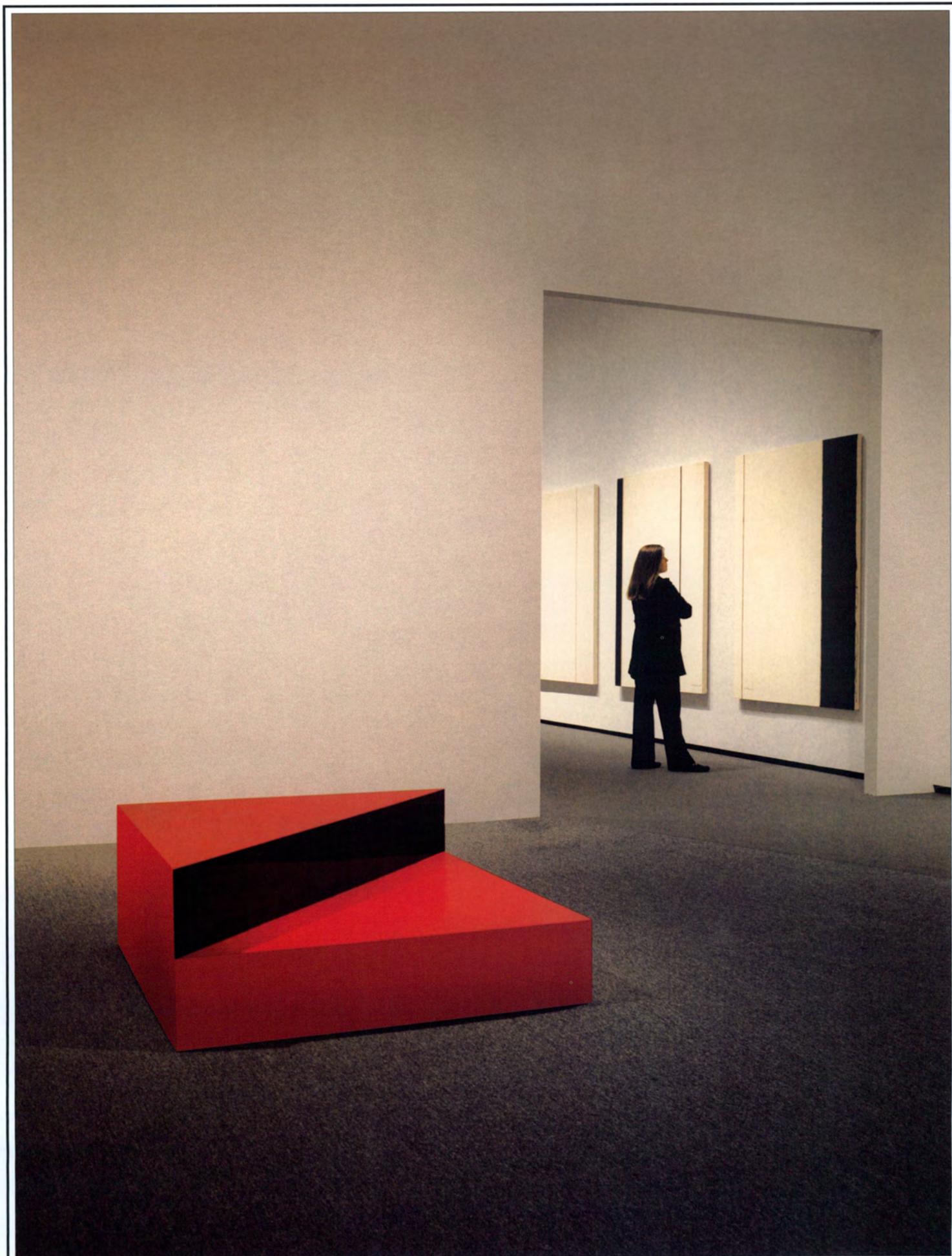
which the artist became well known. This work was a bequest of Richard S. Zeisler. Adding further depth to the Gallery's holdings of Max Beckmann's work is a remarkable partial and promised gift from Arnold and Joan Saltzman of *Bathing Scene (The Green Cloak)*, 1934. With the addition of Mimmo Rotella's *Muro Romano*, 1958, the Gallery can now represent an aspect of the post-World War II European avant-garde known as the *Nouveaux Réalistes* or *affichistes*. This evocative work was donated by the Fondazione Mimmo Rotella.

SCULPTURE Sculpture acquisitions in fiscal year 2007 included a work of small size and great importance—an ivory statuette of *Christ Bound*, 1620s, attributed to François Duquesnoy. The sculptor moved from his native Flanders to Rome where, before his early death, he became one of the few serious rivals to the celebrated Gian Lorenzo Bernini. The Gallery's Christ statuette, barely a foot high, exemplifies Duquesnoy's graceful figure style, his expressive pathos, and his dazzling mastery of detail, seen in the finely veined hands carved free of the body and the delicate beard on the sorrowful face. The curve of the elephant's tusk has been assimilated into a precarious swaying pose that conveys fragility and tension. The many copies after this statuette in ivory, clay, and bronze, some inscribed with Duquesnoy's name, testify to the role of the Gallery's example as the supreme version and model for the rest. It was acquired with the Patrons' Permanent Fund.

Two historically significant eighteenth-century British medals entered the collection. The 1731 Treaty of Vienna is commemorated in a medal of King George II by John Croker. Its lively reverse of Neptune in his sea-chariot calming the winds connects a famous passage from Virgil's *Aeneid*



▲ ALFRED JENSEN *Twelve Events in a Dual Universe*, Gift of the Collectors Committee
 ■ FRANÇOIS DUQUESNOY *Christ Bound*, Patrons' Permanent Fund



■ DONALD JUDD *Untitled*, Patrons' Permanent Fund



with a contemporary event: the conciliation of fractious European alliances by Robert Walpole. A crisply modeled portrait of King George III in full regalia is on the obverse of an impressively struck medal made by Conrad Heinrich Kuchler to celebrate the king's escape from assassination in 1800. The medals were gifts from Ted Dalziel, Jr.

Acquisitions made during the fiscal year also enriched the Gallery's collection of sculpture after 1960. The generous gift from Dorothy and Herbert Vogel included sixty-two works by Carl Andre, Richard Tuttle, and Betty Woodman, among others. The purchase of Donald Judd's *Untitled*, 1963, a rare work from the artist's early career, was made

possible through the Patrons' Permanent Fund. This painted wood and Plexiglas sculpture helps define the artist's formative strategies that led to the development of minimal art. The Collectors Committee purchase of Robert Morris' *Untitled*, 1976, from the artist's seminal *Felts* series, adds a crucial link to the presentation of post-minimal art by one of its most important practitioners. Heather and Tony Podesta made a gift of Ann Hamilton's *Untitled (Hair Collar)*, 1993.

DRAWINGS The largest and most ambitious purchase of drawings by the Gallery was made this fiscal year with the acquisition of 185 works from the Wolfgang Ratjen Collection, one of the foremost private European collections of old master drawings. Among the sixty-six Italian sheets, dating from 1530 to 1800, three of the many stand-outs are: a wonderfully mannerist banquet scene by Luca Penni, drawn at the court of Fontainebleau around 1540; the Florentine court artist Jacopo Ligozzi's exquisite life-size watercolor of a marmot and a branch of plums made in 1605; and Canaletto's extraordinarily beautiful and remarkably well-preserved drawing *The Maundy Thursday Festival before the Ducal Palace in Venice*, c. 1765. Even more extensive in date are the 119 German drawings, which range from 1580 to 1900 and form a rich survey of works by the most important artists from various German-speaking areas of Europe, including Switzerland



▲ CANALETTO *The Maundy Thursday Festival Before the Ducal Palace in Venice*, Wolfgang Ratjen Collection, Paul Mellon Fund
 ■ JOSEPH MALLORD WILLIAM TURNER *Oberwesel*, Paul Mellon Fund

and Austria. Among the many masterpieces are a small night scene from about 1605/1610 by Adam Elsheimer, a favorite artist of both Sir Peter Paul Rubens and Rembrandt; Caspar David Friedrich's watercolor masterpiece *New Moon above the Mountains of the Riesengebirge*, 1810; and a stunning group of five works by Adolph Menzel, including a pastel portrait of his sister *Emilie*, 1851. The purchase of the Ratjen collection was made possible by Vincent and Linda Buonanno, Helen Porter and James T. Dyke, Merritt Porter Dyke, Ruth Cole Kainen, Alexander M. and Judith W. Laughlin, Joan and David Maxwell, Diane A. Nixon, Ivan E. and Winifred Phillips, Sharon Percy Rockefeller, Ladislaus and Beatrix von Hoffmann, Andrea Woodner, and Dian Woodner, as well as the Paul Mellon Fund and the Patrons' Permanent Fund.

Another spectacular purchase made this year was the Gallery's first major watercolor by British artist Joseph Mallord William Turner. Executed in 1840, *Oberwesel* encapsulates the most admired qualities of the artist's celebrated works in that demanding technique. This dazzling, sun-drenched view down the Rhine River was acquired through the Paul Mellon Fund.

The collection of British watercolors was also augmented this year by the acquisition of Peter De Wint's handsome and remarkably fresh exhibition piece from 1838 of waves breaking on a beach in Yorkshire. It was purchased with funds donated by Dian Woodner, who also funded the acquisition of a stellar chalk drawing by the major French painter François Boucher: a luminous, octagonal design from about 1765 for a ceiling that depicts the arrival of the morning sun in the form of Apollo preceded by Aurora, the goddess of the dawn.

The collection of old master drawings was further enhanced during the year by David Rust's gifts of *A Standing Saint*, about 1515, by the Renaissance Siense master Domenico Beccafumi, and a striking composition of *Orpheus and Eurydice* drawn in 1802 by the Bolognese artist Gaetano Gandolfi. Augmenting the German collection were a sunlit view of rocks and a stream, c. 1818, by Johann Christoph Erhard given by Martin Moeller; a charming watercolor of 1877 by Anton von Werner showing his wife and children in a park, purchased with funds donated by Judith and Alexander Laughlin; and *Elegant Young Woman in Classical Drapery*, c. 1895, by Otto Greiner acquired through the generosity of Monica Lind Greenberg.



A fine example of pre-Raphaelite interest in social realism, *I Am Starving* executed by Simeon Solomon in 1857, came as the gift of Roy and Cecily Langdale Davis.

Among the most important acquisitions of nineteenth-century French drawings are an impressive view of a mill by Constant Troyon from the late 1840s, purchased with the Andrea Woodner Fund; two outstanding charcoal drawings by Maxime Lalanne and a pen view of Dordrecht harbor by Albert Lebourg, given by Helen Porter and James T. Dyke; and a study of a violinist by Pierre Puvis de Chavannes from about 1870, purchased with the Joan and David Maxwell Fund.

Of the American drawings acquired this year, the most important nineteenth-century work was a luminous pastel, *Study of Flesh Color and Gold*, 1888/1889, by William Merritt Chase, given by Raymond and Margaret Horowitz. The striking study *A Muse* by John Vanderlyn from about 1814 was purchased with funds donated by Monica Lind Greenberg. The purchase of a haunting pair of symbolist works by the Swedish-American artist Frederick Trapp Friis was made possible by the generosity of Mary Hopkins Gibb.

Twentieth-century drawings acquired this year include the first works by artists to enter the collection: the radically abstract collage *Solar Prism*, 1914, by Sonia Delaunay-Terk, a gift from The



Judith Rothschild Foundation; *Mental Reactions*, 1915, a collaboration between Marius de Zayas and the journalist and art patron Agnes Ernst Meyer, and the exemplary *frottage* (pencil rubbing) *Conjugal Diamonds*, 1925, by Max Ernst, both made possible by Helen Porter and James T. Dyke; and a watercolor by Sam Gilliam from 1971, a partial and promised gift from Barbara and Stanley Tempchin.

Other outstanding acquisitions include Gustav Klimt's *Standing Woman*, c. 1910, and Ernst Ludwig Kirchner's *Bather*, 1912/1913, both gifts of Ruth Cole Kainen; two closely related but stylistically diverse drawings, *Das leere Café*, 1917–1918, by Walter Gramatté, purchased with funds given by Merritt Dyke; and Paul Klee's *Rechts unfreundlich*, 1940, a powerful late work donated by The Judith Rothschild Foundation.

The collection of drawings from the second half of the twentieth century was significantly enhanced by the momentous gift from Dorothy and Herbert Vogel which included more than 220 drawings dating from the 1960s to the present by artists such as Carl Andre, Sylvia Plimack Mangold, Howardena Pindell, and Richard Tuttle. In addition, a lively 1954 design by Hans Hofmann was given by Elaine Lustig Cohen, and four beautiful watercolors by Sean Scully from a seminal group made in Mexico between 1983 and 1984 were given

by Jane Watkins. The cinematic drawing by Ed Ruscha, *Mighty Topic*, 1990, a generous gift from the artist, was coupled with a purchase funded by the Collectors Committee and Irwin and Ginny Edlavitch of Ruscha's *The End* #68, 2006.

PRINTS & ILLUSTRATED BOOKS

Through gifts and purchases this year the Gallery acquired more than 150 old master prints and books. Most outstanding is a superb impression of Martin Schongauer's *Christ Enthroned with Two Angels*, 1475/80. Included among the early printed books is Johannes de Sacrobosco's astronomical text *Sphaera Mundi*, 1485, illustrated with the first images printed in multiple colors. The legendary 1532 translation of Francesco Petrarca's discourse on fortune, containing 257 remarkably inventive woodcuts by Hans Weiditz, was acquired with funds from an anonymous donor. A generous gift from Ruth Cole Kainen helped enhance the collection of French and Italian Renaissance prints to include works by Léon Davent, Gian Jacopo Caraglio, the Mantuan engravers Adamo and Diana Scultori, and Giorgio Ghisi.

Noteworthy additions to the Gallery's baroque and rococo prints are Rembrandt's *A Peasant Family Walking*, c. 1634, purchased with funds from William and Alice Konze; Charles Le Brun's allegories of the four times of day,

c. 1640, made possible through the Ailsa Mellon Bruce Fund; as well as four colored etchings by the Demarteaus and four trompe-l'oeil etchings with watercolor based on works by Francesco Londonio, gifts from the Ellwanger/Mescha Collection. Outstanding hand-colored etchings by John Hill of two early views of New York, 1823, were acquired with funds from Jo Ann and Julian Ganz and from Donald and Nancy de Laski.

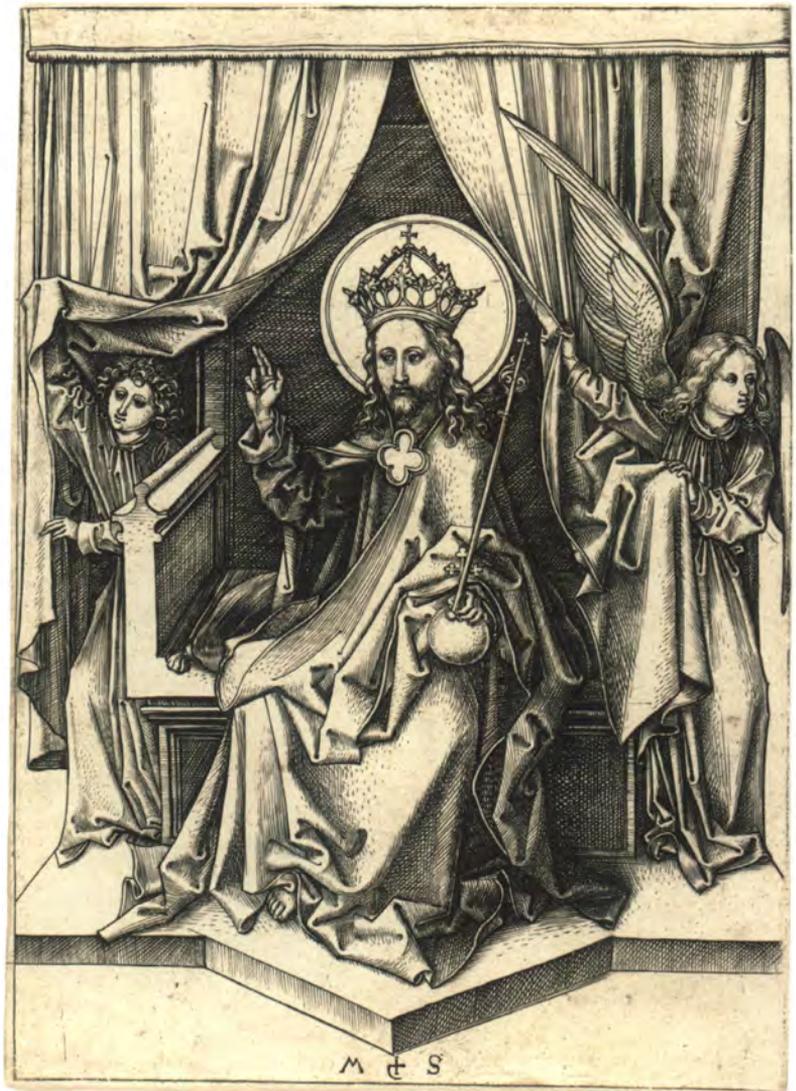
Among acquisitions of important nineteenth-century illustrated books are the first editions of Jean-Jacques Grandville's delightful but disturbing wood engravings for *Scenes de la vie Privée et Publique des Animaux*, 1842, in a superb binding designed by the artist; Gustave Doré's powerful wood-engraved visions for *London: A Pilgrimage*, 1872; and Aubrey Beardsley's seductive illustrations for Oscar Wilde's *Salome*, 1894. Virginia and Ira Jackson made a substantial partial and promised gift of Nabi prints, drawings, and illustrated books, including an especially strong group of works by Pierre Bonnard. A rich proof of James Ensor's color lithograph *Demons Torment Me*, 1898, and a beautiful etched portrait of a woman by Jan Toorop were added to the Gallery's growing collection of nineteenth-century Belgian and Dutch prints.

The Gallery's holdings of works by Jacques Villon were dramatically enriched with the acquisition of fifteen artist's proofs for his etching *La Parisienne*, 1902–1903. The Judith Rothschild Foundation donated Villon's striking cubist drypoint of 1913, *Yvonne D. from the Front*, in an extraordinarily rich impression. A gift of nineteen prints from Ruth Cole Kainen included Pablo Picasso's spare and arresting 1948 lithograph *Composition*; a superb hand-colored impression of Erich Heckel's *Standing Nude*, 1911; and a richly colorful impression of Edvard Munch's *The Kiss in the Field*, 1943, with added watercolor by the artist. The Daryl Rubenstein Memorial Fund contributed Heckel's striking woodcut, *Tired*, 1913. George Grosz's *Self-Portrait (for Charlie Chaplin)*, 1919, an image of a chaotic city filled with disturbing inhabitants, was acquired through the Ailsa Mellon Bruce Fund. Alan and Marianne Schwartz made possible the purchase of Otto Dix's ghostly lithograph *Nächtliche Erscheinung*, 1923.

Eighty-four artist's proofs by Jasper Johns dating from 1969 to 1972 were acquired

through the Patrons' Permanent Fund. Additionally, the Johns holdings were enriched with two 1969 etchings donated by Catherine Woodard and Nelson Blitz.

The Gallery strengthened its collection of prints by Robert Rauschenberg as well, acquiring two important color screenprints as gifts from Gemini G.E.L. and the artist; the color lithograph *Stunt Man II*, 1962, as a gift from Jane and Morley Safer; and *Traces suspectes en surface*, 1972–1978, a masterly portfolio purchased through the Patrons' Permanent Fund. The Collectors Committee acquired prints by Gerhard Hoehme, Martin Puryear, Sean Scully, and Kiki Smith. Print publisher Graphicstudio/University of South Florida gave the Gallery eighteen works dating from 1995 to 2005, including Chuck Close's portrait of Lorna Simpson, Vik Muniz's self-portrait made with rubber stamps, and Kiki Smith's *Europa*. With this most recent gift, Graphicstudio has donated more than 400 prints to the Gallery since 1987.



PHOTOGRAPHS More than 350 European and American nineteenth- and twentieth-century photographs were acquired this year. Foremost among these are forty-one nineteenth-century British photographs, distinguished by quality and rarity, from the collection of Howard and Jane Ricketts. Acquired through the Paul Mellon Fund, the collection includes fourteen photographs by the early Scottish artists David Octavius Hill and Robert Adamson; ten photographs by the celebrated Victorian Julia Margaret Cameron; as well as exceptional examples by William Henry Fox Talbot and his circle, Roger Fenton, Hugh Welch Diamond, Oscar Gustave Rejlander, Henry Peach Robinson, and Frederick Evans.

Other notable acquisitions include *Radio Tower Berlin (Funkturn Berlin)*, 1928, a superb work by the Hungarian-born, American modernist László Moholy-Nagy, purchased with the Patrons' Permanent Fund, and *Pont des Arts, Paris*, c. 1900, by the French pictorialist Robert Demachy, a donation of William and Sarah Walton.

Seven examples by American pictorial photographers associated with Alfred Stieglitz were acquired. These works by Alvin Langdon Coburn,

Herbert G. French, Gertrude Kasebier, Karl Struss, and Clarence White were purchased with The Diana and Mallory Walker Fund, the Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel, and the R. K. Mellon Family Foundation Fund. The acquisition significantly enhances the Gallery's representation of the important contributions of these late nineteenth- and early twentieth-century photographers.

Several gifts expanded the collection in new and exciting ways. A notable addition to the Gallery's representation of the history of twentieth-century photography was the donation of 136 anonymous American snapshots from Robert E. Jackson. These works represent the range of subjects explored by amateurs from the late 1880s through the 1970s, as well as their creativity. Forty-four works, including many examples of different nineteenth- and twentieth-century photographic processes previously not represented in the collection, were given by Charles Isaacs and Carol Nigro. Augmenting their earlier donations, Mary and Dan Solomon gave several examples of unusual photographic printing processes. Enhancing the holdings of mid-twentieth-century American work were three superb photographs by Harry Callahan made between 1950 and 1952, donated by Susan MacGill, and six Sid Grossman photographs made between 1939 and 1948 and one William Eggleston photograph made in the 1970s from two anonymous donors.

For more contemporary work, several photographs by the American artists Ann Hamilton and Sharon Lockhart and the British artist Sam Taylor-Wood were given by Heather and Tony Podesta. Artists Christo and Jeanne-Claude donated a set of photographs by Wolfgang Volz of their nearly forty years of environmental installations. Two multiple-panel pieces of the 1970s by environmental artist Dennis Oppenheim were gifts from Thais and Niles Latham.

RARE BOOKS & IMAGES In 2007, the rare book collection was enriched with eighty-nine noteworthy titles spanning four centuries. Among the sixty-two works acquired with funds provided by David K. E. Bruce is William Faithorne's *The Art of Graveing and Etching*, 1662, the first known manual on the technique published in English. The J. Paul Getty Fund in honor of Franklin D. Murphy supported the purchase of *Novum ac magnum theatrum vrbiū Belgicæ foederatæ*, 1649, by Joan Blaeu.



JULIA MARGARET CAMERON *Summer Days*, Paul Mellon Fund

This third edition contains more than 200 finely engraved city plans and views. A significant visual and historical addition to the holdings on Dutch culture of the Golden Age was Blaeu's "townbook," documenting the struggle to gain independence from Spain in the mid-seventeenth century.

The only known edition of Julius Carolus Schlaeger's *Commentatio de nymo Alexandri Magni*, 1736, was acquired with the J. Carter Brown Memorial Fund. This invaluable bibliographical resource on engraved gems includes citations for travel guides, epigraphy, mythology, and festival books.

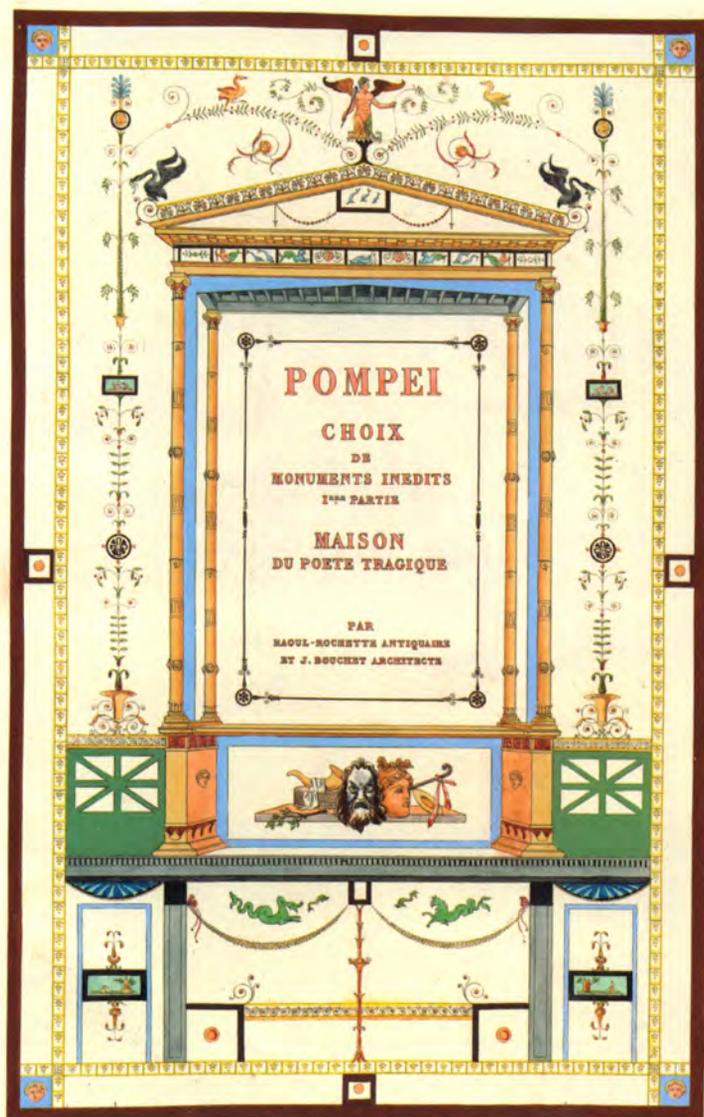
Fourteen illustrated volumes from the eighteenth and nineteenth centuries were acquired through the Grega and Leo A. Daly Fund for Architectural Books including Asher Benjamin's *Elements of Architecture*, 1849, and *The Builder's Guide*, 1854; William Halfpenny's *Useful Architecture*, 1755; Stephen Riou's *Short Principles for the Architecture of Stone-Bridges*, 1760; and *A Description of that Admirable Structure, the Cathedral Church of Salisbury*, 1774.

Wesley and Jacqueline Peebles supported the acquisition of the rare two-part work dating from the early nineteenth century *Maison du poète tragique à Pompéi* and *Choix de peintures inédites: tirées d'Herculaneum et de Pompéi* by architect Jules Frédéric Bouchet and historian Désiré-Raoul Rochette. One of the first in-depth studies of an entire building at Pompeii, the large folio presents fifty-three exquisitely engraved illustrations depicting frescoes, mosaics, and other decorative elements.

A gift of Robert H. Smith, *Signorum veterum icones*, 1671?, features 111 engravings by Hubertus Quellinus of sculptures in the collection of Gerard Reynst as well as Gérard de Lairesse's drawing for the frontispiece, his only known study for a book illustration.

The Artist's Reality: Philosophies of Art, a collection of writings in manuscript by Mark Rothko published in 2004 by Yale University Press, was generously donated by Kate Rothko Prizel and Christopher Rothko.

Several rare photographic works were also acquired this year. The most significant album purchase was Commandant Armand Schneider's *Palais de St. Cloud, vues des appartements réservés*, 1868–1871, documenting the residence of Napoleon III before and after it was destroyed during the Franco-Prussian war. Other significant acquisitions include a set of five albums by



Jaromír Funke depicting cathedrals in the Czech Republic, 1945; a separate album by Funke entitled *Křížová Cesta (The Way of the Cross)*, 1943, documenting a series of Art Nouveau sculptures by František Bílek; two albums of photographs dating from the 1870s by Giorgio Sommer on the excavations at Pompeii; an assembled nineteenth-century album of photographs by Francis Frith depicting English cathedrals; Herman Emden's *Der Dom zu Mainz*, 1858; and Jeřího Jeníčka's photographic survey of the Cathedral of St. Vitus in Prague, 1942–1946. Among individual rare photographs are three images by Tina Modotti of murals by Diego Rivera, c. 1927–1929; an anonymous photograph of George Bellows and the Monhegan Island coronet band, 1914; and a platinum print by Frederick Evans of an engraving of William Blake after John Linnell, 1900.

Edward HOPPER



Visitors gather in the East Building to view the Edward Hopper exhibition.

PPER



EXHIBITING

FROM FIFTEENTH-CENTURY ITALIAN SCULPTURES BY A RENAISSANCE MASTER TO TWENTIETH-CENTURY ICONIC PAINTINGS BY AN AMERICAN REALIST, REMARKABLE WORKS OF ART FROM THE GALLERY'S COLLECTION AS WELL AS PRIVATE AND PUBLIC COLLECTIONS AROUND THE WORLD WERE PRESENTED IN SPECIAL EXHIBITIONS THIS YEAR.



Throughout the year, the Gallery celebrated the centenary of the birth of Paul Mellon (1907–1999), philanthropist, art collector, founding benefactor, and trustee of the Gallery. The extensive collection of works by French landscape painter Eugène Boudin, acquired mainly through gifts from Mr. and Mrs. Paul Mellon, is one of the largest and most distinguished in this country. In honor of Paul Mellon, an exhibition of forty-two paintings and works on paper were presented in *Eugène Boudin at the National Gallery of Art*, highlighting the small-scale paintings of tourists at fashionable Normandy resorts for which Boudin is best known. Also featured were a number of vivid, small watercolors and oil sketches and several large-scale Salon paintings, including one that earned Boudin a medal at the Salon of 1883.

The thematic archival display *Paul Mellon and the National Gallery of Art* explored Mellon's unparalleled contributions to the Gallery. Rarely seen documents, photographs, memorabilia, and publications illuminated his life, art collecting, leadership, and generosity.

Fiscal year 2007 commenced with a celebration of John Constable's seminal six-foot landscapes, which are among the best-known and beloved images in British art. In order to create such large-scale works, Constable found he needed an intermediate stage between his small oil studies and the final painting, and he chose to work out the diverse elements of the large compositions on a full-size canvas. The catalyst for the exhibition *Constable's Great Landscapes: The Six-Foot Paintings* was the recent cleaning of the full-sized oil sketch for his first six-foot painting, *The White Horse*, in the Gallery's collection. The exhibition reunited eight finished six-foot paintings with their groundbreaking full-size sketches for the first time since the artist's death.

Prayers and Portraits: Unfolding the Netherlandish Diptych presented eighty-nine Netherlandish panel paintings from the fifteenth and sixteenth centuries. The exhibition brought twenty-two panels to the United States for the first time, reuniting some that had been separated for centuries. The diptych format—essentially two hinged panels that can open and close like a book—made these works vulnerable to



alteration, separation, and dispersal of individual panels. Several diptychs were exhibited together, providing a unique opportunity for visitors and art historians to study reunited works by Netherlandish artists working in this once popular and practical genre. Careful orchestration by painting and frame conservators, curators, mount makers, registrars, and designers was needed to ensure a final presentation as close to the original as possible. Many of the works were given extensive technical examinations that shed light on painting techniques, workshop practice, and construction.

Rembrandt van Rijn is beloved for his paintings and for the extraordinary creativity in his etchings and drawings. In celebration of the 400th anniversary of his birth, the Gallery presented the exhibitions *Strokes of Genius: Rembrandt's Prints and Drawings* and *Rembrandt's "Titus" from the Norton Simon Foundations*. Highlighting 190 masterworks in the Gallery's collection, with a few outstanding loans from American private collections, *Strokes of Genius* explored in graphic art how Rembrandt, throughout his life, depicted the most intimate human observations as well as the most formal representations of his own self-portraits. Included were scenes of his family and ordinary life, fresh visions of landscape in panorama and in detail, portraits of friends and dignitaries, as well as grand biblical histories and touching reinterpretations of religious stories.

A distinctive aspect of the exhibition was the final gallery on connoisseurship. Through side-by-side comparisons, visitors could examine the different impressions of a print, view alterations to the etching plates, and evaluate the role of condition in judging quality.

More than forty years after Rembrandt's painting *Portrait of a Boy in Fancy Dress* made its first Washington appearance, it returned to the Gallery as the first in a new series of loan exchanges with the Norton Simon Foundations in Pasadena, California. Because Rembrandt rendered the boy's face in such sensitive, intimate detail, as if depicting a beloved family member, he has often been identified as the artist's son, Titus, although research suggests otherwise. Installed in the center of one of the oak-paneled Dutch Galleries,



↑ PRAYERS AND PORTRAITS: UNFOLDING THE NETHERLANDISH DIPTYCH

➤ JASPER JOHNS: AN ALLEGORY OF PAINTING, 1955-1965

THE WHITE HORSE

By the death of the day, and the finished painting, the light is not from the sun of the day, but from the sun of the past. The light is not a light of the sun, but a light of the sun of the past. The light of the sun of the past is the light of the sun of the past. The light of the sun of the past is the light of the sun of the past.

It was not until 1857 that Constable's work was recognized as the death of a style. The death of a style is the death of a style. The death of a style is the death of a style. The death of a style is the death of a style.

By the death of the day, and the finished painting, the light is not from the sun of the day, but from the sun of the past. The light is not a light of the sun, but a light of the sun of the past. The light of the sun of the past is the light of the sun of the past.



the painting was on axial view from the main sculpture hall, but placed in context with the Gallery's Rembrandt paintings.

The Gallery's collection of prints and drawings was featured in *The Artist's Vision: Romantic Traditions in Britain*, with approximately seventy prints and drawings from the late eighteenth through the early twentieth centuries. The exhibition shed light on British romantic art, a style created against the backdrop of political and social upheaval that demonstrated a revival of interest in medieval art and subject matter and rebellion against conventional ideas and academic styles. A section of the exhibition spotlighted the Gallery's rich collection of watercolors. Exhibited for

the first time, Dante Gabriel Rossetti's *Desdemona's Death-Song* was installed next to an earlier version of the same subject, providing visitors with a rare opportunity to compare the two works and to trace the evolution of Rossetti's ideas.

The critically acclaimed *Jasper Johns: An Allegory of Painting, 1955–1965* focused on eighty-three works from the first decade of his career. Featured as a group for the first time in this comprehensive exhibition, the works included some of Johns' most iconic images. The unfolding relationship of four specific motifs: the target, the mechanical "device," the naming of colors, and the imprint of the body, was traced in-depth through pairs and sequences of paintings and works on paper,



illustrating Johns' extensive examination and reinvention of the premise of painting and his reduction of art-making to a series of quasi-mechanical procedures.

States and Variations: Prints by Jasper Johns was a successful complement to the paintings exhibition, tracing Johns' progression from 1960, the year he first undertook printmaking, through 1982, when he firmly established his distinctive printmaking process. In addition to the exhibition's focus on the thirteen prints in the 1969 portfolio *1st Etchings, 2nd State*, fifty other works were included to show the evolution of Johns' printmaking process. Annotated working proofs and trial proofs selected from the Gallery's recent and ongoing acquisition

of Johns' personal collection were on view, further highlighting the role of theme and variation and his distinctive printmaking process.

Presented from the perspective of a *flâneur*, an aimless wanderer, *Paris in Transition: Photographs from the National Gallery of Art* revealed the transformation of the French capital city and the art of photography with sixty-one works drawn from the Gallery's significant holdings of nineteenth- and early twentieth-century photographs. Beginning with early photographs made in the 1840s and 1850s, the exhibition highlighted the central role Paris played in the emergent French school of photography. The exhibition concluded with works by photographers who

were energized by the city's dynamic modernist culture in the 1920s.

Some of the most notable paintings from the Gallery's American, British, Spanish, and eighteenth- and early nineteenth-century French collections were assembled in *Crosscurrents: American and European Masterpieces from the Permanent Collection*. The West Building main floor galleries where these works are usually exhibited were closed for renovation, and *Crosscurrents* offered the opportunity to display selected paintings in new and different ways. Full-length portraits, such as Thomas Gainsborough's *Mrs. Richard Brinsley Sheridan*, Francisco de Goya's *The Marquesa de Pontejos*, Jacques-Louis David's *The Emperor Napoleon in His Study at the Tuileries*, and

James McNeill Whistler's *Symphony in White, No. 1: The White Girl* were hung together, as were landscape and genre paintings from the British, French, and American schools, including John Constable's *Wivenhoe Park, Essex*, Jasper Francis Cropsey's *Autumn—On the Hudson River*, Jean Siméon Chardin's *The House of Cards*, and George Stubbs' *White Poodle in a Punt*.

One hundred works from one of the finest private collections of old master and modern drawings in the United States were presented in *Private Treasures: Four Centuries of European Master Drawings*. Drawings of the Italian Renaissance and baroque with masterworks by Fra Bartolommeo to Mattia Preti were followed by some of the finest eighteenth-century Italian and French sheets in private hands



↑ CROSSCURRENTS: AMERICAN AND EUROPEAN MASTERPIECES FROM THE PERMANENT COLLECTION

by artists such as Antoine Watteau, Giovanni Battista, and Tiepolo. Outstanding Dutch, British, and German works completed the survey through the nineteenth and early twentieth centuries.

In the exhibition *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700*, approximately sixty works of art on paper, nearly all from the Gallery's collection, charted an adventurous route through European perceptions of foreign realms from the fifteenth to the early eighteenth centuries. To record their experiences and satisfy demand for pictorial information about other countries, artists created delightful printed images; some depict distant places and their inhabitants with varying degrees of accuracy, while others are pure fantasy, based on imaginary travel.

Claude Lorrain was one of the foremost landscape artists of the seventeenth century, and many of his greatest drawings were selected from the incomparable holdings of the British Museum to be viewed in *Claude Lorrain—The Painter as Draftsman: Drawings from the British Museum*. Renowned for exquisitely balanced and composed landscapes that present a serene, timeless vision of nature, Lorrain laid the groundwork for the development of ideal landscape painting in Europe and later in America. The eighty drawings and a selection of etchings and paintings representative of all aspects of his style and subject matter—from informal outdoor sketches of trees, rivers, and ruins, to formal presentation drawings, to elaborate drawings from



his *Liber Veritatis* (Book of Truth)—presented a remarkable record of his painted landscapes.

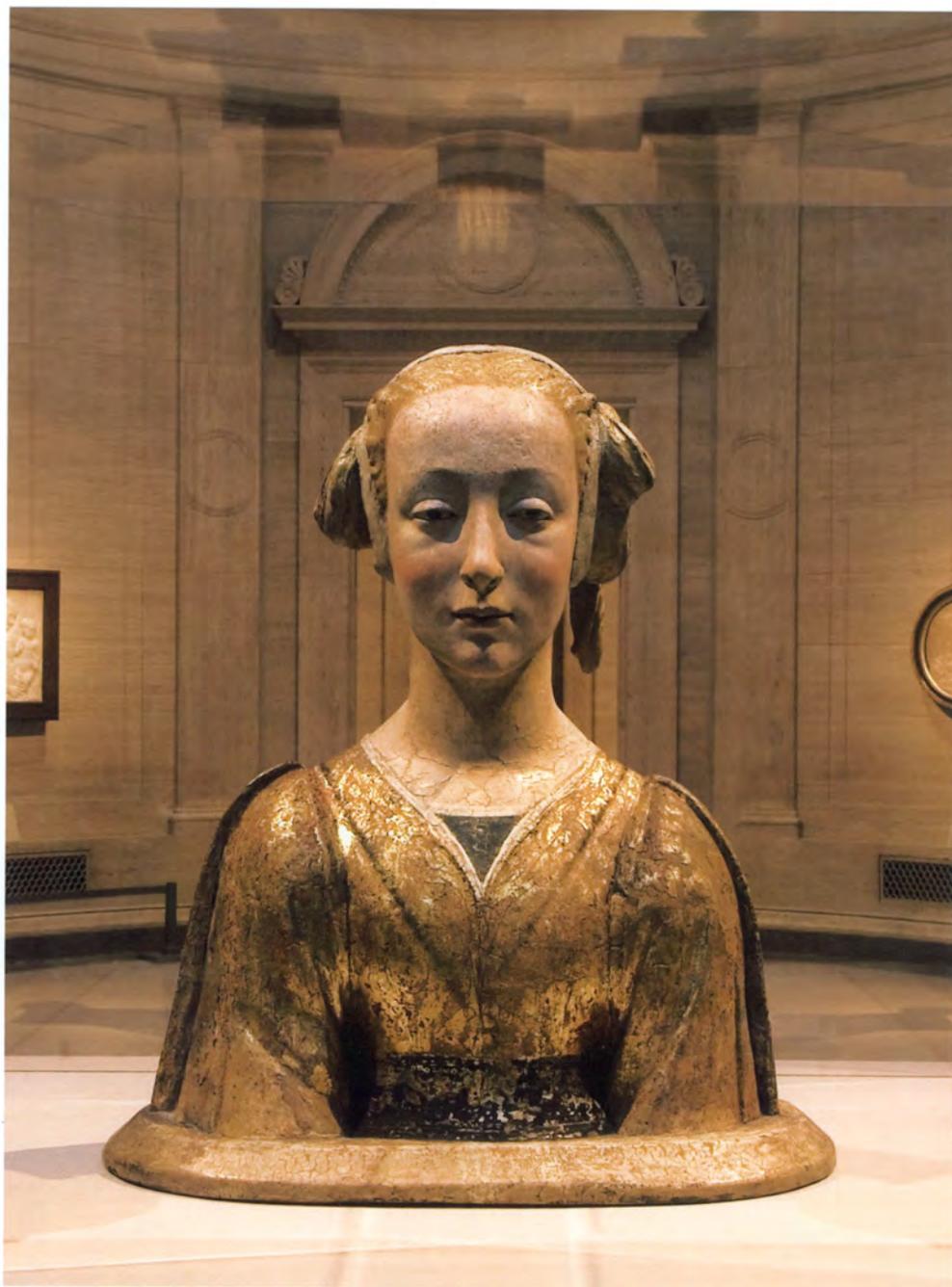
The story of photography's extraordinary success and popularity in Austria, Czechoslovakia, Germany, Hungary, and Poland during the time between the two world wars was presented in *Foto: Modernity in Central Europe, 1918–1945*, the first survey exhibition devoted exclusively to this phenomenon. Drawn from several dozen American and international collections, the Gallery's exhibition was unprecedented in its scope with approximately 150 photographs, books, and illustrated magazines that explored such topics as photomontage and war, gender identity, life and leisure in the modern

metropolis, and the spread of surrealism. A series of historic photographs from the 1929 *Film und Foto* exhibition—in which pictures were stacked vertically up the walls or hung so close to one another that they read more as pages than as individual works of art—served as the inspiration for the Gallery's multi-tiered layout of the exhibition.

