

NATIONAL GALLERY OF ART

2013 ANNUAL REPORT



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(as of 30 September 2013)



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NATIONAL GALLERY OF ART

Washington, DC





PRESIDENT'S FOREWORD

In fiscal year 2013 the National Gallery of Art launched a completely redesigned website, www.nga.gov, showcasing new features, improved graphics, and an enhanced interface that provides even greater access to the Gallery's extraordinary collection and programs. An enormously powerful tool for education, the re-launched website is a testament to the ongoing success of the Gallery's mission of service to the nation. The more than 4.3 million people that visited the Gallery in person discovered a breathtaking variety of artistic riches through special exhibitions of the acclaimed masters Roy Lichtenstein and Albrecht Dürer, and Russian impresario Serge Diaghilev and the spectacular showcase of his Ballets Russes. Visitors also took advantage of the Gallery's ever-evolving permanent collection and related programs, complemented by vital behind-the-scenes activities such as conservation and scholarly research.

None of these programs would be possible without the dynamic combination of public and private support that has sustained the Gallery since its founding. On behalf of the Board of Trustees, I extend our appreciation to the President and the Congress for their commitment to provide the annual funding needed to keep the Gallery open to the public free of charge 363 days a year. Their unfailing support continues to be matched by private donors, whose gifts provide for the Gallery's programmatic needs—art acquisition and special exhibition support chief among them.

The Board of Trustees underwent several changes at the close of the fiscal year. John Wilmerding retired as chairman after six years of distinguished service on the board. Sharon Rockefeller was elected to succeed John as chairman, and Andrew M. Saul was elected as a general trustee. We thank John for his tremendous dedication to the Gallery, and we look forward to working with Sharon and Andrew in their new roles on the board.

The Trustees' Council continues to fulfill an essential role as a national advisory body to the Board of Trustees. This year, several new members joined the Council, including Louise Bryson of San Marino, CA; Christopher Walker of Los Angeles, CA; as well as Louisa Duemling and Tony Podesta, both of Washington, DC. We also were pleased to welcome returning members Aaron Fleischman, Rose Ellen Greene, Mark Kington, Jo Carole Lauder, Robert B. Menschel, and B. Francis Saul II.

We mourned the loss of several close Gallery friends this year, including two trustees emeriti: Ruth Carter Stevenson and John C. Fontaine. Ruth was a trailblazer during her twenty-two years of service to the Gallery and made a lasting impact. In 1979, she became the first woman named to the Gallery's board, where she served as chairman from 1993 until 1997. She was the founding chair of the Collectors Committee, helping to oversee a period of remarkable growth for the modern art acquisitions program. Jack's extraordinary service to the Gallery extended more than three decades, during which time he served as trustee and chairman of the board and as an advisor to the Audit and Finance Committees after his retirement from the board. Prior to those positions, Jack served as a member of the Trustees' Council and was its chair for two years.

We also were saddened by the loss of other wonderful friends, including former Trustees' Council member Nancy Lee Bass, Joe Allbritton, Mercedes Eichholz, Jack Kay, and Anita Reiner, all of whom were generous donors to the Gallery. The trustees and staff also mourned the passing of longtime staff member Philip C. Jessup Jr., the Gallery's general counsel from 1984 to 2000.

My fellow trustees and I are grateful for the critical support received from private donors this year. We especially would like to thank Emily and Mitchell Rales and David M. Rubenstein for joining Roger and me with their gifts for the East Building renovation project. We also would like to acknowledge the generosity of Juliet and Lee Folger, whose gift for the acquisition of *Wild Strawberries and a Carnation in a Wan-Li Bowl* by Jacob van Hulsdonck continues their tremendous support of the Dutch collection, as well as that of Robert and Marion Rosenthal, whose unrestricted contribution will provide for the Gallery's private funding needs. The Gallery also received a magnanimous gift from the estate of Ruth Cole Kainen, who bequeathed nearly eight hundred works of art and an endowment fund for the acquisition of works on paper.

The Gallery's exhibition program has received support from corporations from around the world for more than seventy years. This year, my fellow trustees and I are extremely grateful to Exxon Mobil Corporation and OAS Rosneft Oil Company—the Gallery's first Russian corporate partner—

for their sponsorship of *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*. Exxon Mobil Corporation has enjoyed a longtime partnership with the Gallery, and we are grateful for their continuing support. Our thanks also go to Adrienne Arsht for her leadership gift for this exhibition, and to Sally Engelhard Pingree and The Charles Engelhard Foundation, Jacqueline B. Mars, Leonard and Elaine Silverstein, and The Exhibition Circle for their additional support.

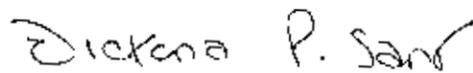
The Exhibition Circle also provided crucial support for a variety of other exhibitions this fiscal year: *Roy Lichtenstein: A Retrospective*, which was also sponsored by Bank of America, the Robert and Mercedes Eichholz Foundation, and Altria Group; *Faking It: Manipulated Photography before Photoshop*, which also received support from the Trellis Fund and the Ryna and Melvin Cohen Family Foundation; *Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina*, which received major support from the Anna-Maria and Stephen Kellen Foundation as well as funding provided in memory of Melvin R. Seiden; and *Charles Marville: Photographer of Paris*, which was also made possible through the generous support of Leonard and Elaine Silverstein. Additionally, we are also grateful to GRoW, an initiative of the Annenberg Foundation, for making possible, along with the Trellis Fund, the special exhibition *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*. The exhibition of works on paper *Yes, No, Maybe: Artists Working at Crown Point Press* was supported in part by a generous grant from the Thaw Charitable Trust. Our thanks go to all those who generously sustain our special exhibitions.

The Gallery's modern art program continued to thrive this year through the efforts of the Collectors Committee and The Tower Project. At their annual meeting in March, Collectors Committee members voted to acquire three new works for the Gallery: *Piano/Piano* by Richard Artschwager, *Condensation Wall* by Hans Haacke, and *Plaster Surrogates* by Allan McCollum. We are delighted that the committee made the acquisition of these outstanding works possible. Our thanks go to members of The Tower Project for sponsoring *In the Tower: Kerry James Marshall*, which also was made possible with gifts from Dr. Anita Blanchard and Martin Nesbitt and Cari and Michael Sacks.

The Circle, with more than one thousand members nationwide at year-end, continued to serve as an important source of support for many Gallery programs. The trustees would like to thank Diana Prince for her three years of service as co-chair of The Circle and express our appreciation to Gail Jacobs, who joins Gregory Fazakerley as co-chair of The Circle. We are very grateful to Diana, Gail, and Greg for their commitment to the Gallery and to all Circle members for their generous support.

This year, numerous donors helped to secure the museum's future by naming the Gallery as a beneficiary of bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned gifts. The Legacy Circle honors those who have included the Gallery in their testamentary plans, and the trustees are grateful for our Legacy Circle members' enduring support.

All who come to the Gallery are given an opportunity to learn from and enjoy great works of art at the highest possible level. With the steadfast support of the federal government and private donors, and the hard work of the staff and volunteers, the Gallery continues to strive for the standard of excellence that has come to define it. We invite you to visit, either online or in person, and take advantage of all the National Gallery of Art has to offer.



Victoria P. Sant

DIRECTOR'S STATEMENT

The National Gallery of Art was created through a joint resolution of Congress, which pledged funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of works given to the nation by Andrew W. Mellon. We are grateful to the President and Congress for their continued support of the Gallery's mission to serve the people of the United States of America by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible professional and scholarly standards.

This year the Gallery announced a major renovation and expansion of the East Building, now thirty-five years old. As with every major Gallery undertaking, this ambitious multi-year East Building Initiative is a testament to the public-private partnership that helped create the Gallery. The expansion project will add an outdoor sculpture terrace flanked by two new tower galleries, enabling the exhibition of more art in spaces that will be at once spacious, airy, and contemplative.

Much of the renovation is already underway, thanks to Congressional support of the Master Facilities Plan. In the East Building Stone Repairs project, the last stone, of 17,026, was removed and replaced in May 2013. By the end of the fiscal year, the stone repairs were substantially complete. As part of the East Building exterior stone repairs, curtain wall upgrades involved replacement of the large exterior glass curtain walls in two atrium spaces, providing improved blast resistance and thermal performance.

Design of the first phase of the East Building renovation and the East Building Expansion project neared completion. Federally funded improvements to fire protection and life safety systems, along with replacement of aged mechanical, electrical, and plumbing systems continue.

In the West Building, renovation of the southeast ground-floor spaces for the conservation and registrar divisions was completed and the spaces were reoccupied. Exterior stone repairs and repointing of the West Building's north facade began.

The Gallery depends on the generosity of private donors to continue building the nation's art collection, now standing at nearly 130,000 works. This year, we were thrilled to accept fine works across mediums and spanning the seventeenth to the twenty-first centuries. The acquisition of Gerrit van Honthorst's *The Concert*, 1623, is an important step in addressing the influence of Caravaggio on the art of Northern Europe. Other significant acquisitions included a representation of Paul Cézanne's virtuosity as a watercolorist,

A Stand of Trees along a River Bank, 1880–1885, Norman Lewis' pen-and-ink drawing *Untitled*, 1946, and three wondrous watercolors of Yellowstone by Thomas Moran. Offered to the Gallery as a bequest of Agnes S. Wolf, Edward Weston's *Shell 1*, 1927, greatly enhances the Gallery's holdings of twentieth-century American modernist photographs. This year, the Collectors Committee's selection brought the Gallery three important works of modern sculpture, including Richard Artschwager's *Piano/Piano*, 1963–65/2001.

Through the permanent installation of the promised gift *Masterpieces of American Furniture from the Kaufman Collection, 1700–1830*, Gallery visitors are able to view the finest works of some of America's greatest artisans. This unparalleled gift from George and Linda Kaufman dramatically amplifies the great American achievements in painting and sculpture long represented at the Gallery, while also transforming the collection of decorative arts.

Throughout the year, the Gallery presented audiences with even more treasures through its special exhibitions. *Roy Lichtenstein: A Retrospective* featured the iconic artist's familiar works as well as those rarely seen, putting this twentieth-century master in a broader context. With his unique combination of technical invention, deadpan humor, and cultural daring, Roy Lichtenstein moved the line between commercial and fine art and changed the way we look at our world.

The Gallery is home to noted Italian sculptures and drawings, as well as one of the most important collections of Italian paintings in the United States. The tradition of showcasing the art of Italy continued with *Michelangelo's David-Apollo*, as the Gallery served as the opening venue for 2013—*The Year of Italian Culture*.

Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac featured works from the collection of James T. Dyke, one of the most astute American collectors of nineteenth- and twentieth-century French works on paper. The sheets that he and his wife, Helen L. Porter, assembled with patience, passion, and joy over a period of more than three decades detailed the development of modern draftsmanship during this remarkably inventive period.

Pre-Raphaelites: Victorian Art and Design, 1848–1900 showcased Britain's first avant-garde movement that permeated all areas of British art and design, from painting and sculpture to photography and decorative arts. We were grateful to lenders, both public and private, who helped make this rare

exhibition possible, notably, Tate Britain and the Birmingham Museums Trust in the United Kingdom.

The generosity of the Albertina in Vienna in lending their superb works for *Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina* was overwhelming. Augmented by Gallery works, the exhibition provided a fresh and compelling look at this extraordinary artist's practice of drawing.

The landmark exhibition *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music* celebrated one of the most dazzling cultural enterprises of the twentieth century. The historic collaborations among artists, composers, choreographers, dancers, and fashion designers initiated by Serge Diaghilev revolutionized the performing arts. We were very grateful to lenders from around the world, particularly the Victoria and Albert Museum in London.

We were honored to host the first solo exhibition of Kerry James Marshall's work in Washington. *In the Tower: Kerry James Marshall* featured the exciting and celebrated painter's reflections on African American history and the reverberations of the past in contemporary life.

Instead of viewing creativity in the usual terms, *Yes, No, Maybe: Artists Working at Crown Point Press* revealed the sequence of choices, detours, revisions—and, yes, mistakes—behind the creation of important prints from one of the most instrumental workshops of the past half century.

Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial captured audiences' imagination with details of one of the first regiments of African Americans formed during the Civil War. These heroic soldiers, common men propelled by deep moral principles, were willing to sacrifice everything for a nation that had taken much from them but now promised liberty.

Although his photographs of Paris on the brink of modernity are widely hailed as among the most accomplished ever made of that city, Charles Marville has long remained an enigma to art historians. *Charles Marville: Photographer of Paris* offered audiences a new look at the art and life of this prolific nineteenth-century photographer.

Technology plays an important role in the Gallery's efforts to fulfill its mission. This year we launched several initiatives including a redesigned website, the *Your Art* mobile application, and #atNGA, the first guide created expressly for teenagers. Users continue to download images—438,155 downloads since its launch in March of 2012—through NGA

Images, where more than 28,000 high-resolution images are currently available.

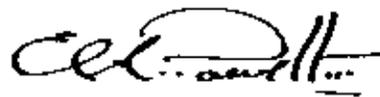
The Gallery's innovative educational offerings continued with the publication of *An Eye for Art*, a guidebook for children ages seven and older; the premiere of *Framed!*, a one-act play commissioned especially for children in honor of the Lichtenstein exhibition; and performances by four different dance companies in conjunction with *Diaghilev and the Ballets Russes*.

Several notable works were conserved this year. Analysis of Mary Cassatt's *Little Girl in a Blue Armchair*, 1878, in anticipation of the upcoming exhibition *Degas/Cassatt*, revealed changes beneath the paint surface. Paper conservators de-installed and treated two cutouts by Henri Matisse. A team of conservators, curators, art handlers, designers, masons, and registrars prepared Marc Chagall's exceptional mosaic *Orphée* for its new location in the Sculpture Garden.

Attracted by the Gallery's superb permanent collection, special exhibitions, and educational programs, more than 4.3 million people visited the Gallery this year. On average the Gallery website (www.nga.gov) garnered 15,000 visits per day.

We look to the future with a renewed excitement as the next phase of the East Building transformation begins. In the spirit of the public and private initiative that created the Gallery in the late 1930s, this effort is made possible through a partnership between the federal government and the private sector. We are grateful to several Washington philanthropists for their tremendous generosity in support of the construction of the new public spaces: Victoria Sant, Gallery president, and her husband, Roger Sant, a member of the Gallery's Trustees' Council; Mitchell Rales, a member of the Gallery's Board of Trustees and his wife, Emily Rales; and David M. Rubenstein, co-CEO of The Carlyle Group.

I join with Board President Victoria Sant in thanking the Gallery staff and volunteers who, enabled by support from the federal government, individuals, foundations, and corporations, work tirelessly to protect and present the nation's art collection, as well as offer exhibitions of art spanning the world and the history of art, free of charge, seven days a week, for current and future generations.



Earl A. Powell III







▲ Gerrit van Honthorst, *The Concert*,
Patrons' Permanent Fund and Florian
Carr Fund

COLLECTING

PAINTINGS

Seven outstanding Dutch and Flemish paintings were added to the Gallery's collection this year. Gerrit van Honthorst's festive *The Concert*, 1623, is one of the most transformative paintings acquired by the Gallery in the last few decades. This important and historic painting, which has not been seen publicly since 1795, was acquired through the Patrons' Permanent Fund and Florian Carr Fund. More than six feet wide, the painting depicts a group of brightly dressed musicians and singers who cheerfully follow the lead of a concertmaster pointing his bow at a music book on a tapestry-covered table.

Honthorst was one of the Utrecht Caravaggisti. Like many other European artists of his generation, he traveled to Rome where he was inspired by the radical stylistic and thematic ideas of Italian baroque painter, Michelangelo Merisi da Caravaggio. Following his return to Utrecht in 1620, Honthorst must have painted this scene for a courtly patron since it appears in the 1632 inventory of one of the palaces of the Prince of Orange in The Hague. This joyous image probably had an underlying political message: harmony in society, as well as in music, exists when the guidance of its leader is followed. The painting remained in the possession of the House of Orange until it was seized by Napoleonic troops in 1795. Together with the Gallery's Italian, French, and Spanish Caravaggist paintings, the works by this well-trained Dutch master and his Dutch contemporary, Hendrick ter Brugghen, convey the enormous impact of Caravaggio's style in the seventeenth century throughout Europe.

An early seventeenth-century still life on copper by Jacob van Hulsdonck, an important painter from Antwerp, was also acquired. *Wild Strawberries and a Carnation in a Wan-Li Bowl* has a simple, but compelling clarity of color and composition. A distinctive feature of this work is the lone carnation protruding from the bowl of strawberries, a motif that gives the work a striking visual tension. This acquisition was made possible through the generosity of The Lee and Juliet Folger Fund. Two other early

seventeenth-century still lifes, pendant paintings by Peter Binoit, were also added to the collection. These vibrant images, *Still Life with Tulips* and *Still Life with Iris*, both painted on copper and signed and dated 1623, were donated by Robert H. and Clarice Smith. In conjunction with the Gallery's other holdings, the acquisition of these three stunning works provides an extremely strong representation of early seventeenth-century Dutch and Flemish still-life paintings.

The Gallery's collection of Dutch landscape paintings was also greatly enhanced this year by two paintings that depict evening light in remarkably different ways. The first of these is Anthonie van Borssom's small panel painting *River Scene with Windmill and Boats, Evening*, c. 1645. This luminous work, donated by Robert H. and Clarice Smith, captures the cool light of the setting sun beyond a characteristic, but probably imaginative, Dutch river landscape. Jan Asselijn's *The Tiber River with the Ponte Molle at Sunset*, c. 1650, acquired through the support of the Florian Carr Fund, New Century Fund, and Nell and Robert Weidenhammer Fund, is flooded with the golden light of the Italian countryside. Asselijn depicted the bridge spanning the Tiber River made famous by the battle between Maxentius and Constantine in AD 312 in a way that evokes the visual impact of such ancient ruins.

Two extremely important genre scenes by artists not previously represented in the Gallery's collection were also acquired. The first of these, a gift of June deH. and Henry H. Weldon, is a haunting image by the enigmatic painter Jacobus Vrel, *Young Woman in an Interior*, c. 1660. Paintings by Vrel, who may have lived in the Southern Netherlands, are rare and prized for their evocative portrayals of quiet moments in everyday life. Whereas Vrel situated his scene in a light-filled room with whitewashed walls, Cornelis Bega placed *The Alchemist* in a darkly lit interior, surrounded by the books and vessels essential to his profession. Bega's masterpiece, executed in Haarlem in 1663, was generously given from the collection of Ethel and Martin Wunsch.



▲ Thomas Moran, *Hot Springs of Gardiner's River, Yellowstone*, Florian Carr Fund

Three extraordinary watercolors by Thomas Moran of Yellowstone's wondrous landscape entered the collection in 2013. Moran introduced the geological marvels of Yellowstone to the American public following his first trip west in 1871. Members of Congress were so impressed by the watercolors that legislation was quickly introduced to protect the area. In the spring of 1872, Yellowstone became the first national park when President Grant signed an expedited bill. Because of their historical significance and stunning beauty, Moran's Yellowstone watercolors have long been the most coveted—and rarest—of all his works. Purchased through the Florian Carr Fund, the Gallery's new paintings record the astonishing colors of Mammoth Hot Springs and the sculpted rocks of Tower Falls.

The addition of these superb watercolors to the Gallery's collection caps a lengthy search for exemplary works representing Moran at the height of his achievement. In 2010 *The Juniata, Evening*, a Pennsylvania landscape from 1864, was added to the collection with funds provided by Max and Heidi Berry and Ann and Mark Kington. *The Juniata, Evening* is a

remarkable example of the eastern landscapes Moran produced before he journeyed to the American West.

In the summer of 1871, Moran joined F. V. Hayden's survey expedition to Yellowstone traveling by rail as far as Green River, Wyoming. When he stepped off the train at Green River, the course of his career changed. Dazzled by the multicolored cliffs before him, he made a quick sketch of the towering buttes. Ten years later, having established himself as one of the premier painters of the American West, Moran created one of the finest paintings of his entire career, *Green River Cliffs, Wyoming*. In 2011, this remarkable painting—the first western landscape to enter the collection—was given to the Gallery by the Milligan and Thomson families. The following year, the Gallery acquired a hitherto unknown watercolor by Moran, *Mountain of the Holy Cross*. Moran first saw the Colorado mountain peak with the cross of snow near its summit in 1874. Twenty years later, Caroline Phelps Stokes commissioned a watercolor of the Rocky Mountain peak. For more than one hundred years, the painting passed through several generations of her family and was seen publicly for the first time when placed on exhibition at the Gallery in 2013.

Moran is now represented in the Gallery's collection by superb examples of his signature subjects in both oil and watercolor.

The Gallery's impressive and growing collection of American still-life paintings was further enhanced with the addition of a rare painting by Charles Ethan Porter, *Still Life with Apples*, 1886. The oil painting, a gift of Lisa Baskin, is the first by Porter to enter the Gallery's collection.

Born near Hartford, Connecticut, Porter studied at the National Academy of Design in New York. Befriended by Mark Twain and Frederic Edwin Church, Porter traveled to Europe in 1881 and spent more than a year studying in Paris. One of the few African American artists to seek instruction abroad during the late nineteenth century, Porter returned to the Hartford area in 1883. Although he completed figure studies and landscapes while abroad, he turned increasingly to still-life subjects following his return to the United States. Lush flower paintings completed during the 1880s and 1890s suggest the influence of Henri Fantin-Latour. Compositions featuring fruit, bottles, and copper pots testify to Porter's admiration for the still-life paintings of Jean-Baptiste Chardin. Works by both artists would have been available for study in Paris.

In 2011, the Gallery acquired *Still Life with Fruit and Nuts*, 1848, by Robert Seldon Duncanson. Representative of the next generation of American still-life paintings, Porter's *Still Life with Apples* will broaden the scope of the Gallery's still-life presentation.

The Chester Dale Fund made possible the acquisition of Jean-Léon Gérôme's *View of Medinet El-Fayoum*, c. 1868/1870. Gérôme was the most officially honored and financially successful French artist of the second half of the nineteenth century. His skillfully painted, provocative pictures were at the center of heated debates on the present and future of the great French painting tradition. Among his innovations were a renovation of "history painting," depicting scenes from ancient history, literature, and the Bible, and creation of an "Orientalist" painting that was quasi-ethnographic in its intensity of observation and description.

Gérôme's Orientalist scenes were inspired by the many voyages he undertook to Egypt, North Africa, Syria, Asia Minor, and the Holy Land over the course of his career. On these voyages, he produced endless sketches of varied ethnic "types," Islamic architecture, and desert views.