Desiderio da Settignano: Sculptor of Renaissance Florence, the first exhibition ever dedicated to this Italian Renaissance master artist, brought together twenty-eight works by the sculptor and his closest followers, many coming to the United States for the first time. Desiderio ranks among the most original and influential sculptors of the early

Renaissance and the finest stone carvers of all time, yet very few of his works have survived. Working in Florence in the mid-fifteenth century and possibly taught by Donatello, Desiderio virtually invented portraiture of children, made popular a new type of extraordinary low relief, and gave traditional religious imagery an unprecedented delicacy of expression and tenderness of sentiment. The sculptures were installed in the travertine-walled Italian galleries.

The first comprehensive survey of Edward Hopper's career to be seen in the nation's capital in more than twenty-five years focused on the period of the artist's great achievements, from about 1925 to mid-century. *Edward Hopper* featured such iconic paintings as *Automat*, *Drug Store*, *Early Sunday Morning*, *New York Movie*, and *Nighthawks*. These classic works capture the realities of urban and rural American life with a poignancy and beauty that have placed them among the most compelling and popular images of the twentieth century. The core of the exhibition was dedicated to the mature, highly original images for which he is justly famous: Manhattan apartments, restaurants, and theaters; the houses of Gloucester and Cape Cod; and, presented on a gently



↑ DESIDERIO DA SETTIGNANO: SCULPTOR OF RENAISSANCE FLORENCE

curved wall, his majestic Maine lighthouses. Hopper's career spanned six decades, and in his epic late paintings, created during the ascendancy of abstract expressionism, he remained a staunch realist, his style marked by increasing simplicity and austerity.

A film on the Hopper exhibition was produced and screened in theaters at the Gallery, the Museum of Fine Arts, Boston, and the Art Institute of Chicago, and on WETA-TV in Washington, WNET-TV in New York, WTTW-TV in Chicago, and Maryland Public Television. Narrated by actor and art collector Steve Martin, the film features archival photographs and film, new footage of locations painted by Hopper, and interviews with artists Eric Fischl and Red Grooms. The multimedia Web site for the exhibition included film and audio guide clips, a video podcast, an interactive timeline, and illustrated texts on Hopper's favorite themes.

To enhance the public's appreciation and understanding of these exhibitions, six brochures, one film, two recorded tours, eight special Web site features, and wall texts were produced for fourteen special exhibitions in 2007. These interpretive materials have a reach that extends well beyond the Gallery. Exhibition texts and illustrated brochures are made available to all venues for an exhibition, as are the documentary films. Made possible by the HRH Foundation, the films are distributed on a free-loan basis to libraries, schools, community centers, and public television stations across the nation.

During the fiscal year the Gallery lent 547 works of art to 247 sites. Among these were Thomas Gainsborough's *Mrs. Richard Brinsley Sheridan* and Jacques-Louis David's *The Emperor Napoleon in His Study at the Tuileries* to the exhibition *Citizens and Kings: Portraits in the Age of Revolution, 1760–1830* at the Galeries nationales du Grand Palais, Paris, and the Royal Academy of Arts, London. *Dutch Portraits: The Age of Rembrandt and Frans Hals* was held at the National Gallery, London, and featured Gallery works by Jan De Bray, Hals, Adriaen Hanneman, and Johannes Cornelisz Verspronck. Eight Gallery paintings by such artists as Giovanni Bellini, Lorenzo Lotto, Bartolomeo Veneto, and Giorgione traveled to Vienna for *Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting*, which the Gallery co-organized with the Kunsthistorisches Museum. *Art in America: 300 Years of Innovation*, organized by the Guggenheim Museum, featured

*What I wanted to do was to paint
sunlight on the side of a house.*

EDWARD HOPPER



paintings from the Gallery's collection by George Catlin, Winslow Homer, Charles Willson Peale, and Max Weber and traveled to the National Art Museum of China in Beijing, the Shanghai Museum, and the State Pushkin Museum of Fine Arts in Moscow.

A large group of thirty-three drawings by Richard Tuttle was lent to *The Art of Richard Tuttle*, which traveled to the Dallas Museum of Art and the museums of contemporary art in Chicago and Los Angeles. During the spring, exhibitions at Virginia museums celebrated the founding of the English colony at Jamestown. The Gallery lent British portraits by Arthur Devis, Gainsborough, Sir Henry Raeburn, and Sir Joshua Reynolds to the *400th Anniversary of Jamestown* at the Chrysler Museum of Art in Norfolk, and Sir Anthony Van Dyck's portrait of *Queen Henrietta Maria with Sir Jeffrey Hudson to Rule Britannia! Art, Royalty & Power in the Era of Jamestown* at the Virginia Museum of Fine Arts in Richmond.

EDUCATING

THE GALLERY'S EDUCATIONAL PROGRAMS AIM TO INSTILL A SENSE OF WONDER, EXCITEMENT, AND APPRECIATION OF ART IN ITS MANY AUDIENCES. TOURS, LECTURES, CONCERTS, FILMS, AND ONLINE OFFERINGS AS WELL AS OPPORTUNITIES FOR ONGOING RESEARCH AND SCHOLARSHIP ENABLE A CONNECTION THROUGH THE ARTS.

The Gallery's educational initiatives serve a broad audience, from tourists visiting for the first time to scholars, students, and families. Programs also reach across the nation and around the world through materials distributed in DVD, video, print, and online formats.

One hundred thirty titles can be ordered online from the Gallery. Additionally, affiliate loan centers at libraries, colleges and universities, television stations, and museums, located in all fifty states, distribute the Gallery's programs. This year's new programs include *Picturing France*, a 196-page book with accompanying poster reproductions and an image CD that surveys the relationship of geography and historical roots to nineteenth-century French art. Through the various free distribution services, the Gallery's educational resources reached more than 24 million people in 2007.

Two destinations on the Gallery's Web site are designed for specific audiences. For teachers and students, *NGAClassroom* offers educational materials, searchable by artist, topic, and curriculum area. Its content and utility was recognized in the 2007 handbook *101 Best Websites for Teacher Tools and Professional Development*. For children, *NGAKids Online* is an interactive complement to the Gallery's collection that enriches the understanding and appreciation of art. The site now features fourteen digital creatives including *Brushster*, a new interactive that pays homage to modernist painting styles, providing thirty brushstroke types, a variety of washes, and facets to create images with cubist, color field, and abstract expressionist aesthetics.

Mindful also of the millions who visit each year, the two self-touring guides to the East and West Buildings, *Less Than an Hour?*, were updated. This year 200,000 printed guides were distributed. Audio guides of the West Building collections served an additional 10,000 people. Ten or more tours are offered daily with topics ranging from general overviews, some given in as many as eight different languages, to conservation of works. In honor of the centenary of Paul Mellon's birth, monthly tours focused on his gifts to the American

people. Some 45,000 visitors participated in collection tours this year.

Among the Gallery's auditorium programs offered by staff lecturers and curators, artists, and other specialists was the annual Elson Lecture presented by abstract painter Sean Scully. Artist William Dunlap, historians David Cannadine and Meryl Secrest, and artist and scholar David C. Driskell launched their new publications in the *Bookcase* series. Lectures and symposia related to the special exhibitions *Jasper Johns: An Allegory of Painting, 1955-1965*; *Foto: Modernity in Central Europe, 1918-1945*; and *Edward Hopper* attracted large crowds. The *Works in Progress* series of lunchtime lectures presented talks by Gallery staff, interns, and fellows, providing the public with a glimpse into ongoing research at the Gallery. Question and answer periods followed presentations on subjects ranging from the pairing of Netherlandish diptychs to Maori art sold at the Louisiana Purchase Exposition in 1904. Such lecture programs attracted close to 20,000 participants.

Exploring Modern Art: Breaking the Rules and *Every Picture Tells a Story: Art and Narrative* are among the tours specifically designed for school audiences. Each tour connects classroom curriculum to an exploration of art using critical thinking skills. Volunteer docents who offer these tours are trained on the importance of experiential, in-depth learning for school audiences, where open-ended questions and multiple interpretations are encouraged. To help assess teachers' motivations and challenges in taking their students on museum fieldtrips, a survey was distributed to more than 2,000 area teachers. Results show that those who participate in fieldtrips to the Gallery highly value these programs for their ability to enrich curriculum, engage students with original works of art, and make learning enjoyable.

Art Around the Corner, a multi-visit program offered in association with several District of Columbia public elementary schools, culminated this year in a new event, the Student Art Exhibition at School. Students exhibited works of art they made during their visits to the Gallery and took on roles such as art educators, studio educators, studio assistants,

► The 2007 Stories in Art summer series, which attracted over 2,700 children and their parents, explored the Gallery's Dutch collection through storytelling and hands-on art activities.



guards, and greeters. The entire school community, including teachers, administrators, students, and close to 200 parents, siblings, and friends attended each of the evening events, far exceeding attendance in previous years. In another partnership program offered in collaboration with the Fairfax County public school system, the Gallery provides workshops to students and their families from schools in economically disadvantaged communities. For the many families visiting the Gallery for the first time, this program offers a friendly, informal introduction through discussion-based tours, art-making, and gelato-tasting in the Cascade Café.

Targeting older students outside of the traditional school program, the High School Summer Institute combines the study of art history, studio art, and museum careers. Students attend behind-the-scenes sessions on conservation, rare books, design and installation, horticulture, and the role of a registrar. They also work collaboratively to create a work of art inspired by the Gallery's collections that hangs for a year in the Children's National Medical Center.

For those interested in becoming curators, scholars, conservators, educators, and museum administrators, the internship and fellowship program trains future museum professionals through on-site work experience. Summer and academic year interns as well as volunteer research assistants—a total of thirty-four graduate-level students from America and abroad in 2007—supported activities in almost every Gallery department while gaining critical skills in museum studies.

CONCERTS AND FILMS Forty-seven concerts were presented in the Gallery's sixty-fifth season of weekly concerts, which ran from October 2006 through September 2007. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional funding and gifts in kind from the Billy Rose Foundation, the Randy Hostettler Living Room Fund, the Embassy of the Republic of Poland, the Royal Norwegian Embassy, the Embassy of Austria, and the Embassy of the Republic of Hungary.

Highlights of the season included concerts by Anonymous 4, the Academy of Ancient Music, the Royal String Quartet, and the National Gallery Orchestra with guest-conductor Maestro Hobart Earle. The Gallery celebrated Women's History Month in a joint project with the National Museum of Women in the Arts. Other innovative events during the season included the extension of the

summer National Gallery Sculpture Garden concerts to include performances by the Gallery's resident brass ensemble, the United States Navy Band Commodores Jazz Ensemble, the Sean Jones Quintet, and jazz violinist Bruno Nasta and his ensemble.

A record number of concerts were presented in conjunction with special exhibitions in 2007. For *Henri Rousseau: Jungles in Paris*, the Octuor de France performed original music for a film program as well as a Sunday concert. Soprano Alessandra Marc performed a solo voice recital featuring French opera arias and songs to complement *Alexandre-Louis-Marie Charpentier (1856–1909)*. An English duo consisting of David Owen Norris, pianist, and Amanda Pitt, soprano, performed music for *Constable's Great Landscapes: The Six-Foot Paintings*. The Washington-based male vocal ensemble Suspicious Cheese Lords created a program in honor of *Prayers and Portraits: Unfolding the Netherlandish Diptych*, and Dutch countertenor Peter de Groot performed a concert with Stephen Ackert at the harpsichord for *Strokes of Genius: Rembrandt's Prints and Drawings*. Concerts in conjunction with *Jasper Johns: An Allegory of Painting, 1955–1965* featured the Contemporary Music Forum and the Edge Ensemble both performing music by John Cage. Six concerts were presented for *Foto: Modernity in Central Europe, 1918–1945*. A special performance by jazz clarinetist Eddie Daniels of Benny Goodman-style music was presented in honor of the centenary of Paul Mellon's birth. Six solo piano recitals performed on the Steinway given to the Gallery by Ailsa Mellon Bruce were also offered.

The Gallery participated in the city-wide Washington Shakespeare Festival with three concerts: soprano Ellen Hargis, accompanied by Paul O'dette on the lute, performed songs from the time of Shakespeare; the Baltimore Consort played music of the period; and the Alexandria Symphony Orchestra performed three pieces based on Shakespearean works, including a work by Elvis Costello.

A recital of Dutch baroque music by viola da gambist Loren Ludwig and harpsichordist Stephen Ackert was presented during public hours on a weekday, spotlighting the Gallery's Dutch painting collection.

Gallery concerts were featured in four local radio broadcasts on WETA-FM and eleven national broadcasts on American Public Radio's "Performance Today."

The Gallery's year-round program of weekend film series, premieres, and silent film concerts with live musical accompaniment attracted large audiences during the fiscal year. In the fall,



a series of rare prints from the archive of the former East German film studio known as DEFA were shown. A program devoted to the eminent Swedish director Victor Sjöström, mentor to the late Ingmar Bergman, included both American and Swedish archival films. *Noir on New York Streets*, a series organized in association with the exhibition *The Streets of New York*, featured an unusual 35 mm showing of Stanley Kubrick's 1955 *Killer's Kiss*, with introduction by critic James Naremore.

During the winter season, the Washington premiere of *The Rape of Europa*, a new high-definition film based on Lynn Nicholas' book *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and Second World War*, drew more than 1,200 viewers. A retrospective of films by French New Wave director Jacques Rivette featured new 35 mm prints of classic titles such as *Céline et Julie vont en bateau* and *La Belle Noiseuse*. The series *Cinedance in America*, a four-part program of rare footage reviewing the history of the dance film; *Jasper Johns: A Compilation*; and *John Cage and Elliott Carter—Music and Film* were presented in conjunction with the exhibition *Jasper Johns: An Allegory of Painting, 1955–1965*. In association with the Shakespeare Theater and the exhibition *The Artist's Vision: Romantic Traditions in Britain*, several versions of the play *Othello* were shown. The winter season also included a number of premieres including *Absolute Wilson*, a new film on the career of theatrical impresario Robert Wilson,

and *The Piano Tuner of Earthquakes*, the feature film of experimental artists Stephen and Timothy Quay.

In April, *Parisian Panorama 1920–1930* presented audiences with remarkable historical film footage culled from French archives, including the Archives Française du Film, to coincide with the exhibition *Paris in Transition: Photographs from the National Gallery of Art*. The series concluded with a three-part homage to René Clair that included *La Tour*, *Paris qui dort*, and *Sous les toits de Paris*. Also in the spring, *Czech Modernism 1920–1940* featured twelve rare film prints from the National Film Archive in Prague.

Modernity and Tradition: Film in Interwar Central Europe was presented as an adjunct to the exhibition *Foto: Modernity in Central Europe, 1918–1945*. Thirty-four rare historical films were shown during the course of this retrospective, many of them for the first time in the United States. The summer also included a retrospective of new works by Polish experimental artist Lech Majewski and a retrospective of Russian films from the 1950s.

As in previous years, live musical accompaniments were organized for many restored classic silent film presentations throughout the year. The world premiere of Dennis James' theater organ score for Frank Borzage's *Seventh Heaven* and Alloy Orchestra's original score for Pál Fejős' *Lonesome* were followed by discussions with the musicians. A series of French avant-garde films by Germaine Dulac was accompanied by an original piano score by Jeffrey Chappell.

► The 1928 film *Lonesome*, directed by Pál Fejős, was screened at the Gallery with a live musical score by the Alloy Orchestra of Boston.

RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2007, the Library acquired 5,851 volumes, welcomed 2,212 visitors, provided 932 orientations, answered 23,551 reference inquiries, and shared 3,872 volumes with other institutions through interlibrary loan.

The library image collection holdings continued to expand. More than 150,000 photographs and negatives, 600 slides, fifty CD-ROMs, fifty-two rare photographic albums, and 3,000 digital files were acquired during the fiscal year. The Gallery's holdings now number almost 12 million images.

September marked the launch of the digital image database *Oculus*, providing new technologies to the Gallery's researchers and lecturers. It has quickly become an important image resource with more than 45,000 digital images available for use.

A grant from the Samuel H. Kress Foundation to support an ongoing conservation program for the next two years was received during the fiscal year. This year nine albums and 480 photographs, including many from the John Rewald Cézanne Archive, were examined and treated by a photograph conservator.

Almost 16,000 slides were circulated, 3,500 of which were loaned to 110 educators and museum professionals across the country. Seven hundred photographs were circulated to staff. Eighty-three researchers nationwide used the photographic archives. Image specialists answered 845 reference inquiries and provided 382 orientations in addition to assisting Gallery staff and Center for Advanced Study in the Visual Arts fellows.

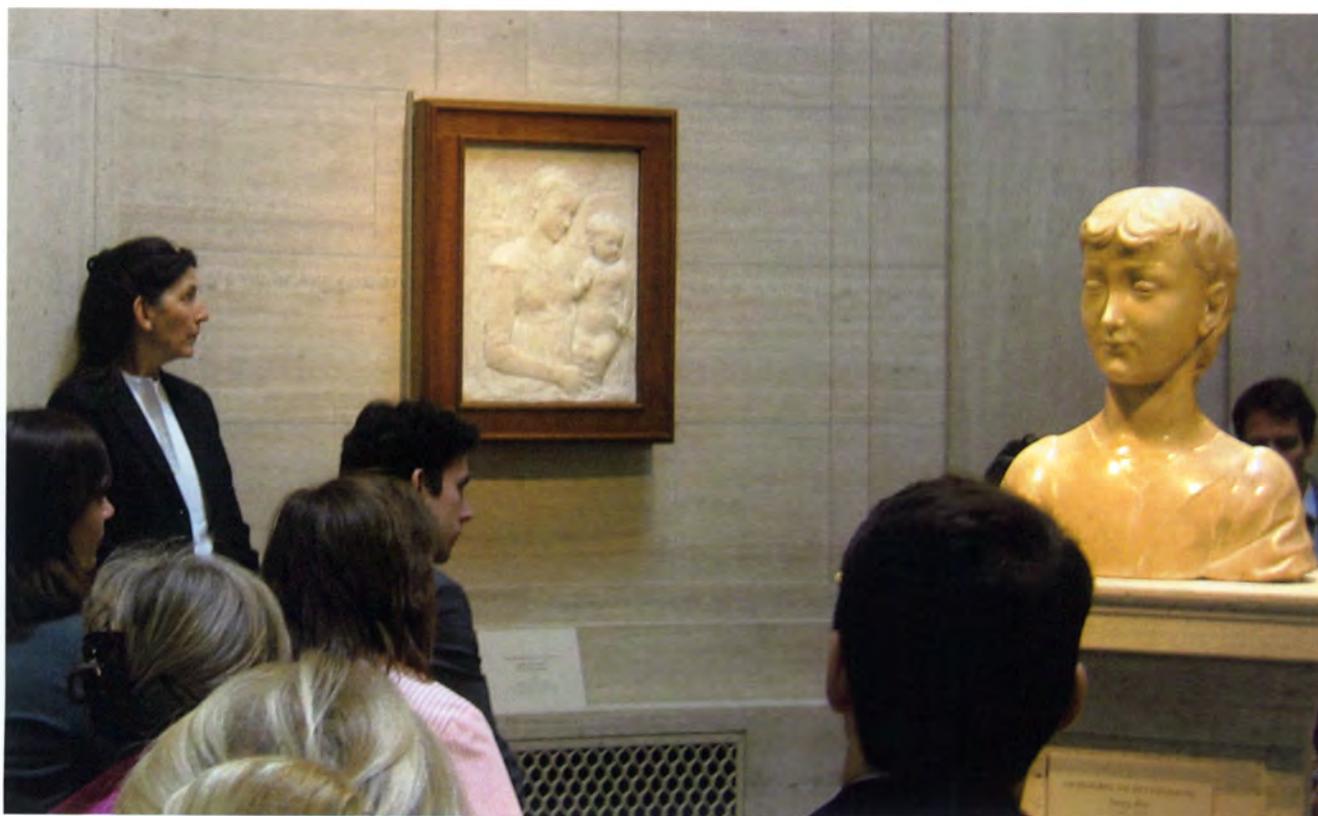
Online resources of the slide library include the fourth version of the *Manual for Classifying and Cataloging Slides*.

Using interactive links and images, this publication outlines slide maintenance procedures and cataloging rules for Western and non-Western art and architecture, and includes various cataloging and art historical resources.

Throughout the year, exhibitions highlighted special aspects of the library's holdings and complemented Gallery special exhibitions and local cultural events. To coincide with the Washington Shakespeare Festival, illustrated texts were on view in *Sources for Shakespeare's Plays*. In addition, *Undisturbed by Color: Art and the Early Photographic Album* was presented to Gallery visitors, and *Character of Form: Clarence Kennedy and the Sculpture of Desiderio da Settignano* was on view in conjunction with the Gallery's exhibition of the sculptor's work.

Scholars and members of the public from around the world made use of the archives at the Gallery to study its history, architecture, programs, and policies during the fiscal year. Archival holdings of historical materials with long-term significance grew with several significant acquisitions. Three previously unknown early design drawings for the West Building were added to architectural drawings in the archives. Two of the sketches are in the hand of architect John Russell Pope, making them the first original drawings by Pope to be owned by the Gallery. A gift of commemorative albums of East Building project photographs was donated by Rob Krulak.

The Study Room for European prints and drawings received 1,133 visitors, and the Study Room for American prints and drawings had 652 visitors.



↑ Participants attend the Study Day for *Desiderio da Settignano: Sculptor of Renaissance Florence*.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

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. This year, as the Gallery celebrated the one hundredth anniversary of the birth of Paul Mellon, the Center had special cause to honor the son of the Gallery's founder. The very existence of the Center followed from Paul Mellon's determination that there should be at the Gallery an independent institute for research in the visual arts. The East Building was intended to house the Center, and the generosity of Paul Mellon and his sister Ailsa Mellon Bruce in providing this setting continues to reverberate. The Center's fellowship and publication programs also rely to a great extent on funds designated by Paul Mellon.

During the twenty-seventh academic year, the Center welcomed fellows from Canada, France, New Zealand, Poland, Serbia, the United Kingdom, and the United States. This year, with the support of funds generously provided by Robert H. Smith, all the members of the Center were offered newly furnished apartments within walking distance of the Gallery, its library, and other research resources.

An unprecedented number of postdoctoral fellows were appointed this year. Two Paul Mellon Postdoctoral Fellowships were awarded to former predoctoral fellows who, after successful completion of their dissertations within the fellowship period, were eligible for a year of support to work on curatorial projects at the Gallery. The first A. W. Mellon Postdoctoral Fellow, supported by a grant from the Andrew W. Mellon Foundation, holds a two-year appointment. In addition to research, the fellow leads an intensive seminar for the predoctoral fellows at the end of the first year and teaches a course in a neighboring university in the second.

The first A. W. Mellon Curatorial/Conservation Colloquy in Modern and Contemporary Art, attended by international scholars and curators in the early stages of their careers and funded by the Mellon grant, was devoted to the work of Jasper Johns. Led by Gallery curator Jeffrey Weiss and Carol Mancusi-Ungaro, the meeting coincided with the Gallery exhibitions *Jasper Johns: An Allegory of Painting, 1955–1965* and *States and Variations: Prints by Jasper Johns*.

Grants from Robert H. Smith supported several meetings at the Center. Held in Florence, the second part of "Orsanmichele and the History and Preservation of a Civic Monument" followed last year's symposium at the Gallery. Once again the Center collaborated with colleagues at the

Opificio delle Pietre Dure and the Soprintendenza per I Beni Architettonici e per il Paesaggio. Presented by the Center in Orsanmichele, a concert by the ensemble laReverdie of polyphonic *laude* originally performed there some seven centuries ago was an event of extraordinary significance.

In addition, the Robert H. Smith grant supported a two-day Curatorial/Conservation Colloquy, in which curators and scientists discussed the analysis of Renaissance and baroque bronzes by means of x-ray fluorescence, for the purpose of establishing standards of investigation.

The Center also sponsored a symposium entitled "Art and the Early Photographic Album," which Stephen Bann helped to organize on a topic that developed during his tenure last year as the Edmond J. Safra professor. Maintaining a focus on photography, this year's biennial Wyeth Conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic of the documentary image in American photography.

In the fall, Columbia University professor Simon Schama delivered the fifty-fifth A. W. Mellon Lectures in the Fine Arts, entitled "Really Old Masters: Age, Infirmary, and Reinvention." In the spring, Harvard University professor Helen Vendler delivered the fifty-sixth series, "Last Looks, Last Books: The Binocular Poetry of Death." To mark the publication of Kirk Varnedoe's *Pictures of Nothing: Abstract Art since Pollock*, based on the 2004 Mellon series, John Elderfield, chief curator at the Museum of Modern Art, delivered a lecture entitled "Rockets and Blue Lights (Close at Hand): Celebrating the Publication of Kirk Varnedoe's Mellon Lectures." The Center, together with the University of Maryland, also cosponsored the thirty-seventh Middle Atlantic Symposium in the History of Art.

In the program of publications, *French Genre Painting in the Eighteenth Century*, volume 72 in the series Studies in the History Art, included papers from a symposium held at the Center in 2003 in conjunction with the exhibition *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*. Philip Conisbee, senior curator of European paintings and organizer of the exhibition, served as the volume's scholarly editor.

The Center is engaged in four long-term research projects: *Early Modern Sources in Translation: Carlo Cesare Malvasia's Felsina Pittrice*; *Keywords in American Landscape Design, 1600–1852*; *The Accademia di San Luca in Rome, c. 1590–1635*; and *Guide to Documentary Sources for Andean Studies, 1530–1900*. For more on the Center's continuing programs for 2006–2007, see the Center 27 annual report, available online at www.nga.gov/resources/casva.shtm.

PRESERVING

IN ADDITION TO THE ONGOING CARE OF THE GALLERY'S COLLECTIONS, CONSERVATORS COMPLETED NUMEROUS TREATMENTS TO PREPARE WORKS FOR EXHIBITIONS, BETTER UNDERSTAND MATERIALS AND METHODS, AND ENSURE THE INTEGRITY OF WORKS OF ART FOR FUTURE GENERATIONS. THIS YEAR, RESEARCH SCIENTISTS MADE SEVERAL INVALUABLE DISCOVERIES, LEAVING FEW MYSTERIES UNSOLVED.

Painting conservators completed twenty major conservation treatments on master works in fiscal year 2007. Three Lucas Cranach panel paintings—*A Prince of Saxony*, *A Princess of Saxony*, and *The Crucifixion with the Converted Centurion*—were cleaned, inpainted, and studied. A small fifteenth-century Ferrarese panel *Madonna and Child with Angels* revealed beautiful miniaturist technique after removal of the varnish. Dutch and Flemish seventeenth-century paintings were well represented with treatments of Rembrandt van Rijn's *Portrait of a Lady with an Ostrich-Feather Fan*, Frans Hals' *Portrait of a Young Man*, Anthony Van Dyck's *Catherine Howard, Lady d'Aubigny*, Jacob van Ruisdael's *Landscape*, and Cornelis Verbeeck's *Dutch Warship Attacking a Spanish Galley*. Benjamin West's *Colonel Guy Johnson and Karonghyontye* required intricate inpainting during conservation to counter the effects of time. The treatment of Claude Monet's *Bazille and Camille* and of Amadéo Modigliani's *Léon Bakst* revealed the brilliant painterly effects of these masters. In addition to these completed treatments, major treatment began on Edouard Manet's *The Old Musician*.

Treatments of modern paintings—often more fragile than those of the old masters—continued this year, including Mark Rothko's *Contemplation, Music, and Horizontal Vision*; Barnett Newman's *Achilles*; and Hans Hofmann's *Brown Center*.

Conservators also completed sixty-five minor treatments, fifty-five major examinations, and forty-one minor examinations of paintings. The systematic catalogue work made steady progress, specifically entries on French paintings of the fifteenth to eighteenth centuries, Italian paintings of the thirteenth and fourteenth centuries, and French paintings of the nineteenth century.

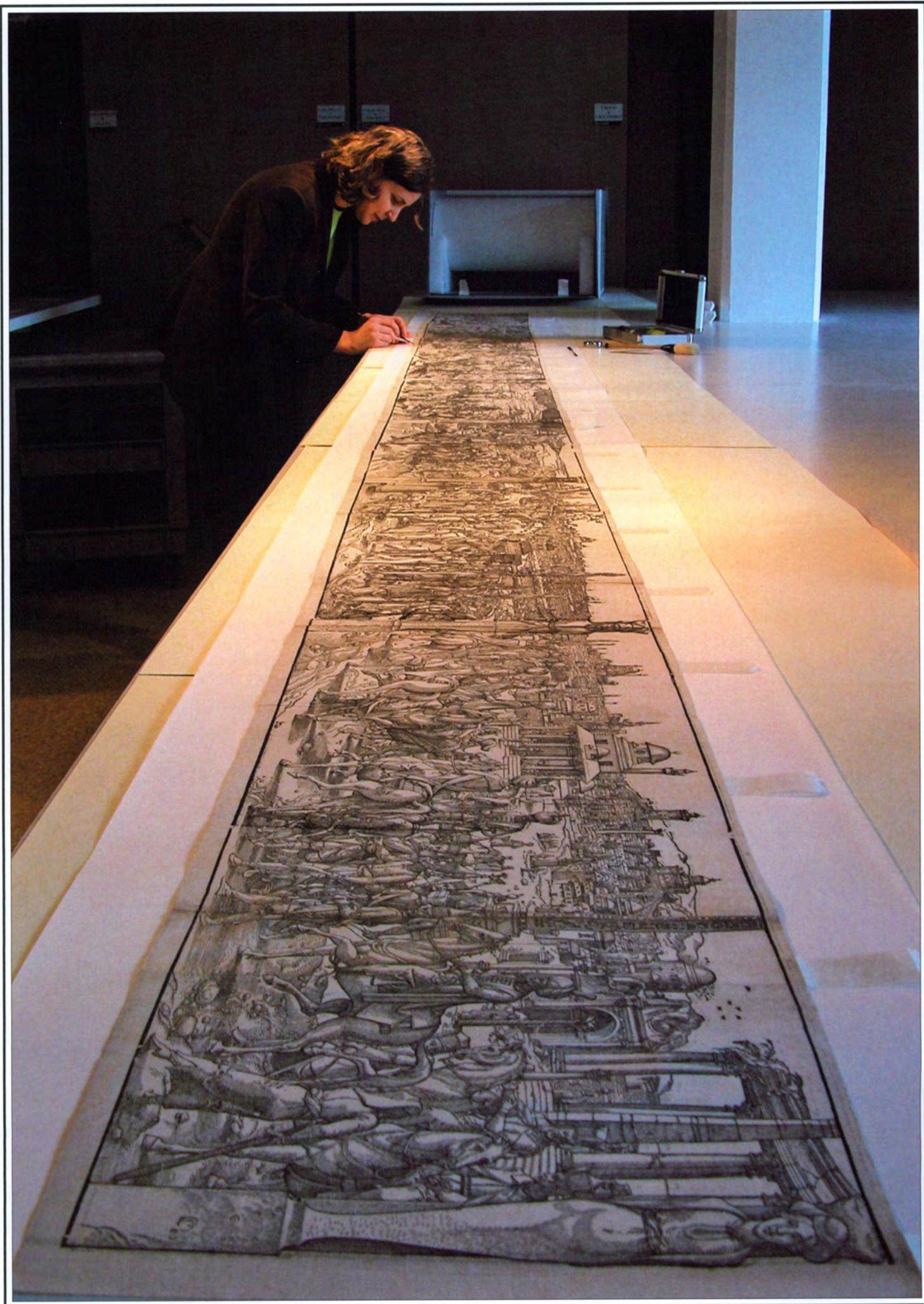
Objects conservators completed 165 major and minor treatments and 1,022 major and minor examinations during the fiscal year. The exhibition *Desiderio da Settignano: Sculptor of Renaissance Florence* prompted treatment of two marble portrait busts, *The Christ Child* and *A Little Boy*, both attributed to Desiderio. A corresponding colloquy devoted to the study of works by Desiderio and his contemporaries brought renewed interest in the nineteenth-century wooden polychrome *Portrait of a Lady*, by Giovanni Bastianini, a sculpture once ascribed to Desiderio. The major technical examination revealed a unique method of construction and an atypical polychrome sequence.

The full-size bronze figure of *Isoult* by Edward McCartan, acquired by the Gallery in 2004, was disfigured by corrosion and accretions after years of outdoor exposure. The surface was cleaned carefully, revealing the original dark green patina.

A comprehensive study and treatment of the fifteenth-century Florentine polychrome and gilded terracotta *Madonna and Child* has elicited several intriguing questions regarding its manufacture, inscription, and origin. In combination with scientific analyses and art historical research, the in-progress investigation has confirmed that while the pigments and materials are consistent with Renaissance sculpture, the manufacturing technique is unique. Mysteries about its inscription and unusual construction remain.

Treatment of the outdoor sculpture collection continues to be a crucial and ongoing challenge. Objects conservators have developed individual maintenance programs, in many cases working with the artist to determine the appropriate course of treatment. Extremely valuable discussions with Andy Goldsworthy helped assess the acceptable weathering of his work, *Roof*, three years after its permanent installation in the East Building.

➤ Paper conservator Michelle Facini mends tears on the oversized sixteenth-century woodcut print *The Journey to Constantinople* by Pieter Coecke van Aelst.





As part of recent collaborations with the Norton Simon Foundations, objects conservators worked with a specialized laser imaging technology company to measure, document, and compare original wax sculptures by Edgar Degas from the Gallery's collection with their bronze modèles on loan from the Pasadena museum. Results will be published in both the Gallery's systematic catalogue on Degas' sculpture and the Norton Simon's catalogue on Degas' works in their collection.

Technical analyses of Renaissance bronzes have formed the basis for numerous international research initiatives. During a Robert H. Smith-sponsored meeting on x-ray fluorescence analysis, conservators, conservation scientists, and curators from major American and European institutions sought to establish standardized analytical practices as well as shared databases of alloys. The Gallery also participated in technical investigations of major bronze works by Venetian artists such as Jacopo Sansovino, Girolamo Campagna, and Nicolò Roccatagliata, housed in the Basilica di San Marco, Venice, and other nearby churches, as part of a larger international effort to establish reference points for Venetian bronzes, including alloy content and methods of manufacture.

During fiscal year 2007, paper conservators faced diverse challenges related to the treatment, display, and storage of oversized works of art. Conservators modified treatment methods typically employed on smaller works using organic solvents to remove disfiguring yellow stains associated with long strips of pressure-sensitive tape from several large lithographs by Robert Rauschenberg. Paper conservators and framers collaborated on the installation of Rauschenberg's wall-sized, lithographic series *Autobiography* and Pieter Coecke van Aelst's fifteen-foot woodcut *The Journey to Constantinople*, comprised of seventeen joined sheets of paper.

For the Eugène Boudin exhibition, paper conservators devised treatment techniques that enabled the safe removal of dirt and discoloration from the artist's intimate drawings. The delicate cleaning of grime from a graphite pencil drawing was carried out with a narrow-tipped eraser using the microscope. For treatment of a deteriorated watercolor drawing, conservators refined traditional procedures to reduce discoloration in the paper using water without altering the subtle watercolor washes.

In addition to treating works of art, the photograph conservator provided technical expertise in

↑ Painting conservator Ann Hoenigswald removes old discolored varnish from Edouard Manet's masterpiece, *The Old Musician*.

the preparation of Gallery publications and assisted in coordinating an inter-departmental assessment of items requiring special storage. In 2007 the photograph conservator received the University Products Award for Distinguished Achievement in Conservation, administered through the American Institute for Conservation.

Paper and photograph conservators completed 361 major and minor treatments and 1,951 examinations of works of art. The paper conservation department also assisted in the preservation of important items from the Gallery's library and archives. Staff conservators, the paper lab technician, and the Kress Foundation photograph conservator completed 902 major and minor treatments on archival photographs, prints, and rare books.

In preparation for the exhibition *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections*, textile conservators treated *Preview*, a conflicting composite construction on layered silk textiles. To work with the unique combination of vulnerable techniques (including solvent transfer of newsprint, screenprint, and collage on silk with paper elements), an inventive manner to introduce controlled levels of humidification without activating some of the more sensitive techniques was applied. Rauschenberg's *Samarkand Stitches #1*, *Samarkand Stitches #3*, and *Cat Paws* were also prepared for the exhibition.

Textile conservators carried out 102 major and minor treatments and condition examinations. Additions to the Artist Materials Collection came in the form of *Curcuma longa* (turmeric), *Lawsonia inermis* (henna), and *Crocus salivus* (saffron).

Conservators were involved with fifteen exhibitions that opened during fiscal year 2007 and maintained an ongoing role in three exhibitions that opened in 2006. Frame conservators completed 115 major and minor treatments and made forty-four frames for paintings in the collection and special exhibitions. Matting and framing staff prepared 1,129 works of art on paper and thirty-one books for exhibitions at the Gallery or on loan to other institutions. Twenty-four microclimate packages were made for paintings lent to other institutions.

During fiscal year 2007 Gallery scientists carried out analyses on a wide range of works of art in the collection. Both optical and scanning electron microscopy techniques were used to assist in the development of a successful cleaning strategy for *Madonna and Child with Saint Anthony Abbot and Saint Sigismund* by Neroccio de' Landi. In collaboration with scientists at Georgetown University, Gallery scientists investigated gels for

cleaning art, including those made from sorbitol and those containing a chelating agent for the removal of stains from stone.

Many studies were undertaken for the purpose of improving scholars' understanding of artists' materials and techniques. The painting *Landscape with Merchants* by Claude Lorrain was analyzed and compared to another early work by the artist at the Philadelphia Museum of Art. In preparation for an upcoming exhibition, technical examinations of thirty-five paintings by Jan Lievens, including the Gallery's *Bearded Man with a Beret*, revealed new insights into the complex evolution of Lievens' artistic development.

In the course of numerous technical investigations during the year, the proteins, drying oils, and synthetic polymers found in binding media and varnishes were identified through the combined use of several analytical procedures. In one instance, pyrolysis-gas chromatography-mass spectrometry was used to characterize the solvent- and water-based acrylics found in Mark Rothko's works on paper and in his *Seagram Mural* paintings.

Scientists also focused on several projects to improve techniques for the identification of pigments and dyes, including the use of fluorescence spectroscopy and fluorescence imaging as non-invasive tools for the examination of works of art. Fluorescence detection was coupled with liquid chromatography-mass spectrometry techniques in a study of the fluorophores of natural organic dyes. In addition, Gallery scientists investigated non-invasive analysis of dyes and pigments on paper and textiles using reflectance and fluorescence micro-spectroscopy.

Gallery scientists also made advances in measuring the light-fastness of dyes, pigments, and photographic processes. Improvements in the microfade tester increased precision and repeatability in evaluating works of art, recently confirming the light stability of photographic prints by Robert Frank intended for exhibitions.

Collaborative investigation of the optical changes brought about by picture varnishes continued. A second publication on the subject of modifications in surface topography and the resulting changes in light scattering was undertaken. Accelerated aging of varnishes, using radiation containing specific wavelengths and some novel stabilizing additives, was also carried out. A collaborative study using chromatographic and spectrometric methods of the degradation in cellulosic materials was begun in order to develop a better understanding of the formation, and prevention, of brown lines at the wet-dry interface.



2007 REVIEW



TREASURER'S REPORT

Despite the turmoil in the financial market during the fiscal year, the Gallery continued to benefit from another strong year to strengthen its financial position for a fifth year in a row. The financial resources that these gains have provided have enhanced the Gallery's ability to focus on the core programs of collecting, exhibiting, preserving, and educating.

In fiscal year 2007 the Gallery continued the long process of replacing several of its key Information Technology legacy systems while continuing to invest in our commitment to the repair and restoration of the Gallery's two landmark buildings, the National Gallery Sculpture Garden, and the grounds. Maintaining the facilities while presenting to the public great works of art 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 that have allowed the Gallery to flourish over the years. 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 Gallery's federal support 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 the faith of the United States to provide funds for the operations and maintenance of the Gallery, so that the Gallery would be open to the public free of charge 363 days a year.

DISCUSSION OF OPERATING RESULTS For fiscal year 2007, the Gallery reported an operating surplus of \$17.6 million, \$13 million more than the operating surplus in the prior year. While the Gallery's overall revenues increased more than 11.8 percent in 2007, this increase was somewhat offset by a 2.9 percent increase in operating costs and expenses. The investment return on our portfolio was higher this year largely due to our portfolio's exposure in the global equity and other inflation hedge markets, and was positive for the fifth year in a row; this increase was largely responsible for the overall increase of the Gallery's net assets for fiscal year 2007.

Fiscal year 2007 appropriated federal funds supported necessary expenditures including increases in salary costs and fringe 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 2007 included completing the West Building Chiller Plant project; beginning construction on Work Area #3; beginning design of Work Area #4; installation of an emergency generator and associated power distribution for the West Building; mechanical, electrical, and plumbing systems renovations in the West Building; and ongoing repair and restoration of both 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 2007 with the opening of the exhibition *Constable's Great Landscapes: The Six-Foot Paintings* and included the opening of other

major exhibitions such as *Prayers and Portraits: Unfolding the Netherlandish Diptych*, *Jasper Johns: An Allegory of Painting, 1955–1965*, *Foto: Modernity in Central Europe, 1918–1945*, and *Edward Hopper*. 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 2007, 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 4.1 million visitors in fiscal year 2007.

OPERATING RESULTS Fiscal year 2007 operating revenue totaled \$161.6 million, an increase of \$17.05 million, or 11.8 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 17.5 percent overall in fiscal year 2007. A portion of the total investment return is designated annually to support the ongoing operations while the remaining gain, \$74.6 million in fiscal year 2007, 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 increased in 2007 by \$68.7 million when compared to the prior year, largely due to the investment return received in fiscal year 2007.

Operating expenses of \$144 million for fiscal year 2007 were 2.9 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling \$109.9 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

STATEMENT OF FINANCIAL POSITION The Gallery's financial position grew stronger in fiscal year 2007 with net assets increasing \$84.8 million or 10.3 percent. This was largely due to the continued strong performance of the investment portfolio in fiscal year 2007 when compared the portfolio's performance in fiscal year 2006. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased \$84.3 million in fiscal year 2007 to \$724.1 million by September 30, 2007.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2007 and 2006 are presented on the following pages.



James E. Duff
Treasurer

REPORT OF INDEPENDENT AUDITORS

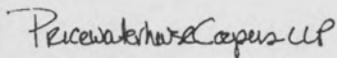
PRICEWATERHOUSECOOPERS 

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, 2007, 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 2006 financial statements, and in our report dated January 11, 2007 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.

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 November 9, 2007, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



Washington, D.C.
November 9, 2007

FINANCIAL STATEMENTS

STATEMENTS OF FINANCIAL POSITION

September 30, 2007 and 2006

ASSETS	2007	2006
Cash and cash equivalents	\$ 34,331,102	\$ 31,925,080
Accounts receivable, net	1,817,339	1,635,172
Pledges receivable, net	39,090,880	17,940,062
Investments	724,092,677	639,832,591
Trusts held by others	19,063,039	8,596,391
Publications inventory, net	1,612,308	1,678,521
Deferred charges	1,204,710	744,851
Fixed assets, net	183,234,343	173,450,901
Art collections	-	-
Total assets	\$ 1,004,446,398	\$ 875,803,569
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Accounts payable and accrued expenses	\$ 39,890,059	\$ 34,437,843
Capital lease obligation	1,883,955	2,177,490
Contractual obligations	39,435,357	1,575,660
Asset retirement obligation	19,368,200	18,495,756
Total liabilities	100,577,571	56,686,749
NET ASSETS:		
Unrestricted		
Designated for collections and art purchases	21,869,501	22,202,431
Designated for special exhibitions	10,424,172	6,701,657
Designated for capital projects	25,926,161	22,612,277
Designated for education and public programs	24,239,280	22,328,588
Designated for other operating purposes	67,663,091	50,546,636
Designated for publications, including systematic catalogues	26,510,524	25,003,308
Designated for fixed assets	181,350,388	171,273,411
Total unrestricted	357,983,117	320,668,308
Temporarily restricted	177,040,132	149,375,936
Permanently restricted	368,845,578	349,072,576
Total net assets	903,868,827	819,116,820
Total liabilities and net assets	\$ 1,004,446,398	\$ 875,803,569

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

STATEMENTS OF ACTIVITIES

for the years ended September 30, 2007 and 2006 with summarized financial information for the year ended September 30, 2006

OPERATING	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2007 TOTAL	2006 TOTAL
SUPPORT AND REVENUE:					
U.S. Government appropriation	\$ 94,098,822	\$ 3,110,553	\$ —	\$ 97,209,375	\$ 94,029,330
Gifts and grants	13,878,858	8,168,770	—	22,047,628	14,663,673
Gallery shop sales, net	8,305,760	—	—	8,305,760	10,386,131
Investment return designated for operations	20,309,270	12,100,500	—	32,409,770	23,910,188
Royalties and other income	1,664,013	—	—	1,664,013	1,593,295
	138,256,723	23,379,823	—	161,636,546	144,582,617
Net assets released from restrictions to fund operating expenses	17,261,394	(17,261,394)	—	—	—
Total support and revenue	155,518,117	6,118,429	—	161,636,546	144,582,617
OPERATING EXPENSES:					
Program Services:					
Collections	41,942,996	—	—	41,942,996	35,992,599
Special exhibitions	19,752,982	—	—	19,752,982	19,004,562
Education, gallery shops, and public programs	42,149,679	—	—	42,149,679	39,927,817
Editorial and photography	5,001,047	—	—	5,001,047	4,592,925
Total program services	108,846,704	—	—	108,846,704	99,517,903
Supporting Services:					
General and administrative	31,047,779	—	—	31,047,779	36,477,768
Development	4,143,646	—	—	4,143,646	4,034,501
Total supporting services	35,191,425	—	—	35,191,425	40,512,269
Total expenses	144,038,129	—	—	144,038,129	140,030,172
Increase in net assets from operating activities	11,479,988	6,118,429	—	17,598,417	4,552,445
NON-OPERATING					
U.S. Government appropriation	—	15,961,659	—	15,961,659	15,961,659
Non-operating gifts and grants	—	23,892,293	13,833,605	37,725,898	7,519,119
Provision for bad debts	—	—	—	—	(22,960)
Changes in value of trusts held by others	(7,441)	21,789	851,429	865,777	343,041
Investment return in excess of amount designated for operations	12,355,154	33,832,981	28,413,664	74,601,799	36,684,442
Net assets released from restrictions to fund non-operating expenses	75,488,651	(75,488,651)	—	—	—
Change in net assets from non-operating activities before acquisitions of works of art	87,836,364	(1,779,929)	43,098,698	129,155,133	60,485,301
Acquisitions of works of art	(62,001,543)	—	—	(62,001,543)	(20,439,825)
Transfer	—	23,325,696	(23,325,696)	—	—
Change in net assets before cumulative effect of change in accounting principle	37,314,809	27,664,196	19,773,002	84,752,007	44,597,921
Cumulative effect of change in accounting principle	—	—	—	—	(16,985,958)
Change in net assets after cumulative effect of change in accounting principle	37,314,809	27,664,196	19,773,002	84,752,007	27,611,963
Net assets at beginning of year	320,668,308	149,375,936	349,072,576	819,116,820	791,504,857
Net assets at end of year	\$ 357,983,117	\$ 177,040,132	\$ 368,845,578	\$ 903,868,827	\$ 819,116,820

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

STATEMENTS OF CASH FLOWS

for the years ended September 30, 2007 and 2006

CASH FLOWS FROM OPERATING ACTIVITIES:	2007	2006
Increase in net assets	\$ 84,752,007	\$ 27,611,963
ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH (USED IN) PROVIDED BY OPERATING ACTIVITIES:		
Cumulative effect of change in accounting principle	—	16,985,958
Depreciation and amortization	8,553,942	7,335,999
Gain on sale of donated assets	—	(292,038)
Write-off of fixed assets	—	6,452,608
Amortization of discount on pledges receivable	(255,858)	(250,894)
Provision for bad debts	—	22,960
Contributions and net investment income for permanently restricted investments	(10,845,022)	(3,365,808)
U.S. Government appropriations for renovation projects	(15,961,659)	(15,961,659)
Gifts and grants for art acquisitions and capital projects	(25,963,617)	(4,892,485)
Acquisitions of works of art	23,886,365	21,876,950
Realized gains on sale of investments	(37,198,886)	(30,144,495)
Unrealized gains on investments	(55,006,638)	(20,143,177)
Increase in value of trusts held by others	(10,466,648)	(409,860)
Increase in accounts receivable, net	(182,167)	(296,163)
(Increase) decrease in pledges receivable, net	(20,894,960)	743,626
Decrease in publications inventory, net	66,213	273,379
Increase in deferred charges	(459,859)	(263,335)
Increase in accounts payable and accrued expenses	8,234,896	639,485
Increase in contractual obligations	37,859,697	—
Increase in asset retirement obligation	872,444	—
Net cash (used in) provided by operating activities	(13,009,750)	5,923,014
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(249,431,432)	(240,354,544)
Proceeds from sale of investments	257,376,870	249,925,475
Acquisitions of works of art	(23,886,365)	(21,876,950)
Purchase of fixed assets	(21,120,064)	(15,827,788)
Proceeds from sale of other assets	—	2,001,253
Net cash used in investing activities	(37,060,991)	(26,132,554)
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and net investment income for permanently restricted investments	10,845,022	3,365,808
U.S. Government appropriations for renovation projects	15,961,659	15,961,659
Gifts and grants for art acquisitions and capital projects	25,963,617	4,892,485
Principal payment on capital lease obligation	(293,535)	(127,861)
Net cash provided by financing activities	52,476,763	24,092,091
Net increase in cash and cash equivalents	2,406,022	3,882,551
Cash and cash equivalents, at beginning of year	31,925,080	28,042,529
Cash and cash equivalents, at end of year	\$ 34,331,102	\$ 31,925,080
SUPPLEMENTAL DISCLOSURE OF CASH FLOW INFORMATION:		
Cash paid during the year for:		
Interest on capital lease	\$ 199,240	\$ 210,940
Income taxes	\$ 135,000	\$ 46,000
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:		
Donated investment securities	\$ 1,025,961	\$ 622,388
Fixed asset additions included in accounts payable	\$ 754,347	\$ 3,537,027
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, 2006 from which the summarized information was derived.

NET ASSETS

The Gallery's net assets, support and revenue, expenses, and 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. Conditional promises to give are recognized as income when the conditions stipulated by the donor are substantially met.

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. Cost is determined using the average 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 7).

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, 2007 and 2006, cash and cash equivalents include federal cash of \$30,036,016 and \$27,738,373, 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, 2007 and 2006 accounts receivable consisted of the following:

	2007	2006
Accrued investment income	\$ 621,671	\$ 979,263
Special exhibition and other program receivables	1,067,631	536,005
Other	176,773	170,140
Subtotal	1,866,075	1,685,408
Less: allowances	(48,736)	(50,236)
Total	\$ 1,817,339	\$ 1,635,172

4. PLEDGES RECEIVABLE, NET

As of September 30, 2007 and 2006, pledges receivable consisted of the following:

	2007	2006
Due in one year or less	\$ 14,215,500	\$ 7,412,205
Due between one year and five years	26,504,455	11,077,819
Due in more than five years	650,000	249,750
Subtotal	41,369,955	18,739,774
Less: discounts of \$2,129,075 and \$649,712 and allowances of \$150,000 and \$150,000, respectively	(2,279,075)	(799,712)
Total	\$ 39,090,880	\$ 17,940,062

As of September 30, 2007, and September 30, 2006, \$4,050,000 and \$1,848,172 of the pledge receivable balance were receivable from related parties. The Gallery has received conditional promises to give of \$11,959,747 and \$0 as of September 30, 2007 and 2006, respectively.

5. INVESTMENTS

As of September 30, 2007 and 2006, investments consisted of the following:

	2007		2006	
	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	29,852,136	29,826,373	9,754,336	9,754,336
Common and preferred stocks	121,870,386	147,102,146	126,543,523	146,329,099
Mutual funds	217,847,666	260,272,250	202,743,195	240,682,194
Alternative investments	175,760,526	281,891,908	176,651,836	238,066,962
Total	\$ 550,330,714	\$ 724,092,677	\$ 520,692,890	\$ 639,832,591

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 4.50% to 5.0% during fiscal year 2007). Interest income on this loan was \$237,587 and \$235,035 for the years ended September 30, 2007 and 2006, 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. Alternative investments include investments in limited partnerships of \$222,954,565 and \$161,325,283, as of September 30, 2007 and 2006, respectively, which are considered to be "marketable alternative investments" because they invest in marketable equity and fixed income securities. Alternative investments also include "non-marketable alternative investments," which consist of the gallery's ownership interest in externally managed private equity, venture capital and hedge funds which are organized as limited partnerships.

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 involve 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, 2007 and 2006.

ALTERNATIVE INVESTMENT TYPE	2007		2006	
	NUMBER OF FUNDS	FAIR VALUE	NUMBER OF FUNDS	FAIR VALUE
Public equity and income funds	5	\$ 222,954,565	5	\$ 161,325,283
Hedge funds	1	36,889,902	2	62,142,612
Private equity	8	17,062,184	6	11,936,014
Venture capital	3	4,985,257	2	2,663,053
Total	17	\$ 281,891,908	15	\$ 238,066,962

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	2007 TOTAL	2006 TOTAL
Interest on short-term investments	\$ 545,725	\$ -	\$ -	\$ 545,725	\$ 1,272,441
Investment return not designated by spending policy for operations	17,665,545	-	-	17,665,545	9,322,747
Investment return designated by spending policy for operations	2,098,000	12,100,500	-	14,198,500	13,315,000
Total investment return designated for operations	\$ 20,309,270	\$ 12,100,500	\$ -	\$ 32,409,770	\$ 23,910,188

INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS

Dividends and interest (net of expenses of \$1,621,407 and \$1,753,998, respectively)	\$ 3,292,008	\$ 10,233,821	\$ 734,490	\$ 14,260,319	\$ 8,742,479
Net investment appreciation	28,826,691	35,699,660	27,679,174	92,205,525	50,579,710
Total return on long-term investments	32,118,699	45,933,481	28,413,664	106,465,844	59,322,189
Investment return not designated by spending policy for operations	(17,665,545)	-	-	(17,665,545)	(9,322,747)
Investment return designated by spending policy for operations	(2,098,000)	(12,100,500)	-	(14,198,500)	(13,315,000)
Investment return in excess of amount designated for operations	\$ 12,355,154	\$ 33,832,981	\$ 28,413,664	\$ 74,601,799	\$ 36,684,442

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2007 and 2006 net publications inventory consisted of the following:

	2007	2006
Retail	\$ 1,607,295	\$ 1,525,814
Work-in-process	67,861	193,625
Consignment	390,902	423,024
	2,066,058	2,142,463
Less: allowance for obsolescence	(453,750)	(463,942)
Total	\$ 1,612,308	\$ 1,678,521

7. FIXED ASSETS, NET

As of September 30, 2007 and 2006, net fixed assets consisted of the following:

	2007	2006
Buildings and improvements	\$271,861,649	\$251,175,121
Equipment	47,682,066	44,229,007
Construction-in-progress	10,403,312	18,720,939
Equipment under capital lease	2,962,381	2,962,381
	332,909,408	317,087,448
Less: accumulated depreciation and amortization	(149,675,065)	(143,636,547)
Total	\$183,234,343	\$173,450,901

Depreciation and amortization expense was \$8,553,942 and \$7,335,999 for fiscal years 2007 and 2006, respectively.

8. CONTRACTUAL OBLIGATIONS

The Gallery has entered into a number of contractual obligations with various parties for the acquisition of art for its collection. These contractual obligations are unsecured, non-interest bearing, and require annual payments.

As of September 30, 2007 and 2006, contractual obligations consisted of the following:

	2007	2006
Contractual obligations	\$ 43,050,000	\$ 1,800,000
Less: discounts on contractual obligations	(3,614,643)	(224,340)
Total	\$ 39,435,357	\$ 1,575,660

Annual payments due during the next five years on contractual obligations are as follows:

	ANNUAL PAYMENTS
2008	\$ 9,525,000
2009	8,925,000
2010	8,325,000
2011	8,325,000
2012	7,950,000
Total	\$ 43,050,000

9. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2007 and 2006 are as follows:

	ONE-YEAR FUNDS	NO-YEAR RENOVATION FUNDS	NO-YEAR SPECIAL EXHIBITION FUNDS	NO-YEAR EMERGENCY RESPONSE FUNDS	TOTAL 2007 FEDERAL APPROPRIATED FUNDS	TOTAL 2006 FEDERAL APPROPRIATED FUNDS
BALANCE BEGINNING OF PERIOD:						
Available	\$ -	\$ 946,993	\$ 4,369	\$ 150	\$ 951,512	\$ 822,215
Unavailable	402,010	-	-	-	402,010	842,705
Total beginning unexpended appropriations	402,010	946,993	4,369	150	1,353,522	1,664,920
Unavailable authority returned to U.S. Treasury	(208,759)	-	-	-	(208,759)	(143,026)
U.S. Government funds provided for prior years	(13,361)	-	-	-	(13,361)	33,702
Current appropriation received	92,655,893	15,961,659	3,110,553	-	111,728,105	111,140,441
OBLIGATIONS INCURRED:						
Art care	(29,947,941)	-	-	-	(29,947,941)	(30,751,402)
Operations and maintenance	(25,076,506)	-	-	-	(25,076,506)	(23,943,317)
Security	(18,205,817)	-	-	1,856	(18,203,961)	(18,459,036)
General and administrative	(19,067,967)	-	-	-	(19,067,967)	(19,249,611)
Special exhibitions	-	-	(2,913,792)	-	(2,913,792)	(3,122,269)
Renovation and equipment	-	(14,664,285)	-	-	(14,664,285)	(15,816,880)
Total obligations incurred	(92,298,231)	(14,664,285)	(2,913,792)	1,856	(109,874,452)	(111,342,515)
NET CHANGE	135,542	1,297,374	196,761	1,856	1,631,533	(311,398)
Balance end of period:						
Available	-	2,244,367	201,130	2,006	2,447,503	951,512
Unavailable	537,552	-	-	-	537,552	402,010
Total ending unexpended appropriations	\$ 537,552	\$ 2,244,367	\$ 201,130	\$ 2,006	\$ 2,985,055	\$ 1,353,522

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:

	2007		2006	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ -	\$ 61,801,564	\$ -	\$ 20,242,807
Collections	1,781,871	-	1,664,527	-
Special exhibitions	6,529,100	-	7,836,802	-
Education and public programs	4,816,638	-	4,483,902	-
Editorial and photography	73,148	-	9,182	-
Capital projects	-	13,687,087	-	16,969,456
Operations	4,060,637	-	4,611,386	-
Total	\$ 17,261,394	\$ 75,488,651	\$ 18,605,799	\$ 37,212,263

11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2007 and 2006, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2007		2006	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art	\$ 63,964,432	\$ 69,305,882	\$ 58,236,321	\$ 91,780,173
Collections	6,740,601	34,715,009	3,928,029	31,320,066
Special exhibitions	16,327,065	27,189,799	11,414,584	22,349,838
Education and public programs	39,317,376	89,117,190	33,399,822	71,321,171
Editorial and photography	324,276	-	206,789	-
Capital projects	14,780,481	-	10,004,236	-
Operations	35,585,901	148,517,698	32,186,155	132,301,328
Total	\$ 177,040,132	\$ 368,845,578	\$ 149,375,936	\$ 349,072,576

12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$5,897,918 and \$5,594,041 for the years ended September 30, 2007 and 2006, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,548,729 and \$1,544,018 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, 2007 and 2006, were \$1,760,932 and \$1,650,328, 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 2007 and 2006, the Gallery contributed \$4,357,199 and \$4,229,677, 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 \$5,933,999 and \$5,182,830 during fiscal years 2007 and 2006 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 years 2007 and 2006 totals \$526,865 and \$526,865, respectively, 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 ended September 30 are as follows:

	CAPITAL LEASE	OPERATING LEASES
2008	\$ 340,429	\$ 3,582,369
2009	341,004	2,967,654
2010	341,597	2,782,938
2011	342,208	2,847,851
2012	342,837	2,914,361
Thereafter	1,032,476	898,589
Total minimum lease payments	2,740,551	\$ 15,993,762
Less: amount representing interest	(856,596)	
Present value of minimum capital lease payments	\$ 1,883,955	

Rental expense was approximately \$4,190,930 and \$3,961,103 for the years ended September 30, 2007 and 2006, 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.

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

	2006
Change in net assets, as reported	\$ 27,611,963
Less: depreciation and interest accretion costs	(917,109)
Proforma change in net assets	\$ 26,694,854

16. TRANSFER

During fiscal year 2000, the Gallery received a gift to be used for the establishment of an endowment fund to be used to purchase works of art. The gift contained the option that the Board of Trustees in their discretion could use principal of such endowment to purchase works of art. During fiscal year 2007, the Board of Trustees decided that they would exercise that option and transferred \$23,325,696 from permanently restricted net assets to temporarily restricted net assets to reflect that condition of the gift.

ACQUISITIONS

PAINTINGS

- Baer, Jo, American, born 1929
> *No. 2 Lavender*, 1964, oil on canvas, 2007.6.86, Dorothy and Herbert Vogel Collection
- Beckmann, Max, German, 1884–1950
> *Bathing Scene (The Green Cloak)*, 1934, oil on canvas, 2006.164.1, Gift (Partial and Promised) of Arnold and Joan Saltzman
- Benglis, Lynda, American, born 1941
> *In the Beginning*, 1966, encaustic on canvas
> *Wax Painting*, 1966, pigmented beeswax with oil enamel and resin on canvas
> *Red Zip on Purple Cross*, 1993–1994, pigmented beeswax on canvas, 2007.6.89, 93, 210, Dorothy and Herbert Vogel Collection
- Bunker, Dennis Miller, American, 1861–1890
> *Roadside Cottage*, 1889, oil on canvas, 2007.94.1, Gift of Raymond J. and Margaret Horowitz
- Buren, Daniel, French, born 1938
> *Untitled*, 1970, acrylic on woven cloth, 2007.6.328, Dorothy and Herbert Vogel Collection
- Clark, Michael Vinson, American, born 1946
> *Collected Collector (Portrait of Herb)*, oil on linen
> *Collected Collector II (Portrait of Dorothy)*, oil on linen, 2007.6.12, 13, Dorothy and Herbert Vogel Collection
- Gervex, Henri, French, 1852–1929
> *Study for "Autopsy at the Hôtel-Dieu"*, 1876, oil on canvas, 2006.158.1, Gift of the Knoxville Academy of Medicine, Knoxville, Tennessee
- Guigou, Paul, French, 1834–1871
> *Washewomen on the Banks of the Durance*, 1866, oil on canvas, 2007.73.1, Chester Dale Fund
- Jensen, Alfred, American, born Guatemala, 1903–1981
> *Twelve Events in a Dual Universe*, 1978, oil on canvas, 2007.35.1, Gift of the Collectors Committee
- Lievens, Jan, Dutch, 1607–1674
> *Bearded Man with a Beret*, c. 1630, oil on panel, 2006.172.1, Gift (Partial and Promised) of the Kaufman Americana Foundation in honor of George M. and Linda H. Kaufman
- Mangold, Sylvia Plimack, American, born 1938
> *Untitled*, 1966, acrylic and graphite on canvas
> *Untitled*, 1981, oil on canvas, 2007.6.114, 115, Dorothy and Herbert Vogel Collection
- Moholy-Nagy, László, American, born Hungary, 1895–1946
> *Z VII*, 1926, oil on canvas, 2007.112.1, Gift of Richard S. Zeisler
- Nickson, Graham, British, born 1946
> *Evening Sky, Rome*, 1973, oil on canvas, 2007.6.47, Dorothy and Herbert Vogel Collection
- Ozenfant, Amédée, French, 1886–1966
> *Still Life with Canape, Bottle, and Guitar*, 1919, oil on canvas, 2006.112.1, Patrons' Permanent Fund
- Poelenburch, Cornelis van, Dutch, 1594/1595–1667
> *Christ Carrying the Cross*, early 1620s, oil on copper, 2007.49.1, The Lee and Juliet Folger Fund
- Reed, David, American, born 1946
> *#421 (panels #1–#4)*, 1998, oil and alkyd on polyvinyl polymer resins
> *#369–2 (Dorothy and Herb's Painting)*, 1996–1999, oil and alkyd on solid ground, 2007.6.240, 255, Dorothy and Herbert Vogel Collection
- Renouf, Edda, American, born 1943
> *Above Sounds I*, 1976, acrylic on linen
> *Random Overtone Piece*, 1977, acrylic on linen
> *Cluster Sound Piece*, 1977, acrylic on linen
> *Primal Energy II (River Sounds)*, 1989, oil and acrylic on canvas
> *Primal Energy I: Manhattan Sounds*, oil on canvas
> *Time Lines for Air and Water II (May)*, acrylic on canvas, 2007.6.130, 133, 270, 272, 278, 279, Dorothy and Herbert Vogel Collection
- Rotella, Mimmo, Italian, born 1918
> *Muro Romano*, 1958, collage on canvas, 2006.156.1, Gift of Fondazione Mimmo Rotella
- Ruysdael, Salomon van, Dutch, 1600/1603–1670
> *River Landscape with Ferry*, 1649, oil on canvas, 2007.116.1, Patrons' Permanent Fund and The Lee and Juliet Folger Fund. This acquisition was made possible through the generosity of the family of Jacques Goudstikker, in his memory
- Simon, Howard, American, 1903–1979
> *For Herb*, oil on canvas
> *Dorothy Vogel*, oil on canvas, 2007.6.60, 61, Dorothy and Herbert Vogel Collection
- Steichen, Edward, American, 1879–1973
> *Study for "Le Tournesol (The Sunflower)"*, c. 1920, 2007.123.1, Gift of Joanna T. Steichen
- Steir, Pat, American, born 1940
> *White Lama*, oil on canvas
> *After Winslow Homer I*, 1996–1997, oil on canvas
> *Waterfall with Rose Petals*, 1996, oil on canvas
> *Herb's Painting*, 1998, oil on canvas
> *Whispers*, oil on canvas, 2007.6.199, 273, 281, 289, 353, Dorothy and Herbert Vogel Collection
- Trivieri, Daryl, American, born 1957
> *Dorothy and Herb Vogel*, 1989, oil on canvas
> *Dorothy Vogel (second study)*, 1989, acrylic and oil on canvas
> *Herb Vogel (study portrait)*, 1989, acrylic on canvas, 2007.6.64, 65, 67, Dorothy and Herbert Vogel Collection
- Waldmüller, Ferdinand Georg, Austrian, 1793–1865
> *The Cartographer Professor Josef Jüttner and His Wife*, 1824, oil on wood, 2006.157.1, Gift of Marlene, Paul, and John Herring
- Ward of Hull, John, British, 1798–1849
> *The Northern Whale Fishery: the "Swan" and "Isabella"*, c. 1840, oil on canvas, 2007.114.1, The Lee and Juliet Folger Fund

SCULPTURE

- Andre, Carl, American, born 1935
> *Clay Coffin Run*, 1970, modeling clay block (number of units variable)
> *Four Bent Pipe Run*, 1969, bent steel pipe
> *Lead Pipe Cinch*, 1970, lead armored copper cable
> *Rounded Rust Square*, 1978, rusted metal
> *1W x 6L Red and Black Line*, 1978, painted metal
> *1W x 8L Ripple*, metal
> *17 Steel Rod Run*, 1969, steel reinforcing rod
> *Star Fire*, 1978, copper and tin wire, 2007.6.77, 78, 80, 81, 83–85, 327, Dorothy and Herbert Vogel Collection
- Antonakos, Stephen, American, born 1926
> *Golden Angel*, 1996, gold leaf on wood panel with neon, 2007.6.230, Dorothy and Herbert Vogel Collection
- Benglis, Lynda, American, born 1941
> *Sparkle Knot*, 1972, gauze, spray paint, glitter, and wire
> *Untitled*, glass
> *Vittorio*, 1979, gold leaf, gesso, plaster, cotton, and chicken wire
> *Cnix*, 1983, bronze mesh with aluminum and copper, 2007.6.90, 91, 260, 352, Dorothy and Herbert Vogel Collection
- Cadere, André, Romanian, 1934–1978
> *B12004030=35=9x10=*, 1976, painted wood, 2007.6.329, Dorothy and Herbert Vogel Collection
- Chamberlain, John, American, born 1927
> *Untitled*, 1962, crushed car metal on wood base, 2007.6.96, Dorothy and Herbert Vogel Collection
- Crocker, John, English, 1670–1741
> *George II, 1683–1760, King of Great Britain 1727 (obverse); Neptune Contending with Four Winds (reverse)*, 1731, bronze, 2007.124.1.a, b, Gift of Ted Dalziel, Jr., in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Col., USAF, Ret.
- Duquesnoy, François, Attributed to, Flemish, 1597–1643
> *Christ Bound*, 1620s, ivory, 2007.67.1, Patrons' Permanent Fund
- Hamilton, Ann, American, born 1956
> *Untitled (Hair Collar)*, 1993, linen collar with white embroidered horsehair under glass vitrine, 2006.159.1, Heather and Tony Podesta Collection, Falls Church, Virginia
- Johns, Jasper, American, born 1930
> *High School Days (experimental proof)*, 1969, lead relief, 2006.136.82, Patrons' Permanent Fund
- Judd, Donald, American, 1928–1994
> *Untitled*, 1963, oil on wood with Plexiglas, 2007.79.1, Patrons' Permanent Fund
- Küchler, Conrad Heinrich, German, active 1763–1821
> *George III, 1738–1820, King of Great Britain 1760 (obverse); Altar with a Burning Offering (reverse)*, 1800, bronze, 2007.124.2.a, b, Gift of Ted Dalziel, Jr., in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Col., USAF, Ret.
- Lucero, Michael, American, born 1953
> *Dorothy as Pre-Columbian Figure*, glazed ceramic
> *HV*, glazed porcelain, 2007.6.43, 44, Dorothy and Herbert Vogel Collection

McCollum, Allan, American, born 1944
 > *Surrogate*, 1983, glazed ceramic
 > *Untitled (#5-16-1983, Coral)*, 1983, glazed ceramic
 > *Visible Marker*, six various colored concrete ingots each bearing "Thanks," 2007.6.118, 119, 269, Dorothy and Herbert Vogel Collection

Morris, Robert, American, born 1931
 > *Untitled*, 1976, felt, 2007.36.1, Gift of the Collectors Committee

Nonas, Richard, American, born 1936
 > *Arctic Slope II*, 1973, steel
 > *Arctic Slope Series*, 1973, steel
 > *Herb and Dorothy Vogel (Double Shortline)*, 1975, steel
 > *Long Steel/Chalk Drawing for Herb*, 1975, steel and chalk
 > *Shortline Series—Vogel Shortline*, 1975, steel
 > *Untitled*, steel
 > *Wall Piece*, 1970, wood
 > *Big Toe*, 1981, wood
 > *Good Time Shorty*, 1973, wood, 2007.6.120, 121, 123-127, 204, 334, Dorothy and Herbert Vogel Collection

Rinke, Klaus, German, born 1939,
 > *Horizontal Vertical Angle 2*, brass, string, and plastic, 2007.6.134, Dorothy and Herbert Vogel Collection

Saret, Alan, American, born 1944
 > *Untitled*, 1975, galvanized steel wire, 2007.6.339, Dorothy and Herbert Vogel Collection

Shea, Judith, American, born 1948
 > *King*, unbleached canvas with pencil markings and snaps
 > *King and Queen*, gold foil crowns and documentation
 > *Queen*, canvas, 2007.6.56-58, Dorothy and Herbert Vogel Collection

Tuttle, Richard, American, born 1941
 > *Bend*, 1972, wire
 > *Circle*, 1974, acrylic on soft metal
 > *Construction of Letter H*, 1971, string and nails on wood
 > *Engineer #4*, 1984, black plastic bag, painted cardboard, masking tape, and thread
 > *Horses*, 1981, wood, paper, wire, glue, acrylic paint, graphite, and nails
 > *Jupiter and the Milk-White Cow*, 1986, wood, cardboard, tinfoil, and paint
 > *Lobster*, 1988, paper and string
 > *Pants*, 1979, silkscreen on bleached cotton
 > *Edda Renouf*, 1974, painted wire
 > *Sabra's Piece*, 1971, painted wood
 > *Sand-tree*, 1988, mixed media
 > *Shirt #2*, 1978, silkscreen on bleached cotton
 > *Untitled*, 1986, paint and cardboard
 > *Where's Marja?*, 1985, cardboard, paper, graphite, and mixed media
 > *Cloth Twist on a Base*, 1972, cloth, wood, tape, and paint
 > *Tip of the Tangle*, 1989, cardboard, wire, plastic, styrofoam, pigment, and insulation tape
 > *Blocks and Grids II*, 1994, mixed media
 > *Lozenge*, 1974, latex on wood
 > *Purple*, 1988, mixed media

> *Summer Wood Piece #1*, 1974, wood
 > *Summer Wood Piece #2*, 1974, wood and rope
 > *Summer Wood Piece #3*, 1974, wood
 > *1st Lonesome Cowboy*, 1989, styrofoam
 > *3 Nails, #6*, 1989, colored paper, wire, styrofoam, and paint
 > *Insulation*, 1989, cardboard, wire, plastic, styrofoam, pigment, and insulation tape
 > *Bit*, 1965, acrylic on wood, 2007.6.140, 143, 144, 148, 157, 159, 160, 171, 172, 174-176, 188, 189, 206, 207, 223-229, 282, 283, 321, Dorothy and Herbert Vogel Collection

Woodman, Betty, American, born 1930
 > *Untitled Vase Relief*, ceramic
 > *Balustrade Relief Vase*, 1996, glazed earthenware, 2007.6.203, 285, Dorothy and Herbert Vogel Collection

DRAWINGS

Abbott, John White, British, 1763-1851
 > *Peamore, Devon*, 1799, pen and black ink with wash and watercolor on eight joined sheets of paper, on the artist's original mount, 2007.16.1, Paul Mellon Fund

Anastasi, William, American, born 1933
 > *Pocket Drawing 32 Sections*, 2002, graphite
 > *Subway Drawing*, 1982, graphite
 > *Subway Drawing*, 1999, graphite
 > *Subway Drawing*, 1999, graphite
 > *Subway Drawing*, 1979, graphite
 > *They Were and Went 15:13*, 2001, graphite with incised lines, 2007.6.191-196, Dorothy and Herbert Vogel Collection

Andre, Carl, American, born 1935
 > *Four Bent Pipe Run*, 1969, pen and black ink on graph paper
 > *17 Steel Rod Run*, 1969, pen and black ink on graph paper, 2007.6.79, 82, Dorothy and Herbert Vogel Collection

Antonakos, Stephen, American, born 1926
 > *Untitled*, 1980, colored pencil on plastivellum
 > *Untitled*, 1980, colored pencil on plastivellum
 > *Untitled*, 1980, ebony pencil and colored pencil on plastivellum
 > *Untitled*, 1987, graphite and colored pencil on plastivellum
 > *Untitled*, 1987, graphite and colored pencil on plastivellum
 > *Untitled*, 1993, graphite and colored pencil on plastivellum
 > *Untitled*, 1993, colored pencil on plastivellum
 > *Untitled*, 1994, graphite and colored pencil on plastivellum
 > *Inside Circle Corner*, 1971, colored pencil and graphite with spray paint
 > *Inside Corner Two Triangles: Neon*, 1971, colored pencil and graphite with spray paint
 > *Small Blue and Red Neon*, 1971, colored pencil and graphite with spray paint
 > *Greensboro*, 1969, airbrush on paperboard
 > *Untitled*, 1973, manila envelope with cord, stamps, and stickers

> *Wall to Floor Neon*, 1969, colored pencil and graphite sprayed with spray paint
 > *Fragments of a Square*, 1977, colored pencil on plastivellum
 > *Fragments of a Square*, 1977, colored pencil on plastivellum
 > *Red Neon from Wall to Floor*, 1965, graphite and colored pencil
 > *Vertical Orange Floor Neon*, 1965, graphite and colored pencil, 2007.6.231-238, 290-292, 343-345, 348-351, Dorothy and Herbert Vogel Collection

Baldessari, John, American, born 1931
 > *Prototype for Stereogram Series: Lady in Street*, 1975, white pencil, gelatin silver photograph, colored ball-point pen, gouache, and graphite with collage on black paper, 2007.6.87, Dorothy and Herbert Vogel Collection

Bartolini, Luciano, Italian, 1948-1994
 > *Rainbow*, 1975, mixed media, 2007.6.11, Dorothy and Herbert Vogel Collection

Beccafumi, Domenico, Italian, c. 1485-1551
 > *A Standing Saint*, 1515/1520, pen and brown ink, 2007.68.1, Gift of David E. Rust

Bell, Larry, American, born 1939
 > *Fraction #175*, 1996, wax, acrylic, and ink with paper and foil collage
 > *Fraction #2447*, 1996, wax, acrylic, and ink with paper and foil collage, 2007.6.208, 209, Dorothy and Herbert Vogel Collection

Benglis, Lynda, American, born 1941
 > *Untitled*, 1967-1968, beeswax, pigment, and spray enamel
 > *Emblematic Study 4*, 1994, brush and black ink
 > *Untitled*, 2001, graphite, pen and black ink, and gouache on tracing vellum
 > *Untitled*, 1997-1998, wax
 > *Untitled*, 1997-1998, brush and sepia ink on tracing paper, 2007.6.92, 245, 246, 249, 251, Dorothy and Herbert Vogel Collection

Berthot, Jake, American, born 1939
 > *Reach Series #1-2-3*, 1973, graphite, tape, and collage on graph paper, 2007.6.293, Dorothy and Herbert Vogel Collection

Beuys, Joseph, German, 1921-1986
 > *Food for Thought*, 1977, typewritten text, 2007.6.94, Dorothy and Herbert Vogel Collection

Bladen, Ronald, American, born Canada, 1918-1988
 > *Drawing of X*, 1978, graphite
 > *PA 17, Port Authority Bus Terminal: Site Study*, 1982, graphite
 > *PB4, Studies for Sculptures, including "Black Tower"*, 1985, graphite
 > *PB7, Drawing of "Black Lightening"*, 1978, graphite, 2007.6.211-214, Dorothy and Herbert Vogel Collection

Boissieu, Jean-Jacques de, French, 1736-1810
 > *A Sunlit Landscape with Hilltop Houses*, 1780s, pen and brown ink with gray-brown wash over graphite, 2007.69.1, Ailsa Mellon Bruce Fund

Bonnard, Pierre, French, 1867-1947
 > *Family Scene*, c. 1893, graphite, 2006.155.31, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Borofsky, Jonathan, American, born 1942
 > *Seascape*, 1977, charcoal, 2007.6.95, Dorothy and Herbert Vogel Collection

Boucher, François, French, 1703-1770
 > *Aurora Heralding the Arrival of the Morning Sun*, c. 1765, black and brown chalk heightened with white on buff paper, 2006.168.1, Gift of Dian Woodner

Boys, Thomas Shotter, British, 1803-1874
 > *Ile de la Cité from the Institut, Paris*, c. 1832, graphite with stumping, 2007.72.1, Gift of Lowell Libson in honor of Donald Stone

Brangwyn, Frank, Sir, British, 1867-1956
 > *A Sleeping Baby*, c. 1917, red, black, and white chalk on gray flecked cardboard, 2007.82.1, Ailsa Mellon Bruce Fund

Buhot, Félix-Hilaire, French, 1847-1898
 > *Figures on Top of a Hill, Overlooking the Sea*, graphite
 > *Head of Man*, graphite
 > *Street Scene in Deauville*, 1874, graphite with pen and brown ink, 2007.103.1-3, Gift of Colles Baxter Larkin

Chase, William Merritt, American, 1849-1916
 > *Study of Flesh Color and Gold*, 1888, pastel, 2007.94.2, Gift of Raymond J. and Margaret Horowitz

Chryssa, American, born 1933
 > *Analysis of Y*, 1970s, graphite and crayon, 2007.6.76, Dorothy and Herbert Vogel Collection

Clark, Michael Vinson, American, born 1946
 > *New Jersey Buildings #2 (3)*, 1979, watercolor over graphite, 2007.6.14, Dorothy and Herbert Vogel Collection

Clough, Charles, American, born 1951
 > *#5*, 1979, enamel
 > *Untitled*, c. 1980, enamel on photomechanical reproduction
 > *3 April*, 1981, enamel, graphite, and collage, 2007.6.15-17, Dorothy and Herbert Vogel Collection

Clovio, Giulio, born Croatia, active in Italy, 1498-1578
 > *The Lamentation*, c. 1550, gouache heightened with gold on vellum, 2006.111.1, Patrons' Permanent Fund

Cranach the Elder, Lucas, German, 1472-1553
 > *Hercules Relieving Atlas of the Globe*, 1530, pen and black ink with gray wash, 2006.111.2, Patrons' Permanent Fund

Davis, Ronald, American, born 1937
 > *Untitled*, 1967, cel-vinyl on acetate board, 2007.6.296, Dorothy and Herbert Vogel Collection

Degas, Edgar, French, 1834-1917
 > *Study of a Female Nude*, 1856/1858, graphite, 2007.88.1, Gift of J. Carter Brown