▼ Jean-Léon Gérôme, *View of Medinet El-Fayoum*, Chester Dale Fund



Nicknamed “the colonel” by his fellow travelers, Gérôme approached drawing with an almost military discipline, working from dawn to dusk to assemble studies for future compositions. He supplemented these drawings with photographs, often taken by his travel companions.

Gérôme’s painting depicts Medinet El-Fayoum, the oldest city in Egypt located some eighty miles southwest of Cairo. The ancient Egyptians created a channel off the Nile called Bahr Yussef, which can be seen flowing peacefully through this scene. The artist captures the clear brilliance of this hot, dry atmosphere—the radiant blue of the sky reflected in the water, the crisp white garments singling out riders in the foreground, and the texture of the sandy topography and strange flora. Unlike so many Orientalist pictures of the day, fantasies constructed in a Parisian artist’s studio, this painting is clearly informed by empirical

records, while maintaining a sense of the awe and mystery Egypt inspired in French visitors.

Painted on panel, this perfectly preserved work joins the small group of Orientalist paintings already in the Gallery’s collection, including Eugène Delacroix’s *Arabs Skirmishing in the Mountains*, 1863, and Auguste Renoir’s *Odalisque*, 1870.

In the area of modern art, notable gifts of painting included three works by West Coast geometric painter Frederick Hammersley, *One*, #8, 1961; *Power Steering*, #17, 1978; and *Summon up*, #11, 1958, given by the late artist’s foundation. Philadelphia abstractionist Warren Rohrer’s *Pond 1*, 1975, was donated by Gene Locks; and Jim Dine’s seminal charcoal-on-canvas *Name Painting (1935–1963) #1*, 1968–1969, was given by Patsy Orlofsky in memory of Myron Orlofsky. Finally, Arnold Saltzman completed his promised gift of Max Beckmann’s formidable *Bathing Scene (The Green Cloak)*, 1934.

Independent purchases included two works by African American painters of different generations: Al Loving’s *Untitled*, c. 1974–1975, a colorful hanging of torn, cut, and sewn canvas, purchased through the Pepita Milmore Memorial Fund; and Glenn Ligon’s *Untitled (I Am a Man)*, 1988, an early, breakthrough work by this important mid-career artist. The latter was a partial gift of the artist, with the remainder being purchased through the Patron’s Permanent Fund.

SCULPTURES

This year the first example of major Baroque silver entered the Gallery’s collection when a magnificent holy-water stoup made of silver, gilded bronze, and lapis lazuli was purchased through the Patrons’ Permanent Fund. Featuring not only very high relief but also the delectable asymmetry of mid-eighteenth-century design, this resplendent masterpiece was accompanied by its original leather case, which bears the coat of arms of Luigi Braschi Onesti, duke of Nemi (1745–1816) and nephew of Pope Pius VI.

In the foreground of the central medallion, where a kneeling woman bends to embrace Saint John the Baptist’s feet, the name “Fornari,” for the silversmith Giovanni Antonio Fornari (1734–1809), is prominently featured. Fornari was inducted into the guild of Roman goldsmiths in 1760. His earliest known work, dated 1762, is a holy-water stoup in a private collection, first published by Alvar González-Palacios. Fornari also created a monstrance, dated 1776, in the

▼ Giovanni Antonio Fornari, *Holy-Water Stoup*, Patrons’ Permanent Fund



cathedral of Assisi. He was elected an officer of the guild of Roman goldsmiths in 1783 and 1786, and served as their chamberlain from 1787 to 1791. The source of the design, however, is not known. Italian silver from before 1850 is exceedingly rare, making this acquisition among the Gallery's most important purchases in the area of sculpture and decorative arts.

An important relief depicting the rescue of Hagar and her son in the wilderness, recounted in the book of Genesis, was purchased through the Pepita Milmore Memorial Fund. The sculpture was made from the red wax characteristic of the models created for the Doccia porcelain manufactory, established near Florence in 1737 by the Marquis Carlo Ginori (1702–1757). A major figure of the Enlightenment, Ginori drained the swamps of Tuscany to promote good health, and he set up clean dormitories and schools for workers and their children. Nearly all Ginori's models are preserved in the Doccia museum; almost none remain in private hands, making this acquisition highly significant. The relief was listed in the groundbreaking 1982 publication of the archival inventory of Doccia models, the fundamental source of information about Tuscan sculptors in the eighteenth century.

The Gallery's renowned collection of medals continued to grow thanks to gifts from generous benefactors. The Honorable Andrew Brown consistently enriches the collection, most recently presenting a medal of Pope Paul IV, 1556, in honor of the Gallery's specialist in medals. In addition, about a dozen eighteenth- and nineteenth-century portrait medals of artists, amassed by Philip Conisbee, were donated in Conisbee's memory by Faya Causey.

In a historic gift of modern sculpture, Virginia Dwan, the dealer and collector who was a key figure in the art world of the 1960s, gave the Gallery its first works by Robert Smithson, *A Nonsite, Pine Barrens, New Jersey*, 1968, and *Glass Stratum*, 1967. She also concluded an agreement with the Gallery to promise the bulk of her remaining collection, including sculptures by Sol LeWitt, Jean Tinguely, and Robert Morris, as well as paintings by Yves Klein, Agnes Martin, and Ad Reinhardt. Another notable gift was *Summer Remembered*, 1981, a brightly painted wooden column by Anne Truitt, donated by Carolyn Small Alper. Agnes Gund gave the Gallery an impressive neon work by Glenn Ligon, *Double America*, 2012.

At its annual meeting, the Collectors Committee purchased three works for the Gallery: Hans



Haacke's poetic and conceptual Plexiglas *Condensation Wall*, 1963–1966/2013; Allan McCollum's mordant *Plaster Surrogates*, 1982/1989, an installation of 480 painted casts depicting framed black paintings; and Richard Artschwager's humorous, boundary-crossing wooden sculpture *Piano/Piano*, 1963–1965/2011.

The purchase of the Artschwager work closely followed the artist's death in February 2013. A native of Washington, DC, Artschwager studied art in New York City with the purist painter Amédée Ozenfant and then became a furniture maker. In 1963, after a fire destroyed his workshop, he realized that Formica would be one of "his" materials: "Formica, the great horror of the age, I came to like suddenly because I was sick of looking at all this beautiful wood. It was a picture of a piece of wood. If you take that and make something out of it, then you have an object."

In *Piano/Piano*, Artschwager takes the classic minimalist box, so common in the art of the 1960s, and "fills" it with a depiction of two interlocked pianos, referencing both synthetic cubism (the wood graining) and surrealism (the moustache/bracket, a favorite device); both toys and concert halls; both cartoons and real objects. "I wanted to make a sculpture for the eye and a painting for the touch," he once said. *Piano/Piano* succeeds on both levels, offering a five-sided image with a slick surface that invites the caress of eye while its volume claims well-defined space and uncertain status as an object in the world.

Following the Collector's Committee meeting, a group of members joined together to purchase Mario Merz's *Lingotto*, 1969, an assemblage of tree branches, steel, and beeswax, thus giving the Gallery its first major Arte Povera object.

▲ Richard Artschwager, *Piano/Piano*, Gift of the Collectors Committee



▲ Paul Cézanne, *A Stand of Trees along a River Bank*, Florian Carr Fund

DRAWINGS

Acquisitions of old master drawings ranged from the fifteenth century forward. The earliest two, given by Dian Woodner from the stellar collection amassed by her father Ian Woodner, were both in multicolored tempera and gold on vellum, *Initial Q with a Procession of Children*, made in the 1430s by the Florentine master Zanobi Strozzi, and an exquisitely detailed *Adoration of the Magi*, from the mid-1520s by the Netherlandish painter Simon Bening. Dian Woodner also funded the acquisition of a most unusual study by the northern Italian master Lattanzio Gambara, *Samson Destroying the Temple of the Philistines*, c. 1550, made in preparation for an amusingly ironic facade painting for a mansion or palace. Marina Rust, from the estate of her father, David Rust, gave a handsome study of *Women and Children at a Fountain* by the Neapolitan painter Pirro Ligorio, set in an impressive contemporary mount ornamented in the style of Ligorio's close contemporary, Giorgio Vasari. The purchase of a rarity, the spirited *Angels in Glory*, 1590, by the Netherlandish mannerist, Jan Muller, was made possible through the Ruth and Jacob Kainen Memorial Fund.

A spectacular addition to the Gallery's holdings of eighteenth-century drawings was the *Avenue of Cypresses at the Villa d'Este* by Jean-Honoré Fragonard, another treasure from the Ian Woodner collection given by his daughter, Dian. Further acquisitions include a double-sided sheet, donated by Diane A. Nixon, with compositional ideas for a *Virgin of the Immaculate Conception*, 1764, by the Austrian artist Martin Johann Schmidt, known as Kremser Schmidt; a beautiful nude *Study for an Allegory of Painting*, 1750s, by Étienne Parrocel, purchased through the Ailsa Mellon Bruce Fund; a lively *Cavalry Battle* by Charles Parrocel, who specialized in military subjects, given by John O'Brien; and a sweet portrait of a *Seated Boy* attributed to Sir Thomas Lawrence, a gift from the Priscilla Mason Trust.

The Gallery's collection of nineteenth-century European drawings was greatly strengthened this year with the addition of more than thirty works. Several of these were masterpieces by some of the greatest artists of the period, including a brilliant watercolor by William Blake, *The Death of Saint Joseph*, 1803, a completed gift of Louisa C. Duemling. Impressionist and post-impressionist works included a beautifully atmospheric watercolor by Paul Cézanne, *A Stand of Trees along a River Bank*, 1880/1885;

one of the most striking early drawings by Paul Gauguin, a large, imposing *Seated Nude Seen from Above*, 1888/1889, in colored chalks on brilliant yellow paper; and one of Claude Monet's finest works on paper, a pastel symphony in blues, whites, and silvers of *Waterloo Bridge*, 1901, all purchased through the Florian Carr Fund.

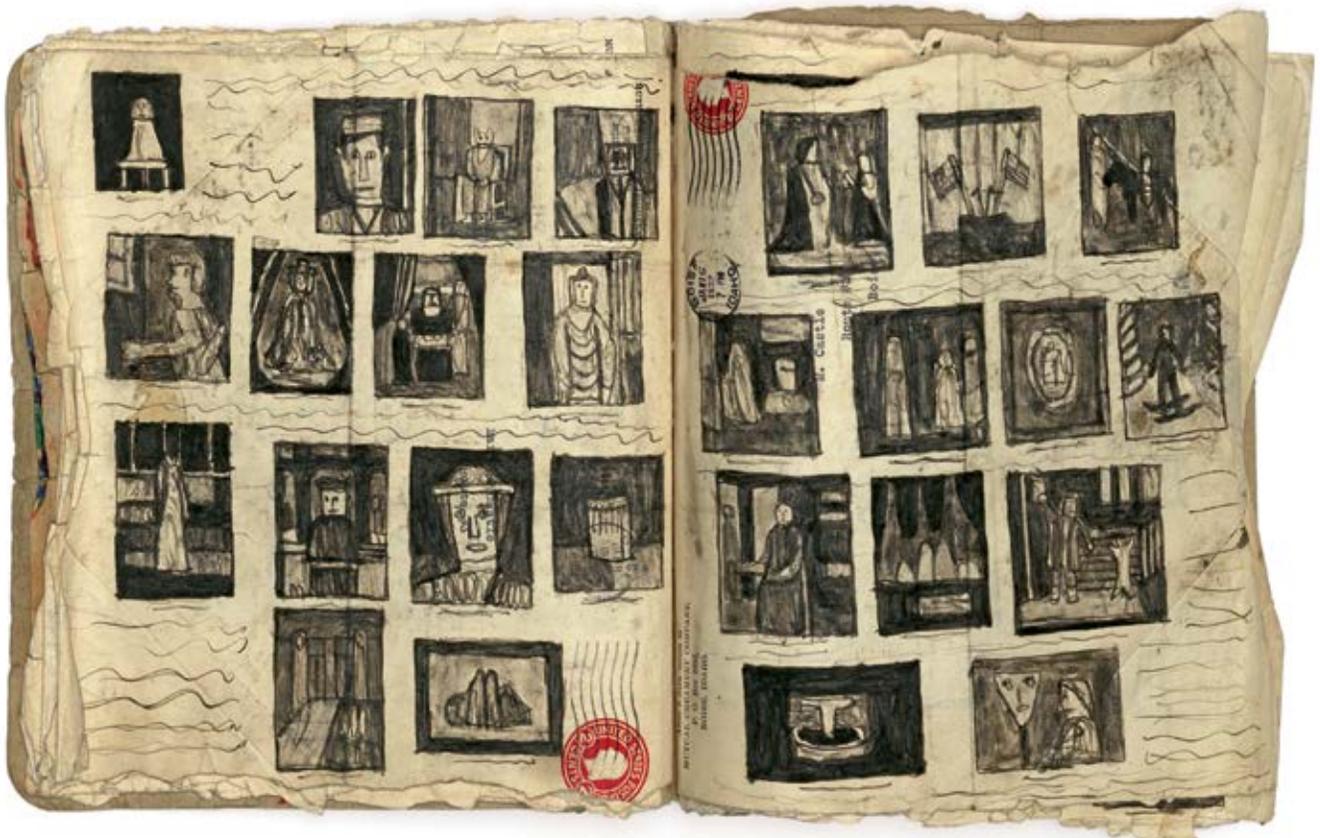
A large and handsome pastel by Francesco Paolo Michetti, *Southern Italian Woman Dressed for Church*, 1885/1888, the first work by this important Italian master to enter the Gallery's holdings, was purchased through the Florian Carr and Ahmanson Foundation funds. Another pastel, *Towers Pulling a Barge*, 1892, by Henri-Gabriel Ibels, which came as a gift in memory of Martin Atlas from his friends, joins two impressions of the theater program (previous gifts of the Atlas Foundation) for which it served as a model. Among the two dozen additional works added to the nineteenth-century collection this year were a scintillating watercolor by Henri-Joseph Harpignies, *A Potted Fuchsia with Children's Toys*, 1877, and a monumental black ink study of *Sunflowers*, 1892, by the Belgian painter Georges Lemmen, both acquired through the Ruth and Jacob Kainen Memorial Fund; a quartet of beautiful and highly diverse works from the 1880s and 1890s, including a lush forest landscape by François-Louis Français from 1884 and a penetrating charcoal portrait of *The Artist's*

Mother by Achille Laugé, 1893/1896, acquired as gifts in memory of Melvin R. Seiden; another watercolor by Français, *Mountain Landscape*, executed in a tighter, more transparent technique from earlier in his career, contributed by Donald Stone; and Felix Ziem's romantic seascape from the 1860s, *Tuna Fishing at Sunrise off the Coast near Marseilles*, a purchase made possible by David and Joan Maxwell.

A major acquisition in the area of modern American drawings was an outstanding group of fifty-one works by the artist James Castle, showing a new emphasis on what some scholars call outsider art. The extensive group, chosen from Castle's archive, includes distinctive renderings made with soot and wonderfully tactile, hand-made books filled with arcane alphabets and calendars. This acquisition was made possible by the Pepita Milmore Memorial Fund, the Avalon Fund, Bunny and William Cafritz, the Eugene L. and Marie-Louise Garbáty Fund, and the Edward E. MacCrone Fund.

Foremost among single American drawings acquired this year was an untitled 1946 work by Norman Lewis, a gift of Billy E. Hodges. The sheet is exceptional in Lewis' oeuvre, highlighting not only his remarkable dexterity as a draftsman but also his automatic line, which speeds across the page leaving an array of wonderfully zany figures in its wake.

▼ James Castle, *Graham Crackers/ Picture Album Book*, Gift of James Castle Collection and Archive and Avalon Fund



An especially appealing French drawing, acquired through the Kainen Fund, was Paul Signac's *Les Andelys on a Summer Morning*, 1923. This impressively large view from the Seine with the small village of Les Andelys in the distance reveals Signac's expressive use of line and form to create a shimmering, harmonious composition. Kathan Brown donated twelve drawings by John Cage related to *Changes and Disappearances* #32, 1979–1982.

PRINTS AND ILLUSTRATED BOOKS

The collection of illustrated books added three superb early monuments: a copy with contemporary coloring of Robertus Valturius' *De Re Militari* (Verona, 1472), the first book illustrated by an Italian artist, purchased with

funds from an anonymous donor; an excellent copy of Francesco Colonna's *Hypnerotomachia Poliphili* (Venice, 1499), the most admired and influential illustrated volume of the Italian Renaissance, acquired through the Florian Carr Fund; and one of the earliest outstanding sets of German woodcuts, the illustrations for Giovanni Boccaccio's *De Claris Mulieribus* (Ulm, 1473), given by an anonymous donor. Sixteen important volumes came from the sale of the world-famous collection of Arthur and Charlotte Vershbow including *Breviary for Regensburg* (Bamberg, 1495), with woodcuts by Michael Wolgemut; the earliest known proof copy of the *Descrizione del Sacro Monte della Vernia* (Florence, 1612), with Jacopo Ligozzi's designs of the sublime site of the stigmatization of Saint Francis; the greatest English edition of *Aesop's Fables* (London, 1666), featuring Francis Barlow's beautiful etchings; and the finest known copy of Luca Carlevariis' *Le Fabriche e Vedute di Venetia* (Venice, 1703), the first collection of such views and the Magna Carta for eighteenth-century Venetian view paintings by Canaletto and others. These purchases were supported through the B. H. Breslauer Foundation and a generous private collector. In addition, the rare mannerist *Encomium Musices* (Antwerp, c. 1589), with exquisite engravings of musical scenes from the Bible; and Jacques de Gheyn's 1608 treatise on military exercises, for which the Gallery possesses two original drawings, were purchased through the Ruth and Jacob Kainen Memorial Fund.

The Gallery took great strides toward a collection of nineteenth- and early twentieth-century Italian prints. A fundamental group of forty-seven works was acquired, the most significant thanks to contributions from Matthew and Ann Nimetz and Jimmy and Jessica Younger. The Gallery now possesses three proofs by Antonio Fontanesi, a leading figure of the revival of artistic printmaking in the 1860s, and four by Giberto Borromeo Arese, its first exponent in Lombardy; four major subjects by the Spanish native Mariano Fortuny y Carbó, the principal figure in Rome; five etchings by Giuseppe De Nittis, which parallel the work of his friend Edgar Degas; eight rare proofs by Giovanni Fattori, the greatest of the Macchiaioli; four grand city views by the leading Florentine, Telemaco Signorini; six etchings by the finest Milanese painter of the period, Mosè Bianchi, and five more by the school's most extravagant printmaker, Luigi

▼ Albrecht Dürer and Georg Mack the Elder, *Christ on the Mount of Olives*, Purchased as the Gift of an Anonymous Donor



Conconi; rare proofs by Umberto Boccioni and Carlo Carrà; and three choice subjects by writer-etcher Luigi Bartolini. These prints constitute the most significant collection in an American museum and rival the only other initiative of the kind, at the British Museum.

Notable among the Gallery's individual purchases were Jorg Breu's hand-colored woodcut of the *Virgin and Child with Saint Conrad and Saint Pelagius*, 1504, the collection's first print by the artist, with funds from Matthew and Ann Nimetz; a deluxe impression of *Christ on the Mount of Olives* from Albrecht Dürer's *Engraved Passion* that is pasted on vellum, hand-colored, and signed by the sixteenth-century painter Georg Mack, thanks to an anonymous contribution; three important sixteenth-century Italian intaglios by Nicolò della Casa, Giovanni Battista Fontana, and Cornelis Cort after Titian, the last underwritten by Jimmy and Jessica Younger; a very rare first state of Giovanni Benedetto Castiglione's *Pan Reclining before a Herm*, with support from Robert B. Loper; and a superb impression of Giovanni Domenico Tiepolo's *Venice Receiving the Homage of Neptune*, through an anonymous contribution. A striking color lithograph by James Ensor, *Carnaval Ostende*, 1931, that highlights Ensor's typically droll humor was purchased through the Ruth and Jacob Kainen Memorial Fund.

This year's most important purchase in the area of modern prints, funded by the Collectors' Committee, was Ed Ruscha's renowned *Stains*, 1969, a work comprising seventy-five sheets of paper stained with seventy-five ingredients: stain number 14 is gunpowder, stain number 31 is bacon grease, stain number 43 is blue cheese salad dressing (Kraft Roka), and so on.

Principal among modern donations, the Epstein Family continued to give works of Edvard Munch with the lithographs *Attraction II*, 1896, *Woman at the Urn*, 1898, and the late color woodcut *Crowds in a Square*, 1920, while Chris and Beverly With offered eighteen prints (1922–1923) by Otto Rodewald, Hans Orlowski's portfolio *Zehn Holzschnitte*, 1946, and two etchings by Horst Janssen. A gift from the Ann Baumann Trust encompassed works integral to Gustave Baumann's color woodcut *Bright Angel Trail*, 1919: a preparatory drawing, an edition print, ten progressive color proofs, and six woodblocks. Jay Finkel greatly deepened holdings by Leonard Baskin by donating 139 prints and two print portfolios.

Several artists made generous contributions to the collection. Jasper Johns donated twenty



▲ Edward Weston, *Shell 1*,
Gift of Agnes S. Wolf

works related to his important color print, *Green Angel 2*, 1997: an edition print, thirteen proofs, and six copperplates. Glenn Ligon donated *Condition Report*, 2000, which relates to his seminal painting *Untitled (I am a Man)*, also in the Gallery's collection. Amy Sillman gave three drawings and three working proofs from 2006–2007, all related to her print *O & N*.

PHOTOGRAPHS

This year the Gallery acquired more than 650 photographs, including Edward Weston's *Shell 1*, 1927, a generous bequest of Agnes S. Wolf. Widely considered one of Weston's most important works, *Shell 1* is a benchmark of photographic modernism.

Other remarkable acquisitions include Vera Lutter's *Ca' Del Duca Sforza, Venice II: January 13–14*, 2008, purchased through the Alfred H. Moses and Fern M. Schad Fund. Made

by turning a shipping container into a large camera obscura, this unique gelatin silver print depicts a portion of Venice's Grand Canal with a haunting beauty. Funds donated by Alfred H. Moses and Fern M. Schad also made possible the acquisition of works by Sophie Calle, Hiroshi Sugimoto, Chris McCaw, John Chiara, and Linda Connor, as well as photographs by artists exploring historic processes, including a suite of ambrotype self-portraits by Sally Mann and a daguerreotype from Adam Fuss' series *My Ghost*. Gifts of Vik Muniz's *Rouen Cathedral, Façade*, 2005, as well as works by Nikki S. Lee, Wolfgang Tillmans, and Jane and Louise Wilson from Heather and Tony Podesta further enriched the collection.