- Dekkers, Ad, Dutch, 1938–1974
> *Untitled*, 1970, pen and ink
> *Untitled*, 1970, pen and ink, 2007.6.19, 20, Dorothy and Herbert Vogel Collection
- Delaunay-Terk, Sonia, French, 1885–1979
> *Solar Prism*, 1914, collage with watercolor, crayon, and ink, 2007.108.1, Gift of The Judith Rothschild Foundation
- Denes, Agnes, American, born 1938
> *Isometric Systems in Isometric Space*, 1974, charcoal, black ink, and red felt tip pen on graph paper mounted over sheet of Xerox paper, 2007.6.297, Dorothy and Herbert Vogel Collection
- De Wint, Peter, British, 1784–1849
> *Travelers on the Sands near Redcar*, 1838, watercolor and gouache over graphite with scratching-out, 2007.28.1, Gift of Dian Woodner
- de Zayas, Marius, Mexican, 1880–1961, and Agnes Ernst Meyer, American, 1887–1970
> *Mental Reactions*, 1915, brush and black ink with cut-and-pasted text over graphite, 2007.37.1, Gift of Helen Porter and James T. Dyke
- Dietzsch, Johann Christoph, German, 1710–1769
> *Thistle with Insects*, c. 1755, gouache on prepared vellum, 2007.88.2, Gift of J. Carter Brown
- Downes, Rackstraw, American, born 1939
> *Study for "Society Hill in the Drought of '95, Jersey City"*, 1995, graphite on gray paper
> *Study for "U.S. Scrap Metal Gets Shipped for Reprocessing in Southeast Asia, Jersey City"*, (recto); *Untitled* (verso), 1994, graphite on nine joined sheets of paper, 2007.6.261, 262, Dorothy and Herbert Vogel Collection
- Erhard, Johann Christoph, German, 1795–1822
> *Rock Cliffs above a Stream*, c.1818, graphite, 2007.76.1, Gift of Martin Moeller
- Ernst, Max, German, 1891–1976
> *Conjugal Diamonds*, 1925, graphite frottage, 2006.140.1, Gift of Helen Porter and James T. Dyke
- Fish, Janet, American, born 1938
> *Grocery-wrapped Pears*, 1971, pastel on brown paper, 2007.6.97, Dorothy and Herbert Vogel Collection
- Fisher, Joel, American, born 1947
> *Untitled #1–13*, 1980s, thirteen colored pencil, pen and black ink, and graphite drawings on handmade paper
> *New Year's Greeting*, 1992–1993, watermark in handmade paper
> *New Year's Greeting*, 1994–1995, watermark in handmade paper, 2007.6.21–33, 263, 264, Dorothy and Herbert Vogel Collection
- Forain, Jean-Louis, French, 1852–1931
> *Le Poilu*, c. 1900, black chalk, 2007.102.1, Gift of Robert L. Rosenwald
- Francisco, Richard, American, born 1942
> *H.V. & D.V. Rogue X*, 11981, watercolor, graphite, and paper construction, 2007.6.98, Dorothy and Herbert Vogel Collection
- Friis, Frederick Trapp, Swedish, active in America, 1865–1909
> *Woman Floating in a River Attended by Two Female Spirits*, c. 1895, charcoal
> *Woman Floating in a River Attended by Several Female Spirits*, c. 1895, charcoal and gouache, 2007.55.1, 2, Mary Hopkins Gibb Fund
- Gandolfi, Gaetano, Italian, 1734–1802
> *Orpheus and Eurydice*, 1802, black and white chalk on tan paper, 2006.138.1, Gift of David E. Rust
- Gilliam, Sam, American, born 1933
> *Untitled*, 1971, watercolor on handmade paper coated with shellac, 2006.135.1, Gift (Partial and Promised) of Barbara and Stanley Tempchin
- Goldberg, Michael, American, born 1924
> *Mesuma di Ventura*, 1980, chalk, pastel, and oil
> *Untitled*, 1986, oil and newspaper transfer
> *Untitled*, 1986, oil and newspaper transfer
> *Untitled*, 1987, oil, charcoal, graphite, and collage
> *Untitled*, 1999, oil, watercolor, and graphite, 2007.6.99–102, 252, Dorothy and Herbert Vogel Collection
- Goyen, Jan van, Dutch, 1596–1656
> *River Landscape*, c. 1640, black chalk, 2007.88.3, Gift of J. Carter Brown
- Gramatté, Walter, German, 1897–1929
> *Das leere Café (The Empty Café)*, 1917, black chalk
> *Das leere Café (The Empty Café)*, 1918, graphite, pen and black ink, and colored chalk, 2007.71.1, 2, Merritt Porter Dyke Fund
- Graves, Nancy, American, 1940–1995
> *Study for "Camouflage Series No. 3"*, 1972, black ink, colored pencil, and graphite with white heightening, 2007.6.103, Dorothy and Herbert Vogel Collection
- Greiner, Otto, German, 1869–1916
> *Elegant Young Woman in Classical Drapery*, c. 1895, black and yellow chalk with white heightening on blue-green paper, 2007.50.1, Monica Lind Greenberg Fund
- Grosvenor, Robert, American, born 1937
> *Untitled*, 1967, graphite and tape on tracing paper
> *Untitled*, 1970, graphite and spray paint, 2007.6.331, 332, Dorothy and Herbert Vogel Collection
- Groth, Jan, Norwegian, born 1938
> *Untitled*, 1978, crayon
> *Untitled*, 1982, crayon, 2007.6.105, 106, Dorothy and Herbert Vogel Collection
- Halley, Peter, American, born 1953
> *Cell 13*, 1995, graphite over photocopy
> *Cell 16*, 1995, graphite over photocopy
> *Cell 17*, 1995, graphite over photocopy
> *Cell 5*, 1995, graphite over photocopy, 2007.6.215–218, Dorothy and Herbert Vogel Collection
- Hazlitt, Don, American, born 1948
> *Untitled*, 1983, oil and graphite, 2007.6.34, Dorothy and Herbert Vogel Collection
- Highstein, Jene, American, born 1942
> *Proposal for General Mills Commission*, 1987, graphite
> *Sculpture with Five Doors*, 1997, black pigment and graphite on graph paper
> *Vessel with One Door*, black pigment and graphite on graph paper, 2007.6.265–267, Dorothy and Herbert Vogel Collection
- Hitch, Stewart, American, 1940–2002
> *Rootin' Tootin'*, 1981, oil stick and pastel, 2007.6.35, Dorothy and Herbert Vogel Collection
- Hofmann, Hans, American, 1880–1966
> *Kootz Gallery*, 1954, oil, 2006.141.1, Gift of Elaine Lustig Cohen
- Huebler, Douglas, American, 1924–1997
> *Site Sculpture Project—Air Marker Piece, The Contrails from Three Jet Airplanes (Flying Simultaneously) Will Mark the Space between Vancouver, B.C. and St. Johns, Newfoundland, Portland Ore., and Halifax N.S., Eureka, Calif. and New York City. (All Planes Will Leave at the Same Time from the West Coast)*, 1968, black felt-tip pen and colored pencil on photocopy, 2007.6.333, Dorothy and Herbert Vogel Collection
- Ireland, Patrick, American, born 1935
> *25 Angled 1's on a 5 color 5 x 5 grid*, 1975, colored felt-tip pen, 2007.6.239, Dorothy and Herbert Vogel Collection
- Jenney, Neil, American, born 1945
> *Herbert Vogel*, 1999, graphite, 2007.6.253, Dorothy and Herbert Vogel Collection
- Kaltenbach, Stephen, American, born 1940
> *Earth Mound in a Room with Skylight*, 1967, pen and black ink with colored felt-tip pen on tracing paper, 2007.6.298, Dorothy and Herbert Vogel Collection
- Keister, Steve, American, born 1949
> *Untitled* (recto and verso), 1983, wax crayon
> *Untitled*, 1987, charcoal
> *Untitled*, 1988, spray paint on graph paper
> *Untitled*, 1990, charcoal and tempera, 2007.6.107–110, Dorothy and Herbert Vogel Collection
- Kirchner, Ernst Ludwig, German, 1880–1938
> *Bather*, 1912/1913, colored chalk, 2006.160.3, Gift of Ruth Cole Kainen
- Klee, Paul, Swiss, 1879–1940
> *Rechts unfreundlich*, 1940, brush and dry pigment mixed with paste, 2007.108.2, Gift of The Judith Rothschild Foundation
- Klimt, Gustav, Austrian, 1862–1918
> *Standing Woman*, c. 1910, graphite, 2006.160.4, Gift of Ruth Cole Kainen
- Kostabi, Mark, American, born 1960
> *Growth Patterns*, 1984, black ink
> *Injunction Against Interiority*, 1980s, black felt-tip pen
> *Package Deal (Big Picture)*, 1985, black felt-tip pen
- > *Puppet in Toilet*, 1987, black ink, 2007.6.38–41, Dorothy and Herbert Vogel Collection
- Kyle, Hedi, American, active second half 20th century
> *Space: The Planets, Stars, Moon*, 1985, bound concertina-style volume with thirty-six drawings in various media on handmade paper, 2007.6.111, Dorothy and Herbert Vogel Collection
- Lalanne, Maxime, French, 1827–1886
> *Cliff by the Sea*, charcoal with stumping, heightened with white gouache, 2006.143.1, Gift of Helen Porter and James T. Dyke
> *Alpine Castle above a Wooded Lake*, c. 1870, charcoal and white chalk on beige paper, 2006.153.1, Helen Porter and James T. Dyke Fund
- Lebourg, Albert, French, 1849–1928
> *Harbor in Dordrecht*, 1895/1897, pen and black ink with gray-brown wash and white heightening, 2006.143.2, Gift of Helen Porter and James T. Dyke
- Lehman, Wendy, American (active late 20th century)
> *Untitled*, 1996, graphite, colored pencil, and colored felt-tip pen, 2007.6.254, Dorothy and Herbert Vogel Collection
- Levine, Jill, American, born 1945
> *Untitled*, 1992, watercolor, 2007.6.42, Dorothy and Herbert Vogel Collection
- Lobe, Robert, American, born 1945
> *Untitled*, 1994, brush and blue ink, 2007.6.268, Dorothy and Herbert Vogel Collection
- Löffler, August, German, 1822–1866
> *Along the Jordan River* (recto), 1849/1850, watercolor with gray wash, heightened with white gouache, over graphite; *Trees in a Deep Valley* (verso), graphite, 2007.90.1.a, b, William B. O'Neal Fund
- Lucero, Michael, American, born 1953
> *Spinning Head*, 1981, crayon
> *Untitled*, 1981, crayon, 2007.6.45, 46, Dorothy and Herbert Vogel Collection
- Mangold, Sylvia Plimack, American, born 1938
> *September 27 1979 5pm*, 1979, pastel and oil pastel
> *Studio Corner in the Morning with Window Light across the Floor*, 1972, watercolor and graphite
> *Untitled (Studio Corner)* (recto and verso), 1972, black crayon
> *Untitled*, 1974, watercolor over graphite, 2007.6.112, 113, 116.a, b, 299, Dorothy and Herbert Vogel Collection
- Miralda, Antoni, Spanish, born 1942
> *A Guide to Good Eating...Group: Breads and Cereals*, 1973, photograph, overlay, and graphite 2007.6.276, Dorothy and Herbert Vogel Collection
- Morley, Malcolm, American, born 1931
> *Potato Farm*, 1976, charcoal, 2007.6.300, Dorothy and Herbert Vogel Collection

- Nathe, Christoph, German, 1753–1806
 > *Lusatian Landscape with the Landeskerone Mountain*, c. 1790, pen and brown ink with brown wash over graphite, 2007.69.2, Ailsa Mellon Bruce Fund
- Nickson, Graham, British, born 1946
 > *Study for "Inlet"*, 1984–1985, graphite, 2007.6.48, Dorothy and Herbert Vogel Collection
- Nonas, Richard, American, born 1936
 > *Dry Creek Shorty* 1973, graphite
 > *Two Part Drawing for Herb & Dorothy*, 1980, gouache on two sheets of paper, 2007.6.122, 335, Dorothy and Herbert Vogel Collection
- Norblin de la Gourdain, Sébastien-Louis-Guillaume, French, 1796–1884
 > *Castor and Pollux Rescuing Helen*, 1818, pen and brown ink over graphite with white heightening, 2006.152.1, Ailsa Mellon Bruce Fund
- Novros, David, American, born 1941
 > *Untitled*, 1970, watercolor over graphite
 > *Untitled*, 1972, watercolor over graphite, 2007.6.301, 302, Dorothy and Herbert Vogel Collection
- Paik, Nam June, American, 1932–2006,
 > *Cinemascope/Dreamscape TV*, 1973, graphite and collage on black paper
 > *Dream TV*, 1973, graphite, chalk, and collage on black paper, 2007.6.336, 337, Dorothy and Herbert Vogel Collection
- Picard, Lil, German, 1899–1994
 > *Dematerialization of Lucy Lippard*, 1974, mixed media, 2007.6.49.a–j, Dorothy and Herbert Vogel Collection
- Pindell, Howardena, American, born 1943
 > *Untitled*, 1974, collage with punched paper, pen and black ink, monofilament, and powder, 2007.6.303, Dorothy and Herbert Vogel Collection
- Poyet, Jean, French, active 1483–c. 1500
 > *The Coronation of Solomon by the Spring of Gihon*, c. 1500, pen and black ink with watercolor and white heightening, 2006.111.3, Patrons' Permanent Fund
- Pozzi, Lucio, American, born in Italy, 1935
 > *Controllo*, 1968, watercolor and graphite
 > *Extrazio*, 1968, watercolor and graphite
 > *The Peace*, 1985, watercolor and graphite
 > *The Peaceable Crowd*, 1995, watercolor and graphite
 > *16 April 1973*, 1973, pastel, 2007.6.50–52, 219, 277, Dorothy and Herbert Vogel Collection
- Puvis de Chavannes, Pierre, French, 1824–1898
 > *The Violinist* (recto); *Avalanche in an Alpine Landscape* (verso), c. 1870, black and white chalk on blue paper, 2007.66.1.a, b, Joan and David Maxwell Fund
- Renouf, Edda, American, born 1943
 > *Letter 1*, 1974, oil pastel with incised lines
 > *Mitila I*, 1975, charcoal with incised lines
 > *Furrows #12*, 1981, pastel with incised lines
 > *Element-1, Earth*, 1991, graphite and ink with incised lines
- > *Field 1 (Dawn)*, 1996, chalk with incised lines
 > *Field 13 (Come Unto These Yellow Sands)*, 1996, chalk with incised lines
 > *Field 6 Landing Field (Dawn)*, 1996, chalk with incised lines
 > *New Year's 1999*, 1999, oil pastel and pen and ink with incised lines
 > *Constellation Series 7 (Draco's Dance)*, 1998, ink, graphite, and chalk with incised lines and points
 > *Creation Myth: First Dawn*, 1989, oil pastel with incised lines
 > *Creation Myth: Plants Grow*, 1989, oil pastel with incised lines
 > *Crossroads #5*, 1987, oil pastel with incised lines
 > *Earth Beacons #2*, 1987, oil pastel
 > *Grand Tétons-1*, 1987, graphite and crayon with incised lines
 > *Structure Change-1*, 1976, pastel with incised lines
 > *Letter for Spring #11 (electricity)*, 1988, oil pastel with incised lines
 > *Letter for Spring #8 (new growth)*, 1988, oil pastel with incised lines
 > *Midnight Furrows #3*, 1988, oil stick with incised lines
 > *Mitila III*, 1975, pastel with incised lines
 > *Primal Energy-10*, 1988, oil stick with incised lines
 > *Tone Drawing 5*, 1976, pastel with incised lines
 > *Watercolor Marks #4-Earth*, 1981, watercolor with incised lines
 > *Watercolor Marks #5-Water*, 1981, watercolor with incised lines
 > *Watercolor Marks #6-Fire*, 1981, watercolor with incised lines, 2007.6.131, 132, 198, 205, 220–222, 256, 271, 304–318, Dorothy and Herbert Vogel Collection
- Renouf, Edward, American, 1906–1999
 > *Untitled*, 1976, graphite
 > *Untitled*, 1976, graphite, 2007.6.54, 55, Dorothy and Herbert Vogel Collection
- Ridinger, Johann Elias, German, 1698–1767
 > *A Splendid Young Stag before a Wattle Fence*, 1736, graphite and gray wash, 2006.146.1, Ailsa Mellon Bruce Fund
- Rinke, Klaus, German, born 1939
 > *3 Meter vom Zei Town von 0-6m*, 1975, graphite with incised lines, 2007.6.338, Dorothy and Herbert Vogel Collection
- Rockburne, Dorothea, Canadian, born 1932
 > *Untitled*, 1970, oil on paper and board with nails, 2007.6.135, Dorothy and Herbert Vogel Collection
- Ruscha, Ed, American, born 1937
 > *Colorfast?*, 1975, beet juice, 2007.6.354, Dorothy and Herbert Vogel Collection
 > *The End #68*, 2006, acrylic and black ink, 2007.26.1, Gift of the Collectors Committee and Irwin and Ginny Edlavitch
 > *Mighty Topic*, 1990, acrylic, 2007.34.1, Gift of Ed Ruscha
- Scully, Sean, American, born 1945
 > *Untitled (1.1.99)*, 1999, pastel
 > *Untitled (4.12.99)*, 1999, watercolor over graphite
- > *Untitled (1.14.01)*, 2001, watercolor over graphite, 2007.6.257, 258, 280, Dorothy and Herbert Vogel Collection
 > *Mexico COLOLA*, 1983, watercolor over graphite
 > *Mexico HUA HUA*, 1983, watercolor over graphite
 > *Mexico MELAQUE*, 1983, watercolor over graphite
 > *Untitled (4.1.84)*, 1984, watercolor over graphite, 2006.137.1–4, Gift of Jane Watkins
- Seliger, Max, German, 1865–1920
 > *Studies of Screwvines from Madagascar*, 1887, pen and brown ink with white heightening on gray cardboard, 2007.19.1, Ailsa Mellon Bruce Fund
- Smith, Tony, American, 1912–1980
 > *Resin Coated Box Nails*, 1973, colored felt-tip pen, 2007.6.136, Dorothy and Herbert Vogel Collection
- Solomon, Simeon, British, 1840–1905
 > *I Am Starving*, 1857, pen and black ink with gray wash, 2006.139.1, Gift of Roy and Cecily Langdale Davis in honor of Andrew Robison
- Steir, Pat, American, born 1940
 > *Untitled*, 1977, pen and sepia ink with graphite
 > *Untitled*, 2001, black ink and graphite, 2007.6.63, 248, Dorothy and Herbert Vogel Collection
- Stuart, James 'Athenian', British, 1713–1788
 > *Ancient Sculptures with a Cock Fighting a Snake*, graphite, 2007.72.2, Gift of Lowell Libson
- Taschler, Lori, American, born 1959
 > *Untitled*, 1997, pastel, 2007.6.241, Dorothy and Herbert Vogel Collection
- Trivieri, Daryl, American, born 1957
 > *Trivieri Sketchbook*, 1990, bound volume with twenty-four drawings in various media
 > *The Transfer of Knoles*, 1985, black ball-point pen
 > *They Become a Symphony*, 1985, black ball-point pen on gray paper
 > *Transformed Study*, 1980, airbrush
 > *Untitled*, 1985, black ball-point pen
 > *The Village*, 1985, black ball-point pen, 2007.6.66, 68–72, Dorothy and Herbert Vogel Collection
- Troyon, Constant, French, 1810–1865
 > *A Windmill against a Cloudy Sky*, 1845/1850, oil paint over black chalk on brown paper, 2007.57.1, Andrea Woodner Fund
- Turner, Joseph Mallord William, British, 1775–1851
 > *Obenvesel*, 1840, watercolor and gouache over graphite with scratching-out, 2007.77.1, Paul Mellon Fund
- Tuttle, Richard, American, born 1941
 > *#1 Summer "Collage" Drawing*, 1977, graphite
 > *#2 Summer "Collage" Drawing*, 1977, watercolor
 > *#3 Summer "Collage" Drawing*, 1977, black pen and ink and graphite
- > *Blue Balloon with Horizontal*, 1964, watercolor and graphite with cut-out
 > *Charcoal Verticals*, 1970, charcoal
 > *Drawing After*, 1977, gouache
 > *East 10th Street (1)*, 1989, charcoal
 > *East 10th Street (2)*, 1989, charcoal
 > *Finding the Center Point #1*, 1973, blue ball-point pen
 > *Finding the Center Point #10*, 1973, pen and black ink with wash
 > *Finding the Center Point #11*, 1973, pen and black ink with wash
 > *Finding the Center Point #2*, 1973, black ink over graphite
 > *Finding the Center Point #3*, 1973, graphite
 > *Finding the Center Point #4*, 1973, graphite
 > *Finding the Center Point #5*, 1973, graphite
 > *Four Points*, 1971, graphite
 > *House*, 1968, watercolor over graphite
 > *One Room Drawing #10*, 1975, watercolor and graphite
 > *One Room Drawing #11*, 1975, watercolor and graphite
 > *One Room Drawing #12* (recto); *Untitled* (verso), 1975, watercolor and graphite
 > *One Room Drawing #13* (recto); *Untitled* (verso), 1975, watercolor and graphite
 > *One Room Drawing #2*, 1975, watercolor and graphite
 > *One Room Drawing #4* (recto); *Untitled* (verso), 1975, watercolor and graphite
 > *One Room Drawing #5*, 1975, watercolor and graphite
 > *One Room Drawing #6*, 1975, watercolor and graphite
 > *One Room Drawing #7*, 1975, watercolor and graphite
 > *One Room Drawing #9*, 1975, watercolor and graphite
 > *Purple Star*, 1967, watercolor and graphite
 > *Soprano*, 1982, series of ten watercolors on lined notebook paper in handmade wood frames
 > *Study for "Cloth Piece in Blue"*, 1967, gouache and graphite
 > *You and Me (1)*, 1990, watercolor and graphite
 > *Munich Line*, 1993, series of six graphite and collage drawings
 > *New Mexico Silver*, 1988, graphite, gouache, and watercolor
 > *Untitled (green and grey)*, c. 1965, watercolor and collage, 2007.6.137–139, 141, 142, 145–147, 149–156, 158, 161–170, 173, 177–187, 200, 274.1–6, 284, 288, Dorothy and Herbert Vogel Collection
- Vanderlyn, John, American, 1775–1852
 > *A Muse*, c. 1814, charcoal and white chalk, 2006.154.1, Monica Lind Greenberg Fund
- Venet, Bernard, French, born 1941
 > *Géométrie*, 1966, graphite and collage
 > *Position of Two Angles of 184° and 98°*, 1978, graphite and gouache
 > *Position of Two Arcs of 184° and 98°*, 1978, graphite and gouache
 > *Position of Two Chords Subtending Arcs of 184° and 98°*, 1978, graphite and gouache, 2007.6.322–325, Dorothy and Herbert Vogel Collection

- Vincent, François-André, French, 1746–1816
- > *Noah Leading the Animals into the Ark* (after Giovanni Benedetto Castiglione), 1774, black chalk with pen and brown ink, brown wash, and white gouache, 2007.80.1, Ailsa Mellon Bruce Fund
- Vollmer, Ruth, American, 1903–1982
- > *Sunflower Head Series*, 1973, graphite on tracing paper
- > *Sunflower Head Series*, 1973, graphite on tracing paper, 2007.6.73, 74, Dorothy and Herbert Vogel Collection
- Wagner, Carl, German, 1796–1867
- > *Wooded Cliffs along a Stream*, 1840s, black chalk with brown wash, 2007.89.1, Ailsa Mellon Bruce Fund
- Weiner, Lawrence, American, born 1942
- > *Structure Poem*, 1968, pen and black ink on graph paper
- > *MANY THINGS PLACED HERE & THERE TO FORM A PLACE CAPABLE OF SHELTERING MANY OTHER THINGS PUT HERE & THERE*, 1980, language and the material referred to
- > *Study for "BROKEN OFF"*, 1993, aluminum paint, pen and black ink, and graphite on tissue paper, 2007.6.340–342, Dorothy and Herbert Vogel Collection
- Werner, Anton von, German, 1843–1915
- > *The Artist's Wife and Daughters in a Park at Heringsdorf*, 1877, watercolor heightened with white gouache over graphite, 2007.42.1, Gift of Alexander M. and Judith W. Laughlin
- Westermann, H.C., American, 1922–1981
- > *Al Shean c/o Ed Ruscha*, 1972, pen and black ink and watercolor on folded paper and envelope, 2007.6.201.1, 2, Dorothy and Herbert Vogel Collection
- Wiley, William T., American, born 1937
- > *Beginnerslate*, 1976, watercolor and pen and black ink with graphite, 2007.6.190, Dorothy and Herbert Vogel Collection
- Woher, Tiberius Dominikus, Swiss, 1728–1799
- > *Self-Portrait with Country Folk from Appenzell*, 1798, graphite with gray wash, squared for transfer, 2007.51.1, Ailsa Mellon Bruce Fund
- Wong, Martin, American, 1946–1999
- > *The Vogels*, 1985, black ball-point pen, 2007.6.75, Dorothy and Herbert Vogel Collection
- Woodman, Betty, American, born 1930
- > *Ceramic Pictures of Korean Paintings: Camellia Tree*, 2002, watercolor and black ink, 2007.6.202, Dorothy and Herbert Vogel Collection
- Youngerman, Jack, American, born 1926
- > *Nexus/Pastel*, 1988, pastel on Japanese paper
- > *Untitled*, 1969, brush and black ink, 2007.6.259, 326, Dorothy and Herbert Vogel Collection
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Sharon Percy Rockefeller
Ladislaus and Beatrix von Hoffmann
Andrea Woodner
Dian Woodner
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- Aachen, Hans von, German, 1552–1615
- > *The Madonna Enthroned with Saint John the Baptist and Saint John the Evangelist*, 1589, pen and brown ink with brown wash over traces of black chalk, heightened with white, 2007.111.45
- Alt, Rudolf von, Austrian, 1812–1905
- > *The Interior of the Cathedral of Saint Stephen in Vienna*, 1841, watercolor, 2007.111.1
- Asam, Cosmas Damian, German, 1686–1739
- > *Christ Ascending to Heaven between Two Angels*, c. 1720, red chalk with brown wash
- > *Saint George Kneeling*, c. 1721, red and black chalk with brown wash, 2007.111.2, 3
- Barocci, Federico, Italian, probably 1535–1612
- > *A Man on a Ladder: Study for the Descent from the Cross*, 1568/1569, black and white chalk, stumped, on blue paper, partially incised for transfer, 2007.111.46
- Bassano, Leandro, Italian, 1557–1622
- > *A Man Bending over to Pick up a Bundle*, c. 1592, charcoal and red-brown chalk, heightened with white chalk on blue paper, 2007.111.47
- Batoni, Pompeo, Italian, 1708–1787
- > *Study Sheet with Two Putti*, c. 1748, red and white chalk on buff prepared paper, partially squared for transfer in red chalk
- > *A Youth Reclining on a Bed (Antiochus)*, c. 1746, red chalk on buff prepared paper, 2007.111.48, 49
- Baumgartner, Johann Wolfgang, German, 1709–1761
- > *The Angel Seizing Habakkuk by His Hair, in an Elaborate Rococo Border*, c. 1750, pen and gray ink with gray wash over graphite, heightened with white, on blue paper, 2007.111.4
- Beich, Joachim Franz, German, 1665–1748
- > *River Landscape with a Waterfall* (recto); *A Waterfall with Ruins* (verso), c. 1710, pen and black ink with gray and red-brown wash (recto); gray and brown wash with white heightening on gray-green paper (verso)
- > *The Waterfalls at Tivoli* (recto); *A Waterfall with Overhanging Branches* (verso), c. 1710, pen and black ink with gray and red-brown wash, heightened with white, on blue paper, 2007.111.50, 51
- Bergmüller, Johann Georg, German, 1688–1762
- > *The Assumption of the Virgin*, c. 1740, pen and brown ink with gray wash and white heightening on blue paper, 2007.111.52
- Bibiena, Ferdinando Galli, Italian, 1657–1743
- > *Designs for Garden Pavilions*, c. 1711, pen and brown ink with brown wash over black chalk, 2007.111.53
- Blechen, Carl, German, 1798–1840
- > *A Ruined Church in the Forest*, 1834/1835, brown wash over graphite with watercolor
- > *Bathsheba*, 1827/1828, pen and brown ink with brown wash over black chalk, 2007.111.5, 54
- Canaletto, Italian, 1697–1768
- > *The Maundy Thursday Festival before the Ducal Palace in Venice*, c. 1765, pen and brown ink with gray wash, heightened with white gouache, over black chalk, 2007.111.55
- Carlone, Carlo Innocenzo, Italian, 1686–1775
- > *The Apotheosis of Saint Euphemia*, c. 1759, pen and brown ink over black chalk with gray wash, squared for transfer with red chalk, 2007.111.56
- Cavallucci, Antonio, Italian, 1752–1795
- > *The Presentation of the Virgin in the Temple*, c. 1786, black chalk with pen and brown ink, blue-green and brown wash, and white heightening, 2007.111.57
- Chodowiecki, Daniel Nikolaus, German, 1726–1801
- > *A Lady in a Day Dress*, c. 1775, red chalk, 2007.111.6
- Cibo, Gherardo, Italian, 1512–1600
- > *Rocky Landscape with a Natural Arch*, 1550/1580, pen and brown ink with brown wash and white heightening on blue-green paper, 2007.111.58
- Courtois, Guillaume, French, 1628–1679
- > *The Holy Trinity*, 1660/1665, red and black chalk with brown wash and red wash, heightened with white gouache, on beige paper, 2007.111.59
- Della Bella, Stefano, Italian, 1610–1664
- > *The Fall of Phaeton*, pen and brown ink with brown wash over black chalk
- > *A Wine Decanter with the Medici Arms*, 1650s, pen and brown ink over black chalk with blue wash
- > *A Wine Decanter with Two Seahorses*, 1650s, pen and brown ink over black chalk with blue wash, 2007.111.60–62
- Deurer, Ludwig, German, 1806–1847
- > *View from Civitella with the Sabine Hills and Rocca San Stefano*, watercolor over graphite, 2007.111.63
- Diefenbrunner, Johann Georg, German, 1718–1768
- > *The Stoning of Saint Stephen*, c. 1754, pen and gray ink with watercolor, 2007.111.64
- Dillis, Johann Georg von, German, 1759–1841
- > *Et in Arcadia Ego*, 1790/1800, watercolor with pen and gray ink over graphite
- > *A Royal Party Admiring the Sunset from the Hesselberg*, 1801, watercolor with pen and gray ink over graphite
- > *Figure Studies*, 1801, black chalk with pen and gray ink, gray wash, and watercolor
- > *The Hills of Umbria near Penigia*, 1830/1832, black chalk with watercolor and gouache on blue-green prepared paper
- > *View across the Inn Valley to the Alps and Neubauern*, c. 1790, watercolor with pen and gray and brown ink and graphite, 2007.111.7, 8, 65–67
- Diziani, Gaspare, Italian, 1689–1767
- > *The Sacrifice of Isaac*, 1750/1755, red chalk with pen and brown ink, brown and gray wash, and white gouache, 2007.111.68
- Dreber, Heinrich, German, 1822–1875
- > *Rock Formations near Olevano*, pen and brown ink with brown wash over graphite, touched with watercolor
- > *A Stand of Trees*, 1840, pen and brown and gray ink over graphite, 2007.111.69, 70
- Duranti, Fortunato, Italian, 1787–1863
- > *A Saint Performing a Miracle before a Temple*, pen and brown ink with brown wash, 2007.111.71
- Eichler, Gottfried, German, 1715–1770
- > *Design for a Thesis Page*, 1747, pen and dark brown ink with brown and gray wash, 2007.111.72
- Elsheimer, Adam, German, 1578–1610
- > *Ceres Changes Stellio into a Lizard*, 1605/1610, gouache, 2007.111.9
- Enderle, Johann Baptist, German, 1725–1798
- > *The Repose of Diana*, 1775/1780, watercolor with pen and gray ink
- > *Saint Ignatius Leaving Antioch*, c. 1774, watercolor with gouache and pen and gray ink over graphite, 2007.111.73, 74
- Enzenberger, Johan Baptist, German, 1733–1773
- > *The Stigmatization of Saint Francis*, gray wash over black chalk, 2007.111.75
- Faber, Johann Joachim, German, 1778–1846
- > *View of Civitella from the North*, oil paint on paper, 2007.111.76
- Falcone, Aniello, Italian, 1600–1656
- > *Head of a Boy*, 1635/1645, red chalk, 2007.111.77
- Farinati, Paolo, Italian, 1524–1606
- > *The Flaying of Marsyas*, c. 1570, pen and brown ink with brown wash, heightened with white gouache, over black chalk on blue paper, 2007.111.78

- Fendi, Peter, German, 1796–1842
> *Fridolin with Two Men by the Eisenhammer*, 1833, watercolor, 2007.111.79
- Ferri, Ciro, Italian, 1634–1689
> *Reclining Satyr*, 1670s, black and white chalk on gray-brown paper, 2007.111.80
- Figino, Ambrogio, Italian, 1548–1608
> *Studies of Glass Jars and Figures*, 1570s/1580s, pen and brown ink with brown wash, 2007.111.81
- Fontebasso, Francesco, Italian, 1709–1769
> *Alexander before the Corpse of Darius*, c. 1765, black chalk with pen and brown ink, brown wash, and white gouache, 2007.111.82
- Franceschini, Baldassare, Italian, 1611–1689
> *The Assumption of the Virgin*, 1667/1670, red chalk
> *The Flight into Egypt*, 1664/1667, black and red chalk, 2007.111.83, 84
- Friedrich, Caspar David, German, 1774–1840
> *New Moon above the Mountains of the Riesengebirge*, 1810, watercolor over graphite, 2007.111.10
- Führich, Josef von, Austrian, 1800–1876
> *Principessa Giuseppina Massim*, 1828, graphite
> *Otavio Lancelotti, Principe di Lauro*, 1828, graphite
> *Principe Massimiliano Massimi*, 1828, graphite
> *Principe Vittorio Massimi*, 1828, graphite, 2007.111.85–88
- Gambara, Lattanzio, Italian, c. 1530–1574
> *Plague Victims Pleading for Help*, c. 1570, pen and brown ink with brown wash, heightened with white gouache on brown prepared paper
> *Saint Roch Interceding on Behalf of Plague Victims*, c. 1570, pen and brown ink with brown wash, heightened with white gouache on brown prepared paper, 2007.111.89, 90
- Gandolfi, Gaetano, Italian, 1734–1802
> *Studies of Callisto*, black chalk, 2007.111.91
- Gandolfi, Ubaldo, Italian, 1728–1781
> *The Immaculate Conception*, pen and brown ink with brown wash over red chalk, 2007.111.11
- Gauermann, Friedrich, German, 1807–1862
> *A Ferry on the Königssee*, 1839, pen and brown ink with brown wash over graphite, 2007.111.92
- Giordano, Luca, Italian, 1634–1705
> *Cloud-Borne Saints above a Lake*, pen and brown ink with brown wash over traces of black chalk
> *The Transport of the Ark of the Covenant*, late 1680s, pen and black ink with gray wash over black chalk, 2007.111.93, 94
- Giulio Romano, Italian, 1499–1546
> *The Four Elements*, c. 1530, pen and brown ink with brush and brown wash, 2007.111.95
- Goethe, Johann Wolfgang von, German, 1749–1832
> *Classical Buildings at Nocera*, pen and brown ink with gray wash over traces of graphite, 2007.111.96
- Götz, Gottfried Bernhard, German, 1708–1774
> *The Horrors of War: A Sea Battle*, 1742, pen and brown ink with gray wash, 2007.111.97
- Götzloff, Carl Wilhelm, German, 1799–1866
> *A Balcony Overlooking the Gulf of Naples*, 1826, watercolor
> *The Ravine at Tivoli with the Temple of the Sibyl*, pen and gray ink with gray wash, touched with watercolor, 2007.111.98, 99
- Greiner, Otto, German, 1869–1916
> *Standing Male Nude from Behind*, 1893, black chalk heightened with white on orange-brown paper, 2007.111.100
- Guercino, Italian, 1591–1666
> *Venus, Cupid, and Mars*, 1633/1634, pen and brown ink over black chalk
> *Erminia*, late 1640s, red chalk, 2007.111.12, 101
- Günther, Matthäus, German, 1705–1788
> *Worshippers at the Tomb of Saint Peter*, 1741, graphite, gray wash, watercolor, gouache, and pen and brown ink on gray prepared paper, 2007.111.13
- Halbax, Michael Wenzel, German, 1661–1711
> *Two Soldier-Saints Adoring the Host*, pen and brown ink with black chalk, heightened with white on brown paper, squared for transfer, 2007.111.102
- Hartmann, Joseph, German, 1747–1788
> *Saint Augustine Subdues Heresy with Lightning Bolts from His Pen*, 1776, watercolor with pen and brown ink, 2007.111.103
- Heinzmann, Carl, German, 1795–1846
> *The City of Amberg in the Oberpfalz*, 1823, watercolor over traces of graphite, 2007.111.104
- Hess, Peter von, German, 1792–1871
> *Two Armed Riders Escorting Prisoners near Reims*, 1825, watercolor, 2007.111.105
- Holzer, Johann-Evangelist, German, 1709–1740
> *Emperor Charles VI Surrounded by the Arts*, 1732, pen and brown ink with gray wash, white heightening, and blue-gray oil paint on brown paper, 2007.111.14
- Kalckreuth, Leopold Graf, German, 1855–1928
> *The Artist's Wife Reading in Bed*, watercolor over graphite
> *Wolf Kalkreuth, the Artist's Oldest Son, Kneeling on the Floor*, 1900, charcoal, 2007.111.107, 108
- Klein, Johann Adam, German, 1792–1875
> *Tivoli and the Roman Campagna*, 1820, watercolor over graphite, 2007.111.15
- Klinger, Max, German, 1857–1920
> *"Und Doch!": Nude Youth Standing in the Shadows*, 1883, pen and black ink with gray wash, heightened with white, over graphite, 2007.111.109
- Kobell, Franz Innocenz Josef, German, 1749–1822
> *Corner of a Meadow with a Stream*, 1800/1820, brown wash
> *Four Trees*, 1800/1820, brown wash
> *Hilly Landscape with a Stream*, 1800/1805, watercolor over pen and brown ink, 2007.110–112
- Koch, Joseph Anton, Austrian, 1768–1839
> *Dante and Virgil Riding on the Back of Geryon*, c. 1802, pen and black ink over graphite
> *The Waterfalls at Tivoli*, 1821, pen and black ink over black chalk, 2007.111.113, 114
- Kolbe, Carl Wilhelm, German, 1759–1835
> *Fashionable Young Woman Seen from Behind*, 1800/1810, black chalk
> *Seated Young Woman Wearing a Fancy Hat*, 1800/1810, black chalk, 2007.111.115, 116
- Leibl, Wilhelm, German, 1844–1900
> *Maresh Working in the Kitchen*, 1898, graphite
> *Two Women in the Kitchen*, c. 1897, charcoal, 2007.111.117, 118
- Leonhardshoff, Johann Evangelist Scheffer von, German, 1795–1822
> *Saint Cecilia Dying (recto); Two Grieving Angels (verso)*, 1820, graphite, 2007.111.16
- Liebermann, Max, German, 1847–1935
> *East Frisian Peasants Eating Supper*, 1880s/early 1890s, black chalk heightened with white
> *Käthe, the Artist's Ten-Year-Old Daughter*, 1895, black chalk heightened with white, 2007.111.17, 119
- Ligozzi, Jacopo, Italian, 1547–1627
> *Christ before Herod*, c. 1590, pen and brown ink with brown wash, heightened with white gouache, on brown prepared paper
> *A Marmot*, 1605, watercolor with gouache and pen and brown ink, 2007.111.120, 121
- Luti, Benedetto, Italian, 1666–1724
> *Christ at Emmaus*, black and red chalk, pen and brown ink, and brown wash, heightened with white gouache and incised for transfer, 2007.111.122
- Maratta, Carlo, Italian, 1625–1713
> *Studies of Saint James the Great*, 1686/1687, red and white chalk on blue paper, 2007.111.123
- Marées, Hans von, German, 1837–1887
> *In Praise of Modesty (recto); The Golden Age I (verso)*, 1879, red chalk, 2007.111.124
- Maulbertsch, Franz Anton, Austrian, 1724–1796
> *The Glorification of Bishop Eckh*, c. 1759, pen and brown ink with gray wash over graphite, 2007.111.125
- Menzel, Adolph, German, 1815–1905
> *The Coat of August II*, 1840, graphite
> *Emilie*, 1851, pastel and black chalk on brown paper
> *Sleeping Child*, 1848, pastel and gouache on brown paper
> *Atlases on the Wall Pavilion of the Dresden "Zwinger"*, 1880, graphite with stumping
> *The Waterproof Coat of General Moltke*, 1871, graphite with black and gray wash heightened with white, 2007.111.18–20, 126, 127
- Mohn, Victor Paul, German, 1842–1911
> *Rocks and Oaks in the Serpentana*, 1869, watercolor with pen and brown ink over graphite
> *View of the Sabine Hills from Civitella*, 1869, watercolor with pen and brown ink over graphite, 2007.111.128, 129
- Mola, Pier Francesco, Italian, 1612–1666
> *The Angel Appearing to Hagar and Ishmael*, 1655/1659, pen and brown ink with brown wash over black chalk, 2007.111.130
- Müller, Carl Wilhelm, German, 1839–1904
> *View above Olevano onto a Forest and the Serpentana*, watercolor with pen and brown ink over graphite, 2007.111.21
- Nerly, Friedrich, German, 1807–1878
> *"Campagnolo romano": Studies of a Man Riding*, watercolor with pen and gray ink over graphite, 2007.111.22
- Neumann, Balthasar, German, 1687–1753
> *Design for a City Gate in Trier*, 1746, pen and gray ink with gray and pink wash, 2007.111.131
- Neureuther, Eugen Napoleon, German, 1806–1882
> *The Parson's Daughter from Taubenheim*, 1839, watercolor touched with gouache over graphite, heightened with gold, 2007.111.132
- Nilson, Johann Esaias, German, 1721–1788
> *A Game of Pocket Billiards*, 1756, pen and black ink with gray and black wash, heightened with white
> *Ladies and Gentlemen Playing Board Games*, 1756, pen and gray ink with gray wash, corrected with white gouache, 2007.111.133, 134
- Novelli, Pietro Antonio, Italian, 1729–1804
> *Head of a Man Looking Up*, pen and brown ink with white heightening on ochre prepared paper, 2007.111.135
- Oesterley, Carl, German, 1805–1891
> *The Painter Adolf Zimmermann*, 1828, pen and brown ink with brown wash over graphite, 2007.111.136
- Olivier, Friedrich, German, 1791–1859
> *Shriveled Leaves*, 1817, pen and brown ink over graphite, 2007.111.137
- Palko, Franz Xavier Karl, Czech, 1724–1767/1770
> *Allegory of Wisdom and the Arts*, 1750s, pen and brown ink with gray wash over black chalk, 2007.111.138