The Gallery's exceptional holdings in twentieth-century American photographs continued to grow ever stronger, thanks to many extraordinary gifts, including seventy-six photographs and one book maquette by Nathan Lerner, donated by Kiyoko Lerner; thirty-seven gelatin silver prints by Walker Evans from his *Bridgeport, Connecticut* series, given by Kent and Marcia Minichiello; forty-seven dye imbibition prints by Bruce Davidson from his *Subway* series, given by Michael and Jane Wilson; and forty-five gelatin silver prints by Allen Ginsberg from Gary Davis, who also gave the Gallery a significant group of forty-six photographs made in China and the Soviet Union by Henri Cartier-Bresson.

Other important works include twenty-one gelatin silver prints by Milton Rogovin, given by Pierre Cremieux and Denise Jarvinen; ten gelatin silver prints by Robert Frank, donated by the artist; and eight prints by Garry Winogrand acquired through the Avalon Fund. Three photographs by Weegee, given by Norman S. Carr and Carolyn K. Carr, and three works by Ralph Steiner, from Isaac Lagnado, also entered the collection. Peter T. Barbur, Gregory and Aline Gooding, Dan and Jeanne Fauci, and Mary and Dan Solomon gave sixteen photographs by Mark Ruwedel. The Robert and Elizabeth Fisher Fund enabled the acquisition of work by Thomas Barrow, Lee Friedlander, and Nicholas Nixon. Michael Abrams and Sandra Stewart, the Charina Endowment, and the R. K. Mellon Family Foundation made possible the acquisition of four photographs and one video, *The End of Photography*, 2006, by Judy Fiskin. Eleven photographs by William Carter, given by the artist, and four photographs from William Earle Williams' series *Unsung Heroes:*

African American Soldiers in the Civil War were also acquired through a gift of the artist and various funds.

Notable work by nineteenth-century photographers also entered the collection this year, including six albums and thirty-five photographs by Felice Beato, James Robertson, and their associates, given by Michael and Jane Wilson. A rare group of late nineteenth-century cyanotypes by Henry Peter Bosse from his portfolio *Views on the Mississippi* was donated by Betsy S. Aubrey and E. Steve Lichtenberg, MD. Robert Menschel and the Vital Projects Fund enabled the acquisition of a strong group of early British and American photographs, including works by William Bambridge and William Henry Jackson, and an album of photogravures by Peter Henry Emerson. A self-portrait by Charles Lutwidge Dodgson (Lewis Carroll) was purchased through the Diana and Mallory Walker Fund.

RARE BOOKS AND IMAGES

In 2013, the Library acquired 230 titles for the rare book collection thanks to generous endowments and gifts. The David K. E. Bruce Fund supported the purchase of ninety-two titles, including *Disegni degl' apparati fatti in Bologna per la venuta di N.S. Papa Clemente VIII* (Bologna, 17th century) with nine engravings by Guido Reni depicting Pope Clement VIII's entrance into Bologna in 1598.

The Philip Conisbee Fund supported the purchase of *Nouveau recueil de vues des plus beaux restes de Rome ancienne et des plus belles églises, places, palais et fontaines de Rome moderne* (Rome, 1770) by Domenico Montaignu. One of the rarest editions of Roman *vedute*, this work is significant for its fifty engraved views of archaeological sites and contemporary architecture.

The J. Paul Getty Fund, in honor of Franklin D. Murphy, made possible the purchase of five titles. Notable among these is Jost Amman's *Kunstbüchlin* (Frankfurt am Main, 1599). This fourth and most comprehensive edition, of a work originally published as a guide for novices to drawing and painting, features nearly 300 woodcuts depicting coats of arms, costumes, and allegorical subjects.

The Grega and Leo A. Daly III Fund for Architectural Books supported the purchase of six titles published between 1684 and 1801. Of particular importance is a rare first edition of *La libreria mediceo-laurenziana* (Florence, 1739) by architect Giuseppe Ignazio Rossi. The



work is the first monograph on Michelangelo's Laurentian Library, providing detailed plans and drawings as well as commentary regarding authorship of the designs. Among the thirty-three large-format plates is the first appearance in print of Michelangelo's *libreria secreta*, an unrealized project considered the first triangular building in architectural history.

The Library's image collections were enriched with many notable additions. Among the albums are a Grand Tour set of Italy, France, Germany, and the Low Countries, c. 1890; an early book on California domestic architecture, 1887–1888; views of Hadlow Hall in Kent, 1890; a collection of fifty views of Constantinople, 1910, by J. Sebah; and a portfolio of digital dye-transfer prints, 2012, by Douglas Prince of the photographer Francesca Woodman in her studio.

Among the individual photographs are a daguerreotype of Gilbert Stuart's Lansdowne portrait of George Washington, c. 1850; a pair of daguerreotypes of portraits of George and Martha Washington in a thermoplastic case, c. 1845–1850; a set of fifteen platinum prints by Benjamin Falk of the Player's Club in New York, c. 1900; and a boxed set of the

inventory of the Bournemouth, England, art dealer Alistair Mathews. The department continues to document world expositions with the acquisition of albums capturing views of these events in London, 1862; Paris, 1878 and 1889; Chicago, 1893 and 1933; and New York, 1939.

The artists' portraits collection added self-portraits by Arthur Fellig, known as Weegee, c. 1950; Philippe Halsman, c. 1955–1960; and Jerry Uelsmann, c. 1970. Other artists' portraits include Fernand Léger by Herbert Matter, 1939; Frida Kahlo by Manuel Alvarez-Bravo, c. 1938, printed 1960; Paul Eluard in his apartment by Brassai, 1944, printed 1960; Andy Warhol being photographed by Horst by David Bailey, 1972; and Will Barnet by JoAnne Kalish, 2005, printed 2013. David Dufour donated a pair of photograph postcards of Marsden Hartley by Carl van Vechten, 1939.

▲ Domenico Montagu, *Nouveau recueil de vues des plus beaux restes de Rome ancienne et des plus belles églises, places, palais et fontaines de Rome moderne*, Philip Conisbee Fund



Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music





▲ Roy Lichtenstein: A Retrospective

EXHIBITING

During fiscal year 2013 the Gallery's special exhibition program included twenty-three exhibitions. Eight exhibitions, *Deacon Peckham's "Hobby Horse"*; *George Bellows*; *In the Tower: Barnett Newman*; *The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors*; *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst*; *Shock of the News*; *The Serial Portrait: Photography and Identity in the Last One Hundred Years*; and *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540* continued from the previous year.

In the first extensive exhibition since the artist's death, *Roy Lichtenstein: A Retrospective* included more than 100 of the artist's greatest paintings and sculptures from all periods of his career. Arranged chronologically and thematically, the retrospective presented Lichtenstein's expansive legacy, including the classic early pop paintings based on advertisements and comic-book treatments of war and romance, his versions of paintings by modern masters, and series including *Brushstrokes*, *Mirrors*, *Artist's Studios*, *Nudes*, and *Chinese Landscapes*. A highlight was the gallery filled with aerial combat scenes and sculptural explosions. An audio-tour, narrated by the Gallery's director, included commentary by Gallery and Art Institute of Chicago curators with archival recordings of the artist discussing his work. A fully illustrated exhibition catalogue accompanied the exhibition.

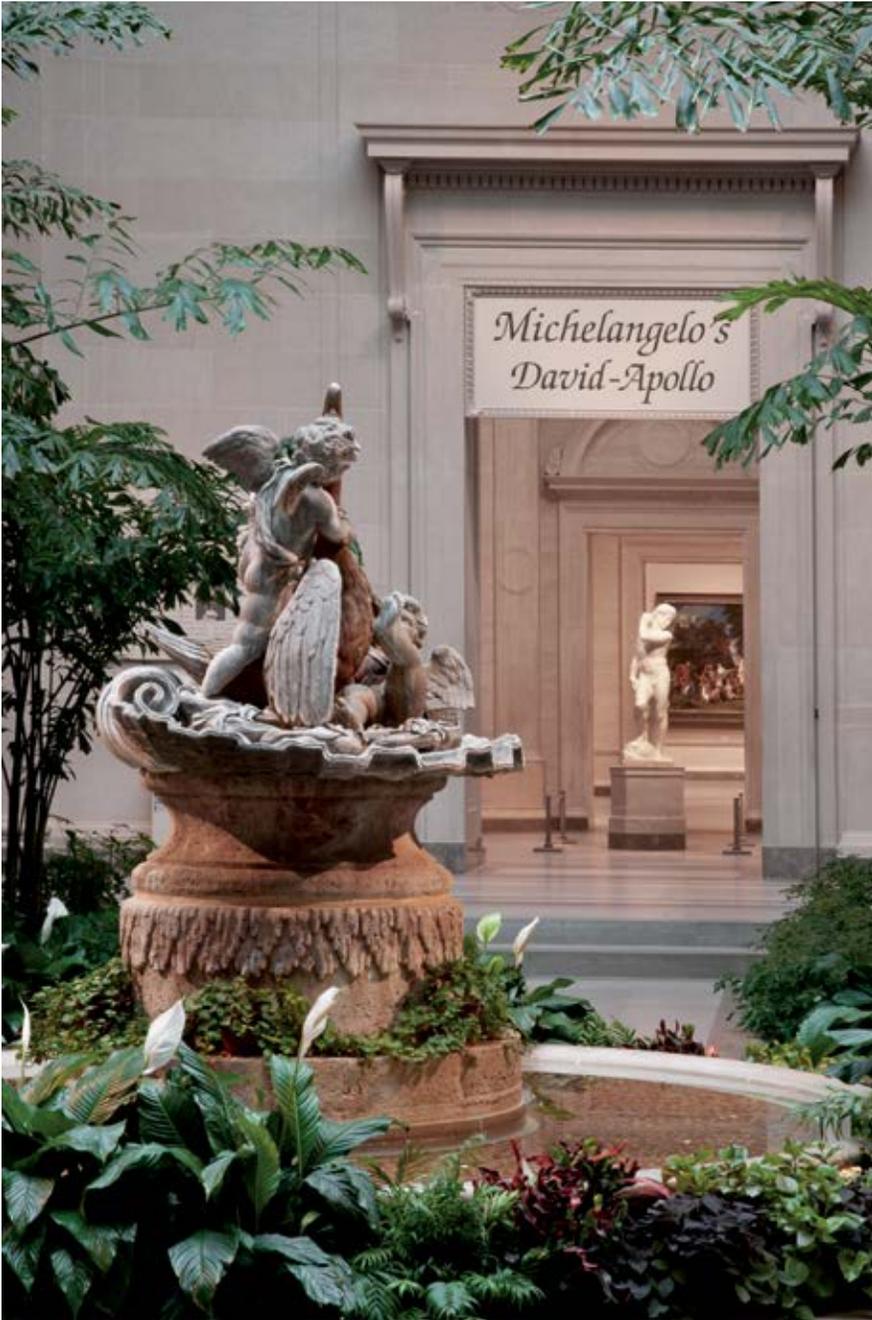
Michelangelo's *David-Apollo*, lent to the Gallery by the Museo Nazionale del Bargello in Florence, offered viewers a fascinating example of *non-finito*, the unfinished condition that allows closer study of the sculptural process. The graceful figure of a youth in a twisting pose is mysterious in both mood and subject; the elements that would confirm an identity as either the biblical giant-killer David or the pagan sun god Apollo were never completed. The sculpture was installed in the center of a sky-lit rotunda gallery, with natural light accentuating its surface variation. The gallery's prominent location, directly off the West Garden Court, lent a significant axial view and put the sculpture in context with the Italian painting collection. An illustrated brochure summarizing the history of the sculpture and its significance within Michelangelo's oeuvre accompanied the exhibition.

Drawn entirely from the Gallery's collection, *Ellsworth Kelly: Colored Paper Images* included twenty-three paper-pulp works by the seminal American artist. Kelly has long been recognized for his mastery of form and color, but even to those who know his work well, these Colored Paper Images were a revelation. Here, his large geometric forms of pure color are transformed by a subtly mottled texture, and softened at the edges by the natural bleeding of the paper-pulp process.

In *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*, the Gallery showcased the collection of Helen Porter and James T. Dyke, among the most astute American collectors of nineteenth- and early twentieth-century French works on paper. Some 100 works showcased the broad development of modern draftsmanship in France, from romanticism and realism through the impressionists, Nabis, and neo-impressionists. Artists working from 1830 to 1930, including Eugene Delacroix, Claude Monet, Edgar Degas, Paul Cézanne, and Paul Signac, revealed a rich diversity of subjects, styles, and techniques. Beyond those famous artists, a revelation of the exhibition was the prominence of major works by outstanding artists much less well-known. An illustrated catalogue with new scholarship by an international team of specialists, the first general survey in English, accompanied the exhibition.

Faking It: Manipulated Photography before Photoshop was the first major exhibition devoted to the history of manipulated photographs before the digital age. Featuring some 200 visually captivating photographs, the exhibition traced photographic manipulation from the 1840s through the 1980s and showed that photography is—and always has been—a medium of fabricated truths and artful lies. Galleries were painted with vintage wall colors, cases were built with special lighting for viewing early daguerreotypes, and two custom-made stereo viewers were included on classically detailed wooden pedestals. An illustrated catalogue accompanied the exhibition.

Pre-Raphaelites: Victorian Art and Design, 1848–1900, the first major survey of the art of the pre-Raphaelites shown in the United



▲ Michelangelo's David-Apollo

States, featured some 130 paintings, sculptures, works on paper, and decorative art objects. Combining scientific precision, an innovative approach to subject matter, and brilliant, clear colors, pre-Raphaelitism was Britain's first avant-garde art movement. Galleries were painted in vibrant, saturated tones complementing the strong palette of the works. An illustrated catalogue accompanied the exhibition. An electronic brochure featured the major themes of the exhibition, biographies of eight artists, and an audio clip of a Victorian-era song related to William Holman Hunt's *The Awakening Conscience*. A slide show on the Gallery's website highlighted many of the most important works in the exhibition.

Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina comprised ninety-one of the most superb Dürer watercolors and drawings from the Albertina and twenty-seven related engravings and woodcuts as well as nineteen closely related drawings, watercolors, and prints from the Gallery's collection. With foundations going back to Dürer's estate, the Albertina's collection is distinguished by many of the artist's most stunning masterpieces including the watercolors *The Great Piece of Turf* and *The Wing of a Blue Roller*, the most sublime nature studies of the Renaissance; the silverpoint *Self-Portrait at Thirteen*; and the chiaroscuro drawing *The Praying Hands*, surely among the most famous drawings in the world. The exhibition was organized into fourteen sections tracing the different functions of Dürer's drawings through stylistic and technical developments. Dürer's transformation of drawing into an independent artistic medium was emphasized, as well as his discoveries of new aesthetic uses of paper and new modes of personal expression. The entrance featured a fourteen-foot-high color photomural of *The Great Piece of Turf*. Many of Dürer's important two-sided drawings were displayed on pedestals with custom-made frames. A fully illustrated catalogue accompanied the exhibition. Thirty-one of the Albertina's treasures were featured in an electronic brochure, while an online slide show presented seventeen works accompanied by explanatory texts.

Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music was a theatrical multi-media extravaganza showcasing more than 130 original costumes, set designs, paintings, sculptures, prints and drawings, photographs, posters, film clips, and two of the largest objects ever displayed at the Gallery: Natalia Goncharova's thirty-four by fifty-six feet *Firebird* back cloth and Prince Alexander Shervashidze's thirty-four by thirty-five feet *Le Train Bleu* front cloth after Pablo Picasso. Adapted from the exhibition conceived by the Victoria and Albert (V&A) Museum, the presentation in Washington included works from the V&A's collection of dance artifacts plus objects generously offered by more than twenty private and public lenders. The installation featured reproductions and hand-painted set designs by the exhibition team, which enlivened the costumes and suggested the original stage concepts. Founder of the Ballets Russes, the Russian impresario Serge Diaghilev (1872–1929) encouraged some of the



most creative visual artists of his day, including Léon Bakst, Natalia Goncharova, Pablo Picasso, Henri Matisse, and Giorgio de Chirico, to create dynamic set designs and exquisitely decorated costumes. They, in turn, brought the most important artistic developments of the early twentieth century—including futurism, cubism, and surrealism—to the ballet stage. Diaghilev also commissioned ballet scores from innovative composers such as Igor Stravinsky and Sergei Prokofiev, and featured dancers including Mikhail Fokine, Vaslav Nijinsky, and George Balanchine. An illustrated catalogue accompanied the exhibition. An audio tour, narrated by the Gallery's director, included commentary by Gallery and V&A curators. Excerpts from filmed ballet performances were shown to convey the choreography and the effect of the costumes when worn by dancers in motion. Narrated by Academy Award-winning actor Tilda Swinton, an hour-long documentary film, made possible by the HRH Foundation, focused on the evolution of the Ballets Russes. An electronic brochure with full-color reproductions and archival photographs served as a guide to the exhibition.

Edvard Munch: 150th Anniversary Tribute marked the sesquicentennial of the birth of Norway's most famed painter and printmaker with more than twenty renowned works from the Gallery's collection including *Geschrei* (*The Scream*), *Madonna*, and *Two Women on the Shore*. Today, Munch is revered for his passionate visual expression of intense human experiences. His

most famous image—a screaming figure, its eyes wide with horror—is an icon of anxiety, alienation, and anguish. Attraction, love, jealousy, and death were also recurring themes. In addition to these dramatic subjects, Munch made many telling portraits, tender visions of women, as well as sensitive studies of lovers, children, and adolescents, all represented in this exhibition.

A World of Bonds: Frederick Sommer's Photography and Friendships traced the formal and thematic continuities within Frederick Sommer's heterogeneous oeuvre, in relation to the work of artist-friends who helped shape his vision. Drawn largely from the significant works given by the artist in 1995, this one-room exhibition presented twenty-seven photographs, prints, collages, and drawings. It not only showcased the beauty and diversity of Sommer's striking images but also placed them in the context of his formative friendships with Edward Weston, Max Ernst, Man Ray, Charles Sheeler, and Aaron Siskind.

In the Tower: Kerry James Marshall was the sixth in the Gallery's Tower exhibition series focusing on developments in art since mid-century. The exhibition presented ten paintings and more than twenty works on paper, affording a context for understanding Kerry James Marshall's *Great America* and its powerful imagery. As a group, these works evoke the Middle Passage of slave ships between West Africa and North America, and the themes of immigration, class mobility, and aspiration central to American life. This first

▲ *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*



▲ *Pre-Raphaelites: Victorian Art and Design, 1848–1900*

solo exhibition of work by the American artist in Washington, DC, coincided with the 50th anniversary of the March on Washington for Jobs and Freedom and the 150th anniversary of the Emancipation Proclamation. An interview with Marshall was published in the brochure accompanying the exhibition.

Northern Mannerist Prints from the Kainen Collection showcased a spectacular selection from a larger gift to the Gallery made in 2012 as the bequest of Ruth Cole Kainen. The exhibition included masterpieces by every major artist of the extraordinary northern mannerist style, including Hendrick Goltzius' *Mars and Venus*, Jacob Matham's *Table of Cebeas*, Jan Muller's *Bellona Leading the Imperial Armies Against the Turks* and the *Apotheosis of the Arts*, and Aegidius Sadeler's *Bartholomew and Christina Spranger*.

Yes, No, Maybe: Artists Working at Crown Point Press went beyond celebrating the flash of inspiration and the role of the imagination to examine the artistic process as a sequence of carefully considered decisions in 125 working proofs and prints produced at Crown Point Press, one of the most influential printmaking studios of the last half century. Among the twenty-five artists represented were those with longtime ties to Crown Point Press—Richard Diebenkorn, John Cage, Chuck Close, Sol LeWitt, and Wayne Thiebaud—as well as

those whose association is more recent, such as Mamma Andersson, Julie Mehretu, Jockum Nordström, Chris Ofili, Laura Owens, and Amy Sillman. The first three rooms of the exhibition were devoted to Close, Diebenkorn, and Cage with subsequent artists reflecting their influence. The series of prints were presented as “projects”; the success or failure deemed by the artist reflected in the title of the exhibition. An illustrated catalogue accompanied the exhibition.

Continuing the Gallery's year-long celebration of African American history, art, music, and culture, *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial* honored one of the first regiments of African Americans formed during the Civil War, and marked the 150th anniversary year of the Battle of Fort Wagner. The magisterial Shaw Memorial by Augustus Saint-Gaudens, on long-term loan to the Gallery from the U.S. Department of the Interior, the National Park Service, and the Saint-Gaudens National Historic Site, is considered by many to be one of the finest examples of nineteenth-century American sculpture. This monument depicts the 54th Massachusetts, a troop of African American soldiers formed immediately after President Abraham Lincoln signed the Emancipation Proclamation, a copy of which was displayed



in the first gallery. The exhibition included daguerreotypes of prominent recruiters as well as tintypes and *cartes de visite* of the soldiers. Two galleries displayed photos and archival material about the battle, and contemporary artists' interpretations of the battle and the monument. Much care was taken to reframe the photos to unify the presentation. A fully illustrated catalogue and a printed brochure accompanied the exhibition. The Gallery's website featured exhibition highlights, a roster of soldiers and officers, and, if known, their age, dates of enlistment, hometown, profession, rank, company, and fate at Fort Wagner.

Charles Marville: Photographer of Paris included ninety photographs and three albums that represent the artist's entire career, from his exquisite city scenes and landscape studies made across Europe in the early 1850s to his compelling photographs of Paris both before

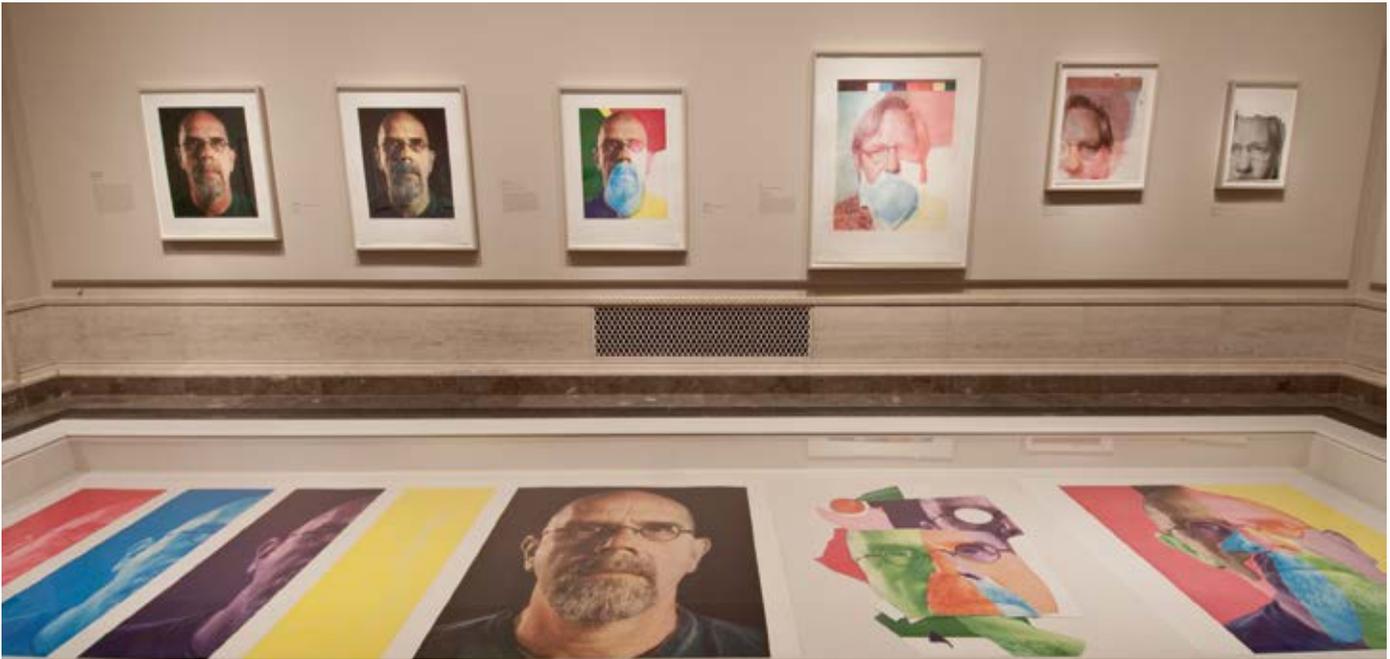
and after many of its medieval streets were razed to make way for the broad boulevards, parks, and monumental buildings now associated with the city. This first exhibition in the United States on the accomplished nineteenth-century French photographer explored the beauty, variety, and historical poignancy of Marville's art. The accompanying exhibition catalogue included groundbreaking scholarship. An online slide show explored the arc of his career through thirty-six photographs captioned with explanatory commentary.

The Gallery administered the loan of 867 works of art to 212 sites during fiscal year 2013. Among some of the most notable loans were three-dimensional works from the Gallery's collection. Alexander Calder's *Little Spider* and *Untitled (The Wood Mobile)* were lent to *Alexander Calder—The Avant-Garde in Motion* at the Kunstsammlung Nordrhein-Westfalen.

▲ *Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina*

▼ *In the Tower: Kerry James Marshall*





▲ Yes, No, Maybe: Artists Working at Crown Point Press

Calder's *Rearing Stallion* was lent to a retrospective at the Leeum, Samsung Museum of Art in Seoul. Alberto Giacometti's *No More Play* was lent to *Giacometti's Playing Fields—the Surrealist Models and the Studio as Stage* at the Hamburger Kunsthalle and Instituto de Cultura, Fundación MAPFRE. The Florentine fifteenth- and sixteenth-century bust *Lorenzo de' Medici*, probably after a model by Andrea del Verrocchio and Orsino Benintendi, was lent to *The splendour of a pope. Leo X Medicis and Florence* at the Museo delle Cappelle Medicee in Florence. Vija Celmins' *Eraser* and *Pencil* were lent to *The Pop Object: The Still Life Tradition in Pop Art* at the Acquavella Galleries in New York. Claes Oldenburg's *Glass Case with Pies (Assorted Pies in a Case)* and *U.S.A. Flag* were lent to the exhibition *Claes Oldenburg* at The Museum of Modern Art, New York, and the Walker Art Center. Richard Artschwager's *Piano #1* and *Hair Sculpture—Shallow Recess Box* were lent to the exhibition *Richard Artschwager* at the Whitney Museum of American Art.

Exhibitions celebrating Mark Rothko continued with seventeen paintings lent to *Mark Rothko: Paintings from the National Gallery of Art in Washington* at the Museum Narodowe in Warsaw. Twenty-four paintings and three drawings were lent to *Mark Rothko in the 1940s: The Critical Decade* at the Columbia Museum of Art before traveling to the Columbus Museum of Art and Denver Museum of Art.

Significant works from the Gallery's collection were featured in numerous exhibitions both domestically and internationally. Gustav Klimt's

Baby (Cradle) was lent to *Klimt's Golden Rider and Vienna* at the Aichi Prefectural Museum of Art in Nagoya, the Nagasaki Prefectural Museum, and the Utsunomiya Museum of Art. Giotto's *Madonna and Child* was lent to *Autour de giotto (vers 1267–1337)* at the Musée du Louvre. This work was also lent along with three miniatures on vellum to the exhibition *Florence at the Dawn of the Renaissance: Painting and Illumination* at the J. Paul Getty Museum and the Art Gallery of Ontario.

In celebration of Robert Walpole's art collection returning to its original home, Frans Hals' *Portrait of a Young Man* and *Pope Innocent X* by a circle of Diego Velázquez was lent to *A Historic Recreation: The Return of the Walpole Collection to Houghton Hall* in Norfolk.

Jan van Eyck's *The Annunciation* and the French fifteenth-century *The Expectant Madonna with Saint Joseph* were lent to *The Road to Van Eyck* at the Museum Boijmans Van Beuningen. Richard Diebenkorn's *Still Life: Cigarette Butts and Glasses, Seated Figure with Hat*, and *Seated Woman with Umbrella* were lent to *Richard Diebenkorn: The Berkley Years, 1953–1966* at the Fine Arts Museums of San Francisco, de Young. Alfred Stieglitz's *Equivalent, Set C2, No. 2; Equivalent*; and *Song of the Sky* were lent to the exhibition *Starstruck: The Fine Art of Astrophotography* at the Bates College Museum of Art. Edouard Manet's *The Railway, The Tragic Actor (Rouvière as Hamlet)*, and George Moore in *the Artist's Garden* were lent to *Manet: Portraying Life* at the Toledo Museum of Art, Ohio, and the Royal Academy of Arts.



▲ *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*

▼ *Charles Marville: Photographer of Paris*



—
Passage de l'Église
Cimetière de l'Église
Musée Carnavalet, Paris
—



A Gallery educator encourages children to ask questions during the *Stories in Art* program.





▲ Actors perform the one-act play, *Framed!*, inspired by the art of Roy Lichtenstein and written and directed by Mary Hall Surface.

EDUCATING

In addition to presenting on-site programs, including tours, auditorium lectures, and printed guides to the collections, as well as school-based, family, and emerging-audience programs, the education division spearheaded several new initiatives this year.

Through a redesigned public website, online visitors can now search for information in multiple ways, enjoy special features on forty-five collection highlights, see higher-resolution images with astonishing zoom capability, compile a list of favorite works of art, create a mapped tour, and peruse sections devoted to conservation and research.

The Gallery launched *Your Art*, its first mobile application based on the collection, available through the Apple Store. A public Wi-Fi project allows on-site visitors to download the app while at the Gallery. Updates, also completed this year, include highlights in five foreign languages. An Android version is currently in production.

After several years of collaboration between the Gallery, Samuel H. Kress Foundation, Oxford University Press, and Grove Art Online, the Italian Renaissance Learning Resources project became available online. Users can learn more about Renaissance art through eight themed essays and access more than three hundred images, forty-two primary source texts, a glossary, and thirty-four printable activities and discussion questions for use in the classroom. The site has been favorably reviewed, as has *NGAkids*. In April, *PC Magazine* named *NGAkids* one of the eight greatest websites nationally for children.

Drawing Salon was created for adults, based on the knowledge that sketching from a work of art requires careful looking that, in turn, promotes engagement. The program, which integrates art history, studio practice, and conversation, has attracted a young, diverse audience.

Tours in American Sign Language, voice-interpreted for hearing participants, continued for the third year, in addition to a pilot program of tours for those learning sign language and *Picture This* tours for the visually impaired.

The Gallery's first guide created expressly for teenagers, #atNGA encourages users to write about or take photos of their favorite Gallery paintings and then share on Instagram or Twitter. To introduce children and families nationwide to highlights of the collection, the Gallery published *An Eye for Art: Focusing on Great Artists and Their Work*, a book filled with magnificent color images, enticing activities, and ideas for conversation. Funded by a private grant, *An Eye for Art* will be distributed free to public and school libraries during the upcoming year. A new family guide to the French collections was also tested and printed.

In collaboration with Gallery curators and conservators, the education division developed seventy-two live auditorium programs, including presentations by major artists Glenn Ligon and Kerry James Marshall on their recent work, five public symposia to explore the ideas and themes of current exhibitions and the permanent collection, and three study days, serving an estimated lecture audience of 15,000.

Fourteen performances of *Framed!*, a play for families based on the art of Roy Lichtenstein commissioned in conjunction with the exhibition, introduced audiences to the ideas behind Lichtenstein's art through two fictional characters, Pop and Art. Students from Title 1 schools who had not visited the Gallery before were part of the audience of almost 5,000 enthusiastic viewers.

Teen Studio Saturdays continued with lessons on a traditional bookbinding technique inspired by the *Pre-Raphaelites* exhibition and experiments with Polaroid transfer prints to make altered images like those in *Faking It: Manipulated Photography before Photoshop*.

Family and youth programs served almost 20,000 participants. The Gallery's multiple-visit program, *Art Around the Corner* celebrated its twentieth year and reached almost 500 under-served students and their family members.

Focusing on French impressionist and post-impressionist art, the week-long National Teacher Institute emphasized both content and teaching approaches for integrating art across the



▲ Principal dancers from the Bolshoi and the Mariinsky ballet companies perform selections from the repertory of the Ballet Russes, in honor of the Diaghilev exhibition.

curriculum. Throughout the year, teacher programs reached about 600 educators. Gallery tours and talks on the collection and exhibitions served approximately 30,000 adults. Performances by four dance companies, just outside the entrance to *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*, attracted more than 2,000 people. Together, programs and in-house publications reached almost 600,000 visitors.

Fellowship and internship programs included twenty-six participants from ten countries. Education Resources, the Gallery's free-loan program consisting of more than 120 teaching packets, CDs, and DVDs, and more than 500 online resources, served more than one million users. Public television broadcasts reached an additional forty million viewers.

CONCERTS AND FILMS

The Gallery presented fifty-six concerts in its seventy-first season of weekly concerts, supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with generous additional support from the Royal Norwegian Embassy, the Billy Rose Foundation, and the Gottesman Fund in memory of Milton M. Gottesman. Additional assistance came from the Embassy of France and the Randy Hostetler Living Room Music Fund.

Highlights of the season included the first and last concerts of the John Cage Centennial Festival Washington, DC; standing-room-only

performances of the Mozart *Requiem* by the Catholic University Chorus and Orchestra; Christmas music by Empire Brass and Elisabeth von Trapp; and the National Gallery Orchestra with guest conductor and soloist Paul Badura-Skoda.

Four exhibitions were acknowledged with special concerts: *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540* by guitarist Mak Grgić and organist Stephen Ackert; *Roy Lichtenstein: A Retrospective* by the Washington Saxophone Quartet; *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac* by violinist Rachel Barton Pine, pianist Nima Sarkekich, and Duo Leroy-Moubarak; and *Pre-Raphaelites: Victorian Art and Design, 1848–1900* by the National Gallery of Art Vocal Ensemble. *Diaghilev and the Ballets Russes, 1909–1929* was honored with four concerts and three dance presentations, including interpretations of Nikolai Rimsky-Korsakov's *Scheherazade* and Igor Stravinsky's *Rite of Spring* by the Alexandria Symphony Orchestra and the Bowen-McCauley Dance Company.

The Gallery celebrated African American History Month with new music by composer-in-residence Jeffrey Mumford and concerts by the Avalon String Quartet and the Poulenc Trio. The European Union Month of Culture featured six concerts at the Gallery, including a performance by the National Gallery of Art Chamber Players that represented composers from Belgium, Estonia, Luxembourg, Malta, Latvia, and Slovakia.

Gallery concerts were the subject of fifteen reviews and six photo previews in Washington-area media, and four Gallery concerts were broadcast on WETA-FM's "Front Row Washington."

The film department continued to organize innovative and culturally diverse retrospectives and events that covered a broad selection of moving image art forms. From experimental video to major restorations of historic film prints, this year's presentations included the work of major filmmakers of the past as well as contemporary video artists. Area premieres of new independent features were also interspersed with other events. In all, some 400 screenings took place. Archival 35mm prints and new digital-cinema technology permitted the complete range of presentation formats. The Gallery's ongoing membership in the International Federation of Film Archives allowed access to rare prints from archival film vaults around the world.

Highlights from the 2013 season included “Shostakovich and the Cinema,” “A Sense of Place” (devoted to the historical pageants of Czech filmmaker František Vlácil), a retrospective of Catalan experimental director Isaki Lacuesta organized in association with the Institut Ramon Llull and the Embassy of Spain, “Jean Grémillon and the Poetry of Realism,” and “Responsible Realism: Belgium’s Dardenne Brothers” followed by a lecture and book signing with author Philip Mosley.

In association with the University of Maryland, the Gallery presented the program of ciné-concerts and discussions, “Alice Guy Blaché, Transatlantic Sites of Cinéma Nouveau.” Additional highlights included “L.A. Rebellion: Creating a New Black Cinema,” “Universal Studios at 100,” and “Jean Rouch in Africa,” recently restored prints by the famed French ethnographer.

The Gallery organized “Russian Cinema in Exile in the Ballets Russes Era” in conjunction with the Diaghilev exhibition, the annual preservation series “From Vault to Screen,” “Kerry James Marshall Selects,” and a discussion and screening of *Glory* with director Ed Zwick. Together with the British Film Institute and American Film Institute, the Gallery presented restored silent-era films of Alfred Hitchcock.

The following new films received their Washington premieres at the Gallery: *Museum Hours*, *David Driskell: In Search of the Creative Truth*, *Out-Takes from the Life of a Happy Man*, *Journal de France*, *Gebo and the Shadow*, *Fragments of Kubelka*, *La Cinquième Saison*, *Hors Satan*, and *Caesar Must Die*. The Gallery’s popular ongoing quarterly program “American Originals Now” featured contemporary film and video artists presenting and discussing their most recent works.

RESOURCES FOR SCHOLARLY RESEARCH

The Library added 7,997 books and approximately 1,450 auction catalogs to its holdings, including more than 1,000 titles on conservation and artists’ materials donated by Robert L. and Ruth M. Johnston Feller. The reader services department welcomed more than 3,000 visitors, answered 22,010 inquiries, and conducted bibliographic instruction courses for students from local universities including the Corcoran College of Art and Design, Catholic University, and George Washington University.

More than 200 requests for digital scans from rare materials were created for scholars; the total number of scans from rare books now surpasses 2,000. Through its interlibrary loan

▼ *Glory*, 1989, Directed by Edward Zwick
Courtesy Tri-Star Press/Photofest





▲ Families spend an hour looking closely at one work of art with the guidance of Gallery educators in the *Artful Conversations* program.

program, the Library conducted approximately 4,500 transactions with university and museum libraries nationally and internationally. An online reader registration and retrieval request system was also inaugurated.

After completing a course in preservation management at the Library of Congress, the head of reader services initiated a program to assess and conserve critical segments of the general book collection with assistance from the Gallery's paper conservation staff and a volunteer conservator.

The department of image collections acquired more than 43,500 images, including 30,556 photographs, negatives, transparencies, and images in microform; fourteen CD-ROMs; forty-two rare photographic albums; fifty-four rare reproductive prints; and more than 13,500 digital files. Image specialists answered 1,640 reference inquiries and provided 361 orientations for the public, Gallery staff, and CASVA fellows.

Gallery staff and several individuals generously donated slides, photographs, and scans to the collection. Dr. Edgar Peters Bowron donated an archive of photographs and papers documenting the artistic production of eighteenth-century Rome assembled by the connoisseur and curator Anthony M. Clark; Dr. Ann Percy donated

her archive on Italian Renaissance artists Giovanni Benedetto Castiglione and Bernardo Cavallino; William Craft Brumfield continued to add images to his important survey of Russian architecture; Shirley Glubock Tamarin gave negatives and prints made by her husband, Alfred Tamarin; and Ruth Fine donated her John Marin archive.

With the support of the Kiplinger Foundation and Mr. and Mrs. B. Francis Saul II, the library is nearing completion of a project to document historic residences in the Washington, DC area.

The Gallery Archives implemented new systems to accommodate digital materials while improving access to important historical materials in traditional formats. For the first time, the majority of additions to the archives were in digital form. Strategic digitization of archival resources also continued with efforts to ensure preservation and access to important historical documents. Notably, some 10,000 photographs created by the WPA Index of American Design were scanned.

Six individuals were interviewed for the oral history program. To improve access and use, the department updated nearly 100 narrative descriptions of interviews for the Gallery's website and eliminated the backlog of interview

transcription. Recordings of twenty-one interviews were digitized for preservation. Archives staff responded to approximately 330 substantive reference inquiries.

With generous support from the Samuel H. Kress Foundation, data gathering for the Kress Collection History and Conservation database was largely completed. Work began to capture and make available key Kress Collection conservation records.

Dorothy Vogel transferred correspondence about art and artists and newspaper and magazine clippings relating to the Vogel Collection. Five paintings by Herbert Vogel and five by Dorothy Vogel also were added to archival holdings. A. Victor Coonin donated a 1946 Capital Transit Company Weekly Pass illustrated with an image of one of the Gallery's Kress Collection sculptures. Scholar and curator Sheldon Grossman transferred personal papers relating to his career at the Gallery.

The European Print Study Room in the East Building hosted more than 1,107 visitors. Thirty-nine classes from six universities and

seven schools were taught using the Gallery's original prints, drawings, and rare illustrated books. In addition, there were eight lectures for special groups, and nine tours for Gallery docents, interns, and new staff. The American Print Study Room in the West Building hosted more than 810 visitors, including students in thirty-one classes from nine universities and eleven schools. In addition, there were thirteen lectures for special groups and six tours for Gallery docents, interns, and new staff.

PUBLICATIONS

To develop the Gallery's permanent collection publications, both print and online, the publishing office will manage NGA Online Editions, a new web-based platform developed with support from the Getty Online Scholarly Catalogue Initiative (OSCI). Available in early 2014 on the Gallery's website, NGA Online Editions will provide access to current in-depth information on the Gallery's collections along with a set of smart tools for sharing, citing,

▼ Educators conduct a session of the Gallery's new *Drawing Salon* program, during which adult participants sketch from works of art in the permanent collection.



comparing, exporting, viewing, printing, and storing both texts and images. NGA Online Editions launches with *Dutch Paintings of the Seventeenth Century* by Arthur K. Wheelock Jr. and will ultimately document more than 5,000 paintings, sculptures, and decorative arts.

Formerly known as The Collections of the National Gallery of Art Systematic Catalogue, a printed series of authoritative collection catalogues, NGA Online Editions now puts this same detailed information and more at the fingertips of the scholar, student, and all interested in art. NGA Online Editions' enhanced reading environment and toolkit are intended to provide scholars with a useful workspace in which to read and research and, at the same time, to promote public study and appreciation of the Gallery's collections. Forthcoming volumes in the series include *Italian Paintings of the Thirteenth and Fourteenth Centuries*, *American Modernism*, *Italian Paintings of the Sixteenth Century*, and *Renaissance Plaquettes*.

Ten book-length volumes were produced by the publishing office, including five for 2013 exhibitions: *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*; *Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina*; *Yes, No, Maybe: Artists Working at Crown Point Press*; *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*; *Charles Marville, Photographer of Paris*; and an adaptation of the Victoria and Albert Museum's catalogue for the Diaghilev exhibition. In advance of the spring 2014 Andrew Wyeth exhibition, the office produced *Andrew Wyeth: A Spoken Self-Portrait* by Richard Meryman, a collection of monologues drawn from four decades of recorded interviews with the artist and his circle of friends, sitters, and family. Also published were the inaugural volume of the conservation journal *Fracture: Conservation, Science, Art History*; a children's book, *An Eye for Art: Focusing on Great Artists and Their Work*, a compilation of art activities and lessons from the quarterly *NGAkids*; and *Center 33*, CASVA's annual report. *Beat Memories: The Photographs of Allen Ginsberg* was reprinted in paperback in conjunction with the exhibition in spring 2012 at the Contemporary Jewish Museum in San Francisco.

Printed brochures were prepared for five exhibitions—*Pre-Raphaelites and the Book* (library), *Michelangelo's David-Apollo*, *In the Tower: Kerry James Marshall*, *The Transformation of Ovid's*

Metamorphoses (library), and *Tell It with Pride*. A revised edition of the Dutch Cabinet Gallery brochure was also issued. Electronic brochures were created for a number of exhibitions, including *Pre-Raphaelites*; *Albrecht Dürer*; and *Diaghilev and the Ballets Russes, 1909–1929*. All but the library brochures are available on www.nga.gov.

IMAGING AND VISUAL SERVICES

The division of imaging and visual services continued to provide high-quality digital images of works of art in the Gallery's collection. New master digital files were made for 863 acquisitions, including *Untitled (I Am a Man)* and *Double America* by Glenn Ligon, *The Tiber River with the Ponte Molle at Sunset* by Jan Asselijn, and *Shell 1* by Edward Weston.

The division began intensive work to create new and replacement photographs of works of art on view in the East Building before the galleries closure. Many of the modern works pose technical challenges for the division photographers to shoot in situ and in remote studios. New images were made for more than 100 works including *Reconciliation Elegy* by Robert Motherwell, *Five Plates, Two Poles* by Richard Serra, and *Circle I, II, and III* by David Smith.

The Rapid Capture imaging project has been central to the Gallery's educational mission to provide greater access to the Gallery's collections of works on paper. During 2013 the division added 6,681 works on paper, including 2,488 images documenting the Reba and Dave Williams Collection of American prints. Through this project, a total of 53,501 works of art in the Gallery's collection have been imaged.

For a new phase of the Rapid Capture imaging project, the division began to digitize the entire Index of American Design, 18,257 watercolors that document the rich legacy of American architecture, interior design, textiles, and crafts. Made possible, in part, through a grant from the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, this project will be completed in 2014, and all of the images will be available for free download through NGA Images, the Gallery's online open-access image resource.

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 each of its four program areas: fellowships, research, publications, and scholarly meetings.

During its thirty-third academic year, the Center welcomed fellows from Switzerland, Poland, Spain, France, Germany, Italy, Canada, and the United States. The topics of their research ranged from oil painting as a workshop secret to Aztec-adapted catechisms, from ancient Roman painting to contemporary outsider art and modern definitions of non-art, and from thirteenth-century Roman cosmology to the revival of period styles in twentieth-century China.