- Palma il Giovane, Jacopo, Italian, c. 1548–1628
- > *Sheet of Studies with the Conversion of Saint Paul*, 1590/1595, pen and brown ink with brown wash
 - > *Sheet of Studies with the Madonna and Child*, c. 1610, pen and brown ink with brown wash over red chalk
 - > *The Coronation of the Virgin*, 1580/1610, pen and brown ink with brown and gray wash and white heightening over black chalk
 - > *The Entombment of Christ*, c. 1600, brown, gray, and white oil paint, 2007.111.23, 24, 139, 140
- Penni, Luca, Italian, died 1556
- > *The Banquet of Achelous*, 1540s, pen and brown ink with brown wash, heightened with white gouache, 2007.111.141
- Pietro da Cortona, Italian, 1597–1669
- > *The Massacre of the Innocents*, early 1630s, pen and brown ink with brown and blue-green wash, heightened with white gouache, over black chalk, 2007.111.142
- Piranesi, Giovanni Battista, Italian, 1720–1778
- > *Fantasy of an Ancient Bath*, late 1750s, pen and black and brown ink with gray wash over black chalk
 - > *Scherzo with an Angel and a Muse*, 1745/1747, pen and brown ink with brown wash over red chalk
 - > *Two Men Beating Another with Clubs*, 1745/1747, pen and brown ink with brown wash over red chalk, 2007.111.25, 26, 143
- Pocchetti, Bernardino, Italian, 1548–1612
- > *The Death of the Blessed Buonaguinta Manetti*, 1604/1612, pen and brown ink with brown wash over black chalk, squared for transfer with red chalk, 2007.111.144
- Pollini, Cesare, Italian, c. 1560–c. 1630
- > *Studies of Figures and Putti*, pen and brown ink with gray and brown wash, heightened with white gouache, on blue paper, 2007.111.145
- Preller, Friedrich, German, 1804–1878
- > *Ideal Landscape*, pen and gray ink with brown and blue-gray wash over graphite, 2007.111.146
- Procaccini, Giulio Cesare, Italian, 1574–1625
- > *Two Studies of a Man and a Putto Seen from Below*, c. 1604, black chalk on blue-green paper, 2007.111.147
- Pupini, Biagio, Italian, active 1511–1551
- > *The Adoration of the Kings*, c. 1530, pen and brown ink with brown wash and white gouache on blue paper, 2007.111.148
- Reinhart, Johann Christian, German, 1761–1847
- > *View of Tivoli and the Temple of the Sibyl above a Ravine*, 1820, pen and brown ink with brown wash over graphite
 - > *A Woodland Path in Winter*, 1785, pen and gray and brown ink with gray and brown wash, 2007.111.27, 149
- Retti, Livio, Italian, 1692/93–1751
- > *The Triumph of Religion*, 1736, pen and brown ink with brown wash over black chalk, 2007.111.150
- Richter, Ludwig, German, 1803–1884
- > *Children and Goats Resting by a Fallen Tree Trunk*, 1868, watercolor with pen and brown ink over graphite, 2007.111.28
- Ridinger, Johann Elias, German, 1698–1767
- > *The Rhinoceros "Miss Clara"*, 1728, black chalk on blue paper
 - > *A Stag beneath a Mighty Oak*, 1735, pen and brown ink with brown and gray wash, 2007.111.29, 151
- Rosselli, Matteo, Italian, 1578–1650
- > *A Seated Young Man, Leaning Back (Medoro)*, c. 1624, red chalk, 2007.111.152
- Rottenhammer, Hans, German, 1564–1625
- > *Minerva and the Muses*, c. 1610, watercolor over pen and brown and gray ink, 2007.111.30
- Rumohr, Carl Friedrich Ludwig Felix von, German, 1785–1843
- > *A Path through a Rocky Landscape*, 1831, pen and brown ink, 2007.111.153
- Runge, Philipp Otto, German, 1777–1810
- > *A Stalk of Lilies with Five Blooms*, 1808, pen and black ink, 2007.111.31
- Salathé, Friedrich, Swiss, 1793–1858
- > *Rays of Sunlight Striking a Woodland Path*, c. 1815, watercolor and pen and gray ink over graphite
 - > *Hilly Landscape with Ruins and a High Tower*, c. 1835, watercolor, pen and gray ink with gray wash over graphite, 2007.111.32, 154
- Salimbeni, Ventura, Italian, 1567/1568–1613
- > *The Birth of the Virgin*, 1605/1610, pen and brown and red ink, golden-brown wash, and white gouache over red chalk on yellow-brown prepared paper, squared for transfer, 2007.111.155
- Schilbach, Johann Heinrich, German, 1798–1851
- > *View over the Gulf of Pozzuoli*, 1825, watercolor over graphite, 2007.111.156
- Schindler, Karl, German, 1821–1842
- > *The Farewell: A Young Officer Says Goodbye to His Mother*, 1841, watercolor and white gouache, 2007.111.157
- Schinkel, Karl Friedrich, German, 1781–1841
- > *Campanile for a Cathedral in Berlin*, 1831, pen and gray ink with gray wash over graphite
 - > *Ground Plan of a Cathedral for Berlin*
 - > *Interior View of a Cathedral for Berlin*, 1827, graphite touched with watercolor
 - > *Interior View, without the Transept, of a Cathedral for Berlin*, 1827/1828, graphite touched with watercolor
 - > *Section of a Cathedral for Berlin, Seen from the Side*, 1827, graphite touched with watercolor
- Schmidt, Georg Friedrich, German, 1712–1775
- > *The Artist's Wife with a Book*, 1761
 - > *Self-Portrait Sketching*, 1752, black and red chalk with pastel and touches of watercolor, 2007.111.158, 159
- Schnorr von Carolsfeld, Julius, German, 1794–1872
- > *A Branch with Shriveled Leaves*, 1817, pen and black ink over graphite
 - > *Johannes Scheffer Ritter von Leonhartshof*, c. 1822, graphite
 - > *The Painter Gustav Heinrich Naeke*, c. 1820, pen and black ink over traces of graphite
 - > *Ruth and Boas*, 1825, pen and brown ink over traces of graphite, 2007.111.160–163
- Schwind, Moritz von, Austrian, 1804–1871
- > *The Apparition in the Woods*, 1823, pen and brown ink with brown wash over traces of graphite, 2007.111.40
- Spillenger, Johann, German, 1628–1679
- > *The Contest between Apollo and Marsyas before King Midas*, c. 1670, pen and gray ink with gray wash, 2007.111.164
- Stauffer-Bern, Karl, German, 1857–1891
- > *Adolf Menzel in Profile*, 1885, black chalk and graphite with yellow wash, 2007.111.41
- Storer, Johann Christoph, German, c. 1591–1671
- > *Misericordia*, c. 1644, pen and gray-brown ink with gray wash over black chalk, 2007.111.165
- Stuck, Franz von, German, 1863–1928
- > *Nude Woman Lying on the Ground*, 1896, black chalk heightened with white on gray-brown paper, 2007.111.166
- Sustris, Friedrich, German, probably 1540–1599
- > *Altar Design with the Resurrection of Christ and the Martyrdom of Saint Andrew*, c. 1580, pen and black ink with gray wash, 2007.111.167
- Thoma, Hans, German, 1839–1924
- > *A Man Bending Over*, 1886, black chalk heightened with white, squared for transfer with graphite, on brown paper, 2007.111.168
- Tibaldi, Pellegrino, Italian, 1527–1596
- > *The Holy Family with the Infant Saint John the Baptist*, 1550s, pen and brown ink with brown wash and white gouache over black chalk, squared with black chalk, 2007.111.169
- Tiepolo, Giovanni Battista, Italian, 1696–1770
- > *The Holy Family*, late 1750s, pen and brown ink with gray-brown wash
 - > *Male Nude Seated on the Ground (recto); Standing Male Nude Leaning on His Elbow (verso)*, 1752/1753, red and white chalk on blue paper, 2007.111.42, 170
- Tiepolo, Giovanni Domenico, Italian, 1727–1804
- > *The Presentation in the Temple*, 1770s/1780s, pen and brown ink with brown wash over black chalk
 - > *Rampaging Elephants*, 1790s, pen and brown ink with brown wash over black chalk, 2007.111.171, 172
- Tiepolo, Lorenzo Baldissera, Italian, 1736–1776
- > *A Bearded Man Leaning His Head on His Hand*, c. 1760, black chalk and pastel with stumping, 2007.111.173
- Tintoretto, Domenico, Italian, 1560–1635
- > *Venetian Ships Attacking Constantinople*, 1598/1605, tempera on gray paper
 - > *Venetian Ships Attacking Constantinople (recto)*, 1598/1605, tempera on gray paper; *Two Male Figures (verso)*, black chalk, 2007.111.174, 175
- Urlaub, Georg Anton, German, 1713–1759
- > *The Adoration of the Magi*, 1753, pen and brown ink with brown wash and white heightening on blue paper
 - > *The Adoration of the Magi*, 1756, pen and brown ink with brown and gray wash and white heightening on blue paper, 2007.111.43, 176
- Vasari, Giorgio, Italian, 1511–1574
- > *The Last Judgment*, 1566/1569, pen and brown ink with brown wash, squared for transfer with black chalk, 2007.111.177
- Veit, Philipp, German, 1793–1877
- > *Germania*, 1833, watercolor over graphite, 2007.111.178
- Veli, Benedetto, Italian, 1564–1639
- > *The Funeral Rites of Saint Atto*, pen and brown ink with brown wash over black chalk, corrected with white gouache, 2007.111.179
- Wagenbauer, Max Joseph, German, 1774–1829
- > *"The Blue Pool" in the Rain Valley near Garmisch*, 1806, watercolor with pen and brown ink, 2007.111.180
- Wagner, Carl, German, 1796–1867
- > *Hilly Landscape with the Town of Landsberg*, watercolor with pen and brown ink over graphite, 2007.111.181
- Werner, Joseph, Swiss, 1637–1710
- > *The Contest between Apollo and Marsyas before King Midas*, 1670s, black wash heightened with white on gray prepared paper, 2007.111.182
- Wittel, Gaspar van, Dutch, 1652/1653–1736
- > *Ruins of a Roman Amphitheater*, c. 1700, pen and brown ink over black chalk with gray wash, 2007.111.183

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 > *A Landscape with a Herd of Cows and Goats, Surmounted by another Landscape, Upside-down, with a Man Pushing a Wheelbarrow*, pen and brown ink with brown wash
 > *View of Dresden from the Banks of the Elbe River*, 1782, watercolor over pen and gray ink with gray wash, 2007.111.184, 185

Zocchi, Giuseppe, Italian, 1711–1767
 > *View of Rome with the Dome of Saint Peter's and the Castel Sant'Angelo*, c. 1750, pen and brown ink with brown wash, 2007.111.44
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 > *Mountainous River Landscape with Bathers*, black chalk with pen and brown ink and brown wash, heightened with white gouache, 2007.111.186

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Alberti, Cherubino, Italian, 1553–1615
 > *Genius with the Medici Coat-of-Arms*, c. 1611, engraving [proof], 2007.14.1, Ailsa Mellon Bruce Fund
 Angolo del Moro, Battista, Italian, c. 1515–1573
 > *Moses Rescued from the Nile*, (after Andrea Schiavone), 1540s, etching, 2006.162.1, Gift of Ruth Cole Kainen
 Antonakos, Stephen, American, born 1926
 > *BOOK*, 1985, bound volume with screenprint, collage, graphite, and cut-outs
 > *CUTS*, 1981, spiral-bound volume with cut-outs, 2007.6.346, 347, Dorothy and Herbert Vogel Collection
 Antonio da Trento, Italian, c. 1508–1550 or after
 > *The Martyrdom of Two Saints* (after Parmigianino), c. 1530, chiaroscuro woodcut, 2006.162.2, Gift of Ruth Cole Kainen

Balth, Carel, Dutch, born 1939
 > *Thinking and Seeing Piece #2*, 1975, offset lithograph on cardboard
 > *Thinking and Seeing Piece 2/3*, 1975, offset lithograph on cardboard
 > *Thinking and Seeing Piece 2/3*, 1975, offset lithograph on cardboard
 > *Thinking and Seeing Piece 2/3*, 1975, offset lithographs on cardboard, 2007.6.8–10, 242, Dorothy and Herbert Vogel Collection

Barbiere, Domenico del, Italian, c. 1506–probably 1565/1575
 > *Gloria* (after Rosso Fiorentino), 1540/1545, engraving, 2007.87.1, Ailsa Mellon Bruce Fund

Beardsley, Aubrey, British, 1872–1898, and Oscar Wilde (author), Irish, 1854–1900
 > *Salome, a Tragedy in One Act: Translated from the French* (London 1894), bound volume with thirteen lineblock illustrations, 2007.99.1, William B. O'Neal Fund

Begbie, Patrick, British, 18th century
 > *Vases after the Manner of the Antique*, 1779, set of six etchings with aquatint, printed in red, 2007.47.1–6, Katherine Shepard Fund

Benglis, Lynda, American, born 1941
 > *Chicken Fat Knots*, 1983, color monotype
 > *Chicken Fat Knots*, 1983, color monotype, 2007.6.243, 244, Dorothy and Herbert Vogel Collection

Berardi, Fabio, Italian, 1728–1788, and Joseph Wagner, German, 1706–1780
 > *Sei Villeggi Campestri, con figurette macchietti dopo Canaletto*, c. 1760, complete set of six etchings, 2007.70.1, William B. O'Neal Fund

Besnard, Albert, French, 1849–1934
 > *The Cup of Tea*, 1883, etching with aquatint, 2006.150.1, Ailsa Mellon Bruce Fund

Beuys, Joseph, German, 1921–1986
 > *Documentation for the artist's work 1949–1967*, 1970, two rubber stamp prints with ink on file cards, 2007.6.294, 295, Dorothy and Herbert Vogel Collection

Bonnard, Pierre, French, 1867–1947
 > *At the Circus*, 1895, lithograph on china paper [proof]
 > *Auguste Renoir*, 1916, etching and drypoint
 > *Birth Announcement for Pierre François Marie Floury*, 1931, drypoint
 > *Bookplates for Misia Natanson Edwards Sert*, 1920, drypoint
 > *Boutique à cinq sous*, 1893, lithograph on china paper
 > *Bulletin de la vie artistique*, 1919, lithographic poster
 > *Costermonge*, c. 1897, color lithograph
 > *Danse*, 1893, lithograph on china paper
 > *Daphnis et Chloé*, 1902, lithograph [proof]
 > *Family Scene*, 1892, color lithograph
 > *L'Arc de Triomphe*, c. 1898, color lithograph [proof]

> *La Revue blanche: supplément de Nib Carnavalesque*, 1895, lithograph
 > *The Street*, 1927, lithograph
 > *Old Woman with a Child*, 1927, drypoint
 > *House in a Courtyard*, 1895–1896, lithograph
 > *Théâtre de l'Oeuvre: La Dernière Croisade*, c. 1896, lithograph
 > *Quadrille*, 1895, lithograph on china paper [proof]
 > *Toilette*, c. 1927, drypoint
 > *Trottins*, c. 1927, drypoint
 > *Trottins*, c. 1927, drypoint
 > *Woman Combing Her Hair*, 1902, lithograph, 2006.155.3–11, 14, 17, 20–22, 28, 30, 34–38, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, Paul Cézanne, French, 1839–1906, and Other Artists, and Octave Mirbeau (author), French, 1850–1917
 > *Cézanne* (Paris, 1914), bound volume with etched and lithographic illustrations, 2006.155.51, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and René Boylesve (author), French, 1867–1926
 > *La Leçon d'amour dans un parc* (Paris, 1902), bound volume with illustrations, 2006.155.18, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Léopold Chauveau (author), French, 1870–1940
 > *Les Histoires du petit Renaud* (Paris, 1927), bound volume with forty-nine hand-stenciled illustrations
 > *Histoire du Poisson Scie et du Poisson Marteau* (Paris, 1923), bound volume with thirty-eight illustrations, one repeated on the cover, 2006.155.27, 15, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and André Gide (author), French, 1867–1951
 > *Le Prométhée mal enchaîné* (Paris, 1920), bound volume with forty-three illustrations, 2006.155.26, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Ramón Gómez de la Serna (author), Spanish, 1888–1963
 > *Seins* (Paris, 1924), two copies of a bound volume with illustrations, 2006.155.32, 45, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947 and Louise Hervieu (author), French, 1878–195
 > *L'Ame du cirque* (Paris, 1924), unbound volume with lithographic illustrations, 2006.155.16, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, Fernand Mourlot, French, born 1895, and Henry de Montherlant (author), French, 1876–1972
 > *La Rédemption par les bêtes* (Paris, 1959), bound volume with lithographic illustrations, 2006.155.19, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Jules Renard (author), French, 1864–1910
 > *Histoires naturelles* (Paris, 1904), bound volume with seventy photo-relief illustrations, 2006.155.40, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Peter Nansen (author), Danish, 1861–1918
 > *Marie* (Paris, 1898), bound volume with eighteen photo-relief illustrations, 2006.155.41, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Claude Roger-Marx (author), French, 1888–1977
 > *Simili* (Paris, 1929), bound volume with engraved illustrations, 2006.155.33, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, Georges Rouault, French, 1871–1958, Maurice Utrillo, French, 1883–1955, Various Artists, and Paul Valéry (author), French, 1871–1945
 > *Tableaux de Paris* (Paris, 1927), unbound folio illustrated with etchings and lithographs, 2006.155.58, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Claude Terrasse (composer), French, 1867–1923
 > *Petites scènes familiales, pour piano* (Paris, 1895), music album with twenty lithographs, 2006.155.39, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, Henri de Toulouse-Lautrec, French, 1864–1901, Félix Vallotton, Swiss, 1865–1925, Edouard Vuillard, French, 1865–1925, and Other Artists
 > *Exposition de la "Dépêche" de Toulouse* (Paris, 1894), bound volume with seventeen lithographs, 2006.155.1, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Various Artists
 > *L'Image: Revue littéraire et artistique* (Paris, 1896–1897), bound volume of illustrated journals, 2006.155.24, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, Various Artists, and Gustave Coquiott (author), French, 1865–1926
 > *En suivant la Seine* (Paris, 1926), bound volume with illustrations, 2006.155.13, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Ambroise Vollard (author), French, 1867–1939

> *Le Père Ubu à l'hôpital* (Paris, 1917)
 > *Le Père Ubu à l'aviation* (Paris, 1918), bound volumes with lithographic illustrations, 2006.155.23, 25, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

Bonnard, Pierre, French, 1867–1947, and Léon Werth (author), 1878–1955
 > *Éloge de Pierre Bonnard* (Paris, 1946), bound volume with ten lithographs, 2006.155.12, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson

- Bonvin, François, French, 1817–1887
> *Première Suite de dix eaux-fortes*, 1861–1871, complete set of ten etchings, plus one additional impression of *Le Dessert*, with original wrappers, 2006.163.9–19, Ellwanger/Mescha Collection, in honor of Andrew Robison
- Bourgeois, Louise, American, born 1911
> *Untitled (Paris Review Series)*, 1994, aquatint and drypoint with white gouache additions, 2007.41.1, Gift of Carolyn Kaplan
- Boyvin, René, French, c. 1525–1580/1598
> *The Conquest of Ignorance* (after Rosso Fiorentino), 1560s, engraving, 2006.162.3, Gift of Ruth Cole Kainen
- Caraglio, Gian Jacopo, Italian, c. 1500–1565
> *The Marriage of the Virgin* (after Parmigianino), c. 1526, engraving, 2007.39.1, Ailsa Mellon Bruce Fund
> *Fury* (after Rosso Fiorentino), c. 1525, engraving, 2006.162.4, Gift of Ruth Cole Kainen
- Chauveau, François, French, 1613–1676, and Jean Desmarests de Saint-Sorlin (author), French, 1595–1676
> *Les Délices de L'Esprit. Dédiez aux Beaux Esprits du Monde* (Paris, 1658), bound volume with engraved and woodcut illustrations, 2007.100.1, William B. O'Neal Fund
- Close, Chuck, American, born 1940
> *Lorna*, 2002, photogravure
> *Self-Portrait/Photogravure*, 2005, photogravure, 2007.105.1, 2, Gift of Graphicstudio/University of South Florida
- Darboven, Hanne, German, born 1941
> *Untitled*, c. 1975, photocopy with blue stamping
> *Untitled*, 1974–1975, photocopy with additions in blue and red felt-tip pen, 2007.6.18, 330, Dorothy and Herbert Vogel Collection
- Davent, Léon, French (?), active 1540/1556
> *Jupiter Bringing Water of the Styx to Psyche* (after Giulio Romano), c. 1540, engraving, 2006.162.5, Gift of Ruth Cole Kainen
- Demarteau, Gilles-Antoine, French, 1750–1802
> *Woman and Child before a Fireplace* (after François Boucher)
> *Woman Feeding Chickens* (after Jean-Baptiste Huet), chalk manner in red and black, 2006.163.3, 4, Ellwanger/Mescha Collection
- Demarteau, the Elder, Gilles, French, 1722–1776
> *Head of a Faun* (after François Boucher), chalk manner, 2006.163.1, Ellwanger/Mescha Collection
> *Satyr* (after René Michel Slodtz and Annibale Carracci), chalk manner printed in red, 2006.163.2, Ellwanger/Mescha Collection, in honor of Margaret Morgan Grasselli
- Denis, Maurice, French, 1870–1943
> *Tendresse (Madeleine)*, 1893, color lithograph, 2006.155.42, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Dix, Otto, German, 1891–1969
> *Nächtliche Erscheinung*, 1923, lithograph, 2007.13.1, Alan and Marianne Schwartz Fund
- Doré, Gustave, French, 1832–1883, and Blanchard Jerrold (author), British, 1826–1884
> *London. A Pilgrimage* (London, 1872), bound volume with two hundred wood-engraved illustrations and pictorial initials, 2007.98.1, William B. O'Neal Fund
- Dufy, Raoul, French, 1877–1953, and Eugène Montfort (author), French, 1877–1936
> *La Belle-Enfant ou l'amour à quarante ans* (Paris, 1930), unbound volume with ninety-one etched illustrations and a cover etching, 2007.121.1, Gift of Judith Keenan
- Dusart, Cornelis, Dutch, 1660–1704
> *July*, 1685/1695, mezzotint, 2007.45.1, Ailsa Mellon Bruce Fund
- Dyck, Daniel van den, Flemish, c. 1610–1670
> *Diana and Endymion*, c. 1650, etching, 2007.45.2, Ailsa Mellon Bruce Fund
- Ensor, James, Belgian, 1860–1949
> *Boulevard d'Iseghem, Ostende*, 1889, etching and drypoint
> *Demons Torment Me*, 1898, color lithograph [proof], 2007.22.1, 2007.81.1, Ailsa Mellon Bruce Fund
- Escher, M.C., Dutch, 1898–1972
> *Knots*, 1965
> *Puddle*, 1952
> *Sphere Spirals*, 1958
> *Square Limit*, 1964, color woodcuts
> *Trees and Animals*, 1953, wood engraving with hand-written letter, 2006.132.1–5, Gift of Charlotte Loeb
- Faldoni, Giovanni Antonio, Italian, c. 1690–c. 1770
> *Nude Man Blowing a Conch* (after Parmigianino), 1735, etching and engraving printed in red, 2006.162.6, Gift of Ruth Cole Kainen
- Feininger, Lyonel, German, 1871–1956
> *On the Quai*, 1921, woodcut on yellow japan paper [artist's proof], 2007.40.1, Ailsa Mellon Bruce Fund
- Felixmüller, Conrad, German, 1897–1977
> *Couple in the Woods*, 1918, color woodcut
> *Working-Class Couple*, 1920, etching in red, 2006.160.1, 2, Gift of Ruth Cole Kainen
- Fortoul, French, active 19th century
> *L'Omnibus de Corinthe*, c. 1896, journal with lithographic illustrations, 2006.155.43, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Franceschini, Vincenzo, Italian, 1680–c. 1750, Giuseppe Buondelmonti (author), Italian, 1713–1757, and Bindo Simone Peruzzi (author), Italian, 1696–1759
> *Esequie dell'Altezza Reale del Serenissimo Giovan Gastone Gran Duca di Toscana* (Florence, 1737), bound volume with one engraved illustration (after Ferdinando Ruggieri), 2007.56.1, William B. O'Neal Fund
- Franco, Battista, Italian, probably 1498–1561
> *The Sacrifice of Abraham*, 1540s/1550s, etching with engraving, 2007.14.2, Ailsa Mellon Bruce Fund
- Gheyn III, Jacques de, Dutch, c. 1596–1641
> *Pittacus Mitylanaeus*, 1616, etching, 2007.45.3, Ailsa Mellon Bruce Fund
- Ghisi, Giorgio, Italian, 1520–1582
> *The Mystic Marriage of Saint Catherine* (after Francesco Primaticcio), c. 1555
> *The Visitation* (after Francesco Salviati), 1540s, engraving, 2006.162.7, 8, Gift of Ruth Cole Kainen
- Goeneutte, Norbert, French, 1854–1894
> *Portrait*, c. 1893, lithograph, 2006.155.44, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Grandville, Jean-Jacques, French, 1803–1847
> *Scènes de la vie Privée et Publique des Animaux* (Paris, 1842), two bound volumes with two hundred eight wood-engraved illustrations, 2006.145.1–22, William B. O'Neal Fund
- Gregori, Ferdinando, Italian, 1743–1767, Claude-Olivier Gallimard, French, 1718/1719–1774, and Ovid (author), Italian, 43 B.C.–17/18 A.D.
> *Epistole Erioch*, 1762, bound volume with twenty-three engraved illustrations printed in mauve, 2007.85.1, William B. O'Neal Fund
- Grosz, George, German, 1893–1959
> *Self-Portrait (for Charlie Chaplin)*, 1919, lithograph, 2007.84.1, Ailsa Mellon Bruce Fund
- Guerrilla Girls, American, founded 1985
> *Guerrilla Girls' Most Wanted: 1985–2006*, 2006, portfolio of thirty-two posters, 2007.101.1–32, Gift of the Gallery Girls in Support of the Guerrilla Girls
- Hayter, Stanley William, British, 1901–1988
> *Shoal Green*, 1967, color aquatint, 2006.142.1, Gift of Elisabeth H. Ross
- Heckel, Erich, German, 1883–1970
> *Standing Nude*, 1911, woodcut with hand coloring, 2006.162.9, Gift of Ruth Cole Kainen
> *Tired*, 1913, woodcut, 2007.17.1, Daryl Rubenstein Memorial Fund
- Hermann-Paul, French, 1864–1940
> *Les petites machines à écrire*, 1896, color lithograph, 2006.155.46, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Hill, John, American, 1770–1850
> *New York from the Heights near Brooklyn* (after William Guy Wall), 1823, hand-colored aquatint and engraving, 2006.165.1, Gift of Jo Ann and Julian Ganz in memory of Margaret and Raymond Horovitz
> *New York from Weehawk* (after William Guy Wall), 1823, hand-colored aquatint and engraving, 2006.166.1, Gift of Donald and Nancy de Laski
- Hodgkin, Howard, British, born 1932
> *Here We Are in Croydon*, 1979, lithograph with hand-coloring in watercolor and gouache, 2006.135.2, Gift (Partial and Promised) of Barbara and Stanley Tempchin
- Hoehme, Gerhard, German, 1920–1989
> *Die Zeitung (Newspaper)*, 1963, etching and aquatint in red and black with hand-coloring, printed on two sheets of newspaper, 2006.147.1, Gift of the Collectors Committee
- Ibels, Henri-Gabriel, French, 1867–1936
> *Couple dans la nuit*, lithograph
> *Les Mal Tournés*,
> *Salut, Drapeau!*, 1890s, photo-reliefs with watercolor stenciling, 2006.155.47–49, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Italian 16th Century
> *Hercules and the Nemean Lion*, c. 1550, engraving, 2007.20.1, Jan Paul Richter and Ellen von Seggern Richter and Ailsa Mellon Bruce Fund
> *The Resurrection* (after Francesco Salviati), 1546/1550, engraving, 2006.162.10, Gift of Ruth Cole Kainen
- Italian 16th/17th Century
> *Perseus* (after Marco Pino), chiaroscuro woodcut, 2006.162.11, Gift of Ruth Cole Kainen
- Jacquard, Antoine, French, died 1652
> *Self-Portrait (The Trade Card of Anthoine Jacquard)*, engraving, 2007.46.1, Ellen von Seggern Richter and Jan Paul Richter Fund
- Johns, Jasper, American, born 1930
> *Eighty-four artist's proofs*, 1969–1972, 2006.136.1–84, Patrons' Permanent Fund
> *Untitled*, 1969, etching and aquatint on handmade paper
> *Untitled (Second State)*, 1969, etching and aquatint, 2007.65.1, 2, Gift of Nelson Blitz, Jr. and Catherine Woodard in honor of Perri and Allison Blitz
- Johnson, Ray, American, 1927–1995
> *Untitled*, 1975, photocopy
> *Untitled*, 1970s, photocopy, 2007.6.36, 37, Dorothy and Herbert Vogel Collection
- Kirchner, Ernst Ludwig, German, 1880–1938
> *Reclining Nude with Cat (Illustration for "Ernst Ludwig Kirchner: Das Graphische Werk")*, 1924, two color woodcut illustrations, each printed on a folded prospectus

- > *Ludwig Schames Frankfurt am Main: Bilder von E.L. Kirchner* (Frankfurt, 1919), bound volume with one woodcut cover illustration
- > *Ludwig Schames Frankfurt am Main: Grafik E.L. Kirchner* (Frankfurt, 1919/1920), bound volume with one woodcut cover illustration on blue paper, 2007.75.2-5, Gift of Ruth Cole Kainen
- Le Brun, Charles, French, 1619-1690
- > *The Four Times of Day*, 1640, complete set of four etchings with engraving, 2007.18.1-4, Ailsa Mellon Bruce Fund
- Lepère, Auguste, French, 1849-1918, Daniel Vierge, Spanish, 1851-1904, Auguste Gérardin, French, 1849-1918, and Various Artists
- > *Les Bois du Monde illustré, volume XX*, 1883-1890, set of twenty-five wood engravings, 2007.12.1-25, Ailsa Mellon Bruce Fund
- Lepic, Ludovic Napoléon, vicomte, French, 1839-1889
- > *The Shore of the Escaut River with a Turbulent Sky*, 1870/1876, etching with monotype [proof], 2006.162.12, Gift of Ruth Cole Kainen
- Master of the Die, Italian, active c. 1532
- > *Five Men Fighting Beasts* (after Giulio Romano), 1532, engraving, 2006.162.13, Gift of Ruth Cole Kainen
- Maillez, Yvonne, French, died 1925, and Claude Anet (author), Swiss, 1868-1931
- > *Note sur L'Amour*, 1922, bound volume with wood engravings (after Pierre Bonnard), 2006.155.29, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Meidner, Ludwig, German, 1884-1966
- > *Im Nacken das Sternemeer; mit zwölf Zeichnungen*, published 1918, bound volume with twelve lithographs, 2006.160.5, Gift of Ruth Cole Kainen
- Monnoyer, Jean-Baptiste, French, 1636-1699
- > *A Basket of Spring Flowers*, etching and engraving, 2007.81.2, Ailsa Mellon Bruce Fund
- Moreau, Jean-Michel, French, 1741-1814, Pierre-Philippe Choffard, French, 1720-1809, Augustin de Saint-Aubin, French, 1736-1806, Jean Baptiste Blaise Simonet, French, 1742-1813, and Various Artists
- > *Collection complète des oeuvres de J.J. Rousseau* (Brussels, 1774-1783), bound volume with engraved illustrations after Moreau, Choffard, Jean-Jacques-François Le Barbier, and Maurice-Quentin de La Tour, 2007.86.1, Ivan E. Phillips Fund
- Mouclier, Marc, French, 1866-1948
- > *L'Omnibus de Corinthe*, c. 1896, journal with lithographic illustrations, 2006.155.52, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Munch, Edvard, Norwegian, 1863-1944
- > *Emanuel Goldstein in a Hat*, 1908/9, lithograph on chine collé
- > *The Garden at Night*, 1902, etching, drypoint, and aquatint
- > *Jacob Goldstein*, 1905, lithograph
- > *Kiss on the Hair*, 1910s, color woodcut
- > *Seated Nude: The Flea*, 1912, lithograph, 2007.1.1-5, Gift of The Epstein Family Collection
- > *The Kiss in the Field*, 1943, woodcut printed in red-brown, 2007.75.1, Gift of Ruth Cole Kainen
- Muniz, Vik, Brazilian, born 1961
- > *Individuals*, 1992-1995, suite of fifty-two photogravures
- > *Jorge*, 2003, photogravure on silk collé
- > *Vik*, 2003, photogravure on silk collé, 2007.105.4-6, Gift of Graphicstudio/University of South Florida
- Neapolitan 18th century, with Benigno Bossi, Italian, 1727-1792, and Francesco Londonio, Italian, 1723-1783
- > *Trompe l'Oeil: Prints with Londonio's Calling Card, Using Original Copperplates*, c. 1790, etching and engraving printed in black and brown with ochre watercolor on blue paper, 2006.163.7, Ellwanger/Mescha Collection
- Neapolitan 18th century and Francesco Londonio
- > *Trompe l'Oeil: Landscapes and Sheep, Using Original Copperplates*
- > *Trompe l'Oeil: Prints with Men and Sheep, Using Original Copperplates*, c. 1790, etching and engraving printed in black and brown with ochre watercolor on blue paper, 2006.163.5, 8, Ellwanger/Mescha Collection
- Neapolitan 18th century and Michelangelo Mercoli, Italian, 1773-1802
- > *Trompe l'Oeil: Prints with Maria Teresa, Using Original Copperplates*, c. 1790, etching and engraving printed in black and brown with ochre watercolor on blue paper, 2006.163.6, Ellwanger/Mescha Collection
- Oppenheimer, Max, Austrian, 1885-1954
- > *Thomas Mann*, 1930, drypoint, 2006.151.1, Ailsa Mellon Bruce Fund
- Petitjean, Hippolyte, French, 1854-1929
- > *Arcadia*, c. 1898, color lithograph, 2007.121.2, Gift of Judith Keenan
- Pettibone, Richard, American, born 1938
- > *Untitled*, 1970, color screenprint
- > *Untitled*, 1972, color screenprint, 2007.6.128, 129, Dorothy and Herbert Vogel Collection
- Picasso, Pablo, Spanish, 1881-1973
- > *Composition*, 1948, lithograph, 2006.162.14, Gift of Ruth Cole Kainen
- Pitcairn-Knowles, James, Scottish, 1864-1914, and Georges Rodenbach (author), Belgian, 1855-1898
- > *Les Tombeaux*, 1895, volume with four woodcut illustrations, 2006.155.53, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Potin, Maurice, French, active 20th century, and Ludovic Halévy (author), French, 1834-1908
- > *La Famille Cardinal* (Paris, 1938/1939), bound volume with thirty-two soft-ground etchings (after Edgar Degas), seven of which are hand-colored, 2007.48.1, William B. O'Neal Fund
- Procaccini, Camillo, Italian, c. 1555-1629
- > *The Rest on the Flight into Egypt*, c. 1590, etching, 2006.162.15, Gift of Ruth Cole Kainen
- Puryear, Martin, American, born 1941
- > *Untitled*, 2001, etching and softground etching with drypoint, 2006.148.1, Gift of the Collectors Committee
- > *Profile*, 2002, softground etching with drypoint, 2006.167.1, Gift of Bridgewater Associates
- Raimondi, Marcantonio, School of, Italian, 16th century
- > *The Chariot of Diana*, 1541, engraving, 2006.162.16, Gift of Ruth Cole Kainen
- Ranson, Paul, French, 1862-1909
- > *Young Girl with a Fan*, c. 1894, lithograph, 2006.155.54, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Ranson, Paul, French, 1862-1909, and Alfred Jarry (author), French, 1873-1907
- > *Le Moutardier du Pape*, 1907, bound volume with illustrations, 2006.155.50, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Rauschenberg, Robert, American, born 1925
- > *Source (Speculations)*, 1996, color screenprint
- > *Vamp*, 2000, color screenprint, 2007.52.1, 2, Gift of Gemini G.E.L. and the Artist
- > *Stunt Man II*, 1962, color lithograph on japan paper, 2007.53.1, Gift of Jane and Morley Safer
- > *Traces suspectes en surface*, 1972-1978, portfolio of thirty-six color lithographs, 2007.113.1-36, Pepita Milmore Memorial Fund
- Redon, Odilon, French, 1840-1916
- > *C'est le Diable*, 1888, lithograph, 2006.150.2, Ailsa Mellon Bruce Fund
- > *Pierre Bonnard*, 1900, lithograph, 2006.155.55, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Rembrandt van Rijn, Dutch, 1606-1669
- > *A Peasant Family Walking*, c. 1634, etching, 2007.43.1, Gift of Lt. Col. and Mrs. William K. Konze
- > *Jacob Haaringh ('Young Haaringh')*, 1655, etching, drypoint, and engraving, 2007.91.1, Ailsa Mellon Bruce Fund
- Robelot, Mathurin, French, active early 17th century
- > *Self-Portrait*, c. 1630, engraving, 2007.45.4, Ailsa Mellon Bruce Fund
- Roche, Pierre, French, 1855-1922
- > *Salamander*, 1895, lithograph, 2006.155.56, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Roussel, Ker Xavier, French, 1867-1944
- > *Two Women in Conversation*, 1893, lithograph, 2006.155.57, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Ruscha, Ed, American, born 1937
- > *COUNTRY CITYSCAPES*, 2001, complete set of six color photogravures
- > *ME AND THE*, 2002, bound volume with gilded gold edges and airbrushed text on fore-edge, 2007.105.7-13, Gift of Graphicstudio/University of South Florida
- Sacrobosco de, Johannes, English, died 1256, J. L. Santritter, German, active 15th century, and Hieronymus de Sanctis, Italian, active 15th century
- > *Sphaera Mundi* (Venice, 1485), bound volume with sixty-two woodcut and color woodcut illustrations and twelve woodcut initials, 2007.63.1, William B. O'Neal Fund
- Santis, Orazio de, Italian, active 1568-1584
- > *The Descent from the Cross* (after Pompeo Cesura), 1572, engraving, 2006.162.17, Gift of Ruth Cole Kainen
- Schäufelein, Hans Leonard, German, c. 1480/1485-1538/1540
- > *Lot and His Daughters*, c. 1530, woodcut, 2007.11.2, Ailsa Mellon Bruce Fund
- Schiavone, Andrea, Italian, c. 1500-1563
- > *Christ Crowned with Thorns* (after Titian), 1550s, woodcut, 2007.11.1, Ailsa Mellon Bruce Fund
- Schiele, Egon, Austrian, 1890-1918
- > *Sorrow*, 1914, color drypoint, 2006.162.18, Gift of Ruth Cole Kainen
- Schongauer, Martin, German, c. 1450-1491
- > *Christ Enthroned with Two Angels*, 1475/80, engraving, 2007.74.1, Tenny Fund, New Century Fund, and Pepita Milmore Memorial Fund
- Scully, Sean, American, born 1945
- > *Etchings for Federico Garcia Lorca*, 2003, portfolio of ten color etchings with aquatint, sugarlift, and spitbite, 2006.149.1-10, Gift of the Collectors Committee
- > *Blue Fold*, 2006, color aquatint with spitbite and sugarlift, 2007.106.1, Gift of Sean Scully
- Scultori, Adamo, Italian, c. 1530-1585
- > *The Setting of the Sun with Chariots of Apollo and Diana* (after Giulio Romano), etching and engraving, 2006.162.19, Gift of Ruth Cole Kainen
- Scultori, Diana, Italian, c. 1535-probably 1588
- > *The Descent from the Cross*, 1570, engraving, 2007.38.1, Ailsa Mellon Bruce Fund
- Shepherd, Kate, American, born 1961
- > *Dot Screen, Red over Blue...*, 2001, graphite transfer on collaged screenprint, 2007.6.286, Dorothy and Herbert Vogel Collection

- Skippe, John, British, 1742–1812
 > *A Naked Man, Seated, with His Hands Tied* (after Baccio Bandinelli), 1782, chiaroscuro woodcut, 2007.131.3, Gift of Judith Keenan
- Smith, Kiki, American, born Germany, 1954
 > *Untitled*, 2003, color lithograph, 2007.6.287, Dorothy and Herbert Vogel Collection
- > *Untitled*, 1990, lithograph on Japanese paper, 2007.33.1, Gift of the Collectors Committee
- > *Europa*, 2000–2006, color photogravure with lithographic text
- > *The Vitreous Body*, 2000, bound volume containing eighteen heliographic woodcuts with hand-cut-outs on rice paper, 2007.105.14, 15, Gift of Graphicstudio/University of South Florida
- Steir, Pat, American, born 1940
 > *Time Line in Time*, 1977, color etching, 2007.6.62, Dorothy and Herbert Vogel Collection
- Stovall, Lou, American, born 1937
 > *The Sixth Movement*, 2005, color screenprint, 2007.44.1, Joan and David Maxwell Fund
- > *Breathing Hope*, 1996, color screenprint, 2007.54.1, Gift of Lou, Di Bagley, and Will Stovall
- Suavius, Lambert, Flemish, c. 1510–1567
 > *The Raising of Lazarus*, 1544, engraving, 2006.144.1, Ailsa Mellon Bruce Fund
- Toorop, Jan, Dutch, 1858–1928
 > *Head of a Woman (Marguerite Adolphe Helfrich)*, 1897, drypoint, 2007.21.1, Ailsa Mellon Bruce Fund
- Toutin, Jean, French, 1578–1644
 > *Designs for Jewelry*, 1618–1619, three engravings, 2007.45.5–7, Ailsa Mellon Bruce Fund
- Tschäpe, Janaina, German, born 1973
 > *Partenope*, 2005, color lithograph
- > *Vólva*, 2004, photogravure, 2007.105.16, 17, Gift of Graphicstudio/University of South Florida
- Tuttle, Richard, American, born 1941
 > *Music*, 1995, color woodcut, 2007.105.18, Gift of Graphicstudio/University of South Florida
- Vallotton, Félix, Swiss, 1865–1925
 > *Book jacket for "Badauderies parisiennes — Les Rassemblements, physiologies de la rue"*, 1896, photo-relief
- > *Que les chiens sont heureux*, c. 1895, lithograph
- > *Sagot*, woodcut, 2006.155.59–61, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Vallotton, Félix, Swiss, 1865–1925, and Octave Uzanne (editor), French, 1852–1931
 > *Badauderies parisiennes — Les Rassemblements, physiologies de la rue* (Paris, 1896), bound volume with thirty photo-relief illustrations, 2006.155.62, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Valtat, Louis, French, 1869–1952
 > *Supplement to "L'Omnibus de Corinthe"*, 1896, zincograph, 2006.155.63, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Villon, Jacques, French, 1875–1963
 > *La Parisienne*, 1902–1903, fifteen color intaglios [proofs] including one printed on verso, 2007.30.1–14, Pepita Milmore Memorial Fund and Patrons' Permanent Fund
- > *Yvonne D. from the Front*, 1913, drypoint, 2007.108.3, Gift of The Judith Rothschild Foundation in Honor of Andrew Robison
- Vuillard, Edouard, French, 1868–1940 and Maurice Beaubourg (author), French, born 1866
 > *Nouvelles Passionnées*, 1893, bound volume with lithographic frontispiece, 2006.155.2, Virginia and Ira Jackson Collection, gift in memory of Virginia H. Jackson
- Walker, Kara, American, born 1969
 > *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997, pop-up silhouette book, 2007.6.275, Dorothy and Herbert Vogel Collection
- Weiditz, Hans II, German, 1500 or before–c. 1536, and Francesco Petrarca (author), Italian, 1304–1374
 > *Von der Artzney bayder Glück (De Remediis Utriusque Fortuna)*, (Augsburg, 1532), bound volume with two hundred fifty-seven woodcut illustrations, 2007.23.1, Anonymous Gift
- Woodman, Betty, American, born 1930
 > *Untitled*, 1991, monoprint with gold leaf, 2007.6.250, Dorothy and Herbert Vogel Collection