In the program of special meetings, the Center hosted the biennial Wyeth conference, supported by the Wyeth Foundation for American Art, which was dedicated to the topic of "Religion in American Art." The fourth A. W. Mellon Colloquy in Modern and Contemporary Art, "Conservation of Modern and Contemporary Outdoor Sculpture" involved thirteen outside participants, seven guest speakers, and nine members of the Gallery staff, in collaboration with the Smithsonian Institution and the U.S. General Services Administration. Cecilia Frosinini, Edmond J. Safra visiting professor, conducted a three-day Robert H. Smith Colloquy for emerging scholars and curators on the subject of "Practicing Inclusivity: New Insights on the Methods, Materials, and Ethics of Technical Art History." The colloquy culminated with a lecture presented by Professor Frosinini for the scholarly public and Gallery staff entitled "Facing the Evidence: Controversies and Debates." The Center also cosponsored, with the University of Maryland, the forty-third Middle Atlantic Symposium in the History of Art.

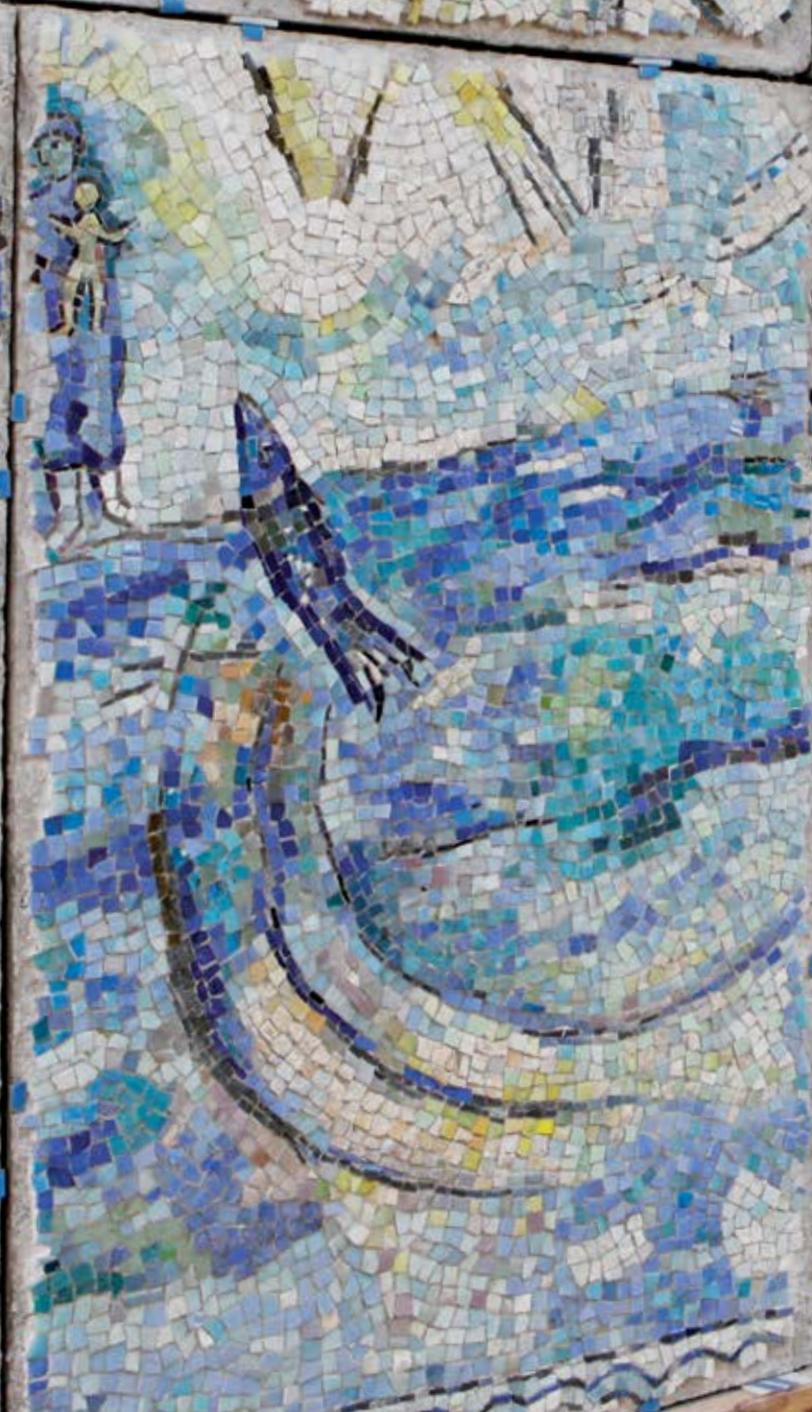
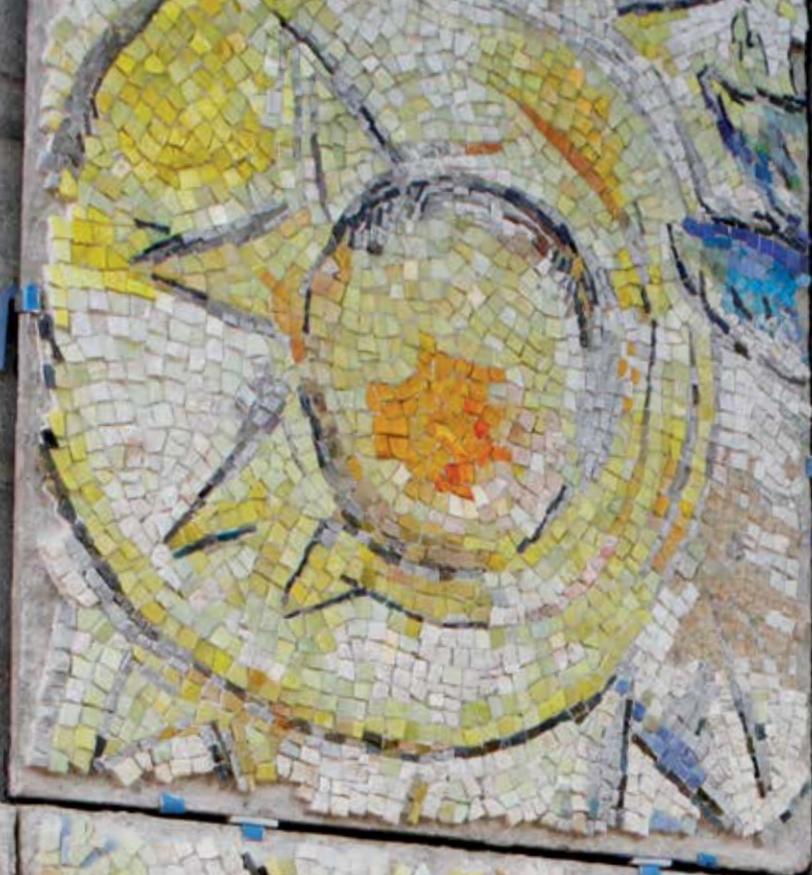
The sixty-second A. W. Mellon Lectures in the Fine Arts were delivered by Barry Bergdoll of The Museum of Modern Art and Columbia University on the topic "Out of Site in Plain View: A History of Exhibiting Architecture since 1750." Edited and fully illustrated versions of the Mellon Lectures continue to be published in the Bollingen Series

by Princeton University Press; volume fifty-eight was published this year. *Picasso and Truth: From Cubism to Guernica* by T. J. Clark was based upon the Mellon Lectures he presented in spring 2009.

In the program of publications, volume seventy-nine appeared in the series *Studies in the History of Art*. *Rediscovering the Ancient World on the Bay of Naples, 1710–1890* was edited by Carol C. Mattusch and supported with funding from the Andrew W. Mellon Foundation. The essays included in the volume originated at a symposium held at the Gallery in 2009.

The Center's ongoing research projects provide primary materials for the field. A team of scholars led by Dean Elizabeth Cropper and Professor Lorenzo Pericolo (University of Warwick) is preparing a sixteen-volume annotated English translation and critical Italian edition of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678). Each richly illustrated volume includes the text of Malvasia's associated preparatory notes, together with detailed historical commentary. Harvey Miller/Brepols published the first volume, *Early Bolognese Painting*, in fall 2012. Associate Dean Therese O'Malley leads the program of *Projects in American Landscape Design History*. This year her research team published an annotated and digital facsimile edition of a mid-nineteenth century album detailing Central Park by Lewis Miller in the online journal *Nineteenth-Century Art Worldwide*. Associate Dean Peter Lukehart's project, *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma*, is the first institutional history of the foundation of the Accademia. Using technologies made available through Geographic Information Systems, a new mapping feature is being developed that will lend spatial and chronological dimensions to the documentary and visual material on the project's searchable website (www.nga.gov/casva/accademia).

For more on the Center's programs, see the archive of annual reports available online at www.nga.gov/casva/center.shtm.





Gallery object conservators and masons install *Orphée* by Marc Chagall in the Sculpture Garden.



▲ A Gallery painting conservator finalizes the varnish removal on Mary Cassatt's *Little Girl in a Blue Armchair*.

PRESERVING

The conservation division celebrated the inaugural volume of *Facture*, a biennial journal that focuses on conservation treatment, scientific research, and technical art history related to works of art in the Gallery's collection. Conservators, scientists, curators, and art historians collaborated to identify the methods and materials used by artists, understand the decision-making process of artists, distinguish between the artist's original work and alterations introduced by later restorers, and recognize changes that result from the aging process. Volume one, "Renaissance Masterworks," contains six full-length articles and two shorter notices covering a wide range of media.

The painting conservation department completed twenty-seven major treatments, including conservation of seven portraits by Gilbert Stuart funded through a generous grant from the Bank of America Charitable Foundation, fifty-seven minor treatments, and eighty-nine major examinations, often involving X-radiography and infrared reflectography. The department examined and documented 1,124 paintings in preparation for loans to other institutions or inclusion in Gallery exhibitions.

Notable painting conservation treatments included Antonis Mor's *Portrait of a Gentleman*, Giovanni Battista Tiepolo's *Bacchus and Ariadne*, Hans Memling's *Madonna and Child with Angels*, Jean-Baptiste-Camille Corot's *Agostina*, László Moholy-Nagy's *Z VII*, and Jan Asselijn's *The Tiber River with the Ponte Molle at Sunset*. During its current treatment, Gerrit van Honthorst's *The Concert* is attracting considerable attention for its dynamic composition and coloration, and its excellent state of preservation. Mary Cassatt's *Little Girl in a Blue Armchair*, a centerpiece in the Gallery's upcoming *Degas/Cassatt* exhibition, is also currently being treated.

Additionally, the department commits significant time and resources to NGA Online Editions. Several conservators are working closely with curators and catalogue authors to resolve questions of facture and condition, to prepare technical entries, and to edit the scholarly essays for five volumes. Research related to paintings in the Gallery's collection, artist's materials and techniques, innovative

approaches to treatment, and publications and presentations at outside symposia also continue to engage the staff and extend the Gallery's mission.

Efforts by the paper conservation department contributed to twenty Gallery exhibitions as well as artworks for loan to other institutions and storage. Paper conservators completed twenty-two major treatments, 115 minor treatments, and 834 examinations. A significant project was the conservation and photographic documentation of the contents of Ray Johnson's *Letterbox*, which includes more than 100 envelopes filled with small collages. Conservation technicians repaired 321 collage elements and took 554 photographs to document the contents of each envelope.

Paper conservators also tackled the de-installation and treatment of two cutouts by Henri Matisse, mending hundreds of tears along the tacking edges of all five panels of *Large Composition with Masks* before its loan to a major international exhibition. After assisting art handlers with taking down the immense *La Nègresse*, conservators repaired broken edges and carefully rolled the cutout onto a tube for storage.

Matting-framing specialists juggled the demands of preparing for five exhibitions. For *Yes, No, Maybe: Artists Working at Crown Point Press*, several contemporary prints required framing or unusual mounting systems. For the Albrecht Dürer exhibition, specialists worked with frame conservators to build custom frames for double-sided drawings and with Albertina Museum conservators to prepare the works for display. Gallery specialists matted 972 prints, drawings, and photographs, framed or unframed 1,050 artworks, constructed 128 exhibition mounts, built or altered 203 frames, and prepared 154 custom housings. Staff removed mold and dust from 2,270 rare books donated by conservation scientist Robert L. Feller. Conservators and matting-framing specialists also presented lectures at universities and professional meetings, and published research on artists' materials and techniques.

The photograph conservation department continued its collaboration with the scientific research department, the department of photographs, and colleagues at partner institutions on a major



▲ Paper conservators mend the edges of *Large Composition with Masks* by Henri Matisse.

research initiative investigating all aspects of the technical history and conservation of platinum and palladium photographs. Research completed in 2012, and documented in *Japine: William Willis' Proprietary Paper*, has been submitted for publication.

A technical study of Paul Strand's platinum and palladium photographs is currently underway, including a comprehensive literature search as well as visual examination, written and photographic documentation, and scientific analysis of the twenty-four platinum, palladium, and Satista (platinum-silver) Strand prints in the Gallery's collection.

The investigation of waxed-paper negatives continued in support of the 2014 exhibition and catalogue, *Captain Linnaeus Tripe: Photographer of India and Burma, 1854–1860*. Simulations of waxed-paper negative samples have been prepared and subjected to chemical and physical analysis for comparison with Tripe's negatives.

The photograph conservation department completed five major treatments, 724 minor treatments, and 666 condition examinations. The majority of conservation treatment work was in preparation for loans, collection maintenance, and the Gallery exhibitions *A World of Bonds: Frederick Sommer's Photography and Friendships* and *Charles Marville: Photographer of Paris*. Treatment highlights included *Beech Tree, Forest of Fontainebleau* by Gustave Le Gray; *Market Scene at the Port of the Hotel de Ville, Paris* by Charles Nègre; *Bois de Boulogne* by Charles Marville; and *Dunes, Oceano* by Edward Weston.

Object conservators completed ten major treatments. The five sections of Desiderio da Settignano's marble *Ciborium for the Sacrament*

were taken apart and cleaned, its old fills reduced and new fills applied, and inpainted. Treatment to remove deteriorated coatings and compensate scratches on Matisse's bronze, *Figure Décorative*, revealed its beautiful lustrous surface. The damaged eighteenth-century *Hanging Hall-Lantern* was conserved with two newly fabricated curved glass panels to fit the gilt-bronze frame. Lila Pell Katzen's monumental mild steel outdoor sculpture, *Antecedent*, was treated and stabilized for long-term loan. Careful cleaning of the alabaster relief *Adoration of the Shepherds with Donor*, circle of Jean Mone, revealed the background's fine, carved detail plus hidden specks of gilding. An extremely fragile, painted plaster sculpture by Claes Oldenburg, *U.S.A. Flag*, was consolidated, and a novel exhibition and travel mount was produced using three-dimensional laser scanning. Additional major treatments were the silver *Holy-Water Stoup* by Giovanni Antonio Fornari; Oldenburg and Coosje van Bruggen's *Typewriter Eraser, Scale X*; and the seventeenth-century wax, *Bust of Christ in Agony*. Fabrication of a masonry wall in the Sculpture Garden and installation of the ten mosaic panels that comprise *Orphée* by Marc Chagall was accomplished through collaboration across many divisions.

Additionally, 835 minor treatments, fourteen major examinations, and 1,357 minor examinations were performed. Publications on Edgar Degas's sculpture, X-ray fluorescence analysis, and Renaissance bronzes were completed. Conservators led a CASVA colloquy on outdoor sculpture with the department of modern art, and made presentations at the first Alexander Calder conservation symposium, the Getty Museum meeting on outdoor painted sculpture, and an International Network for the Conservation of Contemporary Art/Tony Smith Foundation symposium.

Loans and exhibitions conservators, assisted by the object conservation department, were busy with the examination, packing, installation, and continued maintenance of objects for *Masterpieces of American Furniture from the Kaufman Collection, 1700–1830*. The major gift, promised in October 2010 from the collection of George M. and Linda H. Kaufman, was placed on permanent public view in October. Conservators spent many days working in Mrs. Kaufman's home preparing objects for their journey to the Gallery. The two departments also collaborated on the exhibition, *Heaven and Earth: Art of Byzantium from Greek Collections*.

Loans and exhibitions conservators were engaged in fourteen major exhibitions, completing more than 2,504 incoming and outgoing condition reports. Exhibition conservators completed ten minor treatments and, working closely with the frame conservators, made twenty-three microclimate and waterproof packages for outgoing loans. The frame conservators completed more than 155 minor treatments, twenty-eight major treatments, and eighty-seven examination reports. A complex expansion and adaptation of an antique frame for the Giorgio Vasari panel, *Saint Luke*, and an elaborate frame for the *Madonna and Child*, a fifteenth-century Florentine polychrome terracotta, were particularly challenging successes this year.

The exhibitions *George Bellows; Roy Lichtenstein: A Retrospective*; and *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac* required exhibition conservators to continue their responsibilities at subsequent venues, assisting in the installation and de-installation of the loans. Gallery conservators accompanied some loans for return to lender institutions or homes at the close of the exhibitions.

The complex installation of the costumes, theater sets, and two extremely large theater backdrops for *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music* required a six-week collaboration with art handlers, the textile conservation department, and several major collections and museums, including the Victoria and Albert Museum, the National Gallery of Australia, and the Wadsworth Atheneum.

Textile conservation moved into a proper conservation lab after years spent in temporary quarters. The textile conservator continued treatment of the Lombard, fifteenth-century *Walnut Dantesca Chair with Inlay Work*. X-radiographs of the chair revealed information vital to its treatment—the locations of nails and tacks as well as the joinery used during construction. A carbon-fiber fabric was selected after careful testing for use in the treatment.

In collaboration with colleagues in the office of the registrar, considerable progress was made in examining and preparing textiles for off-site storage, including the multi-component object, *Sino-Trolley/ROCI CHINA* by Robert Rauschenberg; the *Nocturne* tapestry by Marc Saint-Saens; the nineteenth-century *Velvet Cope, Green with Gold Lining*; and the sixteenth-century *Velvet Table Cover*. Additionally, 148 condition or exhibition examinations, one major

treatment examination, one major treatment, nine minor treatment examinations, and nine minor treatments were completed.

The scientific research department reached a milestone in its research into novel methods for challenging cleaning issues. Recently developed aqueous-organic dispersions, based on borate-crosslinked partially hydrolyzed poly (vinyl acetate), found use in various difficult treatments. An investigation of updated formulations of a consolidant or adhesive used in painting conservation has revealed the need for further improving the formulation.

Traditional chromatographic methods for analysis of organic materials were successfully applied to samples from works undergoing examination and treatment. Great strides have been made in the application of imaging techniques for the identification of paint-binding mediums using near infrared spectroscopy. The advanced computer-controlled easel allowed automated, highly precise capture of color, infrared, and hyperspectral images. Test panels were prepared, spectra obtained, and results compared to those obtained using chromatographic methods. A paper on the non-sampling methodology, which has been applied to several paintings in the collection, was published. Computer code was written to facilitate the process of accurately overlaying images acquired at different wavelengths in the ultraviolet-visible-infrared spectrum.

Improvements in methods for microanalysis and chemical fingerprinting of artists' materials continued, as did the investigation of microspectroscopy for analysis of red lakes. Raman and mass spectroscopy were used to identify the red pigments in early works by Mark Rothko. Variation in the photoluminescence among batches of early twentieth-century zinc oxide was discovered and published. Staff scientists also served on panels, boards, and committees for international working groups and journals, and organized workshops.

The conservation administration and program management staff were intensely involved in coordinating, researching, writing, and editing material for debut on the redesigned Gallery website. The division continues to provide leadership in the American Society of Testing and Materials International Subcommittee on Artists' Materials by creating standards for evaluating the quality of art materials. Members of the division were invited to make presentations at symposia, workshops, conferences, and webinars for a wide range of audiences.





2013 REVIEW

TREASURER'S REPORT

In fiscal year 2013, the National Gallery of Art strengthened its financial position during a period of continued recovery in U.S. and international economies. This was achieved through conservative management of its funds, favorable performance of the invested portfolio, successful fundraising, and the continued support of Congress and the Administration.

The federal commitment to operate and maintain the Gallery originates in the 1937 Joint Resolution of Congress that accepted Andrew W. Mellon's unprecedented gift to the nation of his art collection, the funds needed to construct the West Building, and an endowment fund. The Joint Resolution pledged that the United States would provide funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that the Gallery would at all times be properly maintained and remain open to the public free of charge.

The Gallery receives annual federal appropriations to support core programs and renovations of its buildings as part of the budget approved annually by Congress and signed by the President. Income from endowments as well as gifts and grants designated by donors for other specific purposes supplement the federal appropriations. Endowment support for current expenditures is computed under the Gallery's spending policy and utilized in accordance with donor-imposed restrictions. The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code.

FINANCIAL POSITION The Gallery's net assets totaled \$1.05 billion at September 30, 2013, an increase of \$60.8 million or 6.2 percent over fiscal year 2012. This increase is primarily due to the continued strong performance of the Gallery's investment portfolio and trusts held by others, which ended the year at \$761.2 million, a \$60.6 million increase and a new high. The invested portfolio returned 13.3 percent before spending and new gifts compared to a 16.7 percent return in the prior year. The portfolio's allocation to U.S. and developed international equity markets contributed most to its performance. Strong gains were also provided by the Gallery's hedge fund and private investments. Comparative weakness in emerging markets and small losses in commodities and fixed income tempered the overall portfolio's gains. The invested portfolio's long-term performance over the ten-year period exceeded the 70/30 Index, a standard nonprofit benchmark, by 90 basis points.

The Gallery's property, plant, and equipment increased \$19.2 million during the year, due primarily to continued progress on the East Building exterior stone repairs, which began in fiscal year 2010 and will be completed in the spring of 2014. As part of the East Building facade repairs, the replacement of four large exterior glass curtain walls began in fiscal year 2013 and will be completed in early 2014. Work continued on the Master Facilities Plan, a comprehensive, long-term capital renewal program funded by federal appropriations that is designed to better maintain and protect the Gallery's buildings on the National Mall. Design documents neared completion for important fire, life safety, and infrastructure improvements to the East Building, with the award of a construction contract planned for early 2014. In conjunction with this project, private donations will be used to construct 12,260 square feet of new art exhibition space within the current footprint of the East Building. The new space will include an outdoor sculpture terrace overlooking Pennsylvania Avenue, flanked by two new galleries in the northeast and northwest towers of the building. In the West Building, renovations were completed in the ground floor areas that include conservation laboratories and the registrar's office. Capital expenditures of \$31.6

million for building improvements and other projects account for most of the \$22.1 million reduction in cash during the fiscal year. Pledges receivable increased by \$4.9 million, primarily from gifts for the East Building expansion project, and liabilities increased by \$1.8 million, due primarily to changes in the environmental hazard liability model.

OPERATING RESULTS The Gallery ended fiscal year 2013 with a net unrestricted operating surplus of \$1.3 million before depreciation and amortization compared to a net operating loss of \$54 thousand in fiscal year 2012. This improvement is the result of significant cost reductions and successful fundraising that helped to offset the impact of the government-wide federal budget sequester.

Operating support and revenue totaled \$145.9 million in fiscal year 2013, increasing \$694 thousand, or 0.5 percent over fiscal year 2012. Although federal appropriations were reduced by 5.2 percent or \$6.7 million due to sequestration, the Gallery succeeded in its efforts to minimize the impact of these reductions on the staff by avoiding furloughs, and on the public by keeping its doors open 363 days a year and welcoming more than 4.3 million visitors. Generous support from corporations, foundations, and individuals allowed the Gallery to present an ambitious schedule of twenty-four special exhibitions in fiscal year 2013. Private sponsorship was particularly noteworthy for *Diaghilev and the Ballet Russes, 1909–1929: When Art Danced with Music*, which occupied a significant portion of the East Building and combined painting, sculpture, works on paper, video installations, and two tapestries that reached more than thirty-three feet high. Operating support and revenue also benefited from improved sales in the Gallery shops as a result of the continued implementation of a new retail strategy.

Operating expenses totaled \$144.6 million in fiscal year 2013, decreasing \$680 thousand, or 0.5 percent from fiscal year 2012. As a result of the federal sequestration, expenditures for operations were reduced in virtually all areas of the Gallery with the exception of the exhibition program described above. The effects of these reductions were partly mitigated by lower energy costs in fiscal year 2013 that resulted from the Gallery's very active energy conservation program and mild weather.

In fiscal year 2013, the Gallery's collection was further strengthened by a number of art acquisitions totaling \$31.9 million. Highlights include: *The Concert* by Gerrit van Honthorst; Paul Cézanne's *A Stand of Trees along a River Bank*; Claude Monet's *Waterloo Bridge*; and three watercolors of the American West by Thomas Moran.

AUDITORS' REPORT AND FINANCIAL STATEMENTS Summarized financial information is shown on the following pages. The Gallery's complete fiscal year 2013 audited financial statements, related notes, and the auditors' reports thereon can be found on the Gallery's website at www.nga.gov. The Gallery's external auditors rendered an unqualified opinion on the fiscal year 2013 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of non-compliance with laws and regulations.

FINANCIAL STATEMENTS

SUMMARIZED STATEMENTS OF FINANCIAL POSITION

Years ended 30 September 2013 and 2012

(In thousands)

ASSETS	2013	2012
Cash and cash equivalents	\$ 51,374	\$ 73,476
Pledges, accounts receivable, and other assets	29,343	24,475
Investments and trusts held by others	761,194	700,579
Property, plant, and equipment, net	285,775	266,545
Total assets	\$ 1,127,686	\$ 1,065,075
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Environmental liability	\$ 23,908	\$ 21,025
Other liabilities	54,605	55,709
Total liabilities	78,513	76,734
NET ASSETS:		
Unrestricted	474,587	426,038
Temporarily restricted	194,414	192,468
Permanently restricted	380,172	369,835
Total net assets	1,049,173	988,341
Total liabilities and net assets	\$ 1,127,686	\$ 1,065,075

SUMMARIZED STATEMENT OF OPERATIONS

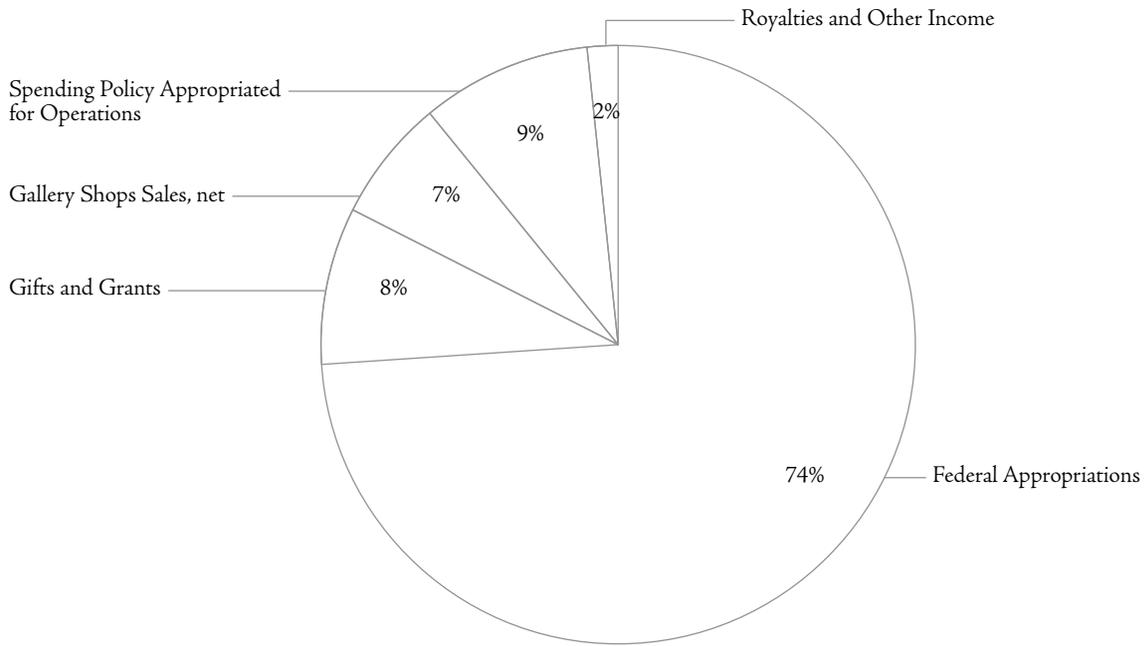
Years ended 30 September 2013 and 2012

(In thousands)

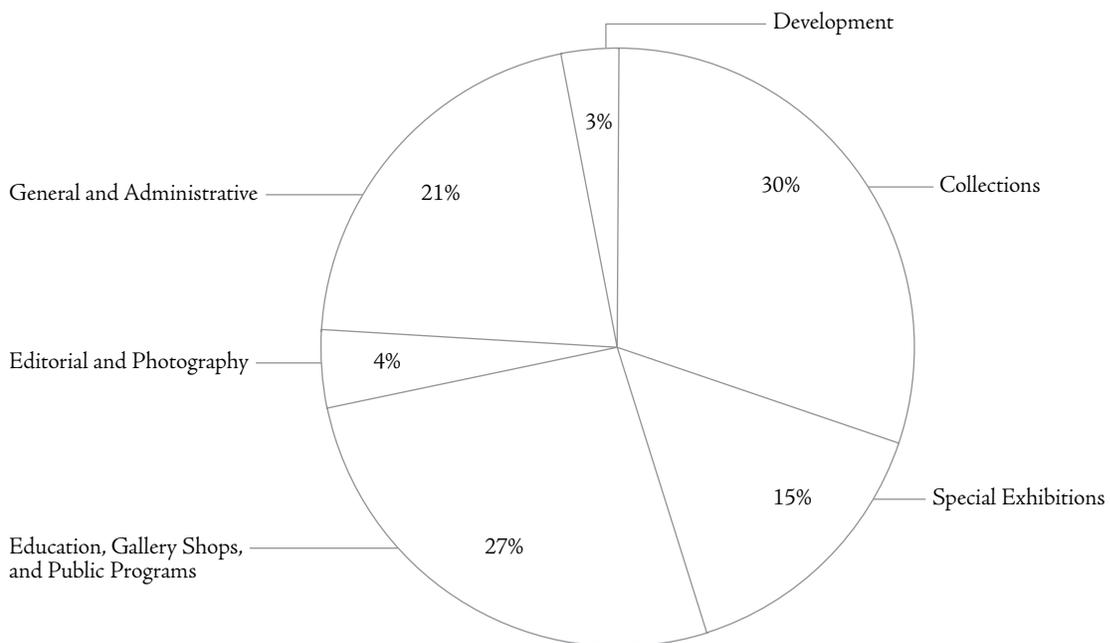
UNRESTRICTED SUPPORT AND REVENUE	2013	2012
Federal appropriations	\$ 107,918	\$ 110,510
Gifts and grants	12,382	9,521
Gallery shops sales, net	9,662	8,384
Spending policy appropriated for operations	13,532	15,193
Royalties and other income	2,441	1,633
Total support and revenue	145,935	145,241
UNRESTRICTED EXPENSES*		
Collections	43,726	45,217
Special exhibitions	21,557	19,220
Education, Gallery shops, and public programs	38,518	38,397
Editorial and photography	5,959	6,358
General and administrative	30,445	31,652
Development	4,410	4,451
Total expenses	144,615	145,295
Change in net assets from operating activities	\$ 1,320	\$ (54)

*excluding depreciation and amortization

2013 UNRESTRICTED OPERATING SUPPORT AND REVENUE
 \$145,935 (In thousands)



2013 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION
 \$144,615 (In thousands)



ACQUISITIONS

PAINTINGS

- Asselijn, Jan, Dutch, c. 1610–1652
> *The Tiber River with the Ponte Molle at Sunset*, c. 1650, oil on canvas, 2012.129.1, Florian Carr Fund, New Century Fund, and Nell and Robert Weidenhammer Fund
- Bega, Cornelis, Dutch, 1631/1632–1664
> *The Alchemist*, 1663, oil on canvas mounted on panel, 2013.34.1, From the Collection of Ethel and Martin Wunsch
- Binoit, Peter, German, active 17th century
> *Still Life with Tulips*, 1623
> *Still Life with Iris*, 1623, oil on copper, 2012.99.2–3, Gift of Robert H. and Clarice Smith
- Borssom, Anthonie van, Dutch, 1629/1630–1677
> *River Scene with Windmill and Boats, Evening*, c. 1645, oil on panel, 2012.99.1, Gift of Robert H. and Clarice Smith
- Dine, Jim, American, born 1935
> *Name Painting (1935–1963) #1*, 1968–1969, charcoal on unsized canvas, 2013.128.1, Gift of Patsy Orlofsky in memory of Myron Orlofsky
- Gérôme, Jean-Léon, French, 1824–1904
> *View of Medinet El-Fayoum*, c. 1868/1870, oil on panel, 2013.62.1, Chester Dale Fund
- Gogh, Vincent van, Dutch, 1853–1890
> *Green Wheat Fields, Auvers*, 1890, oil on canvas, 2013.122.1, Collection of Mr. and Mrs. Paul Mellon
- Hammersley, Frederick, American, 1919–2009
> *Summon up, #11*, 1958
> *Power steering, #17*, 1978
> *One, #8*, 1961, oil on linen, 2012.94.1–3, Gift of Frederick Hammersley Foundation
- Honthorst, Gerrit van, Dutch, 1590–1656
> *The Concert*, 1623, oil on canvas, 2013.38.1, Patrons' Permanent Fund and Florian Carr Fund
- Hulsdonck, Jacob van, Flemish, 1582–1647
> *Wild Strawberries and a Carnation in a Wan-Li Bowl*, c. 1620, oil on copper, 2013.1.1, The Lee and Juliet Folger Fund
- Ligon, Glenn, American, born 1960
> *Untitled (I Am a Man)*, 1988, oil and enamel on canvas, 2012.109.1, Patrons' Permanent Fund and Gift of the Artist

- Loving, Al, American, 1935–2005
> *Untitled*, c. 1974–1975, stained, torn, cut, and sewn canvas, and wood stick, 2013.61.1, Pepita Milmore Memorial Fund
- Porter, Charles Ethan, American, 1847–1923
> *Still Life with Apples*, 1886, oil on canvas, 2013.131.1, Gift of Lisa Unger Baskin, in honor of Emma Nogrady Kaplan and Sidney Kaplan
- Rohrer, Warren, American, 1927–1995
> *Pond 1*, 1975, oil on linen, 2013.20.1, Gift of Gene Locks
- Vrel, Jacobus, Dutch, active 1654–c. 1670
> *Young Woman in an Interior*, c. 1660, oil on panel, 2012.106.1, Gift of June deH. and Henry H. Weldon

SCULPTURES

- Artschwager, Richard, American, 1923–2013
> *Piano/Piano*, conceived 1963/1965, fabricated 2011, laminate on wood, 2013.41.1, Gift of the Collectors Committee
- Binfield, William, British, 19th century
> *Lord Byron, 1788–1824, Poet* [obverse], *Inscription* [reverse], 1824, bronze, 2012.108.7.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Dassier, Jean, Swiss, 1676–1763
> *John Locke, 1632–1704, Philosopher* [obverse], *Personifications of Liberty and Justice on a Sarcophagus* [reverse], c. 1733, bronze, 2012.108.1.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Dumarest, Rambert, French, 1760–1806
> *Nicolas Poussin, 1594–1665, Painter* [obverse], *Painter's Tools Surrounded by a Laurel Wreath* [reverse], 1796–1797, bronze, 2012.108.4.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Fornari, Giovanni Antonio, Italian, 1734–1809
> *Holy-Water Stoup*, c. 1765–1775, silver, lapis lazuli, gilt bronze, and copper, 2012.107.1, Patrons' Permanent Fund
- Galle, André, French, 1761–1844
> *Jacques-Louis David, 1748–1825, Painter* [obverse], *Inscription* [reverse], 1820, bronze, 2012.108.6.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Haacke, Hans, German, born 1936
> *Condensation Wall*, conceived 1963/1966, fabricated 2013, Plexiglas and distilled water, 2013.44.1, Gift of the Collectors Committee
- Kirk, John, British, 1724–1776
> *Sir Joshua Reynolds, 1723–1792, Painter* [obverse], *Personification of Painting at an Easel Portraying Sir Joshua Reynolds* [reverse], 1773, bronze, 2012.108.2.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Leclerc, Julien Gabriel, French, active second quarter 19th century
> *Eustache Le Sueur, 1617–1655, Painter* [obverse], *Inscription* [reverse], 1828, bronze, 2012.108.9.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Ligon, Glenn, American, born 1960
> *Double America*, 2012, neon and paint, 2013.37.1, Gift of Agnes Gund
- McCollum, Allan, American, born 1944
> *Plaster Surrogates*, 1982/1989, enamel on cast Hydro-Stone (480 elements), 2013.93.1.1–480, Gift of the Collectors Committee
- Merz, Mario, Italian, 1925–2003
> *Lingotto*, 1969, beeswax, steel, and branches, 2013.35.1, Gift of the Collectors Committee, Denise and Andrew Saul, Mitchell and Emily Rales, Howard and Roberta Ahmanson, Calvin and Jane L. Cafritz, Nancy and Carl Gewirtz, Roselyne Chroman Swig, and Nancy B. Tiekem
- Michaut, Auguste François, French, 1786–1879
> *Jacques-Louis David, 1748–1825, Painter* [obverse], *Inscription* [reverse], 1819, gilded bronze, 2012.108.5.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Petit, Louis Michel, French, 1791–1844
> *Claude-Joseph Vernet, 1714–1789, Painter* [obverse], *Inscription* [reverse], 1826, bronze, 2012.108.8.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Putinati, Francesco, Italian, 1775–1848
> *Antonio Canova, 1757–1822, Sculptor* [obverse], *Ouroboros Encircling the Winged Helmet of Mercury and the Head of Athena* [reverse], after 1823, bronze, 2012.108.12.a, b, Gift of Faya Causey in memory of Philip Conisbee

- Rivera, N., French, active late 18th century
> *Georges Louis Leclerc, Comte de Buffon, 1707–1788*, late 18th century, white metal alloy, 2012.108.3, Gift of Faya Causey in memory of Philip Conisbee
- Rossi, Giovanni Antonio de', Milanese, 1513–after 1575
> *Paul IV (Gian Pietro Carafa, 1476–1559), Pope 1555* [obverse], *Faith* [reverse], 1556, bronze, 2013.40.1.a, b, Gift of Andrew Brown in honor of Eleonora Luciano
- Smithson, Robert, American, 1938–1973
> *Glass Stratum*, 1967, glass, 2013.19.1, Gift of Virginia Dwan
- > *A Nonsite, Pine Barrens, New Jersey*, 1967 (map); 1968 (Nonsite), Nonsite: painted aluminum, sand, and painted wood; aerial photograph/map: photostat, 2013.19.2.1–2, Gift of Virginia Dwan
- Soldani Benzi, Massimiliano, after a model by, Florentine, 1656–1740
> *Hagar and the Angel*, before 1743, red wax, 2013.39.1, Pepita Milmore Memorial Fund
- Stothard, Alfred Joseph, British, 1793–1864
> *Sir Joshua Reynolds, 1723–1792, Painter* [obverse], *The Infant Hercules Strangling Two Serpents* [reverse], 1845, bronze, 2012.108.11.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Truitt, Anne, American, 1921–2004
> *Summer Remembered*, 1981, acrylic on wood, 2012.105.1, Gift of Carolyn Small Alper
- Voigt, Karl Friedrich, German, 1800–1874
> *Bertel Thorvaldsen, 1770–1844, Sculptor* [obverse], *Cupid and Erato* [reverse], 1837, bronze, 2012.108.10.a, b, Gift of Faya Causey in memory of Philip Conisbee
- Wyon, Leonard Charles, British, 1826–1891
> *William Hogarth, 1697–1764, Painter* [obverse], *Canvassing for Votes (central scene from a painting by William Hogarth)* [reverse], 1848, bronze, 2012.108.13.a, b, Gift of Faya Causey in memory of Philip Conisbee

DRAWINGS

- Appian, Adolphe, French, 1818–1898
> *A Rider by a Mountain Pond at Sunset*, 1870s, charcoal with stumping, 2013.13.1, Ailsa Mellon Bruce Fund
- Baumann, Gustave, American, 1881–1971
> *Study for "Bright Angel Trail,"* 1919, gouache and graphite on brown paper, 2013.124.1, Gift of the Ann Baumann Trust
- Bening, Simon, Flemish, 1483/1484–1561
> *The Adoration of the Magi*, mid-1520s, tempera heightened with gold on vellum mounted to wood, 2013.130.2, Woodner Collection, Gift of Dian Woodner
- Cage, John, American, 1912–1992
> *Tracings for "Changes and Disappearances #32,"* 1982, eleven tracings in graphite on eleven sheets of transparent paper
- > *Score for "Changes and Disappearances #32,"* 1982, graphite, 2012.110.1–12, Gift of Kathan Brown
- Canals Llambí, Ricard, Spanish, 1876–1931
> *A Spanish Dancer*, c. 1900, charcoal with gray wash and pastel, 2013.80.1, Ailsa Mellon Bruce Fund
- Castle, James, American, 1899–1977
> *Figures Seen from Behind*, n.d., found paper and soot
- > *EERA...*, on or after 1935, soot on calendar page
- > *Star Kaleidoscope*, n.d., soot on brown paper
- > *Vermeer Book*, n.d., found paper, soot, and string, 2013.33.1–4, Gift of James Castle Collection and Archive, and Acquisition with Edward E. MacCrone Fund
- > *Shed Interior with Pictures on Display*, n.d., soot on found paper
- > *Four Standing Figures, One with Square Head*, n.d., color washes and soot on found paper
- > *Small Figure Dressed in Blue*, n.d., construction of found paper and color wash
- > *Small Figure Dressed in Red*, n.d., construction of found paper, soot, and fabric
- > *Comic Book (artist's hand-drawn book)*, n.d., found paper, soot, and string, 2013.33.5–9, Gift of James Castle Collection and Archive, and Acquisition with Bunny and William Cafritz
- > *SHORT RIBS*, n.d., soot on brown paper
- > *PID Book*, n.d., found paper, soot, and string
- > *Headless Figure*, n.d., construction of found paper, soot, and string
- > *Totem Landscape*, on or after 1949, soot on torn envelope, 2013.33.10–13, Gift of James Castle Collection and Archive, and Acquisition with Eugene L. and Marie-Louise Garbáty Fund
- > *Paul Jones Book*, n.d., found paper, color wash, soot, and string
- > *Star Book*, n.d., found paper, soot, and string
- > *Whopper Big Value Book*, n.d., found paper, soot, and string
- > *Totem Landscape*, n.d., soot on wax-coated paper
- > *Totem Landscape*, n.d., soot on wax-coated paper
- > *Farmscape with Totems*, n.d., soot on found paper
- > *Interior with Shaft of Light*, n.d., soot on found paper
- > *Tree and Farm Building*, n.d., soot on wax-coated paper
- > *Loose Leaf Index Book*, n.d., found paper, soot, and string
- > *Dash Soap/Pictographic Album Book*, n.d., found paper, soot, and string
- > *Interior with Pictures*, n.d., soot on found paper
- > *Patterned Figure*, n.d., color wash
- > *Patterned Figure*, n.d., soot
- > *Patterned Figure*, n.d., soot and color wash
- > *Patterned Figure*, n.d., color wash and soot
- > *Patterned Figure*, n.d., color wash and soot
- > *Patterned Figure Animal Face*, n.d., soot
- > *Four Patterned Forms*, n.d., soot on brown paper
- > *Coats*, n.d., color wash and soot
- > *Figures*, n.d., color wash and soot
- > *Letter Formations*, n.d., color wash on found paper
- > *Still Life*, n.d., soot on found paper
- > *Calendar Book*, n.d., found paper, soot, and string, 2013.33.14–36, Gift of James Castle Collection and Archive, and Acquisition with Pepita Millmore Memorial Fund
- > *Borax Soap/Letter Formations Book*, n.d., found paper, soot, and string
- > *Moss Rose Seeds Book*, n.d., found paper, soot, and string
- > *Patterned Figures Book*, n.d., found paper, soot, and string
- > *PortlVtland Book*, n.d., found paper, soot, and string
- > *Courtship to Marriage Book*, n.d., found paper, soot, and string
- > *Book of Drawings after Advertisements*, probably 1940s, found paper, soot, and string
- > *Derby Salmon Book*, n.d., found paper, soot, and string
- > *Clock Faces Book*, n.d., found paper, soot, and string
- > *Geo. & Nick Matchbook*, n.d., found paper, soot, and string
- > *Graham Crackers/Picture Album Book*, on or after 1932, found paper, soot, and string
- > *Pictographic Postcard*, on or after 1957, color wash on found paper
- > *Still Life on a Table*, n.d., soot on brown paper
- > *House Interior*, n.d., soot on found paper
- > *Red Box*, n.d., handmade box of found cardboard and string, containing seventy drawings and ten hand-drawn books
- > *Parcel*, n.d., drawings and hand-drawn books bundled together with found paper and rope, 2013.33.37–51, Gift of James Castle Collection and Archive, and Acquisition with Avalon Fund
- Cézanne, Paul, French, 1839–1906
> *A Stand of Trees along a River Bank*, 1880/1885, watercolor and graphite, 2013.102.1, Florian Carr Fund
- Chiffart, François-Nicolas, French, 1825–1901
> *René François Armand Prudhomme*, graphite with white heightening, 2013.103.1, Ailsa Mellon Bruce Fund
- Choffard, Pierre-Philippe, French, 1730–1809
> *A Cartouche with Theater Masks*, pen and black ink with gray wash, 2012.120.1, Anonymous Gift
- Chunn, Nancy, American, born 1941
> *May 3, 1996, 1996*, ink and pastel with stamping in color on newspaper, 2012.125.1, Gift of Bruce and Donna Polichar
- Cooke, Edward William, British, 1811–1880
> *The Rocky Beach and Cliffs at Fécamp*, mid-1830s, watercolor, 2013.14.2, Ailsa Mellon Bruce Fund
- Corrodi, Salomon, Swiss, 1810–1892
> *Evening at the Lago Maggiore*, 1845, watercolor over graphite, 2013.76.1, Ailsa Mellon Bruce Fund
- Delacroix, Eugène, Circle of, French, 1798–1863
> *The Runaway Carriage*, 1830s, pen and black ink, 2013.72.1, Ailsa Mellon Bruce Fund
- Dubois-Pillet, Albert, French, 1846–1890
> *A River Landscape*, c. 1888, pen and black ink, 2013.100.1, Purchased as a Gift in Memory of Melvin R. Seiden
- Dutch 19th Century
> *Valley in the Italian Campagna*, 1820s(?), gray and greenish wash over graphite, 2012.142.1, Ailsa Mellon Bruce Fund
- Etgar, Sharon, Israeli, born 1975
> *Untitled*, 2011, collage, 2013.47.1, Gift of Roy and Cecily Langdale Davis
- Flandrin, Jean-Paul, French, 1811–1902
> *Oaks along the Appian Way near Albano*, 1834, graphite, 2013.14.1, Ailsa Mellon Bruce Fund
- Fragonard, Jean-Honoré, French, 1732–1806
> *The Avenue of Cypresses at Villa d'Este*, 1760 and c. 1765, pen and brown and gray ink with brown and gray wash over red chalk counterproof, 2013.130.3, Woodner Collection, Gift of Dian Woodner
- Français, François-Louis, French, 1814–1897
> *A Stream through a Dense Forest*, 1884, watercolor and gouache, 2013.100.2, Purchased as a Gift in Memory of Melvin R. Seiden
- > *Mountain Landscape*, 1814–1897, watercolor, 2013.129.1, Gift of Donald Stone
- Frink, Elisabeth, Dame, British, 1930–1993
> *The Crucifixion*, 1986
- > *The Crucifixion*, 1986, pen and black ink on British Airways stationery, 2012.102.1–2, The John U. and Evelyn S. Nef Collection
- Gambara, Lattanzio, Italian, c. 1530–1574
> *Samson Destroying the Temple of the Philistines (recto); Two Architectural Studies (verso)*, c. 1550, pen and brown ink with brown wash over black chalk, 2013.79.1.a, b, Purchased as the Gift of Dian Woodner
- Gauguin, Paul, French, 1848–1903
> *Seated Nude Seen from Above*, 1888/1889, pastel on yellow paper, 2013.102.3, Florian Carr Fund
- Gemito, Vincenzo, Italian, 1852–1929
> *Portrait of a Youth*, 1923, black and white chalk on brown paper, 2012.124.1, Gift of Faya Causey in memory of Catherine Lees Causey
- Grosz, George, German, 1893–1959
> *Studies of a Male Nude*, 1912, black conte crayon on japan paper, 2013.85.1, Ailsa Mellon Bruce Fund
- Guillaume, Rose-Marie, French, born 1876
> *Mlle. Breuilh*, 1892, pastel on beige paper, 2012.132.1, Evelyn Stefansson Nef Fund
- Harpignies, Henri-Joseph, French, 1819–1916
> *A Potted Fuchsia with Children's Toys*, 1877, watercolor, 2013.101.2, Ruth and Jacob Kainen Memorial Fund
- Hassebrauk, Ernst, German, 1905–1974
> *Dr. Annaliese Mayer-Meintschel*, black chalk and graphite, 2013.133.1, Gift of Dr. Annaliese Mayer-Meintschel