PHOTOGRAPHS

- Acconci, Vito, American, born 1940
 > *Blinks*, 1969, four gelatin silver prints, 2007.58.1, Anonymous Fund
- > *Arm-Bending Piece*, 1969, two silver gelatin prints, 2007.83.1, Brinker Foundation Fund
- Alexander, Dorothy, Canadian, active 20th century
 > *Herb Vogel*
- > *Untitled (Herb with Cat)*
- > *Dorothy Vogel*
- > *Dorothy Vogel, Clock Tower*
- > *Dorothy Vogel, Subway*
- > *Dorothy, Metropolitan*
- > *7 Sided Figure*, c. 1970s, gelatin silver prints, 2007.6.1–7, Dorothy and Herbert Vogel Collection
- American 19th Century
 > *Charles Walter Amory Family Album*, 1888–1897, album of gelatin silver prints and albumen prints, 2006.161.7, Gift of Robert E. Jackson
- > *No. 2 Kodak Family Photograph Album*, 1890–1894, album of gelatin silver prints, albumen prints, and collodion prints, 2007.4.20, Gift of Robert E. Jackson
- > *Baby*, 1880s, crayon enlargement
- > *Baby*, 1880s
- > *Boy*, 1880s
- > *Boy*, 1880s, tintypes, hand-colored
- > *Woman*, 1880s, tintype, 2006.169.1–5, Gift of Charles Isaacs and Carol Nigro
- > *Young Man*, 1850s, daguerreotype
- > *Man*, 1850s, daguerreotype
- > *Man*, c. 1850s
- > *Man*, 1850s or 1860s, salted paper prints, hand-painted, 2006.170.17–20, Gift of Mary and Dan Solomon
- American 19th–20th Centuries
 > *136 snapshots by various makers*, 2006.161.1–6, 8–17 and 2007.4.1–19, 21–121, Gift of Robert E. Jackson
- Atkins, Anna, British, 1799–1871
 > *Ferns. Specimen of Cyanotype*, 1840s, cyanotype, 2007.15.1, R. K. Mellon Family Foundation Fund
- Baldus, Édouard-Denis, French, 1813–1889
 > *Les Ponchettes à Nice*, c. 1855, albumenized salt print from waxed paper negative, 2007.96.2, Gift of Charles Isaacs and Carol Nigro
- Bark, Jared, American, born 1944
 > *Signalling (Locus)*, 1975, photo booth strips, 2007.6.88, Dorothy and Herbert Vogel Collection
- Benglis, Lynda, American, born 1941
 > *Portrait of Dorothy and Herb*, 1990s, colored gelatin silver print, 2007.6.197, Dorothy and Herbert Vogel Collection
- Bourne, Samuel, British, 1834–1912
 > *A Peep from Upper Lake Road Showing Temple and Island with Park—Fruit Tree in Foreground*, c. 1865
- > *Ruins of Martand from Southeast*, c. 1870, albumen prints, 2006.169.10, 11, Gift of Charles Isaacs and Carol Nigro
- Brandt, Bill, British, born Germany, 1904–1983
 > *Bridget Riley*, 1980
- > *Untitled (Family Meal)*, 1930s
- > *Baie des Anges, France*, 1959
- > *Hampstead, London*, 1979, gelatin silver prints, 2006.171.1–4, Gift of Lawrence D. and Sybil Hite
- Breyer, R., attributed to
 > *Edelweiss in Engadin (Edelweiss aus dem Engadin)*, 1924, pigment on glass, 2006.169.12, Gift of Charles Isaacs and Carol Nigro
- British 19th Century
 > *Father and Daughter*, 1860s, ambrotype, 2006.169.13, Gift of Charles Isaacs and Carol Nigro
- > *View of Fields with Cows*, 1850s–1860s
- > *Lock-Keeper's Cottage and Lock Gates*, 1850s
- > *Old Tree near Chatham*, 1850s, albumen prints from wet collodion negatives, 2007.29.3–5, Paul Mellon Fund
- > *Man with Classical Bust*, 1840s, salted paper print from a paper negative, 2007.29.7, Paul Mellon Fund
- > *Child with Reclining Tiger*, c. 1860s, ambrotype, 2007.96.1, Gift of Charles Isaacs and Carol Nigro
- Budnik, Dan, American, born 1933
 > *David Smith's North Field, Looking South, Terminal Iron Works, Bolton Landing, New York, July 1966*, printed 1996, gelatin silver print, 2007.7.1, Gift of the artist in honor of E. A. Carmean, Jr.; courtesy of Knoedler and Company, New York
- Callahan, Harry, American, 1912–1999
 > *Ivy Tentacles on Glass, Chicago*, c. 1952
- > *Chicago*, 1950
- > *Chicago*, 1950, gelatin silver prints, 2006.174.1–3, Gift of Susan MacGill
- Cameron, Julia Margaret, British, 1815–1879
 > *Adolphus Liddell, Junior*, 1867
- > *Elizabeth Keown, Kate Keown, and Freddy Gould*, c. 1866–1868
- > *Joseph B. Hooker*, 1868
- > *Mary Fisher*, 1864
- > *Mrs. Keene*, 1866
- > *Summer Days*, 1866
- > *The Sunflower*, c. 1866–1870
- > *William Holman Hunt*, 1864
- > *An Angel Unwinged by Your Desire*, 1873, albumen prints from wet collodion negatives, 2007.29.8–16, Paul Mellon Fund
- Chauvassaignes, Franc, French, active 1850s
 > *Portrait of a Woman*, 1850s, salt print, 2007.96.3, Gift of Charles Isaacs and Carol Nigro
- Christo and Jeanne-Claude, American, born Bulgaria, 1935 and American, born Morocco, 1935
 > *The Gates, Central Park, New York City*, 1979–2005
- > *The Pont Neuf Wrapped, Paris, France*, 1975–1985
- > *Running Fence, Sonoma and Marin Counties, California*, 1972–1976
- > *Surrounded Islands, Biscayne Bay, Greater Miami, Florida*, 1980–1983
- > *The Umbrellas, Japan—USA*, 1984–1991
- > *The Umbrellas, Japan—USA*, 1984–1991
- > *Valley Curtain, Grand Hogback, Rifle Colorado*, 1970–1972
- > *Wrapped Coast, Little Bay, Sydney, Australia*, 1968–1969
- > *The Wrapped Reichstag, Berlin, Germany*, 1971–1995
- > *Wrapped Trees, Foundation Fund Beyeler and Berower Park, Riehen, Switzerland*, 1997–1998
- > *Wrapped Trees, Foundation Fund Beyeler and Berower Park, Riehen, Switzerland*, 1997–1998
- > *Wrapped Walk Ways, Loose Park, Kansas City, Missouri*, 1977–1978, chromogenic prints, printed 2006, 2006.173.1–12, Gift of Christo and Jeanne-Claude and Wolfgang Volz
- Coburn, Alvin Langdon, British, 1882–1966
 > *Self-Portrait*, 1905, gum dichromate print, 2007.61.1, The Diana and Mallory Walker Fund

- Collard, Hippolyte-Auguste, French, 1838–1887
- > *Montrouge Reservoir, Upper Basin, Right Side (Réservoir de Montrouge, bassin supérieur, côté droit)*, c. 1870
 - > *Arcades at Pont sur Vanne (Arcades de Pont sur Vanne)*, 1873, albumen prints, 2007.9.1, 2, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Cook, Mariana, American, born c. 1950
- > *Untitled (Portrait of Dorothy and Herb)*, 1990s, gelatin silver print, 2007.104.1, Gift of Dorothy and Herbert Vogel
- Crette, Louis, Italian, 1823–1872
- > *Agricultural Scene with Mountains*, 1850s, silver print, 2006.169.14, Gift of Charles Isaacs and Carol Nigro
- Dasche, R., French, active 1930s
- > *Road in Woods*, 1930s
 - > *Road in Woods*, 1930s
 - > *Rouen Rue Malpalu*, 1930s
 - > *Rouen St. Maclau*, 1930s
 - > *Saint Jean de Luz*, 1932
 - > *Trees*, 1930s
 - > *Pine Trees*, 1930s
 - > *Path in Woods*, c. 1930s
 - > *Woods*, 1930s, Autochromes, 2006.169.15–23, Gift of Charles Isaacs and Carol Nigro
- Davison, George, British, 1856–1930
- > *The Onion Field*, 1890, photogravure, 2007.95.1, Gift of Paul Hertzmann and Charles Isaacs
- De Clercq, Louis, French, 1836–1901
- > *Kalaat el Hosn*, 1859, oiled paper negative
 - > *Kalaat el Hosn*, 1859, salt paper print from oiled paper negative, 2007.92.1, 2, Diana and Mallory Walker Fund
- Delamotte, Philip Henry, Attributed to, British, 1821–1889
- > *Church from a River Bank*, 1850s, albumen print from a wet collodion negative, 2007.29.17, Paul Mellon Fund
- de la Rue, Warren, British, 1815–1889
- > *Full Moon*, c.1870s, stereographic collodion positive on glass, 2006.170.1, Gift of Mary and Dan Solomon
- Demachy, Robert, French, 1859–1937
- > *Pont des Arts, Paris*, c. 1900, gum dichromate print, 2007.8.1, Sarah Walton Fund
- Detroit Photographic Company, American
- > *A Monday Morning Wash, New York City*, 1900
 - > *Orange Packing at Redlands*, 1899
 - > *Ute Chief Sevara and Family*, 1899
 - > *Ute Chief Sevara and Family*, 1900, photochromes, 2006.170.15, 16, 21, 22, Gift of Mary and Dan Solomon
- Diamond, Hugh Welch, Dr., British, 1809–1886
- > *Woman, Surrey County Asylum*, c. 1855, albumen print from a wet collodion negative, 2007.29.18, Paul Mellon Fund
- Dunmore, John L. and George Critcherson, American, active 1865–1875
- > *The Devil's Thumb Partially Enveloped in a Fog*, 1865–1875
 - > *The Glacier As Seen Flowing*, 1865–1875, albumen prints, 2006.170.2, 3, Gift of Mary and Dan Solomon
- Durham, Arthur E., Dr.
- > *Microphotograph of Transverse Section of Wood (Salisbury)*, albumen print, 2006.170.4, Gift of Mary and Dan Solomon
- Eggleston, William, American, born 1939
- > *Untitled (Car in Parking Lot)*, 1970s, dye transfer print, 2007.107.1, Anonymous Gift
- Evans, Frederick H., British, 1853–1943
- > *Aubrey Beardsley*, 1894, platinum print, 2007.29.19, Paul Mellon Fund
- Fenton, Roger, British, 1819–1869
- > *Rievaulx Abbey, the North Transept*, 1854, albumen print from a wet collodion negative, 2007.29.20, Paul Mellon Fund
- French 20th Century
- > *Nude*, c. 1915
 - > *Paris at Sunset*, c.1915
 - > *Study of Fruit and Flowers*, c. 1910
 - > *Woman with Umbrella in Garden*, c.1910, Autochromes, 2006.169.6–9, Gift of Charles Isaacs and Carol Nigro
- French, Herbert G., 1872–1942
- > *Il Pensensio*, 1902, platinum print, 2007.59.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Frénet, Jean-Baptiste, French, 1814–1889
- > *Mother and Daughter with Flower*, 1855, waxed salt print from paper negative, 2007.92.3, The Nola Foundation Fund
 - > *Mother and Daughter with Flower*, 1855, salt print from paper negative
 - > *Mother and Daughter with Flower*, 1855, paper negative, 2007.92.4.1, 2, Robert and Joyce Menschel Fund and The Mr. and Mrs. William L. Walton Fund
- Gething, G.B., British
- > *River Scene*, c. 1855, salted paper print from wet collodion negative, 2006.169.24, Gift of Charles Isaacs and Carol Nigro
- Auguste Giraudon's Artist, French, active 1870s
- > *Study of a Dog*, late 1870s
 - > *Two Women with Donkey*, late 1870s, albumen prints from wet collodion negatives, 2007.97.1, 2, Gift of Charles Isaacs and Robert Hershkowitz
- Greenfield-Sanders, Timothy, American, born 1952
- > *Untitled*, 1987, photograph, 2007.6.104, Dorothy and Herbert Vogel Collection
- Gresley, Major Francis, British
- > *The Banks of the Severn, near Winterdyne*, c. 1862, albumen print, 2007.32.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Grossman, Sid, American, 1913–1955
- > *Black Christ Festival, Panama*, c. 1945
 - > *Coney Island*, 1947–48
 - > *Coney Island*, 1947–48
 - > *San Gennaro Festival, New York City*, 1948
 - > *San Gennaro Festival, New York City*, 1948
 - > *Shoeshine Boys, Harlem*, 1939, gelatin silver prints, 2007.107.2–7, Anonymous Gift
- Hamilton, Ann, American, born 1956
- > *paddle*, 1984/1993
 - > *stoveplate*, 1984/1993
 - > *basket*, 1984/1993
 - > *boot*, 1984/1993
 - > *door*, 1984/1993
 - > *toothpick suit/chair*, 1984/1993
 - > *megaphone*, 1986/1993
 - > *honey hat*, 1989/1993
 - > *flour*, 1993, gelatin silver prints, 2006.159.2–10, Heather and Tony Podesta Collection, Falls Church, Virginia
- Henneman, Nicolaas, attributed to, Dutch, 1813–1898
- > *Forbury Hill, Reading*, c. 1845, salted paper print, 2007.29.21, Paul Mellon Fund
- Hill, David Octavius and Robert Adamson, Scottish, 1802–1870
- > *Afghans or Circassian Armor*, 1843
 - > *Alexander Ruthetford, William Ramsay and John Linton*, 1843–47
 - > *At the Minnow Pool*, 1843–47
 - > *The Castle, St Andrews*, 1843–47
 - > *Colinton Manse and Weir, with Part of the Old Mill on the Right*, 1843–47
 - > *David Octavius Hill at the Gate of Rock House, Edinburgh*, 1843–47
 - > *James Archer*, 1843–47
 - > *John Stuart-Wortley, 2nd Baron Whamcliffe*, 1843–47
 - > *Lady Glenorchy's Chapel during demolition, on the site of Waverley Station*, c. 1846
 - > *Linlithgow, from the Railway Station, with the Town Hall, St. Michael's Church, and Palace*, 1843–47
 - > *Patrick Boyle Mure Macredie*, 1843–47
 - > *Prayer*, 1843–47
 - > *Rev Ebenezer Miller and His Family*, 1843–47
 - > *William McNab*, 1843–47, salted paper prints from paper negatives, 2007.29.22–35, Paul Mellon Fund
- Hillers, John K., American, 1843–1925
- > *Zuni Pueblo*, 1879, albumen print, 2006.170.5, Gift of Mary and Dan Solomon
- Hollyer, Frederick, British, 1838–1933
- > *John Ruskin*, 1880s, platinum print, 2007.32.2, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Iturbide, Graciela and Francisco Toledo, Mexican, born 1942 and 1940
- > *Garden*, 2002, portfolio of six photogravures, 2007.105.3, Gift of Graphicstudio/University of South Florida
- Jones, Calvert Richard, Reverend, British, 1802–1877
- > *St. Paul's Cathedral, Valetta, Malta, with Bell Tower*, 1846, salted paper print from salted paper negative, 2007.27.1, The Carolyn Brody Fund and The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Kasebier, Gertrude, American, 1852–1934
- > *Little Good Harbor, Maine*, c. 1913, platinum print, 2007.60.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel and The R. K. Mellon Family Foundation Fund
 - > *A Painter*, c. 1907, platinum print, 2007.60.2, The R. K. Mellon Family Foundation Fund
- Köster, Arthur, German, 1890–1965
- > *Georgsgarten Housing Project, Celle-Architect Otto Haesler (Siedlung Georgsgarten, Celle—Architekt O. Haesler)*, 1928, gelatin silver print, 2007.3.1, Gift of Hendrik A. Berinson and Adam J. Boxer, Ubu Gallery, New York
- Le Va, Barry, American, born 1941
- > *African Mask*, 1995, gelatin silver print and spray paint, 2007.6.247, Dorothy and Herbert Vogel Collection
- Lebel, Edmond, French, 1834–1908
- > *Still Life of Musical Instruments*, c. 1863, albumen print, 2006.109.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Leclerc, Nicolas, French
- > *Domestic Servant*, late 1850s, daguerreotype, 2007.29.36, Paul Mellon Fund
- Lockhart, Sharon, American, born 1964
- > *Goshogaoka Girls Basketball Team: (Atsuko Shinkai, Eri Kobayahi and Namoi Hasegawa)*
 - > *(Kumi Nanjo and Marie Komuro)*
 - > *(Rie Ouchi)*
 - > *(Chihiro Nishijima)*
 - > *(Kumiko Kotake)*
 - > *(Kumiko Shinai and Eri Hashimoto)*
 - > *(Sayaka Miyamoto and Takako Yamada)*
 - > *(Ayako Sano)*
 - > *(Chinatsu Hanui and Hiromi Shibazaki)*
 - > *(Kumiko Shinai)*
 - > *(Yuka Ishigami)*
 - > *(Yuka Koishihara and Eri Kobayaski)*, 1997, chromogenic prints
 - > *Goshogaoka*, 1997, 16mm color film reel, 2006.159.11–23, Heather and Tony Podesta Collection, Falls Church, Virginia
- Mayhart Studio, American, 20th Century
- > *A Living Flag*, 1917, albumen print
 - > *A Living Flag*, 1917, printed c. 1943, gelatin silver print, 2006.170.6, 7, Gift of Mary and Dan Solomon
- McCullum, Allan, American, born 1944
- > *Photo from TV with Painting*, 1982, gelatin silver print, 2007.6.117, Dorothy and Herbert Vogel Collection
- McPherson, J., American, active c. 1860s
- > *Suspension Bridge—Top*, c. 1860s, glass stereograph, 2006.170.8, Gift of Mary and Dan Solomon
- Mendieta, Ana, Cuban, 1948–1985
- > *Siluetta Series*, 1978, chromogenic print
 - > *Untitled*, c. 1977–78, gelatin silver print
 - > *Untitled*, 1979, gelatin silver print, all printed before 1985, 2007.2.1–3, Gift of the Collectors Committee

- Moholy-Nagy, László, American, born Hungary, 1895–1946
 > *Untitled*, 1922–1924, gelatin silver print, 2006.130.1, New Century Fund
 > *Radio Tower Berlin (Funkturn Berlin)*, 1928, gelatin silver print, 2007.31.1, Patrons' Permanent Fund
- Monsen, Frederick, American, 1865–1929
 > *Acoma Pueblo*, silver print, 2006.170.9, Gift of Mary and Dan Solomon
- Moulin, Félix Jacques Antoine, French, 1802–c. 1875
 > *A Shrimp Fisher Girl*, c. 1854, albumen print, 2007.29.37, Paul Mellon Fund
 > *Exposition of 1855 (bedroom)*, 1855, albumen print from wet collodion negative, 2007.96.4, Gift of Charles Isaacs and Carol Nigro
- Nixon, Nicholas, American, born 1947
 > *The Brown Sisters*, 2006, gelatin silver print, 2007.5.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Oppenheim, Dennis, American, born 1938
 > *Identity Stretch*, 1970–75, gelatin silver and chromogenic prints with photolithograph and ink, 2007.110.1, Gift of Thais Lathem
 > *Poison*, 1977, gelatin silver and chromogenic prints with photolithograph, 2007.110.2, Gift of Niles Lathem
- Owen, Hugh, British, 1804–1881
 > *Tree with Tangle of Roots*, 1853, salted paper print from salted paper negative, 2007.25.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Porte, A., French, 19th–20th Centuries
 > *Flower Study*
 > *Flower Study*, c. 1910, Autochromes, 2006.169.25, 26, Gift of Charles Isaacs and Carol Nigro
- Pozzi, Lucio, American, born 1935
 > *Portrait Relocation*, 1976, gelatin silver print, 2007.6.53, Dorothy and Herbert Vogel Collection
- Prout, Victor Albert, British, active 1850s–1860s
 > *Halliford*
 > *Hampton Court (Second View)*
 > *Barges at Oxford*
 > *Windsor Lock*, 1862, albumen prints, 2006.169.27–30, Gift of Charles Isaacs and Carol Nigro
- Rejlander, Oscar Gustave, Swedish, active England, 1813–1875
 > *Adriadne*, 1857
 > *Lionel Tennyson*, c. 1864, albumen prints from wet collodion negatives, 2007.29.38, 39, Paul Mellon Fund
- Richebourg, Pierre-Ambroise, French, 1810–after 1893
 > *Interior*, 1860s, albumen print, 2006.169.31, Gift of Charles Isaacs and Carol Nigro
- Robinson, Henry Peach, British, 1830–1901
 > *She Never Told her Love*, 1857, albumen print from a wet collodion negative, 2007.29.40, Paul Mellon Fund
- Roh, Franz, German, 1890–1965
 > *Untitled*, c. 1930, gelatin silver print, 2007.62.1, Robert and Joyce Menschel Fund
- Ross, Judith Joy, American, born 1946
 > *Untitled, from Easton Portraits*, 1988, gelatin silver print, 2006.170.11, Gift of Mary and Dan Solomon
- Samaras, Lucas, American, born 1936
 > *Photo-transformation No. 4708*, 1974, Polaroid print, 2007.6.319, Dorothy and Herbert Vogel Collection
- Sambunaris, Vicky, American, born 1967
 > *Untitled (Bingham Copper Mine, Utah)*, 2003, chromogenic print, 2007.64.1, Gift of Dr. Michael I. Jacobs
- Scherer and Nabholz, Russian
 > *Gazebo in the Forest Near Moscow*, c. 1870s, silver print, 2006.169.32, Gift of Charles Isaacs and Carol Nigro
- Shea, Judith, American, born 1948
 > *Queen/King*, gelatin silver print, 2007.6.59, Dorothy and Herbert Vogel Collection
- Sonneman, Eve, American, born 1946
 > *Coney Island*, 1974, chromogenic and gelatin silver prints, 2007.6.320, Dorothy and Herbert Vogel Collection
- Southworth, Albert Sands, 1811–1894, and Josiah Johnson Hawes, American, 1808–1901, attributed to
 > *Woman*, c. 1850s, daguerreotype, 2007.29.6, Paul Mellon Fund
- Steele, Louis J., active 1910s
 > *Bayardo*, c. 1910
 > *Egyptian Statues*, c. 1915
 > *House under a Bridge*, c. 1910
 > *Village on Island*, Autochromes, 2006.169.33–36, Gift of Charles Isaacs and Carol Nigro
- Stephany, Lewis F., American, 1873–1952
 > *River Scene, With Boats*, c. 1900, platinum print, 2007.96.5, Gift of Charles Isaacs and Carol Nigro
- Stillman, William James, American, died 1918
 > *Propylaea from the Southwest*, 1882
 > *The Acropolis of Athens, plate 21*, 1869/1870
 > *The Acropolis of Athens, plate 20*, 1869/1870
 > *The Acropolis of Athens, plate 14*, 1869/1870, carbon prints, 2006.86.1–4, Funds from an Anonymous Donor
- Stone, Sasha, American, born Russia, 1895–1940
 > *Erwin Piscator Entering the Nollendorfftheater, Berlin (Erwin Piscator geht ins Nollendorfftheater, Berlin)*, 1929, gelatin silver print, 2007.3.2, Gift of Hendrik A. Berinson and Adam J. Boxer, Ubu Gallery, New York
- Struss, Karl, American, 1886–1981
 > *Columbia University, Night*, 1910, gum platinum print, 2007.59.2, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Talbot, William Henry Fox, British, 1800–1877
 > *Haystack*, 1844, salted paper print from a paper negative, 2007.29.41, Paul Mellon Fund
- Taylor-Wood, Sam, British, born 1967
 > *Five Revolutionary Seconds XIII*, 1998, printed 2007, chromogenic print
 > *Audio Tape for "Five Revolutionary Seconds XIII"*, 1998, audio tape, 2007.24.1, 2, Gift of Heather and Tony Podesta, Falls Church, Virginia and Gift of the Collectors Committee
- Teige, Karel, Czech, 1900–1951
 > *Untitled*, 1939, photomontage (printed matter), 2007.93.1, Gift of Howard Greenberg
- Terris, Adolphe, French, active mid 19th century
 > *Untitled (Four Statues)*, 1880s
 > *Untitled (Four Statues)*, 1880s, cyanotypes, 2006.170.12, 13, Gift of Mary and Dan Solomon
- Unknown 19th Century
 > *Elephantitis*, c. 1870s
 > *Elephantitis*, c. 1870s, cyanotypes, 2006.170.14.1, 2, Gift of Mary and Dan Solomon
 > *Two Women and Three Children in Garden*, 1850s
 > *H.M.S. Dauntless at Anchor in Carlisle Bay, Barbados*, 1853, daguerreotypes, 2007.29.1, 2, Paul Mellon Fund
- Unknown 20th Century
 > *Paris Canal*, c. 1915, stereoscopic Autochrome
 > *A Motley Crew*, 1915, Autochrome
 > *Towers of Notre Dame*, c. 1915, Autochrome, 2006.169.37–39, Gift of Charles Isaacs and Carol Nigro
- Vroman, Adam Clark, American, 1856–1916
 > *In the Petrified Forest (General View, Middle Park)*, 1890, gelatin silver print, 2006.170.23, Gift of Mary and Dan Solomon
- Warren, George K., American, 1824 or 1834–1884
 > *Battery Knox, West Point*
 > *Landscape near Williams College*
 > *Waterfall near Williams College*, c. 1870, albumen prints from wet collodion negatives, 2007.78.1–3, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Watkins, Carleton E., American, 1829–1916
 > *Downeville Butte*, c. 1860s, albumen print, 2006.170.24, Gift of Mary and Dan Solomon
- White, Clarence, American, 1871–1925
 > *Rose Pastor Stokes*, 1909, photogravure
 > *Mrs. White—In the Studio*, 1907, platinum print, 2007.59.3, 60.3, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel
- Williams, James W., American, active c. 1850s
 > *Man with Cane*, c. 1850s, salted paper print, hand-colored, 2006.170.25, Gift of Mary and Dan Solomon
- Wortley, Henry Stuart, Colonel, British, 1832–1890s
 > *A Strong Breeze, Flying Clouds*, c. 1863, albumen print, 2007.10.1, The Horace W. Goldsmith Foundation Fund through Robert and Joyce Menschel

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 2007. 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

1984.64.86

Reclining Nude

Old: Max Beckmann

New: Albert Weisgerber

PAINTINGS

1998.68.1

The Martyrdom of Saint Lawrence, c. 1667

Old: Philippe de Champaigne

New: Jean-Baptiste de Champaigne, c. 1660

1946.7.12

The Herdsman, c. 1635

Old: Claude Lorrain

New: Follower of Claude Lorrain, 17th or 18th century

1996.143.1

Road to Calvary, c. 1620

Old: Claude Deruet

New: Circle of Claude Deruet, 1615/1620

1955.7.1

Marquis d'Ossun, after 1762

Old: Attributed to François-Hubert Drouais

New: Attributed to Jules César Denis

Van Loo, called César Van Loo,

The Marquis d'Ossun, c. 1780

1943.7.5

Portrait of a Lady

Old: Hubert Drouais

New: French 18th Century,

Young Woman with a Muff

1976.26.1

Flowers in a Classical Vase

Old: Dutch 17th Century

New: French 17th Century

1961.9.18

Hubert Robert, probably c. 1760

Old: Jean-Honoré Fragonard

New: French 18th Century,

Portrait of a Young Man, possibly c. 1770

1960.6.19

Girl with Birds, undated

Old: Jean-Baptiste Greuze

New: Circle of Jean-Baptiste Greuze, c. 1780/1782

1961.9.92

Three Figures Dressed for a Masquerade,

1740/1750

Old: Attributed to Louis-Joseph Le

Lorrain

New: Louis-Joseph Le Lorrain, c. 1740s

1960.6.28

Portrait of a Lady, c. 1750/1760

Old: Jean-Marc Nattier

New: after Jean-Marc Nattier,

Portrait of a Young Woman, 1750/1760

1952.2.21

The Feeding of the Child Jupiter, c. 1640

Old: Nicolas Poussin

New: Follower of Nicolas Poussin,

Feeding of the Child Jupiter, c. 1650

1945.15.1

Procession in the Courtyard of the Ducal Palace, Venice

Old: Venetian 18th Century

New: Antonio Joli

1945.15.2

Procession of Gondolas in the Bacino di San Marco, Venice

Old: Venetian 18th Century

New: Antonio Joli

1960.6.41

Marie-Antoinette, c. 1783

Old: Attributed to Elisabeth Vigée-LeBrun

New: after Elisabeth-Louise Vigée Le Brun, after 1783

1961.9.61

The Muses Urania and Calliope

Old: Simon Vouet

New: Simon Vouet and Studio

SCULPTURE

1960.5.3

Madonna and Child, c. 1489

Old: Cristoforo Solari

New: North Italian 16th Century (Possibly Veronese 16th Century),

Madonna and Sleeping Child, c. 1500/1510

EXHIBITIONS AND LOANS

During the fiscal year, 258 lenders from twenty-four countries and twenty-seven states loaned 1,768 works of art to twenty Gallery exhibitions. The Gallery also worked on another twenty-five projects scheduled to open in the next five years and administered the tours of six traveling exhibitions. United States Government Indemnity was secured for five exhibitions that opened in the fiscal year, enabling a savings of more than \$1.6 million in insurance premiums.

- > *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 31 December 2006
Organized by the National Gallery of Art, Washington
Margaret Morgan Grasselli, curator
- > *Henri Rousseau: Jungles in Paris*
16 July 2006 to 15 October 2006
Organized by Tate Modern, London, and Réunion des musées nationaux et 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
- > *Constable's Great Landscapes: The Six-Foot Paintings*
1 October 2006 to 31 December 2006
Organized by the National Gallery of Art, Washington, the Tate Britain, London, and the Huntington Library, Art Collections, and Botanical Gardens, California
Franklin Kelly and Anne Lyles, curators
Made possible by General Dynamics and General Dynamics United Kingdom, Ltd.; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Prayers and Portraits: Unfolding the Netherlandish Diptych*
12 November 2006 to 4 February 2007
Organized by the National Gallery of Art, Washington, and the Koninklijk Museum voor Schone Kunsten, Antwerp, in association with the Harvard University Art Museums, Cambridge
John O. Hand, Catherine A. Metzger, and Ron Spronk, curators
Made possible by the Homeland Foundation, Inc.; additional support provided by the Flemish government; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *The Artist's Vision: Romantic Traditions in Britain*
19 November 2006 to 18 March 2007
Organized by the National Gallery of Art, Washington
Stacey Sell, curator
Supported by a generous grant from the Thaw Charitable Trust
- > *Strokes of Genius: Rembrandt's Prints and Drawings*
19 November 2006 to 18 March 2007
Organized by the National Gallery of Art, Washington
Andrew Robison, curator
- > *Jasper Johns: An Allegory of Painting, 1955–1965*
28 January 2007 to 29 April 2007
Organized by the National Gallery of Art, Washington
Jeffrey Weiss, curator
Proudly sponsored by Target as part of its commitment to arts and education; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Paris in Transition: Photographs from the National Gallery of Art*
11 February 2007 to 6 May 2007
Organized by the National Gallery of Art, Washington
Sarah Kennel, curator
Made possible by the generous support of Edward J. Lenkin
- > *States and Variations: Prints by Jasper Johns*
11 March 2007 to 28 October 2007
Organized by the National Gallery of Art, Washington
Ruth Fine, curator
Sponsored by The Exhibition Circle of the National Gallery of Art
- > *Crosscurrents: American and European Masterpieces from the Permanent Collection*
14 March to 31 December 2007
Organized by the National Gallery of Art, Washington
Franklin Kelly and Charles Brock, curators
Sponsored by Siemens
- > *Eugène Boudin at the National Gallery of Art*
25 March 2007 to 3 September 2007
Organized by the National Gallery of Art, Washington
Florence E. Coman, curator
Made possible by the generous support of Altria Group, Inc.
- > *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700*
6 May 2007 to 16 September 2007
Organized by the National Gallery of Art, Washington
Virginia Tuttle, curator
- > *Private Treasures: Four Centuries of European Master Drawings*
6 May 2007 to 16 September 2007
Organized by the National Gallery of Art, Washington, and The Morgan Library & Museum, New York
Andrew Robison, curator
- > *Rembrandt's "Titus" from the Norton Simon Foundations*
11 May 2007 to 4 September 2007
Organized by the National Gallery of Art, Washington, and the Norton Simon Foundations, Pasadena, California
Arthur K. Wheelock, curator
- > *Claude Lorrain—The Painter as Draftsman: Drawings from the British Museum*
27 May 2007 to 12 August 2007
Organized by the Sterling and Francine Clark Art Institute in association with the British Museum
Richard Rand, Philip Conisbee, and Margaret Morgan Grasselli, curators
Supported in part by the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities
- > *Foto: Modernity in Central Europe, 1918–1945*
10 June 2007 to 3 September 2007
Organized by the National Gallery of Art, Washington
Matthew Wittkovsky, curator
Sponsored by the Central Bank of Hungary; made possible by the generous support of the Trellis Fund; additional support provided by the Trust for Mutual Understanding, the Marlene Nathan Meyerson Family Foundation, and The Robert Mapplethorpe Foundation, Inc.
Brochure made possible by Aaron and Barbara Levine
- > *Tabernacle Frames from the Samuel H. Kress Collection at the National Gallery of Art*
1 July 2007 to 9 September 2007
Organized by the National Gallery of Art, Washington
Karren Serres, curator
- > *Desiderio da Settignano: Sculptor of Renaissance Florence*
1 July 2007 to 8 October 2007
Organized by the Musée du Louvre, Paris, the Museo Nazionale del Bargello, Florence, and the National Gallery of Art, Washington
Marc Bormand, Beatrice Paolozzi Strozzi, Alison Luchs, and Nicholas Penny, curators
Sponsored by The Exhibition Circle of the National Gallery of Art; supported in part by an indemnity from the Federal Council on the Arts and the Humanities
- > *Edward Hopper*
16 September 2007 to 21 January 2008
Organized by the Museum of Fine Arts, Boston; National Gallery of Art, Washington; and The Art Institute of Chicago
Franklin Kelly, Carol Troyen, and Judith Barter, curators
Made possible by a generous grant from the global consulting firm Booz Allen Hamilton Inc.
Film made possible by the HRH Foundation

LENDERS TO EXHIBITIONS

Private Collections

Lord Ashton of Hyde
Sandra Berler
Darina and Vladimír Birgus, Prague
Barbara Bluhm-Kaul & Don Kaul
Irma and Norman Braman
The Eli and Edythe L. Broad Collection
The Buhl Collection
Barbara Bertozzi Castelli
Jean-Christophe Castelli
Steven A. Cohen
Richard Constable
Roy and Mary Cullen
Roy and Cecily Langdale Davis
Barney A. Ebsworth
Stefan T. Edlis Collection
Carla Emil and Rich Silverstein
Mr. and Mrs. James A. Fisher
Tony and Gail Ganz
David Geffen
Marcin Gizycki
The James W. Glanville Family Partnership
Kenneth and Anne Griffin
Mark and Lynne Hammerschlag
Jasper Johns
Ruth and Jacob Kainen
Lord Kirkham
Robert Lebeck
June and Bob Leibowitz
Mr. and Mrs. Melvin Lenkin
Joan and David Maxwell
Joseph F. McCrindle
National Gallery of Art
John Whitney Payson
Kimiko and John Powers
Private Collection
Private Collection, Courtesy of Mr. Peter Coray
The Rubin Family Collection
Andrew and Denise Saul
Alan and Marianne Schwartz Collection
Josef Seiter
Dietmar Siegert Collection
Sonnabend Collection
Mrs. Frederick M. Stafford
Cita Stelzer
David Thomson
Richard M. Thune
Ladislaus von Hoffmann
Malcolm H. Wiener
Andrea Woodner
Dian Woodner

Public Collections

AUSTRALIA

Sydney: Art Gallery of New South Wales

AUSTRIA

Vienna: Albertina; Kunsthistorisches Museum Wien; Österreichische Nationalbibliothek

BELGIUM

Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen; Museum Mayer van den Bergh

Bruges: Municipal Museums of Bruges

Tournai: Musée des Beaux-Arts de Tournai

CZECH REPUBLIC

Brno: Moravská Galerie; Muzeum mesta Brno

Prague: Galerie hlavního města Prahy; Národní galerie v Praze/Sbirka moderního a současného umění; Památník Národního písemnictví v Praze; Umeleckoprumyslové Muzeum v Praze

DENMARK

Humblebaek: Louisiana Museum of Modern Art

FRANCE

Aix-en-Provence: Centre des Archives d'Outre Mer

Grenoble: Musée de Grenoble

Laval: Musée du Vieux Château

Lyon: Musée des Beaux-Arts de Lyon

Paris: Bibliothèque Centrale du Museum national d'histoire naturelle; Bibliothèque Historique de la Ville de Paris; GérardLévy; 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'histoire naturelle; Musée Picasso; Serge Plantureux; Vincent Gille

GERMANY

Aachen: Suermondt-Ludwig-Museum

Berlin: Akademie der Künste; Bauhaus-Archiv; Kicken Gallery Berlin, OHC; Mr. Thomas Walther; Staatliche Museen zu Berlin, Gemäldegalerie; Staatliche Museen zu Berlin, Kunstbibliothek; Ullstein Bild

Cologne: Museum Ludwig

Essen: Museum Folkwang

Frankfurt: Joseph Fach Galerie; Städtisches Kunstinstitut und Städtische Galerie

Hamburg: Hamburger Kunsthalle

Munich: Alte Pinakothek; Bayerische Staatsgemäldesammlungen

Remagen-Rolandswerth: Stiftung Hans Arp und Sophie Taeuber-Arp

Stuttgart: Institut für Auslandsbeziehungen

HUNGARY

Budapest: Magyar Nemzeti Galéria

Kecskemét: Magyar Fotográfiai Múzeum

ISRAEL

Jerusalem: Yad Vashem

ITALY

Florence: Museo Bardini; Museo Nazionale del Bargello; Opera Medicea Laurenziana, Basilica di San Lorenzo

Prato: Museo dell'Opera del Duomo

Rome: Galleria Doria Pamphilj; Galleria Nazionale d'Arte Antica, Palazzo Barberini

JAPAN

Nagano: Harmo Museum

Tokyo: The National Museum of Modern Art, Tokyo

NETHERLANDS

Enschede: Rijksmuseum Twenthe

Haarlem: Frans Hals Museum

Leiden: Prentenkabinet, Rijksuniversiteit Leiden

Maastricht: Rijksmuseum

Rotterdam: Stichting tot Beheer Museum Boijmans Van Beuningen

Utrecht: Museum Catharijneconvent

POLAND

Lodz: Muzeum Sztuki w Lodzi

Warsaw: Ms. Ewa Hartwig Fijalkowska; Muzeum Narodowe w Warszawie

Wroclaw: Muzeum Narodowe w Wroclawie

RUSSIA

Moscow: The State Pushkin Museum of Fine Arts

St. Petersburg: The State Hermitage Museum

SLOVAKIA

Bratislava: Slovak National Gallery

SPAIN

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

SWEDEN

Stockholm: Moderna Museet

SWITZERLAND

Basel: Fondation Beyeler; Kunstmuseum Basel; Öffentliche Kunstsammlung Basel

Winterthur: Kunstmuseum Winterthur

Zurich: Kunsthaus Zürich

Cambridge: The National Trust, Anglesey Abbey

UNITED KINGDOM-ENGLAND

Ipswich: Ipswich Borough Council Museums & Galleries

Liverpool: National Museums and Galleries on Merseyside

London: Guildhall Art Gallery; Royal Academy of Arts; Salamander Fine Arts; Tate Britain; The British Museum;

The Courtauld Institute Gallery, Courtauld Institute of Art; The National Gallery; Victoria and Albert Museum

UNITED KINGDOM-SCOTLAND

Edinburgh: National Gallery of Scotland

UNITED STATES

Alabama

Montgomery: Montgomery Museum of Fine Arts

Arizona

Tucson: University of Arizona Museum of Art

California

Los Angeles: Frederick R. Weisman Art Foundation; Los Angeles Museum of Contemporary Art; The Getty Research Institute; The J. Paul Getty Museum

San Francisco: Fraenkel Gallery; Prentice and Paul Sack Photographic Trust; San Francisco Museum of Modern Art; The Fine Arts Museums of San Francisco
San Marino: The Huntington Library, Art Collections, and Botanical Gardens

Connecticut

Hartford: Wadsworth Atheneum Museum of Art

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

Delaware

Wilmington: Delaware Art Museum

District of Columbia

Washington: Hirshhorn Museum and Sculpture Garden; National Gallery of Art Library; National Museum of American History; Smithsonian Institution Libraries; The Corcoran Gallery of Art; The Library of Congress; The Phillips Collection

Illinois

Champaign: Krannert Art Museum

Chicago: The Art Institute of Chicago

Indiana

Terre Haute: Swope Art Museum

Iowa

Des Moines: Des Moines Art Center

Maryland

Baltimore: The Baltimore Museum of Art

Chevy Chase: Sandra Berler Gallery

Potomac: Glenstone Museum Foundation

Massachusetts

Andover: Addison Gallery of American Art

Boston: Museum of Fine Arts, Boston

Cambridge: Fogg Art Museum

Northampton: Smith College Museum of Art

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

Winchester: Lee Gallery

Michigan

Detroit: The Detroit Institute of Arts

Muskegon: Muskegon Museum of Art

Minnesota

Minneapolis: Walker Art Center

Nebraska

Lincoln: Sheldon Memorial Art Gallery, University of Nebraska

New Hampshire

Manchester: Currier Museum of Art

New Jersey

Montclair: Montclair Art Museum

New York

Brooklyn: Brooklyn Museum

New York: Charles Nes Photography; Donald Stone; Greentree Foundation; Guggenheim Museum; Hirschl & Adler Galleries, Inc.; Howard Greenberg Gallery; The Frick Collection;

The Metropolitan Museum of Art; The Museum of Modern Art; Sonnabend Collection; Whitney Museum of American Art

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

Philadelphia: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art
 Pittsburgh: Carnegie Museum of Art; The Frick Art Museum

Texas

Dallas: Dallas Museum of Art
 Fort Worth: Kimbell Art Museum; Modern Art Museum of Fort Worth
 Houston: The Menil Collection; The Museum of Fine Arts, Houston

Virginia

Richmond: Virginia Museum of Fine Arts

**LENDERS OF WORKS
 DISPLAYED WITH THE NGA
 COLLECTION**
Roger Arvid Anderson

Possibly Germain Pilon
 > *Veiled Mourner with Torch*

The Bluff Collection

Marcel Duchamp
 > *La Marie mis à nu par ses celibataires; L.H.O.O.Q.*
 Max Ernst
 > *The Punching Ball or the Immortality*
 Charles Sheeler
 > *Portrait of Marcel Duchamp by Baroness*

The Morris and Gwendolyn Cafritz Foundation

David Smith
 > *Cubi XI*

The 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

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

Collection of the Artist

Frank Stella
 > *Delta*

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*

Helen Frankenthaler Foundation, Inc.