- Ibels, Henri-Gabriel, French, 1867–1936
> *Towers Pulling a Barge*, 1892, pastel, 2013.105.1, Given in Memory of Martin Atlas by his Friends
Jacob the Elder, Julius, German, 1811–1882
> *Campagna di Roma*, 1851, graphite with white heightening, 2012.119.1, Gift of Christopher and Beverly With
Kandler, Wilhelm, Czech, 1816–1896
> *Roman Sketchbook: Landscapes, Genre Scenes, Works of Art*, 1845, bound volume with sixty-five graphite drawings, 2013.96.1, Ailsa Mellon Bruce Fund
Landau, Jacob, American, 1917–2001
> *Study for "Samuel Clemens,"* c. 1959, brush and green ink, 2013.121.148, Gift of Jay Finkel
Laugé, Achille, French, 1861–1944
> *The Artist's Mother*, 1893/1896, charcoal and black chalk with stumping and erasure, 2013.101.1, Purchased as a Gift in Memory of Melvin R. Seiden
Lawrence, Thomas, Sir, British, 1769–1830
> *Seated Boy*, black and red chalk with graphite, 2013.22.1, Gift of the Priscilla Mason Trust
Lemmen, Georges, Belgian, 1865–1916
> *Sunflowers*, 1892, pen and brush with black ink, 2013.100.4, Ruth and Jacob Kainen Memorial Fund
Lewis, Norman, American, 1909–1979
> *Untitled*, 1946, pen and black ink, 2013.7.1, Gift of Billy E. Hodges
Leybold, Karl Julius von, German, 1806–1874
> *Schloss Lauter zwischen Creutznach u. Zweibrücken an d. Lauter*
> *Schloss Landstuhl b. Kaisers, Lautern, den Prinzen v. Sickingen gebürig*
> *Das alte Schloss Gutenfels bei Caub am Rhein*
> *Schloss Windeck b. Weinheim a. d. Bergstrasse*
> *Das Schloss zu Kaiserslautern*
> *Schloss Lindenfels bei Weinheim im Odenwald*, graphite with brown wash, 2013.94.1–6, Ailsa Mellon Bruce Fund
Ligorio, Pirro, Italian, c. 1513–1583
> *Women and Children at a Fountain*, pen and brown ink with brown wash, 2013.137.1, Gift of David E. Rust
Lindtmayer, Daniel, Swiss, 1552–c. 1606
> *The Sacrifice of Abraham*, 1586, pen and black ink with gray wash, 2012.134.1, William B. O'Neal Fund
Magnasco, Alessandro, Italian, 1667–1749
> *A Quaker Sermon*, 1712, brush and brown wash with white heightening on paper washed gray-brown, 2013.78.1, Pepita Milmore Memorial Fund
Merson, Luc Olivier, French, 1846–1920
> *Joan of Arc Hearing the Voices*, 1895, pen and black and brown ink with white gouache and gray wash on buff paper, 2013.89.1, Ailsa Mellon Bruce Fund
Michetti, Francesco Paolo, Italian, 1851–1929
> *Southern Italian Woman Dressed for Church*, 1885/1888, pastel on blue-gray paper, 2012.145.1, Florian Carr Fund and The Ahmanson Foundation
Monet, Claude, French, 1840–1926
> *Waterloo Bridge*, 1901, pastel, 2013.102.2, Florian Carr Fund
Moran, Thomas, American, 1837–1926
> *Tower at Tower Falls, Yellowstone*, 1872
> *Minerva Terrace, Yellowstone*, 1872
> *Hot Springs of Gardiner's River, Yellowstone*, 1873, watercolor and gouache over graphite on blue paper, 2012.93.1–3, Florian Carr Fund
Morelli, Domenico, Italian, 1823–1901
> *The Artist's Daughter Eleonora Reclining on a Chaise-Longue*, 1879, pen and black ink with gray wash on gray paper, 2013.70.1, Ailsa Mellon Bruce Fund
Muller, Jan, Dutch, 1571–1628
> *Angels in Glory*, 1590, black chalk, pen and brown ink, and brown wash heightened with white, 2013.107.1, Ruth and Jacob Kainen Memorial Fund
Nerly, Friedrich, German, 1807–1878
> *Costumed Revelers on a Venetian Canal*, c. 1840, watercolor over black chalk with pen and brown ink, heightened with white gouache, on buff paper, 2013.95.1, Ailsa Mellon Bruce Fund
Parrocel, Charles, French, 1688–1752
> *Cavalry Battle*, pen and brown ink with gray wash, 2012.122.4, Gift of John O'Brien
Parrocel, Étienne, French, 1696–1775
> *Study for an Allegory of Painting*, 1750, black and white chalk, 2013.86.1, Ailsa Mellon Bruce Fund
Prout, Samuel, British, 1783–1852
> *San Giorgio dei Greci, Seen from an Arcade*, 1820s, watercolor and gouache over pen and brown ink and graphite, touched with gum arabic, 2013.98.1, William B. O'Neal Fund
Quaglio, Giuseppe Josef, Italian, 1747–1828
> *A Turkish Palace (Probably for Mozart's "Abduction from the Seraglio")*, 1790s, pen and black ink and watercolor, 2013.88.1, William B. O'Neal Fund
Ravier, François-Auguste, 1814–1895
> *Sunset over a Pond*, c. 1880, watercolor with touches of gouache on pale gray paper, 2013.100.3, Purchased as a Gift in Memory of Melvin R. Seiden
> *Approaching Morestal*, c. 1845, black chalk over graphite with gray and brown washes on pale blue paper, 2013.103.2, Ailsa Mellon Bruce Fund
Schmidt, Martin Johann, Austrian, 1718–1801
> *The Virgin of the Immaculate Conception* (recto and verso), 1764, pen and brown ink with brown and gray wash over black chalk (recto)/red chalk (verso), 2013.91.1.a, b, Purchased as the Gift of Diane A. Nixon
Signac, Paul, French, 1863–1935
> *Les Andelys on a Summer Morning*, 1923, brush and black ink, 2013.100.5, Ruth and Jacob Kainen Memorial Fund
Sillman, Amy, American, born 1955
> *Memory 2, O & N*, 2006
> *O & N*, 2007
> *O & N*, 2007, brush and ink, 2013.127.1–3, Gift of the Artist
Simpson, Merton D., American, 1928–2013
> *Confrontation*, 1968, oil paint on textured paper, 2012.100.1, Gift of Mrs. Corine Thompson in memory of her husband, Dr. Eugene E. Thompson
Steichen, Edward, American, 1879–1973
> *Study for "Le Tournesol,"* c. 1920, graphite, 2013.45.1, Gift of Francesca Calderone-Steichen
Stipperger, Lukas, German, 1755–1806
> *Daniel's Prophecy of the Seventy Weeks*, 1797, pen and brown ink with brown wash over black chalk, 2013.92.1, Ailsa Mellon Bruce Fund
Strozzi, Zanobi, Italian, 1412–1468
> *Initial Q with a Procession of Children*, c. 1430s, tempera and gold leaf on parchment, 2013.130.1, Woodner Collection; Gift of Dian Woodner
Tesi, Mauro Antonio, attributed to, Bolognese, 1730–1766
> *Design for a Ceiling*, pen and black ink with watercolor, 2012.97.1, Gift of Seth Fagen, in honor of Vincent Buonanno on his retirement
Zerbe, Karl, American, born Germany, 1903–1972
> *Untitled (Stairs in a Town)*, 1927, watercolor and gouache on japan paper, 2013.135.9, Gift of Christopher and Beverly With
Ziem, Felix, French, 1821–1911
> *Tuna Fishing at Sunrise off the Coast near Marseilles*, 1860s, watercolor with pen and brown ink, 2013.81.1, Joan and David Maxwell Fund

 PRINTS AND ILLUSTRATED BOOKS

- Ackermann, Peter, German, 1934–2007
> *Architectural Motif*, etching, 2013.135.1, Gift of Christopher and Beverly With
Agazzi, Carlo Paolo, Italian, 1870–1922
> *Landscape*, before 1915, etching, 2013.31.14, The Ahmanson Foundation
Altenbourg, Gerhard, German, 1926–1989
> *Lebensbaum*, 1950, lithograph, 2012.119.34, Gift of Christopher and Beverly With
American 19th century (after Charles Bird King, American, 1785–1862)
> *Tah-Ro-Hon, An Ioway Warrior*, 1838
> *Ki-On-Twoc-Ky or Cornplanter*, 1837
> *No-Way-Ke-Sug-Ga, Otoo*, 1842, hand-colored lithographs, 2012.141.1–3, Donald and Nancy de Laski Fund
Barlow, Francis, English, 1626–1702 or 1704
> *Aesop's Fables with His Life* (London, 1666), engraved frontispiece, engraved additional title and one hundred ten etched vignettes, 2013.67.2, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
Bartolini, Luigi, Italian, 1892–1963
> *A Poet*, 1941, etching on chine collé
> *Cimitero dei prigionieri di guerra*, 1920, etching [proof]
> *La fragile conchiglia*, 1936, etching in gray and black on chine collé, 2013.30.1, 7, 8, Pepita Milmore Memorial Fund
Baskin, Leonard, American, 1922–2000
> *Dead Crow*, 1940/1950, wood engraving
> *Rhinoceros*, 1940/1950, wood engraving
> *Crows*, 1951, wood engraving
> *Mabuse*, 1951, woodcut
> *Fly*, 1951, linocut in blue
> *Mandrill*, 1951, linocut
> *Paris Shops*, 1951, wood engraving
> *Barracuda*, 1951, linocut
> *Bee*, 1951, linocut
> *Castle Street Dog*, 1952, wood engraving
> *Castle Street Dogs*, 1952, wood engraving
> *Castle Street Dog*, 1952, wood engraving

- > *Castle Street Dogs*, 1952, wood engraving
- > *Ex-Libris for Molly and Bill Esty*, 1952, wood engraving
- > *Portrait of an Irishman, Sean O'Casey*, 1952, woodcut on Japanese paper
- > *Self-Portrait as a Priest*, 1952, woodcut
- > *Still Life (New Years Greeting)*, 1953, wood engraving
- > *Imaginary Portrait of John Skelton. Frontispiece*, 1953, wood engraving
- > *A Poem called "The Tunning of Elynour Rummyng"* by John Skelton, *Page Three*, 1953, wood engraving
- > *A Poem called "The Tunning of Elynour Rummyng"* by John Skelton, *Page Nine*, 1953, wood engraving
- > *A Poem called "The Tunning of Elynour Rummyng"* by John Skelton, *Page Fifteen*, 1953, wood engraving
- > *A Poem called "The Tunning of Elynour Rummyng"* by John Skelton, *Page Twenty-Seven*, 1953, wood engraving
- > *A Poem called "The Tunning of Elynour Rummyng"* by John Skelton, *Page Thirty-Four*, 1953, wood engraving
- > *Ex-Libris for Samuel D. Lockshin*, 1954, wood engraving in red
- > *George Richmond Engraving The Shepherd; George Richmond in His Engraving Costume; Blake, after His Visionary Self-Portrait; Blake after a Drawing by John Linnell*, 1956, four wood engravings on a single sheet of paper
- > *Edward Calvert Preparing to Sacrifice a Lamb; Frederick Tatham, from a Little-Known Photograph; Francis Finch; Samuel Palmer When He First Met William Blake; Edward Calvert*, 1956, five wood engravings printed on a single sheet of paper
- > *Samuel Palmer*, 1956, wood engraving
- > *Samuel Palmer, after the Watercolor by Walter*, 1956, wood engraving
- > *Palmer When He First Met William Blake*, 1956, wood engraving
- > *George Richmond In His Engraving Costume*, 1956, wood engraving
- > *George Richmond Engraving The Shepherd*, 1956, wood engraving
- > *Ernst Barlach*, 1957, wood engraving
- > *Boar*, 1957, wood engraving
- > *Eakins*: 1880, 1957, etching
- > *Stag*, 1957, wood engraving
- > *Owl*, 1959, wood engraving
- > *Eakins*: 1870, 1960, etching
- > *Eakins*: 1885, 1960, etching
- > *Eakins*: 1895, 1960, etching
- > *Eakins*: 1907, 1960, etching
- > *Eakins*: 1915, 1960, etching
- > *New Year's Greeting*, 1960, wood engraving
- > *William Morris*, 1960, wood engraving
- > *George Stubbs*, 1960, wood engraving on tissue paper
- > *Calla Lily*, 1960/1970, etching
- > *Eakins*, 1962, woodcut
- > *Hendrik Goltzius*, 1962, wood engraving
- > *Self-Portrait 42*, 1962, color woodcut
- > *Stephano della Bella, Italian, 1610–1664*, 1962, etching and aquatint
- > *Matthias Grunewald, German, 1470–1528*, 1962, etching on dark gray paper
- > *Francisco de Goya, Spanish, 1746–1828*, 1962, etching
- > *Man with Hat*, 1962, etching
- > *Hans Bol*, 1962, etching
- > *Jean Duvet*, c. 1962, etching
- > *Velásquez*, c. 1963, woodcut
- > *Pieter Breughel, Flemish, 1644*, etching
- > *Donatello, Italian, d. 1466*, 1964, etching
- > *James Ensor, Belgian, 1860–1949*, 1964, etching
- > *Ottavio Leoni, Italian, 1576–1628*, 1964, etching
- > *Jusepe de Ribera, Spanish, about 1590–1652*, 1964, etching
- > *Salvadore Rosa*, 1964, etching
- > *Seventeenth-Century Poet*, 1965, etching and aquatint
- > *Leonard Baskin: Self-Portrait at 44*, 1966, etching
- > *Joseph Conrad*, 1966, woodcut
- > *Thomas Eakins*, 1966, wood engraving
- > *The Eemis Stane*, 1967, woodcut on green paper
- > *Solitude*, 1968, etching
- > *Goya*, c. 1968, etching
- > *Fuseli*, 1969, lithograph
- > *Rodolphe Bresdin*, 1969, color etching
- > *Rodolphe Bresdin, French, 1825–1885*, 1969, etching
- > *Camille Corot*, 1969, wood engraving
- > *Gustave Courbet*, 1969, wood engraving
- > *Caspar David Friedrich*, 1969, etching
- > *Caspar David Friedrich*, 1969, etching on green paper
- > *Jacques Gamelin*, 1969, wood engraving
- > *Charles Meryon*, 1969, wood engraving
- > *Constantin Meunier*, 1969, etching
- > *J. F. Millet and Th. Rousseau, from Self-Portraits*, 1969, wood engraving
- > *George Minne*, 1969, wood engraving
- > *Pictor Ignotus*, 1969, wood engraving
- > *Theodule Ribot*, 1969, wood engraving
- > *Masaccio*, 1969, etching
- > *Maria Sybilla Merriam*, 1969, color etching
- > *Monticelli*, 1969, etching
- > *Eugène Carrière*, 1969, etching on green paper
- > *Eugène Carrière*, 1969, etching
- > *Shakespeare*, 1970, etching
- > *Watteau*, c. 1970, etching
- > *Cornelius Bega*, c. 1970, etching
- > *De Gheyn*, c. 1970, woodcut
- > *Hilliard Preparing to Paint the Queen*, c. 1970, etching
- > *Soutine*, c. 1970, etching
- > *Patriarch/Oedipus at Colonus*, 1971, lithograph
- > *Hidatsa Medicine Man*, 1972, lithograph
- > *Ars Anatomica*, 1972, portfolio of thirteen offset lithographs
- > *Pedro Cajete*, 1972, lithograph
- > *Sharp Nose*, 1972, lithograph
- > *Sitting Bull*, 1972, lithograph
- > *Spies on His Enemies (Crow)*, 1972, lithograph
- > *Wolf Robe*, 1972, color lithograph
- > *The Accused Desdemona*, 1973, woodcut
- > *The Bard*, 1973, woodcut
- > *Desdemona*, 1973, woodcut
- > *Emilia*, 1973, woodcut
- > *Grieving Othello*, 1973, woodcut
- > *The Handkerchief*, 1973, woodcut
- > *Iago (Portrait and Profile)*, 1973, woodcut
- > *Iago (Portrait)*, 1973, woodcut
- > *Othello*, 1973, portfolio of ten interleaved woodcuts accompanied by unbound impressions of the same ten images
- > *Othello*, 1973, woodcut
- > *Othello Young*, 1973, woodcut
- > *Self-Portrait 51*, 1973, color woodcut
- > *Chief American Horse*, 1973, color lithograph
- > *High Bear*, 1973, color lithograph
- > *Little Bird*, 1973, color lithograph
- > *The Accused Desdemona*, 1973, woodcut
- > *The Bard*, 1973, woodcut
- > *Desdemona*, 1973, woodcut
- > *Emilia*, 1973, woodcut
- > *Grieving Othello*, 1973, woodcut
- > *Yellow Magpie*, 1973, color lithograph
- > *The Handkerchief*, 1973, woodcut
- > *Iago (Portrait and Profile)*, 1973, woodcut
- > *At the Bureau*, 1974, color lithograph
- > *Cheyenne Woman*, 1974, color lithograph
- > *Chief White Man/Kiowa*, 1974, lithograph
- > *White Man Runs Him*, 1974, lithograph
- > *Indian Faces*, 1974, color lithograph
- > *Red Cloud*, 1975, color lithograph
- > *Iago (Portrait)*, 1975, woodcut
- > *Othello*, 1975, woodcut
- > *De Hooghe's Sibyl*, 1978, etching
- > *Lessons in Far Future*, 1978, color etching
- > *Oracular Sybil*, 1978, color etching and aquatint
- > *Self-Portrait 56*, 1978, color woodcut
- > *New York Public Library poster*, 1979, lithograph
- > *Augustus St. Gaudens*, 1982, color lithograph
- > *Othello Young*, 1982, woodcut
- > *Self-Portrait at 59*, 1982, color lithograph
- > *Self-Portrait*, 1983, color lithograph, 2013.121.1–58, 60–142, Gift of Jay Finkel
- Baumann, Gustave, American, 1881–1971
- > *Bright Angel Trail*, 1919, final color woodcut and ten progressive color proofs, 2013.124.2–12, Gift of the Ann Baumann Trust
- Benton, Thomas Hart, American, 1889–1975
- > *Self-Portrait*, 1972, lithograph, 2013.8.1, Gift of Jerome W. and Dorothy A. Canter
- Bianchi, Mosè, Italian, 1840–1904
- > *Peasant Woman of the Campagna*, 1870s, etching, 2013.30.9, Pepita Milmore Memorial Fund
- > *Woods*, c. 1895, etching, 2013.31.10, The Ahmanson Foundation
- > *Woods in the Park near Monza*, 1895, etching and aquatint, 2013.115.2, Purchased as the Gift of Mathew and Ann Nimetz
- Bickham, George Jr., British, 1706–1771
- > *The Musical Entertainer* (London, 1737–1738), a set of two bound volumes, each with one etched and engraved title-page and one hundred etched and engraved vignettes, 2013.67.3.1–2, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Biseo, Cesare, Italian, 1843–1909
- > *Study of Lions*, 1867, etching, 2013.29.3, The Ahmanson Foundation
- Bisschop, Jan de, Dutch, 1628–1671
- > *Holy Family with Saints* (after Giorgio Vasari), etching, 2012.96.1, Gift of John O'Brien
- Blum, Robert Frederick, American, 1857–1903
- > *Men and Donkeys, Rome*, 1880, color etching, 2012.146.1, Gift of Mary Anne Goley
- Master of Boccaccio, German, active 15th century, and Giovanni Boccaccio (author), Italian, 1313–1375
- > *De Claris Mulieribus* (Ulm, 1473), bound volume with eighty-one woodcut illustrations, bound with Honorius Augustodunensis (author) (active in Germany, 1080–1154)
- > *De imagine mundi*, and Marcus Tullius Cicero (author), Roman, 106–43 B.C.
- > *De officiis*, 2013.132.1, Anonymous Gift
- Boccioni, Umberto, Italian, 1882–1916
- > *Woman Reading*, 1910, etching in dark brown [proof], 2013.30.2, Pepita Milmore Memorial Fund
- Boissieu, Jean-Jacques de, French, 1736–1810
- > *The Water Mill* (after Jacob van Ruisdael), 1782
- > *Spring*, 1795, etching on chine collé, 2012.122.2–3, Gift of John O'Brien