Helen Frankenthaler
 > *Mountains and Sea*

Glenstone Museum Foundation

Dan Flavin
 > *"monument" for V. Tatlin*

Mark and Lynne Hammerschlag

Jean-Baptiste Carpeaux
 > *Jean-Leon Gerome*

Kaufman Americana Foundation

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

The Library of Congress

Unknown Artist
 > *Hubbard and Broekman Reproduction of a Pascal Taksin; Harpsichord*

Manoogian Collection

George Caleb Bingham
 > *The Jolly Flatboatmen*

The Metropolitan Museum of Art

Francesco di Giorgio Martini
 > *The Nativity*

Robert and Jane Meyerhoff Modern Art Foundation

Frank Stella
 > *Marquis de Portago (first version)*

Musée du Louvre, Réunion des Musées Nationaux, Paris

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

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*

Robert H. Smith Collection

Anonymous Artist
 > *North African Breccia Marble Column; Black Marble Column (2 Works); Manner of Pugin, Marble Octagonal Pedestal (2 Works)*

Smithsonian American Art Museum

Sir Anthony van Dyck
 > *Marchesa Elena Grimaldi-Cattaneo*
 French 13th Century
 > *Vita Contemplativa; Heraldic Panel; Bishop Blessing; Angel Holding a Cross and the Crown of Thorns*

Jan Anthonisz Ravesteyn
 > *Judith Langley*

Sonnabend Collection

Robert Rauschenberg
 > *Canyon*

Mrs. Frederick M. Stafford

Claude Lorrain
 > *Landscape with Apollo and Mercury*

The Norton Simon Foundations

Rembrandt van Rijn
 > *Portrait of a Boy, Presumed to Be the Artist's Son; Titus*

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*

Walton Family Foundation

Asher Brown Durand
 > *Kindred Spirits*

The White House

Paul Cezanne
 > *House on the Marne; House on a Hill; Hamlet at Payanmet, near Gardanne (Hameau ... Payanmet près de Gardanne)*

Erving and Joyce Wolf

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

Anonymous

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*
 Aelbert Cuypp
 > *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*
 Jan van Goyen
 > *Peasants and a Soldier Conversing*
 Jan Davidsz de Heem
 > *Still Life with Fruit, Oysters, and Wine*
 Edouard Manet
 > *Spring*
 Jan Miense Molenaer
 > *A Lute Player*
 Jacopo Palma il Giovane
 > *Venus and Cupid at the Forge of Vulcan*
 Richard Caton Woodville
 > *War News from Mexico*
 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 547 works of art to 247 sites during fiscal year 2007. This number includes the loan of 368 works to 146 temporary exhibits at 196 institutions, and the extended loan of 166 Gallery works to forty-two sites. Thirteen works from Gallery collections were on short-term loan to the permanent collections of two foreign and seven U.S. museums.

Works in National Lending Service marked *

AUSTRIA

Vienna, Kunsthistorisches Museum
Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting
 17 October 2006 to 7 January 2007
 Bartolomeo Veneto
 > *Portrait of a Gentleman*
 Giovanni Bellini
 > *An Episode from the Life of Publius Cornelius Scipio*
 Giovanni Bellini
 > *Saint Jerome Reading*
 Giovanni Bellini and Titian
 > *The Feast of the Gods*
 Giorgione
 > *The Adoration of the Shepherds*
 Lorenzo Lotto
 > *Allegory of Chastity*
 Lorenzo Lotto
 > *Allegory of Virtue and Vice*
 Sebastiano del Piombo
 > *Portrait of a Young Woman as a Wise Virgin*

BELGIUM

Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen
Prayers and Portraits: Unfolding the Netherlandish Diptych
 3 March to 27 May 2007
 Hans Memling
 > *Saint Veronica (obverse) and Chalice of Saint John the Evangelist (reverse)*
 Michel Sittow
 > *Portrait of Diego de Guevara (?)*
 Rogier van der Weyden
 > *Saint George and the Dragon*

CHINA

Beijing, National Art Museum of China
Art in America: 300 Years of Innovation
 10 February to 8 April 2007
 George Catlin
 > *The White Cloud, Head Chief of the Iowas**
 Winslow Homer
 > *Home, Sweet Home*
 Charles Willson Peale
 > *Benjamin and Eleanor Ridgely Laming*
 Max Weber
 > *Rush Hour, New York**
 Circulated to Shanghai Museum, 30 April to 30 June 2007 and the State Pushkin Museum of Fine Arts, Moscow, 23 July to 9 September 2007

DENMARK

Copenhagen, Ny Carlsberg Glyptotek
Women in Impressionism: From Mythical Feminine to Modern Woman
 6 October 2006 to 21 January 2007
 Mary Cassatt
 > *The Bath*
 Mary Cassatt
 > *The Coiffure*
 Mary Cassatt
 > *The Letter*
 Edouard Manet
 > *Plum Brandy*
 Claude Monet
 > *Woman with a Parasol—Madame Monet and Her Son*
 Berthe Morisot
 > *The Sisters*

FRANCE

Angers, Musée des Beaux-Arts d'Angers
Lancelot-Théodore Turpin De Crissé
 15 December 2006 to 30 April 2007
 Lancelot-Théodore Turpin de Crissé
 > *View of a Villa, Pizzofalcone, Naples*

Lille, Palais des Beaux-Arts de Lille
**Philippe De Champaigne (1602–1674):
 Entre politique et dévotion**
 27 April to 15 August 2007
 Philippe de Champaigne
 > *Omer Talonk*
 Circulated to Musée Rath, Geneva,
 20 September 2007 to 13 January 2008

Lodève, Musée de Lodève
**Berthe Morisot:
 Regards pluriels—Plural vision**
 17 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*

Nice, Musée Matisse
**Henri Matisse—Vence: L'espace d'un
 Atelier—Nature Morte aux Grenades,
 Rencontre d'œuvres**
 7 July to 28 September 2007
 Henri Matisse
 > *Woman with Amphora and Pomegranates*

Paris, Galeries nationales du Grand Palais
**Citizens and Kings: Portraits in the Age
 of Revolution, 1760–1830**
 4 October 2006 to 9 January 2007
 Jacques-Louis David
 > *The Emperor Napoleon in His Study at
 the Tuileries*
 Thomas Gainsborough
 > *Mrs. Richard Brinsley Sheridan*
 (London only)
 Circulated to Royal Academy of Arts,
 London, 3 February to 20 April 2007

Paris, Musée du Louvre
**Desiderio da Settignano: Sculptor of
 Renaissance Florence**
 27 October 2006 to 22 January 2007
 Desiderio da Settignano
 > *The Christ Child (?)*
 Desiderio da Settignano
 > *A Little Boy*
 Desiderio da Settignano
 > *Saint Jerome in the Desert*
 Circulated to Museo Nazionale del
 Bargello, Florence, 22 February to
 3 June 2007

Paris, Musée national d'art moderne,
 Centre Georges Pompidou
Vija Celmins, L'Œuvre Dessiné
 25 October 2006 to 8 January 2007
 Vija Celmins
 > *Airplane Disaster*
 Circulated to UCLA at the Armand
 Hammer Museum of Art and Cultural
 Center, Los Angeles, 26 January to
 22 April 2007

GERMANY

Berlin, Kulturforum
**Rembrandt—Ein Genie auf der Suche
 (Rembrandt—The Quest of a Genius)**
 4 August to 5 November 2006
 Rembrandt van Rijn
 > *The Circumcision*

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

Bielefeld, Kunsthalle Bielefeld
**Albers and Moholy-Nagy:
 From the Bauhaus to the New World**
 25 June to 8 October 2006
 Josef Albers
 > *Study for Homage to the Square:
 Light Rising*
 Circulated to Whitney Museum of
 American Art, New York, 2 November
 2006 to 21 January 2007

1937. Perfektion und Zerstörung
 30 September 2007 to 13 January 2008
 Mark Rothko
 > *Contemplation**

Mark Rothko
 > *Untitled (nude)**

Brühl, Max Ernst Museum
Rendez-vous des Amis
 10 October 2006 to 10 October 2007
 Max Ernst
 > *A Moment of Calm*

Düsseldorf, Kunstsammlung
 Nordrhein-Westfalen
Francis Bacon—The Violence of the Real
 16 September 2006 to 7 January 2007
 Francis Bacon
 > *Study for a Running Dog**

Frankfurt, Schirn Kunsthalle Frankfurt
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'isteneux Indians Attacking Two
 Grizzly Bears**

George Catlin
 > *Ojibbeway Indians in Paris**

Odilon Redon
 26 January to 29 April 2007
 Odilon Redon
 > *Saint George and the Dragon*

Frankfurt, Städtisches Kunstinstitut
 und Städtische Galerie
**The Changing Face of Childhood:
 British Children's Portraits and
 Their Influence in Europe**
 20 April to 15 July 2007
 Sir Anthony van Dyck
 > *Maddalena Cattaneo*
 Circulated to Dulwich Picture Gallery,
 London, 1 August to 4 November 2007

Hamburg, Hamburger Kunsthalle
**Caspar David Friedrich. Die Erfindung
 der Romantik (Caspar David Friedrich.
 The Invention of Romance)**
 13 October 2006 to 28 January 2007
 Caspar David Friedrich
 > *Northern Landscape, Spring*

Hannover, Sprengel Museum
**Merz—Gebiete. Kurt Schwitters und seine
 Freunde. (Merz Areas. Kurt Schwitters
 and His Friends)**
 8 October 2006 to 4 February 2007
 Jean Arp
 > *The Forest*

Munich, Alte Pinakothek, Bayerische
 Staatsgemäldesammlungen
**Leonardo da Vinci. Die Madonna mit
 der Nelke**
 15 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**

Saarbrücken, Saarlandmuseum,
 Moderne Galerie
**Paul Klee: Tempel-Städte-Paläste
 (Paul Klee: Temples—Cities—Palaces)**
 14 October 2006 to 14 January 2007

Paul Klee
 > *New House in the Suburbs*

Wuppertal, Von der Heydt-Museum
**Lyonel Feininger—Early Works and Friends
 (Paul Klee: Temples—Cities—Palaces)**
 14 October 2006 to 14 January 2007
 Lyonel Feininger
 > *Zirchow VII**

HUNGARY

Budapest, Szépművészeti Múzeum
Vincent Van Gogh
 1 December 2006 to 1 April 2007
 Vincent van Gogh
 > *Farmhouse in Provence*

IRELAND

Dublin, Irish Museum of Modern Art
Georgia O'Keeffe: Nature and Abstraction
 6 March to 13 May 2007
 Georgia O'Keeffe
 > *Sky Above White Clouds I*
 Georgia O'Keeffe
 > *Winter Road I*

ITALY

Belluno, Palazzo Crepadona
Tiziano: L'Ultimo Atto
 15 September 2007 to 6 January 2008
 Pietro della Vecchia
 > *Imaginary Self-Portrait of Titian**

Bologna, Museo Civico Archeologico
Annibale Carracci
 22 September 2006 to 7 January 2007
 Annibale Carracci
 > *River Landscape*
 Circulated to Chiostro del Bramante,
 Rome, 23 January to 6 May 2007

Ferrara, Exhibit Halls, Palazzo dei Diamanti
André Derain
 24 September 2006 to 7 January 2007
 André Derain
 > *Still Life**

Circulated to Statens Museum for Kunst,
 Copenhagen, 10 February to 13 May 2007

**Cosmè Tura e Francesco del Cossa. L'arte
 a Ferrara nell'età di Borso d'Este**
 23 September 2007 to 6 January 2008
 Ferrarese 15th Century
 > *Madonna and Child with Angels*
 Cosmè Tura
 > *Madonna and Child in a Garden*

Florence, Palazzo Pitti, Galleria Palatina
**La principessa saggia: L'eredità di Anna
 Maria Louisa de' Medici, Elettrice Palatina**
 23 December 2006 to 15 April 2007
 Giovanni Battista Foggini
 > *Ferdinando II de' Medici, Grand Duke of
 Tuscany*
 Giovanni Battista Foggini
 > *Vittoria della Rovere, Wife of Ferdinando II*

Florence, Palazzo Strozzi
**Cézanne in Florence: Two Collectors and
 the 1910 Exhibition of Impressionism**
 2 March to 29 July 2007

Paul Cézanne
 > *At the Water's Edge**

Paul Cézanne
 > *House on the Marne*
 Camille Pissarro
 > *The Artist's Garden at Eragny*

Mantua, Fruttiere di Palazzo Te
Mantegna a Mantova, 1460–1506
 14 September 2006 to 28 January 2007
 Andrea Mantegna
 > *Portrait of a Man*

Modena, Foro Boario
**La Ragazza alla Spinetta di Johannes
 Vermeer e gli Artisti di Delft**
 14 April to 15 July 2007
 Pieter de Hooch
 > *A Dutch Courtyard*

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
 > *Maria Teresa de Borbón y Vállabriga,
 later Condesa de Chinchón*
 Francisco de Goya
 > *The Marquesa de Pontejos*
 Francisco de Goya
 > *Victor Goye*

Rome, Galleria Nazionale d'Arte Moderna
Il Simbolismo
 7 June to 16 September 2007
 Paul Gauguin
 > *Parau na te Vania ino (Words of the Devil)**

Rome, Scuderie del Quirinale
**Albrecht Dürer e l'Italia. Segni dei
 Riflessi Reciproci**
 9 March to 10 June 2007
 Antonello della Moneta
 > *Cristoforo Moro, 1462–1471,
 Doge of Venice (obverse)*
 Albrecht Dürer
 > *Madonna and Child (obverse)*

Verona, Palazzo della Gran Guardia
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*

JAPAN
Tokyo, The National Art Center, Tokyo
Monet: L'art de Monet et sa Postérité
7 April to 2 July 2007
Claude Monet
> *The Artist's Garden in Argenteuil*
(A Corner of the Garden with Dahlias)
Claude Monet
> *The Cradle—Camille with the Artist's Son Jean*
Utsunomiya, Utsunomiya Museum of Art
Mark Chagall and Jewish Mysticism
10 February to 8 April 2007
Marc Chagall
> *Houses at Vitebsk*
Circulated to Mie Prefectural Art
Museum, Tsu, 14 April to 3 June 2007
and Chiba City Museum of Art,
9 June to 29 July 2007

LUXEMBOURG
Luxembourg, Musée national d'histoire
et d'art, Luxembourg
**Sigismundus Rex Et Imperator: Art and
Culture Under the Last Ruler of the
Luxembourg Dynasty 1387–1437**
14 July to 15 October 2006
Master of Heiligenkreuz
> *The Death of Saint Clare*

NETHERLANDS
Amsterdam, Van Gogh Museum
Max Beckmann in Amsterdam
6 April to 19 August 2007
Max Beckmann
> *Beckmann Sketchbook*
(Amsterdam only)
Max Beckmann
> *Beckmann Sketchbook*
Max Beckmann
> *Beckmann Sketchbook*
(Amsterdam only)
Max Beckmann
> *Das Goldene Bergwerk*
(Munich only)
Max Beckmann
> *(Landscape on Envelope)*
(Amsterdam only)
Max Beckmann
> *Portrait of Friedrich Vordemberge-Gildewart*
(p. 56)
(Amsterdam only)
Max Beckmann
> *Sheet of Sketches including Triptych,
Skyscrapers, and Nude Female Figure*
(Amsterdam only)
Max Beckmann
> *Sketch for Finished Drawing "In the
Studio (Dutch Women)"*
(Amsterdam only)
Max Beckmann
> *Sketches Illustrating Faust*
Max Beckmann
> *(Sketches on Verso of Moving Slip)*
(Munich only)

Max Beckmann
> *(Three Figural Compositions)*
(Amsterdam only)
Max Beckmann
> *Triptych*
(Munich only)
Circulated to Pinakothek der Moderne,
Munich, 13 September 2007 to
6 January 2008 (German title: Max
Beckmann: Exile in Amsterdam)
Delft, Stedelijk Museum Het Prinsenhof
**De Verleiding van Flora: Jan Van Huysum
1682–1749 (The Temptations of Flora:
Jan Van Huysum 1682–1749)**
22 September 2006 to 7 January 2007
Jan Davidsz de Heem
> *Vase of Flowers*
Jan van Huysum
> *Still Life with Flowers and Fruit*
Circulated to The Museum of Fine Arts,
Houston, 18 February to 20 May 2007

Leiden, Stedelijk Museum De Lakenhal
**Rembrandts Landschappen
(Rembrandt's Landscapes)**
6 October 2006 to 7 January 2007
Rembrandt van Rijn
> *The Mill*

PORTUGAL
Lisbon, Fundação Calouste Gulbenkian,
Temporary Exhibitions Gallery
**Amadeo de Souza-Cardoso: Diálogo de
Vanguardas [Avant-Garde Dialogues]**
14 November 2006 to 15 January 2007
Lyonel Feininger
> *The Bicycle Race **

RUSSIA
Moscow, State Tretyakov Gallery
Whistler and Russia
7 December 2006 to 15 February 2007
James McNeill Whistler
> *By the Balcony*
James McNeill Whistler
> *Grey and Silver: Chelsea Wharf*

SPAIN
Barcelona, CaixaForum Barcelona
**Jean-Honoré Fragonard (1732–1806):
Orígenes e Influencias. De Rembrandt
al Siglo XXI**
10 November 2006 to 11 February 2007
Jean-Honoré Fragonard
> *Hubert Robert*
Jean-Honoré Fragonard
> *The Visit to the Nursery*
Barcelona, Fundació Joan Miró
**Joan Miró. 1956–1983.
Sentiment, Emoció, Gest**
24 November 2006 to 25 February 2007
Joan Miró
> *The Flight of the Dragonfly before the Sun*
Barcelona, Museu Picasso
Picasso and the Circus
15 November 2006 to 18 February 2007
Pablo Picasso
> *Harlequin Musician*
Circulated to Fondation Pierre Gianadda,
Martigny, 9 March to 17 June 2007

Madrid, Casa de las Alhajas
**The Mirror and the Mask:
Portraiture in the Age of Picasso**
6 February to 20 May 2007
Jean Dubuffet
> *Bertelé bouquet fleuri, Portrait de Parade*
(Bertelé as a Blossoming Bouquet,
Sideshow Portrait)
Circulated to Kimbell Art Museum,
Fort Worth, 17 June to 16 September 2007
Madrid, Museo Nacional Centro de Arte
Reina Sofía
Chuck Close—Pinturas: 1968–2006
6 February to 7 May 2007
Chuck Close
> *Fanny/Fingerpainting*
Circulated to Ludwig Forum für
Internationale Kunst, Aachen,
25 May to 2 September 2007

Madrid, Museo Nacional del Prado
Tintoretto
29 January to 27 May 2007
Jacopo Tintoretto
> *The Conversion of Saint Paul*
Jacopo Tintoretto
> *A Procurator of Saint Mark's*
Jacopo Tintoretto
> *Summer*

Valencia, Institut Valencià d'Art Modern
**Elena del Rivero. A Mano:
Trabajos sobre Papel**
19 September to 10 December 2006
Elena del Rivero
> *Letter to the Mother*
(Valencia only)
Elena del Rivero
> *Letter to the Mother (left)*
Circulated to Museo Patio Herreriano,
Museo de Arte Contemporáneo
Español, Valladolid, 28 March to
4 June 2007

SWEDEN
Göteborg, Göteborgs Konstmuseum
**Pablo Picasso: Akrobater och Harlekiner,
Familj och Kvinor (Pablo Picasso: Acrobats
and Harlequins, Family and Women)**
4 August to 3 December 2006
Pablo Picasso
> *Lady with a Fan **

SWITZERLAND
Basel, Kunstmuseum Basel
**Jasper Johns: An Allegory of Painting,
1955–1965**
2 June to 23 September 2007
Jasper Johns
> *False Start I*
Jasper Johns
> *False Start II*
Jasper Johns
> *Hand*
Jasper Johns
> *Pinion (working proof 1st stone: black with
shoe imprint)*
Jasper Johns
> *Pinion (working proof on newsprint)*
Lausanne, Fondation de l'Hermitage
Fantin-Latour: De la réalité au rêve
29 June to 28 October 2007
Henri Fantin-Latour
> *Self-Portrait*

UNITED KINGDOM—ENGLAND
London, Barbican Art Gallery
**In the Face of History: European
Photographers in the 20th Century**
13 October 2006 to 28 January 2007
André Kertész
> *Albania*
André Kertész
> *Dunaharaszti*
André Kertész
> *Jeno Kertész*
André Kertész
> *Jeno Kertész*
André Kertész
> *Jeno Kertész*
André Kertész
> *Népliget, Budapest*
André Kertész
> *A Red Hussar Leaving*
André Kertész
> *Self-Portrait*
André Kertész
> *Self-Portrait as Woman*
London, The National Gallery
Renoir Landscapes 1865–1883
21 February to 20 May 2007
Auguste Renoir
> *Oarsmen at Chatou*
(London and Ottawa only)
Auguste Renoir
> *Picking Flowers*
Auguste Renoir
> *Pont Neuf, Paris*
(Philadelphia only)
Auguste Renoir
> *Regatta at Argenteuil*
Auguste Renoir
> *The Vintagers*
Circulated to National Gallery of Canada,
Ottawa, 8 June to 9 September 2007 and
Philadelphia Museum of Art,
4 October 2007 to 6 January 2008

**Dutch Portraits: The Age of Rembrandt
and Frans Hals**
27 June to 16 September 2007
Jan de Bray
> *Portrait of the Artist's Parents, Salomon de
Bray and Anna Westerbaen*
Frans Hals
> *Willem Coymans*
Adriaen Hanneman
> *Henry, Duke of Gloucester*
Johannes Cornelisz Verspronck
> *Andries Stille as a Standard Bearer*
London, Royal Academy of Arts
**The Unknown Monet:
Pastels and Drawings**
17 March to 10 June 2007
Claude Monet
> *Bazille and Camille (Study for
"Déjeuner sur l'Herbe")*
Claude Monet
> *The Luncheon on the Grass*
Circulated to Sterling and Francine
Clark Art Institute, Williamstown,
23 June to 16 September 2007

Impressionists by the Sea
7 July to 30 September 2007
Eugène Boudin
> *Bathing Time at Deauville*
Mary Cassatt
> *Children Playing on the Beach **
Gustave Courbet
> *Calm Sea **

London, Tate Britain

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

David Smith: A Centennial

1 November 2006 to 21 January 2007

David Smith

> *Sentinel I*

David Smith

> *Vóltri VII*

UNITED STATES

California

Los Angeles, Los Angeles County Museum of Art

Magritte and Contemporary Art: The Treachery of Images

19 November 2006 to 4 March 2007

René Magritte

> *La condition humaine*

San Diego, Timken Museum of Art

Guercino: Stylistic Evolution in Focus

13 October 2006 to 6 January 2007

Giovanni Francesco Barbieri, called Guercino

> *Self-Portrait before a Painting of "Amor Fedele"*

> *Amor Fedele*

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

Claude Lorrain: The Painter as Draftsman

14 October 2006 to 14 January 2007

Claude Lorrain

> *The Judgment of Paris*

Circulated to Sterling and Francine Clark Art Institute, Williamstown,

14 February to 29 April 2007

San Marino, The Huntington Library, Art Collections, and Botanical Gardens

Constable's Great Landscapes: The Six-Foot Paintings

3 February to 29 April 2007

John Constable

> *The White Horse*

John Constable

> *Wivenhoe Park, Essex*

Connecticut

Greenwich, Bruce Museum of Arts and Science

Jan van der Heyden (1637–1712)

16 September 2006 to 10 January 2007

Jan van der Heyden

> *An Architectural Fantasy*

Circulated to Rijksmuseum, Amsterdam,

1 February to 30 April 2007

Hartford, Wadsworth Atheneum Museum of Art

Crevel Work

23 September 2006 to 25 February 2007

Martha Elliot

> *Adam & Eve Embroidered Picture*

New Haven, Yale Center for British Art

Canaletto in England: A Venetian Artist Abroad, 1746–1755

19 October to 31 December 2006

Canaletto

> *English Landscape Capriccio with a Column*

Canaletto

> *English Landscape Capriccio with a Palace*

Circulated to Dulwich Picture Gallery,

London, 24 January to 22 April 2007

Delaware

Newark, Mechanical Hall Gallery

The Art of Edward L. Loper

13 April to 31 July 2007

Edward L. Loper

> *Pa. German Chair*

Edward L. Loper

> *Pennsylvania German Fireback*

Edward L. Loper

> *Toy Bank: Speaking Dog*

Edward L. Loper

> *Whipping Post*

District of Columbia

Washington, American University Museum at the Katzen Arts Center

True Dutterer: The Work of William S. Dutterer

30 June to 29 July 2007

William Dutterer

> *Equal, No. 2 **

Washington, The Corcoran Gallery of Art

Joan of Arc: Her Image in France and America

18 November 2006 to 21 January 2007

Jean-Auguste-Dominique Ingres

> *Joan of Arc Standing at the Altar at Reims Cathedral*

> *Reims Cathedral*

Antoine-François Sergent and Various Artists

> *Portraits des grands hommes ... (volume IV)*

Everett Shinn

> *Joan of Arc Square, Paris*

Modernism: Designing a New World 1914–1939

17 March to 29 July 2007

Georges Braque

> *Aria de Bach*

Carlo Carrà

> *Graphic Rhythm with Airplane (Homage to Blériot)*

Lyonel Feininger

> *Zirchow VII **

Paul Klee

> *New House in the Suburbs*

Kazimir Severinovich Malevich

> *Krestjanka idet po vodu (Peasant Woman Goes for Water)*

Pablo Picasso

> *Pierrot and Harlequin*

Washington, National Museum of Women in the Arts

Italian Women Artists from Renaissance to Baroque: Commerce, Court & Convent

16 March to 15 July 2007

Diana Scultori after Giulio Romano

> *Latona Giving Birth to Apollo and Diana on the Island of Delos*

Diana Scultori after Raphael

> *Christ Making Saint Peter Head of the Church*

Florida

Miami, Miami Art Museum

Lorna Simpson

13 October 2006 to 21 January 2007

Lorna Simpson

> *Untitled (Two Necklines)*

Circulated to Whitney Museum of American Art, New York, 8 February to 6 May 2007

Miami Beach, Bass Museum of Art

Tapestries: The Great Twentieth Century Modernists

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"*

Circulated to Appleton Museum of Art of Central Florida Community College,

Ocala, 28 October 2006 to 7 January 2007; Montgomery Museum of Fine Arts, Montgomery, Alabama, 27 January to 8 April 2007; and Midland Center for the Arts, 26 April to 8 July 2007

> *Variation Sur "Aubette"*

Circulated to Appleton Museum of Art of Central Florida Community College,

Ocala, 28 October 2006 to 7 January 2007; Montgomery Museum of Fine Arts, Montgomery, Alabama, 27 January to 8 April 2007; and Midland Center for the Arts, 26 April to 8 July 2007

> *Variation Sur "Aubette"*

Circulated to Appleton Museum of Art of Central Florida Community College,

Ocala, 28 October 2006 to 7 January 2007; Montgomery Museum of Fine Arts, Montgomery, Alabama, 27 January to 8 April 2007; and Midland Center for the Arts, 26 April to 8 July 2007

> *Variation Sur "Aubette"*

Indiana

Indianapolis, Indianapolis Museum of Art

The Other Side of the Mirror: Prints from S. W. Hayter's Atelier 17

3 December 2006 to 13 May 2007

Stanley William Hayter

> *Angels Wrestling*

Stanley William Hayter

> *Tarantelle*

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 **

Young America: Childhood in 19th-Century Art and Culture

1 November 2006 to 7 January 2007

Thomas Eakins

> *Baby at Play **

Thomas Eakins

> *Study for "Negro Boy Dancing": The Boy **

> *Study for "Negro Boy Dancing": The Boy **

> *Study for "Negro Boy Dancing": The Boy **

> *Study for "Negro Boy Dancing": The Boy **

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> *Study for "Negro Boy Dancing":*

- Allen Ginsberg
> *The Ballad of the Skeletons*
Philip Guston
> *Sky*
David Hockney
> *Henry with Tulips*
Jasper Johns
> *Ale Cans (IV)*
Jasper Johns
> *Device*
Jasper Johns
> *Figure 8*
Jasper Johns
> *Flag*
Jasper Johns
> *Tivo Flags*
Ellsworth Kelly
> *Blue with Black II*
Willem de Kooning
> *Untitled*
Roy Lichtenstein
> *Reflections on Soda Fountain*
Robert Motherwell
> *Palo Alto*
Elizabeth Murray
> *Whazzat #22*
Claes Oldenburg
> *Typewriter Eraser*
Robert Rauschenberg
> *Blues*
Robert Rauschenberg
> *Horsefeathers Thirteen—XV*
Man Ray
> *Hands*
James Rosenquist
> *Beach*
Edward Ruscha
> *Cheese Oval*
Donald Saff
> *Morning in Jing Xian*
Richard Serra
> *Circuit*
Frank Stella
> *Marriage of Reason and Squalor*
Mark di Suvero
> *Rising (For Walt Whitman)*
Wayne Thiebaud
> *Suckers State I*
Andy Warhol
> *Vote McGovern*
- Massachusetts**
Boston, The Boston Athenaeum
Picturing the Banjo
26 July to 21 October 2006
Thomas Eakins
> *Study for "Negro Boy Dancing":
The Banjo Player**
Boston, The Institute of Contemporary Art
Super Vision
10 December 2006 to 29 April 2007
James Turrell
> *New Light*
Boston, Museum of Fine Arts, Boston
Edward Hopper
6 May to 19 August 2007
Edward Hopper
> *Cape Cod Evening**
Edward Hopper
> *Haskell's House*
- Gloucester, Cape Ann Historical Museum
**Temporary Exhibition: The Mysteries of
Fitz Henry Lane**
7 July to 16 September 2007
Fitz Henry Lane
> *Brace's Rock, Eastern Point, Gloucester*
Northampton, Smith College Museum of Art
The Early Modern Painter-Etcher
2 September to 28 October 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 Marouille*
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*
Esaías van de Velde I
> *Peasants Lunching in Open Air*
- New Jersey**
Princeton, Princeton University Art Museum
**Pietro da Cortona's "Saint Martina
Refuses to Adore the Idols":
A Painting in Context**
14 October 2006 to 21 January 2007
Pietro da Cortona
> *The Virgin and Child Appearing
to Saint Martina*
- New Mexico**
Santa Fe, Georgia O'Keeffe Museum
Paul Strand: Southwest
22 September 2006 to 14 January 2007
Paul Strand
> *Ranchos de Taos Church, New Mexico (recto)*
Circulated to Tacoma Art Museum, 27
January to 10 June 2007
- Georgia O'Keeffe: Circling Around
Abstraction**
25 May to 9 September 2007
Georgia O'Keeffe
> *No. 20—From Music-Special*
**Georgia O'Keeffe and the Women of the
Stieglitz Circle**
21 September 2007 to 13 January 2008
Georgia O'Keeffe
> *Jack-in-the-Pulpit .No. 3*
- New York**
Beacon, Dia:Beacon Riggio Galleries
**A Field of Vision: Agnes Martin's
Paintings from the 1980s**
3 August 2006 to 5 March 2007
Agnes Martin
> *Untitled #2*
**Agnes Martin, Homage to [a] Life:
Paintings 1990–2003**
6 April to 26 November 2007
Agnes Martin
> *Untitled #3*
- Brooklyn, Brooklyn Museum
**Kindred Spirits: Asher B. Durand
and the American Landscape**
30 March to 29 July 2007
Asher Brown Durand
> *Kindred Spirits*
Asher Brown Durand
> *The Stranded Ship*
Circulated to Smithsonian American Art
Museum, Washington, 14 September
2007 to 6 January 2008
New York, Adelson Galleries, Inc.
Sargent's Venice
19 January to 3 March 2007
John Singer Sargent
> *Street in Venice*
Circulated to Museo Correr, Venice,
22 March to 22 July 2007
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, Cooper-Hewitt,
National Design Museum
Piranesi as Designer
14 September 2007 to 20 January 2008
Giovanni Battista Piranesi
> *Pianta del Sepolcro di Alessandro Severo,
situato fuori di Porta S. Giovanni, Plate
XXXI from Vol 2 of Le Antichità Romane*
Giovanni Battista Piranesi
> *Chimney-piece in the Egyptian Style:
seated figures in profile on either side*
Giovanni Battista Piranesi
> *Chimney-piece in the Egyptian Style:
Giant figures supporting the lintel flanked
by chairs (from the Diversi Manieri)*
Giovanni Battista Piranesi
> *A commode, a sedan chair and a coach
(from the Diversi maniere...)*
Giovanni Battista Piranesi
> *Veduta del sotterraneo Fondamento del
Mausoleo, plate IX in Vol. 4 of
Le Antichità Romane, che fu eretto
da Elio Adriano Imp...*
Giovanni Battista Piranesi
> *Dimostrazione dell'Emissario del Lago Albano*
New York, The Frick Collection
Domenico Tiepolo: A New Testament
24 October 2006 to 7 January 2007
Giovanni Domenico Tiepolo
> *Christ Leading Peter, James, and John to
the High Mountain for the Transfiguration*
Giovanni Domenico Tiepolo
> *The Apostles' Creed*
Giovanni Domenico Tiepolo
> *The Parting of Saints Peter and Paul*
Giovanni Domenico Tiepolo
> *The Raising of Tabitha*
Giovanni Domenico Tiepolo
> *Christ on the Mountain with Peter,
James, and John*
- New York, Grey Art Gallery
& Study Center, New York University
**Moving Pictures: American Art and
Early Film, 1880–1910**
13 September to 9 December 2006
George Bellows
> *A Knockout*
(Washington only)
George Bellows
> *Club Night**
George Bellows
> *New York*
(Washington only)
Circulated to The Phillips Collection,
Washington, 17 February to 20 May 2007
New York, James Graham & Sons, Inc.
**James Graham & Sons:
Celebrating 150 Years**
10 May to 23 June 2007
John La Farge
> *The Entrance to the Tautina River, Tahiti.
Fisherman Spearfishing a Fish**
New York, The Jewish Museum
**The Sculpture of Louise Nevelson:
Constructing a Legend**
5 May to 16 September 2007
Louise Nevelson
> *Untitled*
New York, The Metropolitan Museum of Art
**Cézanne to Picasso: Ambrose 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*
Circulated to The Art Institute of Chicago,
17 February to 13 May 2007 and
Musée d'Orsay, Paris, 19 June to
16 September 2007
Sean Scully: Wall of Light
25 September 2006 to 14 January 2007
Sean Scully
> *Wall of Light Tara*
Americans in Paris, 1860–1900
16 October 2006 to 28 January 2007
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*
**The Clark Brothers Collect Renoir,
Van Gogh, Picasso**
21 May to 19 August 2007
Winslow Homer
> *Hound and Hunter*
**Impressed by Light: British Photographs
from Paper Negatives, 1840–1860**
24 September to 21 December 2007
Roger Fenton
> *Moscow, Domes of Churches in the Kremlin*
David Octavius Hill and Robert Adamson
> *David Octavius Hill at the gate of
Rock House, Edinburgh*
Reverend Calvert Richard Jones
> *St. Paul's Cathedral, Valetta, Malta, with
Bell Tower*

Hugh Owen
> *Tree with Tangle of Roots*
Thomas Sutton
> *Tower Struck by Lightning, Saint-Ouen Bay*
Captain Linnaeus Tripe
> *The Causeway Across the Várga River, Madura*

New York, The Museum of Modern Art
Plane Image: A Brice Marden Retrospective, Paintings and Drawings
29 October 2006 to 15 January 2007
Brice Marden
> *For Pearl*

Circulated to San Francisco Museum of Modern Art, 17 February to 13 May 2007 and Hamburger Bahnhof-Museum für Gegenwart-Berlin, Berlin, 1 June to 30 September 2007

Edward Manet and "The Execution of Maximilian"
5 November 2006 to 29 January 2007
Edouard Manet
> *The Dead Toreador*

New York, Neue Galerie New York
Van Gogh and Expressionism
23 March to 2 July 2007

Vincent van Gogh
> *Self-Portrait*
Ernst Ludwig Kirchner
> *Die Geliebte*
Ernst Ludwig Kirchner
> *Das Männlein narrt ihn, indem es den Schatten allein bei ihm vorbeispazieren lässt, Schlemihl versucht ihn zu fassen*
Ernst Ludwig Kirchner
> *Nach der Verfolgung des Schattenlosen durch den Mob der Gasse*

Ernst Ludwig Kirchner
> *Peter Schlemihls wundersame Geschichte (Title Page)*

Ernst Ludwig Kirchner
> *Qualen der Liebe*
Ernst Ludwig Kirchner
> *Schlemihl versucht mit dem Schatten zu fliehen*

Ernst Ludwig Kirchner
> *Verkauf des Schattens*

New York, The Pierpont Morgan Library
Private Treasures: Four Centuries of European Master Drawings
18 January to 8 April 2007

Fra Bartolommeo
> *The Virgin and Child Surrounded by Saints and Angels*

Fra Bartolommeo
> *A Kneeling Angel*
François-André Vincent
> *The Drawing Lesson*

New York, Solomon R. Guggenheim Museum
Spanish Painting from El Greco to Picasso: Time, Truth, and History
17 November 2006 to 28 March 2007
Diego Velázquez
> *The Needlewoman*

Divisionism/Neo-Impressionism: Arcadia and Anarchy
27 April to 6 August 2007
Georges Seurat
> *Seascape at Port-en-Bessin, Normandy**

New York, Whitney Museum of American Art
Picasso and American Art
28 September 2006 to 28 January 2007
Arshile Gorky
> *Organization*
Arshile Gorky
> *Self-Portrait*

Circulated to San Francisco Museum of Modern Art, 25 February to 28 May 2007 and Walker Art Center, Minneapolis, 17 June to 9 September 2007

Full House: View of the Whitney's Collection at 75
3 October to 31 December 2006
Edward Hopper
> *Cape Cod Evening**

Rochester, Memorial Art Gallery of the University of Rochester

Georgia O'Keeffe: Color and Conservation
30 September to 31 December 2006
Georgia O'Keeffe
> *Winter Road I*

Roslyn Harbor, Nassau County Museum of Art
Rembrandt to Rosenquist: The Masters of Printmaking
18 February to 13 May 2007

Hendrik Goltzius
> *Hercules Killing Cacus*
Hendrik Goltzius
> *The Massacre of the Innocents*
Edvard Munch
> *The Kiss*

Surrealism: USA and Europe
26 May to 12 August 2007
Mark Rothko
> *Untitled*

North Carolina

Raleigh, North Carolina Museum of Art
Monet and Normandy
15 October 2006 to 14 January 2007
Claude Monet
> *Ships Riding on the Seine at Rouen*
Circulated to The Cleveland Museum of Art, 18 February to 20 May 2007

Ohio

Cleveland, The Cleveland Museum of Art
Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí
15 October 2006 to 7 January 2007

Joan Miró
> *The Farm*
Circulated to The Metropolitan Museum of Art, New York, 7 March to 3 June 2007

Columbus, Columbus Museum of Art
Edgar Degas: The Last Landscapes
13 October 2006 to 21 January 2007
Edgar Degas
> *The Road (La route)*

Optic Nerve: Perceptual Art of the 1960s
16 February to 17 June 2007

Bill Komodore
> *Vermont**
Larry Poons
> *Untitled*
Bridget Riley
> *Balm**

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

Frank Stella 1958
9 September to 31 December 2006
Frank Stella
> *Them Apples*

Oberlin, Allen Memorial Art Museum, Oberlin College

Adolph Gottlieb: Early Prints
1 November 2006 to 31 January 2007
Adolph Gottlieb
> *Composition*

Circulated to Milwaukee Art Museum, 24 May to 19 August 2007 and The University of Memphis Art Museum, 8 September to 20 October 2007

Pennsylvania

Allentown, Allentown Art Museum

Knights in Shining Armor: Myth and Reality, 1450-1650
28 January to 17 June 2007

Lucas Cranach the Elder
> *The Crucifixion with the Converted Centurion*
Giovanni Girolamo Savoldo
> *Portrait of a Knight*

Altoona, Southern Alleghenies Museum of Art

Artists of the Commonwealth: Realism and Its Response in Pennsylvania Painting, 1900-1950

4 August to 5 November 2006
Henry Ossawa Tanner
> *The Seine**
Circulated to Erie Art Museum, 1 December 2006 to 8 April 2007 and James A. Michener Art Museum, Doylestown, 19 May to 2 September 2007

Pittsburgh, The Andy Warhol Museum
Commemoration of the 20th Anniversary of Andy Warhol's Death
29 September to 30 December 2007

Andy Warhol
> *A Boy for Meg**

Reading, Reading Public Museum

Degas and the Art of Japan
29 September to 30 December 2007

Edgar Degas
> *Actresses in Their Dressing Rooms (Loges d'actrices)*
Edgar Degas
> *Laundress Carrying Linen*
Edgar Degas
> *Mary Cassatt at the Louvre: The Paintings Gallery (Au Louvre: La Peinture)*

Tennessee

Nashville, Frist Center for the Visual Arts
Life's Pleasures: The Ashcan Artist's Brush with Leisure, 1895-1925
2 August to 28 October 2007

George Bellows
> *Club Night**

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*

Dallas, Dallas Museum of Art

The Art of Richard Tuttle
15 July to 8 October 2006

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*
Richard Tuttle
> *Finding the Center Point #7*

Richard Tuttle
> *Finding the Center Point #8*
Richard Tuttle
> *Finding the Center Point #9*
Richard Tuttle
> *4th Summer Wood Piece*

Richard Tuttle
> *French Hotel Drawing*
Richard Tuttle
> *Green Diamond with Pencil Line*
Richard Tuttle
> *Green Transfer*

Richard Tuttle
> *Herbert Vogel*
Richard Tuttle
> *On the Way to New York*
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
> *Red and Gold Hook*
Richard Tuttle
> *Red Spiral Drawing (2)*
Richard Tuttle
> *Rendering for the Twelfth of Thirteen Spiral Drawings*

Richard Tuttle
> *Rising Colors Along Frontal Diagonal with Downward Slant*
Richard Tuttle
> *Spiral Notebook Drawing 1*

Richard Tuttle
> *Summer Notebook Drawing (July & August 1972) No. 1*
Richard Tuttle
> *Summer Notebook Drawing (July & August 1972) No. 2*

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*
Richard Tuttle
> *II Blue and Pale Blue (Dallas)*

Richard Tuttle
> *Two Dips Plus X*

Circulated to Museum of Contemporary Art, Chicago, 11 November 2006 to 4 February 2007 and The Museum of Contemporary Art, Los Angeles, 8 April to 30 July 2007

Van Gogh's Sheaves of Wheat
22 October 2006 to 7 January 2007
Vincent van Gogh
> *The Harvest*

Fort Worth, Modern Art Museum of Fort Worth

Declaring Space: Lucio Fontana, Yves Klein, Barnett Newman, Mark Rothko
30 September 2007 to 6 January 2008

Barnett Newman
> *Achilles*
Barnett Newman
> *The Name II*

Houston, The Museum of Fine Arts, Houston
The Dog in Art: From Renaissance to Post-Modern

1 October 2006 to 1 January 2007
Franz Marc
> *Siberian Dogs in the Snow* *
George Stubbs
> *White Poodle in a Punt*

The Modern West: American Landscapes, 1890–1950
29 October 2006 to 28 January 2007
John Marin
> *Storm over Taos*

Virginia

Norfolk, Chrysler Museum of Art
400th Anniversary of Jamestown
18 April to 1 November 2007
Arthur Devis
> *Arthur Holdsworth Conversing with Thomas Taylor and Captain Stancombe by the River Dart*
Thomas Gainsborough
> *The Hon. Mrs. Thomas Graham*
Sir Henry Raeburn
> *John Johnstone, Betty Johnstone, and Miss Wedderburn* *
Sir Joshua Reynolds
> *Miss Beatrix Lister*

Richmond, Virginia Museum of Fine Arts
Rule Britannia! Art, Royalty & Power in the Era of Jamestown
28 April to 12 August 2007
Sir Anthony van Dyck
> *Queen Henrietta Maria with Sir Jeffrey Hudson*

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 Mathilde Townsend*
John Singer Sargent
> *Miss Grace Woodhouse*

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
> *John Quincy Adams*
Thomas Sully
> *Andrew Jackson*

SWITZERLAND

Bern, United States Embassy Residence
Frederick Carl Frieseke
> *Memories*
Robert Henri
> *Catharine*
Karl Knaths
> *Marble Mantel*

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 Trust for Historic Preservation
Bernard Hailstone
> *David E. Finley*

U. S. Commission of Fine Arts
Alice Neel
> *William Walton*

Office of Senate Leadership, United States Capitol
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
> *Olivia*
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*

Residence of the Vice President of the United States
John William Casilear
> *View on Lake George*
John Frederick Kensett
> *Landing at Sabbath Day Point*
Gilbert Stuart
> *John Adams* **

The White House
American 19th Century
> *Abraham Lincoln*
American 19th Century
> *Stylized Landscape*
George Catlin
> *An Aged Minatarree Chief and His Family*
George Catlin
> *Antelope Shooting—Assinneboine*

George Catlin
> *Battle between the Jicarilla Apaches and Camanchees*
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
> *A Flathead Chief with His Family*
George Catlin
> *Four Dogrib Indians*
George Catlin
> *Making Flint Arrowheads—Apaches*
George Catlin
> *Ojibbeway Indians*
George Catlin
> *An Ojibbeway Village of Skin Tents*
George Catlin
> *Osage Chief with Two Warriors*
George Catlin
> *An Osage Indian Pursuing a Camanchee*
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*
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" (returned)*
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 Shoshonee Warriors Armed for War
George Catlin
>Two Ojibbeway Warriors and a Woman
George Catlin
>Two Weeah 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

United States Trade Representative

American 19th Century
>Leaving the Manor House
American 19th Century
>Spring on the Range
American 19th Century
>Twenty-two Houses and a Church
Thomas Chambers
>Storm-Tossed Frigate (returned)
T. Davies
>Ship in Full Sail (returned)
Dana Smith
>Southern Resort Town
John Toole
>Skating Scene

Secretary of Transportation

Circle of Jacob Adriaensz Bellevois
>Dutch Ships in a Lively Breeze (returned)
Follower of Claude Lorrain
>Harbor at Sunset (returned)
L. M. Cooke
>Salute to General Washington in New York Harbor (returned)
Hugues Merle
>Children Playing in a Park (returned)
Rene Pierre Charles Princeteau
>Horses (returned)

Secretary of the Treasury

André Derain
>Abandoned House in Provence
André Derain
>Road in Provence
Henri Moret
>The Island of Raguenez, Brittany
Maurice Utrillo
>The Pont Saint-Michel, Paris
James McNeill Whistler
>Alice Butt (returned)

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 Cuijt, 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

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
>William Constable after Gilbert Stuart
>James Lloyd
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 Kemmelmeyer
>First Landing of Christopher Columbus (returned)

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

TEMPORARY LOANS TO MUSEUM COLLECTIONS

FRANCE

Laval, Musée du Vieux Château
15 January to 15 April 2007
Henri Rousseau
>Tropical Forest with Monkeys *

HUNGARY

Budapest, Szépművészeti Múzeum
25 October to 30 November 2006
Vincent van Gogh
>Farmhouse in Provence

UNITED STATES

District of Columbia

Washington, National Portrait Gallery
4 July 2006 to 15 December 2008
John Wesley Jarvis
>Thomas Paine *
Irving R. Wiles
>Miss Julia Marlowe *

Maryland

Baltimore, The Baltimore Museum of Art
2 June to 9 September 2007
Lee Bontecou
>Untitled

Easton, Academy Art Museum
26 March to 26 September 2007
Thomas Cole
>Italian Coast Scene with Ruined Tower
Thomas Cole
>Sunrise in the Catskills
Asher Brown Durand
>Pastoral Landscape

New Hampshire

Hanover, Hood Museum of Art, Dartmouth College
1 August 2006 to 31 July 2007
Abraham Mignon
>Still Life with Fruit, Fish, and a Nest

Virginia

Mount Vernon, Historic Mount Vernon
Charles Peale Polk
>General Washington at Princeton

Norfolk, Chrysler Museum of Art
2 February to 30 March 2007

Joseph Mallord William Turner
>The Junction of the Thames and the Medway

Washington

Seattle, Seattle Art Museum
1 May 2007 to 1 February 2008
Chinese Qing Dynasty
>Vase in the Form of a Carp, Mounted as an Ewer
Chinese Qing Dynasty
>Vase in the Form of a Carp, Mounted as an Ewer

PUBLICATIONS AND MEDIA

During the fiscal year the Gallery produced six major exhibition catalogues as well as the following book-length publications: one conservation volume; one *Studies in the History of Art* volume; coproduction of an *A. W. Mellon Lectures* volume; the Center for Advanced Study in the Visual Arts (CASVA) annual report; and two foreign-language editions of Gallery publications. In addition the Publishing Office produced nine exhibition-related brochures, a teaching booklet, and several periodicals, and numerous features and programs were created for the Gallery's Web site. In the same period eight other major publications were in progress for publication in late 2007 and early 2008.

EXHIBITION CATALOGUES

- > *Prayers and Portraits: Unfolding the Netherlandish Diptych*
John Oliver Hand, Catherine A. Metzger, and Ron Spronk
(352 pages, 228 color, 85 b/w, hardcover only)
Published in association with the Koninklijk Museum, Antwerp, and the Harvard University Art Museums, Cambridge, and copublished by Yale University Press. Abridgments in German, Dutch, and French appeared under the titles *Anmut und Andacht* (Stuttgart), *Vlaamse Primitieven* (Antwerp), and *Les Primitifs Flamands* (Antwerp)
- > *Private Treasures: Four Centuries of European Master Drawings*
Margaret Morgan Grasselli, Andrew Robison, Rhoda Eitel-Porter, and Jennifer Tonkovich
(272 pages, 118 color, 50 b/w, hardcover only)
Published in association with the Morgan Library & Museum, New York, and Lund Humphries
- > *Jasper Johns: An Allegory of Painting, 1955–1965*
Jeffrey Weiss et al.
(296 pages, 170 color, 80 b/w, hardcover and softcover editions)
Published in association with Yale University Press

- > *Foto: Modernity in Central Europe, 1918–1945*
Matthew S. Witkovsky
(278 pages, 192 color, 59 b/w, hardcover and softcover editions)
Published in association with Thames & Hudson
- > *Desiderio da Settignano: Sculptor of Renaissance Florence*
Edited by Marc Bormand, Beatrice Paolozzi Strozzi, and Nicholas Penny with essays by scholars including Nicholas Penny and Alison Luchs of the National Gallery of Art
(288 pages, hardcover only)
English edition copublished by National Gallery of Art, Musée du Louvre Editions, and 5 Continents Editions
- > *The Art of the American Snapshot, 1888–1978*
Sarah Greenough and Diane Waggoner with Sarah Kennel and Matthew S. Witkovsky
(288 pages, 108 color, 170 duotones, hardcover and softcover editions)
Published in association with Princeton University Press

Foreign-Language Editions

- > *National Gallery of Art: Master Paintings from the Collection*
John O. Hand
(424 pages, 423 color, hardcover only)
First published in English in 2004
Russian edition published in 2006 in association with SLOVO
- > *Jasper Johns: An Allegory of Painting, 1955–1965*
Jeffrey Weiss et al.
(296 pages, 170 color, 80 b/w, hardcover and softcover editions)
German edition published in association with Kunstmuseum Basel and Prestel Verlag

CONSERVATION STUDIES

- > *Artists' Pigments: A Handbook of Their History and Characteristics, Volume 4*
Edited by Barbara H. Berrie
(248 pages, 75 color, 216 b/w, hardcover only)
Published in association with Archetype Publications

STUDIES IN THE HISTORY OF ART AND OTHER CASVA PUBLICATIONS

- > *French Genre Painting in the Eighteenth Century*
Studies in the History of Art, volume 72, edited by Philip Conisbee
(320 pages, 30 color, 175 b/w, hardcover)
Distributed by Yale University Press
- > *Center 27*
Annual report, print and Web versions

THE A. W. MELLON LECTURES IN THE FINE ARTS

- > *Pictures of Nothing: Abstract Art since Pollock*
Kirk Varnedoe
Bollingen Series XXXV: 48
(304 pages, 132 color, 132 b/w, hardcover only)
Distributed by Princeton University Press

EXHIBITION BROCHURES AND TEACHING BOOKLETS

- > *Constable's Great Landscapes: The Six-Foot Paintings*
- > *Prayers and Portraits: Unfolding the Netherlandish Diptych*
- > *Jasper Johns: An Allegory of Painting, 1955–1965*
- > *States and Variations: Prints by Jasper Johns*
- > *Foto: Modernity in Central Europe, 1918–1945* (three)
- > *Edward Hopper*
- > *J. M. W. Turner*
- > *Picturing France* (teaching booklet)

PERIODICALS

- > *NGA Bulletins*: Fall 2006 and Spring 2007

WEB PRODUCTIONS

In fiscal year 2007 the Web site (www.nga.gov) received 17,579,130 visits, with a daily average of 48,162 visitors.

Exhibition Features

- > *Constable's Great Landscapes: The Six-Foot Paintings*
- > *Prayers and Portraits: Unfolding the Netherlandish Diptych*

- > *Strokes of Genius: Rembrandt's Prints and Drawings*
- > *Jasper Johns: An Allegory of Painting, 1955–1965*
- > *States and Variations: Prints by Jasper Johns*
- > *Eugène Boudin at the National Gallery of Art*
- > *Fabulous Journeys and Faraway Places: Travels on Paper, 1450–1700*
- > *Private Treasures: Four Centuries of European Master Drawings*
- > *Foto: Modernity in Central Europe, 1918–1945*
- > *Edward Hopper*

Permanent Collection Features

- > *Paris in Transition: Photographs from the National Gallery of Art*
- > *Tabernacle Frames from the Samuel H. Kress Collection at the National Gallery of Art*
- > *Celebrating the Legacy of Paul Mellon at the National Gallery of Art*
- > *Theory of Boundaries (1969–1970)*
- > *The Artist's Vision: Romantic Traditions in Britain*

Multimedia

- > *Edward Hopper's New York* video podcast
- > *Edward Hopper* film highlights
- > Mel Bochner Installation: *Theory of Boundaries (1969–1970)* video podcast
- > East Building cell-phone tour

MEDIA AWARDS

Print

- > *Prayers and Portraits: Unfolding the Netherlandish Diptych*
2006 George Wittenborn Memorial Book Award; Association of American University Presses (AAUP)/Book, Jacket, and Journal Show; American Association of Museums (AAM) design award; Art Director's Club of Metropolitan Washington award
- > *Private Treasures: Four Centuries of European Master Drawings*
Art Director's Club of Metropolitan Washington award
- > *Jasper Johns: An Allegory of Painting, 1955–1965*
AAUP/Book, Jacket, and Journal Show; AAM design award; Art Director's Club of Metropolitan Washington award

Web Site

- > Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting 2007 Silver MUSE Award, American Association of Museums Media & Technology Committee
- > Rembrandt's Late Religious Portraits 2007 Silver Award Winner: Horizon Interactive Awards, Government Category

Exhibition Films

- > Henri Rousseau: Jungles in Paris (2006) Gold Camera Award, 2007 U.S. International Film and Video Festival, category of Arts and Culture; Remi Silver Award, 40th Annual WorldFest Houston International Film Festival; Screening Showcase Selection, 25th International Festival of Films on Art, Montreal
- > Edward Hopper (2007) Silver Hugo, 43rd Annual INTERCOM Competition, category of Arts and Culture; Silver Telly, 28th Annual Telly Awards Competition

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Elizabeth Kielpinski
Laura Kinneberg
Jessica Ruse

Members, Center for Advanced Study in the Visual Arts, Academic Year 2006–2007

Samuel H. Kress Professor
Wanda M. Corn

Andrew W. Mellon Professor
Elizabeth Hill Boone

Paul Mellon Senior Fellow
Daniel J. Sherman

Samuel H. Kress Senior Fellows
Philippe Bordes
Thomas E. A. Dale

Ailsa Mellon Bruce Senior
Fellows
Simon Swynfen Jervis

Branko Mitrović
Charles O'Brien

Paul Mellon Visiting Senior
Fellows

Cammy Brothers
Smiljka Gabelić
Davide Gasparotto
Andrew Hemingway
Eunice D. Howe
Michelle Joan Wilkinson

Ailsa Mellon Bruce Visiting
Senior Fellows
Amy Golahny

Marcia B. Hall
Fredrika H. Jacobs
Caroline Murphy
Richard Steven Street

Millon Architectural History
Guest Scholar
Cammy Brothers

A. W. Mellon Postdoctoral
Fellow
Amy Freund

Paul Mellon Postdoctoral
Fellows
Sarah Gordon
Ashley West

PREDOCTORAL FELLOWS IN RESIDENCE

David E. Finley Fellow
Aden Kumler

Paul Mellon Fellow
Robert Glass

Samuel H. Kress Fellow
Janice Mercurio

Wyeth Fellow
Michelle Kuo

Ittleson Fellow
Melanie Michailidis

Andrew W. Mellon Fellow
Amy J. Buono

Twenty-Four-Month Chester
Dale Fellow
Molly Warnock

PREDOCTORAL FELLOWS NOT IN RESIDENCE

David E. Finley Fellows
Ashley Elizabeth Jones
Rebecca Molholt

Paul Mellon Fellows
Zeynep Çelik
Kristin Romberg

Samuel H. Kress Fellow
Sara Switzer

Wyeth Fellow
Ross Barrett

Ittleson Fellow
Susan Elizabeth Gagliardi

Andrew W. Mellon Fellow
Cécile Fromont

Twenty-Four-Month Chester
Dale Fellow
Bridget Alsdorf

Twelve-Month Chester Dale
Fellow
Daniel Morgan

Robert H. and Clarice Smith
Fellow
Angela Ho

Ailsa Mellon Bruce Predoctoral
Fellows for Travel Abroad for
Historians of American Art
Susanne Cowan
Janet Dees
Jason Hill
Wendy Ikemoto
Alison Strauber
Lily Woodruff

OFFICE OF THE ADMINISTRATOR

Administrator
Darrell R. Willson

Deputy Administrator
John Robbins

Deputy Administrator for
Capital Projects
Susan Wertheim

Executive Assistant
Kathleen Ortner

Staff Assistant
Shelley Falibota

Assistant to the Administrator
for Budget Analysis
Andrew McCoy

Budget Analyst
Nathan Guyer

Assistant to the Administrator
for Business Activities
Anne Valentine

OFFICE OF CAPITAL PROJECTS

Senior Program Manager
Alison Hunt

Program Analyst
Lauren Huh

Construction Field Engineer
Dennis Donaldson

Construction Field
Representative
Michelle Gilbert

Fire Protection Engineer
Robert Wilson

Interior Designer
Susan A. Ritterpusch

Architect
Christopher Ruffing

DEPARTMENT OF ARCHITECTURAL SERVICES

Senior Architect
James M. Grupe

Assistant Senior Architect
Carl M. Campioli

Project Architects
Bruce D. Condit
William H. Cross, Jr.

Architect/CAD Manager
Martin A. Livezey

Staff Assistant
Teresa A. Mossi

EQUAL EMPLOYMENT OPPORTUNITY OFFICER

Kelly Goode

FACILITIES MANAGEMENT

Chief of Facilities
Kurt Sisson

Deputy Chief of Facilities
Carl Pasquali

Facilities Management Process
Specialist
Dan Hamm

Assistant Special Projects
Coordinator
William Cabeza

Program Specialist
Vasily Lazarenko

Staff Assistant
Linda Hilliard

Engineering Department

Supervisor
William Burns

Engineering Technicians

James Cromwell
Gary Ilko
David Matthews
Mike Ottmers
Phillip Walker
Dan Warrenfeltz

Building Automated
System Manager
Brian McGivney

Work Control Center

Facilities Services Manager
John Haughey

Supervisor
Marcy Broiles

Work Control Coordinators

Gwendolyn Arnold
Taniesha Kelly
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
Deborah Hamilton
Angela Lee

Leaders
Gerald Carthorne
Geraldine Crawford
Andre Gordon
Raymond Henson
Sheldon Malloy

Housekeepers
Calvin Anderson
Maurice Anderson
Kenneth Betts
Jerry Braddock
George Bridges
Steven Crockett
Donnell Cunningham

Lewis Dobbs
Vanessa Fenwick
Oliver Fowler

Pam Green
Dorothy Griffin
Carolyn Harvey
Brock Hawkins
Alice Holloman
Anthony Inabinet
Lawrence Jackson
Victor Jamison
Michon Jenkins-Sawy
Teresa Johnson

Paul Marshall
Gail Maxfield
Theodora McCard
Darlene Middleton
Darryle Parker
Cassandra Pixley
Leora Richardson
Henry Rivers
Venetta Snead
Derrick Snowden
Angeline Sutton
Bridgette Thomas
Diana Wells
Zilphia Wright
Linda Young

Building Operations Department

Manager
John Bixler
Assistant Manager
Charles Herndon

Supervisors
Noel Ashton
Zery Mingo
Larry Smith
William Sutton

Leaders
Nathan Bethune
Robert Lowry
Rodney Stringer

Control Technicians
Anthony Brooks
Eugene Givens
John Goff
Anthony Hayes
Wayne Valentine

Utility Systems Repair
Operators
Quiency Adams
Ricky Bruckschen
Stephen Burns
Teeka Chandradat
Michael Cruz

Roger Dunning
James Gant
James Hamilton
Perry Jeter
Gerald Joyner
Varon Lee
Harold Liller
Barry Pearson
Charles Randolph
Carlos Russell
Troy Taylor
Mark Teed
Sahlu Teklesadik
Oscar Williams
Jeremy Wojciechowski

Pipefitters
Salvador Anciani
John Gannon

Insulators
Anthony Bechler
Gregory Hughes

Electric Shop

Supervisor
Anthony Pizzo

Leader
Daniel Smith

Electricians
David Cole
Christopher Fioravanti
Anthony Newman
Carlton Williams

Electrical Helper
Leslie Raspberry

High Voltage Electrician
Mike Case

HORTICULTURE SERVICES

Chief of Horticulture Services
Dianne Cina

Deputy Chief
Cynthia Kaufmann

Horticulturists
Margaret Church
Solomon Foster
David Gentilcore
Julianna Goodman
James Kaufmann

Gardener Leader
Anthony Ferrell

Gardeners
Michael Bobian
Brian Johnson
Sandra Lee
Ronald McGill
Michael Peters
Kirsi Petersen
Ronald Terrell
Willie Townes
Derrick Williams

PROTECTION SERVICES

Chief of Protection Services
James J. Lucey

Secretary
Geri Green-Smith

Identification Office
James Carlton
Brannock Reilly
Vladimir Solomykov

Investigators
James Deas
Enis Pinar

Technical Services Supervisor
Angelo Catucci

Senior Electronics Technician
William Shaw

Electronics Technicians
Patrick Parrett
Nathaniel Stroman

Locksmith
Ty Cullins

Administration and Visitor Services

Deputy Chief
Elizabeth Thomas

Program Analyst
Cheryl Miller

Supply Clerk
Michelle Cameron

Administrative Assistant
Sherry Murphy

Office Assistant
Zoya Mussienko

Office Automation Assistant
Sandra Powell

Special Projects and Information Technology

Deputy Chief
Stephen Lockard

IT Specialist
Stanley Lantz

Risk Management

Deputy Chief
Phillip Goldsmith

Occupational Safety and
Health Manager
Linda Schilder

Fire Protection Specialist
Billy Norman

Operations

Deputy Chief
Robert Rule

Major
Larry Kaylor

Office Assistant
Anna Howard

Security Driver
Alvin Hawkins

Console Operators
Phillip Arnett
Winston Franklin
Derieck Hairston
Barbara Height
James Townsend
David Weston
Laverne Whitted

Commanders
Cleven Brown
Ricky Manuel
Karen Perry
Jeroboam Powell

Lieutenants
Timothy Fortt
Harry Groce
Armando Hartley
Dennis Hill
Joseph Hudson
Quellan Josey
David Lee
Lawrence Marshall
Quinyardo McClain

Joshua Mewborn
Dexter Moten
John Palmer
Kathy Sutton
Marlene Tucker
Gerald Walker
Sheila Wright

Sergeants
Ronald Brown
Joseph Callahan
Bernard Clemons
Jerry Doss
Emanuel Goddard
James Hairston
Patricia Hassell
Alonzo Kennedy
Dana Lee
Victor McCrea
James Murphy
Ronnie Sloan, Jr.
Anthony Thompson
Raymond Tyndle
Eugenio Velazquez

Gallery Protection Officers II
Roger Allen

Irene Anderson-Thomas
Daniel Bailey

Leonard Bashful
Ludwig Bednar, Jr.

Vander Blount
Ronald Bond

John Boone, Jr.
Brian Bowman

Corey Brown
Vincent Brown

Wayne Buckner
George Burgess

Alvin Burts
Edward Chapman

Venus Cristwell
John Davis

Larita Dodson
Carlos Dubose

Ernest Edwards
Robert Edwards

Edward Foster
Alonzo Fountain

Robert Gayleard
George Hamilton

Peter Henderson
Yvette Herbert

Elvis Hernandez
Jimmie Hines

Donna Hinton
Mildred Holeman

Errick James
Franklin Jess

Edward Johnson
Eugene Johnson

Felisha Jones
John Jones

Lee Jones
Veronica Jones

Anthony Kittoe
Beth Knight

Albert Lawrence
Latina Lee

John Legrand
Franklin Lewis

Joe Lewis
Robert Lewis

Tyrone Lewis
David Logan

Richard Lydick
Augustine Maldonado

Rodney Mathew
Isaac Mathis III
Joseph Midgette
Vernon Morton
Jacob Neal
Beverly North

Chris Priwott
Ronald Randall
Jerry Reaves
Marcus Reeves
William Richardson
Linda Roche
John Rogers
Loretta Roy
John Smith
Leroy Smith
Timothy Smith
Johanna Speight
Michael Strong
Altina Sumter
Keith Thalamer
Edward Thomas
Reginald Thornton
Joselito Tungcod
Larry Turner
Gregory Watson
Harold Williams
Lynn Williams
Ralph Wright (Union Representative)
Willie Wright
Steve Xanthos
James Yancey

Senior Gallery Protection Officer
and Trainer
Yamashita Johnson

Gallery Protection Officers

Taalib-din Abdul-Wakil
Rukan Ahmed
Aaron Alexander
Wayne Alexander
Malachi Alford
Calvin Allen
Nistoli Archer
Wiziri Belcher
Gwendolyn Bell
Charles Berkley, Jr.
Howard Boddie, Sr.
Kathryn Boyd
David Bradley, Sr.
Wesley Branon
Steve Brock
Jacqueline Brown
Joshua Brown
Nigel Brown
Roy Brown
Travon Bruce
Wayne Bryant
Benjamin Burgess
Otis Butler
Richard Byrd
David Caldwell
Julius Carroll
Marian Carter
Jesus Castro-Alvarez
Paul Cawley
Marcella Champion
David Clark
Thomasine Cloude
Walter Colbert
Arthur Coleman
Jermaine Cooke
Ivy Cooper
Dominic Dangerfield
Derwin Davis
Alexander DuBoise
Altwan Edwards
Christopher Eubanks
Baron Foxworth
William Foy
Olympia Frazier
Jerome Gaffney
Kelli Gaines
Russell Gaskins
Dionne Gilbert
Lita Goings
Thomas Gorman
Debra Graham
John Gray

Pamela Green
Michael Gregg
Paul Gresham
Sharman Gresham
Carolyn Groce
Jason Hall
Edward Hamilton, Jr.
Lorne Harleston
Dorothy Harper
Burley Harris
Clifford Harris
Sharlontae Harris
Khristasher Harrod
Marjorie Harvey
Jamal Hassan
Kelly Hendley
Thomas Hill
Lemuel Hillian
Fred Holmes
Priscilla Hopkins
Paul Huff
Sheila Humphrey
Ina Hunter
Robert Hyer
David Jackson
John Jackson
David Jakes
Michael Jeffers
Alan Jenkins
Jesus Jimenez
David Johnson
Jerome Johnson
Wayman Johnson
Anthony Jones
Kenneth Jones
Mozella Jones
Nathnial Kefale, Sr.
Gabriel Kelley
John Kennedy, Sr.
Aaron Kinchen
Cranston King
Stephen King
Christopher Leonard
Robert Lewis
Tyron Lewis
Dominick Little
Fransonia Littles
Ramesh Malhotra
Tammara Matthews
Oumar Mbodj
Sharisa McKenzie
Toi-Lynn McKenzie
Henry McKinnon
William McLaughlin
Denise Milburn
Ernest Miller
Leroy Miller
Gerald Mills
Margaret Nelson
Willie Norman
Roy Ottley
Retina Page
Joyce Palmer
Theodore Panglao
Norman Parham
Marian Parker
Derrick Parks
Leopoldo Perdomo
Joe Peterson
Glenn Pilante
Pamela Pitts
Carey Porter, Jr.
Harry Price
Willie Pugh
James Roberts
Andrew Robinson
Michael Robinson
Thomas Rochford
Willie Sims
William Smallwood
Charles Smaw
Jeffrey Spehar
Gregory Springer

Alexander Stephens
Gregory Stevenson
Wilbert Thompson
William Thorne
John Todd
Antonio Tolbert
Damien Toler
Lorraine Tyler
Thomas Tyson
Teresa Walker
William Walker
John Washington, Jr.
David Watchorn
Michael Webster
Verda Whitlow
Agnes Whittle
Sidney Wiggins
Ronald Wilkins
Barry Williams
Jeffrey Williams
Lee Williams
Vincent Williams
Phillip Williamson
Andre Wilson
Pamela Wood
Warren Woodson
Anthony Wright
Mable Wright
Patricia Wright
Lawrence Yancey

Gallery Security Officer
Maxine Simmons

PERSONNEL

Personnel Officer
Michael Bloom
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
Barbara Lennhoff
Gallery Representatives
Luis Baquedano
Eric Janson
Kristine Minami
Office Manager
Tammy Bennett
Human Resources Specialist
Miriam Berberman
Receptionist
Annette Brown
Training Officer
Judith Frank
Training Administrator
George Martin
Training Specialist
Mendi Cogle

ADMINISTRATIVE SERVICES

Chief of Administrative Services
Cathy Yates
Administrative Officer
Scott Stephens
Program Specialist
Phillip Myers

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
Ina Mendoza
Supply Technicians (Property)
Kevin Grays
Nathan Howell
Supply Technicians (Supply)
Paul Fortune
Ulrick Vilmenay
Transportation Assistant
Dora Barksdale
Drivers
Steven Nicholas
Gary Pratt

Warehouse and Distribution

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

Mail and Records Management

Support Services Supervisor
Angela Dory
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
Patrick Beverly
Frank Schiavone
Copier Equipment Operator
James Morris

Telecommunications

Supervisory
Telecommunications Specialist
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
Deputy Chief
Henrietta Brox
Senior Procurement Analyst
Jeffrey P. Petrino
Contracting Officers
Erica Chong
Dave Gilson
Denise Gilson
Ethan S. Premysler
David Reindl
Geoffrey Spotts
Purchasing Agent
Barbara G. Manley
Staff Assistant
Patricia Barber

OFFICE OF THE TREASURER

Treasurer
James E. Duff
Deputy Treasurer
Diane C. Mullis
Executive Assistant
Judy Shindel
Deputy Chief of Investment
and Risk Management
George-Ann Tobin
Financial Manager
Kelly Liller
Chief Planning and
Budget Officer
William W. McClure
Financial Analyst
Lea-Ann Bigelow
Senior Manager—Financial
Systems, Reporting,
and Analysis
Michael Wright
Assistant to the Treasurer
for Risk Management and
Special Projects
Nancy Hoffmann
Financial Systems Manager
Carol Ann Proietti
Staff Assistant
Eileen Ng
GENERAL ACCOUNTING
Comptroller
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
Emma G. Moses

Payroll 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 Assistants
Miriam Davis
Adam Prescott

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
Rachael Valentino

Web Staff Assistant
Adriana Louisa Meeks

Systems Manager
G. Lee Cathey

Systems Analyst/Programmer
Alexander Bloshteyn

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
Elizabeth Chu
Nicole Glaude
Mary Heiss
Mary Powell
Chris Siron

Lead Cashiers
Charlene Conlon
Linda Peterson

Cashiers
Maria Aragon
Nicholas Barker

Pamela Baxter-Simms
Melanie Bowen
Dawn Brady

Stefanie Clark
Pamela Coleman
Megan Cook

Denis Donovan
Nanci Fox
Lara Ghelester

Sophie Keith
Theresa Keys
Sarah Mayer
Bonnie McBride

Kim Peacock
Mildred Shivers
Socrates Tiglao

Susan Trautman
Timothy Turner
Rosemary Wilkerson
Melissa Winter

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-Walker

OFFICE OF THE SECRETARY AND GENERAL COUNSEL

Secretary and General Counsel
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
Jonathan Rohner

GALLERY ARCHIVES

Chief
Maygene F. Daniels

Senior Archivist and
Oral Historian
Anne G. Ritchie

Archivist
Michele Willens

Archives Technicians
Jean Henry
Angela Salisbury

Paul Mellon Fellow in Records
Management and Preservation
Marlene Justsen

Volunteers
Jill Brett
Sally Kuisel

OFFICE OF DEVELOPMENT AND EXTERNAL AFFAIRS

Development and External
Affairs Officer
Joseph J. Krakora

Deputy to the Executive Officer,
Development and External
Affairs
Ellen Bryant

Special Assistant
Francine Linde

Development and External
Affairs Associate
Erin Fisher

DEVELOPMENT

Chief Development and
Corporate Relations Officer
Christine Myers

Deputy Chief Development
Officer
Kay Casstevens

Senior Development Officer for
Major Gifts
Cathryn Dickert Scoville

Senior Development Officer for
Major Gifts and Planned Giving
F. A. Bonnie Hourigan

Senior Development Officer for
Major Gifts and Foundation Giving
Patricia A. Donovan

Senior Development Officer for
Annual Giving and Major Gifts
Kara Ramirez Mullins

Development Officer for
Annual Giving
Jill Haynie

Development Associates for
Annual Giving
Kathryn A. Heaberg
Emily Milward
Jennifer E. Rich
Danielle Williams

Development Officer
for Stewardship and
Communications
Susan L. Redford

Development Officer for
Research and Special Projects
Katherine M. Lemery

Development Associate for
Reports and Record Integrity
Heather Sullivan

Development Associate for
Research and Information
Lisa Vanian Wolff

Development Assistant for
Major Gifts
Giselle Larroque

Development Assistant for
Operations
Wayne Henson

CORPORATE RELATIONS

Chief Development and
Corporate Relations Officer
Christine Myers

Deputy Corporate Relations
Officer
Jason Herrick

Executive Assistant
Catherine C. Labib

Senior Associate
Jeanette C. Beers

Sponsorship Manager
Susan McCullough

Special Assistant to the Chief
of Development and Corporate
Relations
Anissa Masters

Corporate Relations Associate
Cathy C. Schmerin

Staff Assistant
Jessica B. Montgomery

PRESS AND PUBLIC INFORMATION

Chief Press and Public
Information Officer
Deborah Ziska

Senior Publicist
Anabeth Guthrie

Publicist
Sarah Edwards Holley

Publicist
Steve Konick

Web Designer/Systems
Developer
Dwayne Franklin

Staff Assistant/Clips Coordinator
David Wojcinski

Staff Assistant/Calendar Editor
Laurie Tylec

Administrative Assistant
Andrea Schwartz

SPECIAL EVENTS

Chief of Protocol and
Special Events
Carol W. Kelley

Executive Assistant
Laura I. Heymer

Event Scheduling
Anne K. Sawkiw

Senior Event Planners
Bethann Siegel
Maria E. A. Tousimis

Event Planners
Robert Marn
Rachel Wallmuller

Invitations and Protocol
Nora Connolly
Lauren Mecca
Julia Blair Spalding

MUSIC

Head of Department
Stephen Ackert

Music Program Specialists
Danielle DeSwert
Juliana Munsing

Music Librarian
George Gillespie

Assistant to the
Music Department
Bruno Nasta

Concert Aides
Vrejohie Armenian
Mary Carter
Cathy Kazmierczak

VOLUNTEERS

DOCENTS

Ann Allen
Donna Aubinoe
Hannah Aurbach
Barbara Baker
Jane Barton
Sue Beddow
Valerie Bernat
Susan Bollendorf
Marlene Bolze
Irene Bortolussi
Maureen Fallon Bridgeland
Gail Briggs
Florence Brodkey
Ana Maria Brown
Debra Brown
Susan Brown
Susan Bruce
Nancy Cammack
Karen Campbell
Valerie Carleton
Jane Casazza
Sara Cherner
Leslie Cohen
Marjorie Coward
Nancy Cummings

Dina D'Arcangelo
Joy Dale
Gerard de la Cruz
Rutgera de Rivera
Joan Dickey
Anna Dixon
Margaret Doole
Rody Douzoglou
Judy Doyle
Sandra Dugoff
Helga EHUDIN
Alice Ellington
Elizabeth Farrell
Leslie Farrell
Marilyn Farrington
Sharon Feldman
Victoria Feldman
Paula Ferdinand
Sima Ficks
Harriet Finkelstein
Sandra Fischer
Virginia Flavin
Stephanie Frasher
Phyllis Freirich
Carla Freyvogel
Maureen Gevlin
Mary Gibb
Thomas Gilday
Marilynn Goldsmith
Joan Gottfried
Gail Gregory
Pamela Gulley Hardin
Joyce Harmon
Mary Harms
Melissa Harris
Shannon Hobbs
Jane Hochberg
Nira Hodos
Sally Hoffmann
Beth Holland
Jennifer Hollings
Adriana Hopper
Marta Horgan
Sandy Horowitz
Marilyn Horwood
Carol Howerton
Merry Hunt
Mary Hurd
Patricia Jacobs
Francesca Janni
Cynthia Juvan-Dormont
Candace Kaller
Evelyn Katz
Nancy Keefe
Carolyn Kelloff
Marney Kennedy
Carol King
Ilze King
Phyllis Knight
Gunter Koenig
Patricia Kraemer
Audrey Kramer
Andrea Kraus
Olga Kushnir
Rita Landers
Anne-Marie Lee
Hillary Lee
Rosalie Lesser
Georgia Lewis
Kimiko Lipsitz
Paula Litvak
Janet Lloyd
Jean Loper
Barbra Mann
Anne Marie Marenburg
Patricia Martin
Marylin Mathis
Ursula McKinney
Mary Ellen McMillen
Irma J. McNelia
Joseph McPhillips
Amy Meadows

Alberto Melo
Elaine Miller
Sandra Mitchell
Sally Molenkamp
Joan Morton
Joan Mulcahy
Laureen Nicholson
Elizabeth Niederman
Akemi Nishida
Olga Nosova
Nur Nossuli
Titiana O'Blazney
Mary Catherine O'Connell
Mariko Oka
Yasuko Okuno
Gail H. Ostergaard
Patty Owens
Hedwig Pasolini
Maxie Phillips
Deborah Pietras
Karen Piper
Judith Pomeranz
Nancy Porter
Ludmila Pruner
Maria Amelia Ramaciotti
Pickett Randolph
Alyson Redden-Hardy
Lucia Jean Reynolds
Nancy Richardson
Cynthia Riesenberg
Jo Roland
Eileen Romano
Deborah Rucci
Susan Rudy
Sheila Ruffine
Lois Sacks
Tazuko Schmitz
Joyce Schwartz
Susan Scola
Nancy Searles
Judy Shulman
Ruth Sichel
Joan Silverman
Beatriz Slotkoff
Trudi Small
Sally Smyser
Langley Spurlock
Celia Steingold
Jem Sullivan
Hiroko Tada
Hiroko Takagi
Victor Tang
Lillian Taylor
Carolyn Thayer
Ruth Thomas
Laurie Trusty
Susan Van Nice
Pastell Vann
Suzanne Vegh
Joy Vige
Stella Walters
Josephine Wang
Maria Elena Weissman
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(October 1, 2006–September 30, 2007)

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(as of 30 September 2007)

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(as of 30 September 2007)

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(as of 30 September 2007)

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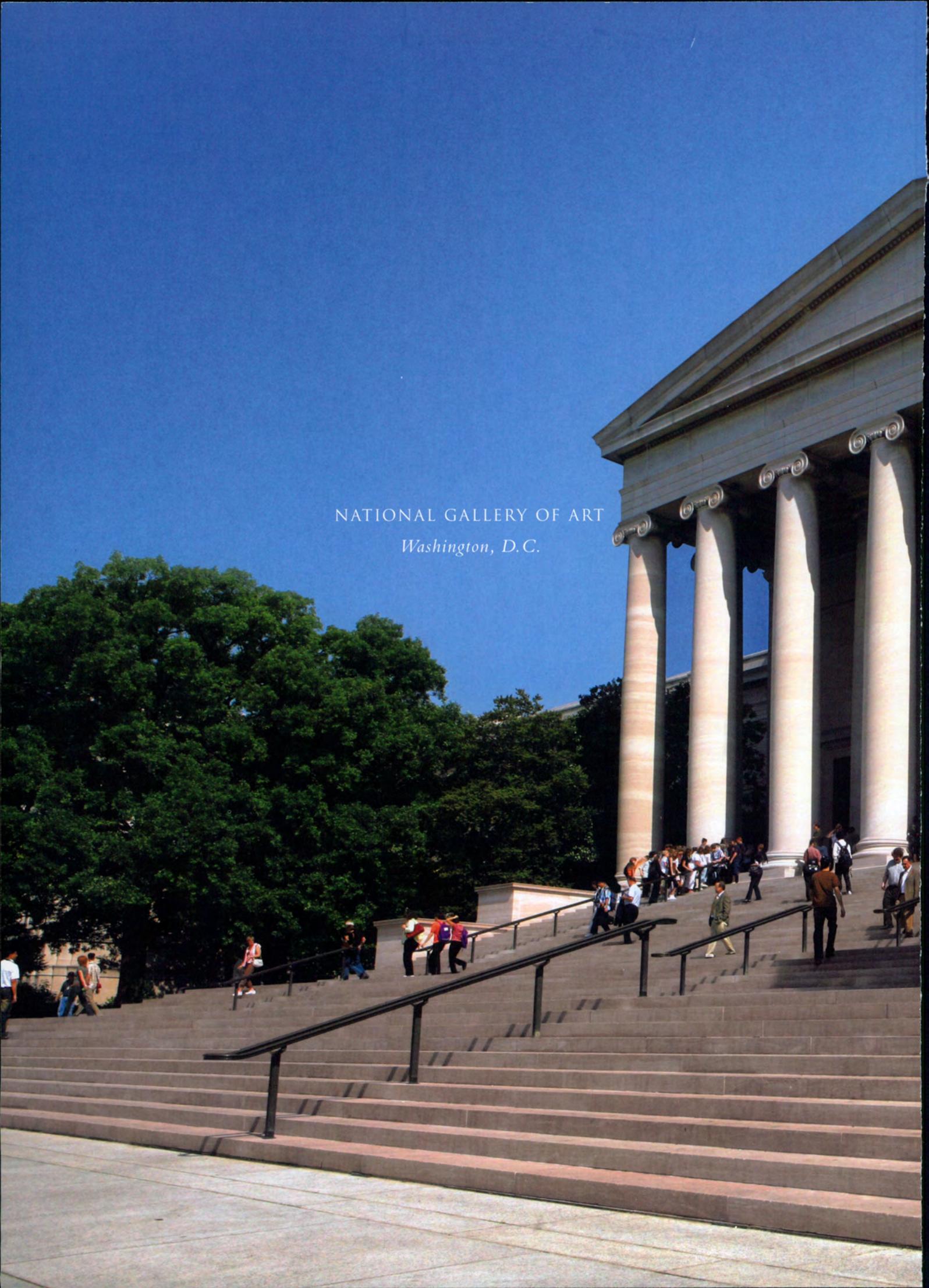
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