- Bordon, Benedetto, Italian, 1450–1530, and Francesco Colonna (author), Italian, 1433–1527
- > *Hypnerotomachia Poliphili* (Venice, 1499), bound volume with one hundred seventy-two woodcut illustrations, 2012.144.1, Florian Carr Fund
- Bordon, Benedetto, attributed to, Italian, 1450–1530
- > *A White Line Border with Two Cartouches: "A Satyr Sacrificing a Ram," and "The Choice of Hercules,"* 1497/1498, woodcut page removed from a book, 2013.75.1, Ailsa Mellon Bruce Fund
- Borromeo Arese, Giberto, Italian, 1815–1885
- > *Forest on Lago Maggiore*, 1870
- > *Castellammare*, 1870
- > *Isola Bella*, 1870, etchings, 2013.31.5–7, The Ahmanson Foundation
- Bozzetti, Francesco, Italian, 1876–1949
- > *Woods on the Bank of a River*, 1911, etching, 2013.31.12, The Ahmanson Foundation
- Breu I, Jorg, German, c. 1480–1537
- > *The Virgin and Child with Saint Conrad and Saint Pelagius*, 1504, hand-colored color woodcut, 2012.143.1, Purchased as the Gift of Mathew and Ann Nimetz
- Brugnoli, Emanuele, Italian, 1859–1944
- > *Campo Santa Maria Formosa*, c. 1912, etching with aquatint, touched with graphite [proof], 2013.115.6, Purchased as the Gift of Mathew and Ann Nimetz
- Bucci, Anselmo, Italian, 1887–1955
- > *Place Blanche à Montmartre*, 1915, drypoint, 2013.115.5, Purchased as the Gift of Mathew and Ann Nimetz
- Callot, Jacques, French, 1592–1635; Antonio Tempesta, Italian, 1555–1630; Raffaello Schiaminossi, Italian, 1572–1622; and Giovanni Altoviti (author), Italian, active 17th century
- > *Essequie della Sacra Cattolica et real Maesta di Margherita* (Florence, 1612), bound volume with woodcut vignette on title, three full- and twenty-six half-page etched illustrations, 2013.67.4, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Carlevariis, Luca, Italian, 1663–1729
- > *Le Fabriche e Vedute di Venetia*, 1703, complete set of one hundred and three etchings, 2013.67.5, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Caron, Adolphe, French, 1797–1867
- > *Faust Seeing Marguerite for the First Time* (after Ary Scheffer), engraving [proof], 2012.98.1, Gift of the Estate of Leo Steinberg
- Carrà, Carlo, Italian, 1881–1966
- > *Head of a Boy*, 1919, etching, 2013.30.3, Pepita Millmore Memorial Fund
- Casa, Nicolò della, French, active c. 1543–1547
- > *Baccio Bandinelli* (after Baccio Bandinelli), engraving, 2013.13.11, Ailsa Mellon Bruce Fund
- Casella, Domenico, Italian, 1856–1925
- > *Nel villaggio* (after Serafin de Avendano), before 1871, etching [proof before letters], 2013.31.17, Pepita Millmore Memorial Fund
- Castiglione, Giovanni Benedetto, Italian, 1609 or before–1664
- > *Pan Reclining before a Herm*, 1640–1645, etching, 2012.148.1, Ailsa Mellon Bruce Fund and purchased in part as the Gift of Robert B. Loper
- Cathelin, Louis-Jacques, French, 1738/1739–1804
- > *Pierre Noel le Cauchois*, 1786, engraving, 2012.122.7, Gift of John O'Brien
- Cecchini, Francesco, Italian, died before 1811
- > *Ennio Quirino Visconti*, 1790s, etching with engraving and stipple, 2012.96.2, Gift of John O'Brien
- Collaert, Adriaen, Flemish, c. 1560–1618, and Theodor Galle, c. 1571–1633
- > *Encomium Musices* (after Jan van der Straet), c. 1589, bound set of seventeen engravings, with an additional engraved *Portrait of Stradanus* by Johan Wierix, Flemish, c. 1549–1615 or after, mounted to first free endpaper, 2013.84.2, Ruth and Jacob Kainen Memorial Fund
- Colombi Borde, Francesco, Italian, 1846–1905
- > *Hunting Dogs*, 1889, etching [proof], 2013.30.10, Pepita Millmore Memorial Fund
- Conconi, Luigi, Italian, 1852–1917
- > *Maternal Love*, 1893, etching with monotype inking on chine collé
- > *Ruit Hora*, 1893, etching with monotype inking, 2013.28.1–2, The Ahmanson Foundation
- > *Intoxication*, 1888, etching with monotype inking, 2013.30.11, Pepita Millmore Memorial Fund
- > *Ada*, 1880, etching, 2013.46.2, Ailsa Mellon Bruce Fund
- > *Vita contemplativa*, c. 1883, etching with aquatint, 2013.115.4, Purchased as the Gift of Mathew and Ann Nimetz
- Cooghen, Leendert van der, Dutch, 1610–1681
- > *Saint Sebastian*, 1665, etching, 2013.106.2, Ailsa Mellon Bruce Fund
- Corinth, Lovis, German, 1858–1925
- > *Tell's Shot*, 1925, color lithograph, 2013.135.2, Gift of Christopher and Beverly With
- Cornienti, Giuseppe, Italian, active 1800–1850
- > *Alessandro Manzoni* (after Gaetano Monti), 1858, aquatint and roulette, 2013.73.2, Ailsa Mellon Bruce Fund
- Cort, Cornelis, Netherlandish, 1533–1578
- > *The Assassination of Saint Peter Martyr* (after Titian), 1567, engraving, 2012.147.1, Purchased as the Gift of Jimmy and Jessica Younger, Houston
- Costa, Giovanni Francesco, Italian, 1711–1773
- > *Aliquot Aedificio, Ad Graecor, Romanorunque Morem*, 1740s, complete set of twelve etchings, 2013.97.1–12, Ailsa Mellon Bruce Fund
- Crespi, Giuseppe Maria, Bolognese, 1665–1747
- > *Two Builders*, 1686/1688
- > *Standing Peasant with a Dog and a Seated Woman*, c. 1686/1688, etchings, 2013.117.1–2, Ailsa Mellon Bruce Fund
- Dalen I, Cornelis van, Dutch, 1602–1665
- > *Turris S. Stephani Viennae Austriae* (after Clement Radolt), 1636, engraving on two joined sheets of paper, 2012.127.1, Ailsa Mellon Bruce Fund
- Daumier, Honoré, French, 1808–1879
- > *Monsieur dessine un paysage*, 1846, lithograph, 2013.87.13, Ailsa Mellon Bruce Fund
- David, Giovanni, Italian, 1743–1790
- > *Bacchanal*, 1775, etching, 2013.106.1, Ailsa Mellon Bruce Fund
- De Carolis, Adolfo, Italian, 1874–1928
- > *The Archer*, 1917, chiaroscuro woodcut printed in red-brown and ochre from two blocks, 2013.30.4, Pepita Millmore Memorial Fund
- De Nittis, Giuseppe, Italian, 1846–1884
- > *View Taken in London*, c. 1876, etching and drypoint in sepia, 2013.31.8, The Ahmanson Foundation
- > *Elegant Young Woman Seen from Behind*, c. 1875, etching with drypoint, 2013.115.1, Purchased as the Gift of Mathew and Ann Nimetz
- Delauney, Alfred-Alexandre, French, 1830–1894
- > *Paris: Vue prise du pont d'Austerlitz*, 1877, etching, 2012.122.1, Gift of John O'Brien
- Della Bella, Stefano, Italian, 1610–1664
- > *Diversi Animalia* (Paris, 1641), complete set of twenty-four etchings, 2013.104.1.1–24, Purchased as the Gift of Vincent and Linda Buonanno
- Dell'Orto, Uberto, Italian, 1848–1895
- > *Harbor at Capri*, 1876/1880, etching, 2013.30.12, Pepita Millmore Memorial Fund
- Demarteau, the Elder, Gilles, French, 1722–1776
- > *Carle Van Loo* (after Carle Van Loo), 1757, chalk manner printed in red, 2013.109.1, Gift of Ivan E. and Winifred Phillips
- > *Louis XV* (after Jean-François Clermont), chalk manner printed in red and black
- > *Jacques-Onesyme Bergeret de Grancourt* (after Jean-Honoré Fragonard), 1770, chalk manner printed in red, 2013.15.1–2, Katharine Shepard Fund
- Diepenbeeck, Abraham van (designer), Flemish, 1596–1675; Jacob Matham, Dutch, 1571–1631; Cornelis Bloemaert, Dutch, 1603–1684; Pierre Brebiette, French, 1598–c. 1650; and Michel de Morolles (author), French, 1600–1681
- > *Tableaux du Temple des Muses* (Paris, 1655), bound volume with engraved title, portrait of the author, and fifty-eight etched and engraved illustrations, 2013.67.8, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Dürer, Albrecht, German, 1471–1528, and Georg Mack the Elder, German, 1556–1601
- > *Christ on the Mount of Olives*, 1508 and 1580s, engraving hand-colored with watercolor and gouache, heightened with gold and silver, on paper mounted to a piece of parchment decorated with floral borders, 2013.108.1, Purchased as the Gift of an Anonymous Donor
- Ekemann-Allesson, Lorenz, German, 1791–1828
- > *Burg Eltz* (after Domenico Quaglio), c. 1822, lithograph printed in pale yellow and black, 2013.87.9, Ailsa Mellon Bruce Fund
- Ensor, James, Belgian, 1860–1949
- > *Carnaval Ostende*, 1931, color lithograph, 2012.133.1, Ruth and Jacob Kainen Memorial Fund
- Falda, Giovanni Battista, Italian, 1648–1678
- > *Church of San Pietro in Montorio*, c. 1669, etching, 2013.134.1, Gift of Pat Clopper in memory of Jeffrey Clopper
- Faruffini, Federico, Italian, 1833–1869
- > *Partie supérieure d'un tableau représentant le sacrifice Egyptien d'une vierge au Nil*, 1867, etching and drypoint, 2013.30.13, Pepita Millmore Memorial Fund
- Fattori, Giovanni, Italian, 1825–1908
- > *Oxen Yoked to the Cart (Maremma)*, 1886/1887, etching

- > *Woman of the Gabbro*, 1886/1887, etching
- > *Holy Cow*, 1888/1890, etching on chine collé
- > *Carica di cavalleria*, 1883/1884, etching on chine collé
- > *Patrol*, 1888/1890, etching on brown paper, 2013.28.3–5, 2013.31.1, 3, The Ahmanson Foundation
- > *Portrait of the Artist's Second Wife*, 1903, etching
- > *Bauco near Rome*, c. 1904, etching, 2013.30.14–15, Pepita Milmore Memorial Fund
- > *Gathering Leaves*, c. 1887, etching on brown paper [artist's proof], 2013.73.1, Ailsa Mellon Bruce Fund
- Félicité, Stéphanie, Comtesse de Genlis (designer), French, 1746–1830, and Antoine Joseph Gaitte (engraver), French, 1753–1835
- > *Arabesques Mythologiques* (Paris, 1810), bound volume with fifty-four color printed and hand colored stipple illustrations, 2013.113.1, Purchased as the Gift of the Hermen and Monica Greenberg Foundation in honor of Monica Lind Greenberg
- Fontana, Giovanni Battista, Veronese, c. 1524–1587
- > *The Vision of Ezekiel*, 1579, etching with engraving, 2013.99.1, Ruth and Jacob Kainen Memorial Fund
- Fontanesi, Antonio, Italian, 1818–1882
- > *In Liguria*, c. 1857, etching on chine collé
- > *Fisherman on the Lakeshore*, etching
- > *Fishing*, etching on chine collé, 2013.30.16–18, Pepita Milmore Memorial Fund
- Fortuny y Carbó, Mariano, Spanish, 1838–1874
- > *La Victoire*, 1865, etching, 2013.46.1, Ailsa Mellon Bruce Fund
- > *Arabe veillant le corps de son ami*, 1866
- > *Kabyle mort*, 1867, etching and aquatint on buff paper, 2013.116.1–2, Purchased as the Gift of Jimmy and Jessica Younger, Houston
- French 18th Century
- > *The Dream of Saint Joseph* (after Pierre-Hubert Sibleyras), c. 1730
- > *The Annunciation* (after Pierre-Hubert Sibleyras), c. 1730, etching, 2013.87.11–12, Ailsa Mellon Bruce Fund
- Frink, Elisabeth, Dame, British, 1930–1993
- > *Snowy Owl*, 1983, color silkscreen on silk scarf, 2013.6.1, The John U. and Evelyn S. Nef Collection
- Gérard, Marguerite, French, 1761–1837
- > *The Child and the Bulldog*, 1778, etching, 2013.110.1, Jeffrey E. Horvitz Fund and Katharine Shepard Fund
- Gheeraerts, Marcus the Elder, Flemish, 1520–1590, Arnold Freitag (author), Flemish(?), c. 1560–1614
- > *Mythologia Ethica* (Antwerp, 1579), bound volume with etched title and one hundred twenty-four etched illustrations, 2013.67.6, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Gheyn II, Jacques de, Dutch, 1565–1629, and Various Artists
- > *Waffenhandlung*, 1608, bound volume with complete set of title page and one hundred seventeen engravings by and after de Gheyn, with eight additional engravings after Hendrick Goltzius and two German 17th-century engravings, 2013.84.1, Ruth and Jacob Kainen Memorial Fund
- Grandville, Jean-Ignace-Isidore, French, 1803–1847, and Auguste Desperet, French, 1804–1865
- > *Descente dans les Ateliers de la Liberté de la presse*, 1833, lithograph, 2012.126.1, Ailsa Mellon Bruce Fund
- Grassi, Vittorio, Italian, 1878–1958
- > *Interior Scene*, 1930, etching with aquatint, printed in pale olive and black, 2013.118.4, Ailsa Mellon Bruce Fund
- Graves, Nancy, American, 1940–1995
- > *Saille*, 1977, color etching, aquatint, and pochoir with pastel, 2013.126.1, Gift of Richard Price
- Grubicy, Vittore, Italian, 1851–1920
- > *Antwerp: Sunset*, 1893/1894, aquatint and softground etching with monotype inking on chine collé, 2013.30.19, Pepita Milmore Memorial Fund
- > *Wooded Landscape with a Cart*, 1893/1894, etching with sulfur tint(?), printed in brown and touched with graphite [proof], 2013.115.3, Purchased as the Gift of Mathew and Ann Nimetz
- Hancock, Trenton Doyle, American, born 1974
- > *The Night Foot*, 2010, color etching and aquatint
- > *We Done All We Could and None of It's Good, A Nocturn*, 2010, color etching and aquatint
- > *Like a Thief in the Night*, 2010, color etching and aquatint
- > *Give Me My Flowers While I Yet Live*, 2012, color lithograph and etching on two sheets of paper, 2012.101.1–4.2, Gift of Graphicstudio/University of South Florida
- Hendricks Verboom, Adriaen, Dutch, 1628–1670
- > *Landscape with a Stream and an Ancient Tree*, 1660s(?), etching with engraving, 2013.13.13, Ailsa Mellon Bruce Fund
- Hill, John, American, 1770–1850
- > *View from Fishkill Looking to West Point*, 1821–1825, aquatint and engraving with hand additions in watercolor, 2013.3.1, Donald and Nancy de Laski Fund
- Hirsch, Joseph, 1910–1981
- > *Clown and the News*, 1942
- > *Man and Beast*, 1946
- > *The Law*, 1948
- > *Man with Scales*, 1952
- > *Man with Flower*, 1961
- > *Strictly from the Record*, 1974, lithographs, 2013.121.149–154, Gift of Jay Finkel
- Hooghe, Romeyn de, Dutch, 1645–1708, and Frans von Hoogstraten (author), Dutch, active 17th century
- > *Het Voorhof der Ziele* (Rotterdam, 1668), bound volume with etched title and sixty etched emblems, 2013.67.7, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Isabey, Eugène, French, 1803–1886
- > *Souvenir de Bretagne*, 1832, lithograph, 2013.13.6, Ailsa Mellon Bruce Fund
- Italian 16th Century, Ovid (author), Italian, 43 B.C.–17/18 A.D., and Ludovico Dolce (translator), Italian, 1508–1568
- > *Le Transformationi* (Venice, 1553), bound volume with Giolito's phoenix device contained in border, woodcut world map, ninety-four woodcut illustrations, and woodcut initials on blue paper, 2013.77.2, Purchased as the Gift of an Anonymous Donor
- Janssen, Horst, German, 1929–1995
- > *Fallen King*, 1982, etching
- > *Vor Holm*, 1972, etching, aquatint, and drypoint on japan paper, 2013.135.3–4, Gift of Christopher and Beverly With
- Johns, Jasper, American, born 1930
- > *Green Angel 2 (1st element in black)*, 1997, etching and aquatint
- > *Green Angel 2 (2nd element in black)*, 1997, etching and aquatint
- > *Green Angel 2 (3rd element in black)*, 1997, etching and aquatint
- > *Green Angel 2 (4th element in black)*, 1997, etching and aquatint
- > *Green Angel 2 (1st element)*, 1997, color etching and aquatint
- > *Green Angel 2 (2nd element)*, 1997, color etching and aquatint
- > *Green Angel 2 (3rd element)*, 1997, color etching and aquatint
- > *Green Angel 2 (4th element)*, 1997, color etching and aquatint
- > *Green Angel 2 (5th element)*, 1997, etching and aquatint
- > *Green Angel 2 (progressive proof 1)*, 1997, color etching and aquatint
- > *Green Angel 2 (progressive proof 2)*, 1997, color etching and aquatint
- > *Green Angel 2 (progressive proof 3)*, 1997, color etching and aquatint
- > *Green Angel 2 (progressive proof 4)*, 1997, color etching and aquatint
- > *Green Angel 2 (final print)*, 1997, color etching and aquatint, 2013.48.7–20, Gift of the Artist
- Juengling, Frederick, American, 1846–1889
- > *With Pride Upon Her Brow*, 1878, woodcut, 2013.32.1, Ailsa Mellon Bruce Fund
- Kandinsky, Wassily, Russian, 1866–1944
- > *Über das Geistige in der Kunst* (Munich, 1912), bound volume with ten woodcuts, plus woodcut illustrations on upper and lower covers, 2013.12.1, William B. O'Neal Fund
- Klein, Johann Adam, German, 1792–1875
- > *Cattle Dealer on Horseback*, 1811, etching, 2013.87.15, Ailsa Mellon Bruce Fund
- Kogan, Moissej, Russian, 1879–1943
- > *Female Nude*, etching printed in brown, 2013.135.5, Gift of Christopher and Beverly With
- Kolbe, Carl Wilhelm, German, 1759–1835
- > *Giant Oak with a Seated Fisherman*, etching, 2013.90.3, Ruth and Jacob Kainen Memorial Fund
- Lairesse, Gerard de, Dutch, 1641–1711
- > *Aeneas and the Sibyl*, c. 1670, etching, 2013.13.12, Ailsa Mellon Bruce Fund
- Landau, Jacob, American, 1917–2001
- > *Dodo*, c. 1953
- > *Samuel Clemens*, c. 1959, woodcuts, 2013.121.146, 147, Gift of Jay Finkel
- Le Clerc II, Sébastien, French, 1676–1763
- > *Pratique de la géométrie sur le papier et sur le terrain* (Paris, 1669), bound volume with etched frontispiece, engraved dedication and eighty-two etched illustrations, 2013.104.2, Purchased as the Gift of Vincent and Linda Buonanno, 2013
- Leighton, Clare, American, 1898–1989
- > *Calf Auction*, 1924, wood engraving on tissue paper, 2012.119.2, Gift of Christopher and Beverly With
- Lempereur, Louis-Simon, French, 1728–1807
- > *Allegorical Portrait of Pierre Buirette de Belloy* (after Nicolas-René Jollain), 1767, etching [proof], 2013.13.10, Ailsa Mellon Bruce Fund

- Leoni, Ottavio, Italian, c. 1578–1630
 >Pope Urban VIII, 1625
 >Gianlorenzo Bernini, 1625
 >Gabriele Chiabrera, 1625
 >Francesco Paolo da Pesaro, 1625, engraving and stipple, 2012.96.3–6, Gift of John O'Brien
 Leu, Thomas de, French, c. 1560–c. 1620
 >Henry VIII, Roy de France, engraving, 2012.122.6, Gift of John O'Brien
 Levine, Jack, American, 1915–2010
 >Je me souviens de M. Watteau, 1965, color lithograph
 >Helena Fourment, 1965, lithograph
 >Ancient Scholar, 1984, etching, drypoint, roulette, and engraving, 2013.121.143–145, Gift of Jay Finkel
 Ligon, Glenn, American, born 1960
 >Condition Report, 2000, Iris print
 >Condition Report, 2000, Iris print with screenprint, 2013.9.1, 2, Gift of the artist
 Ligozzi, Jacopo (designer), Italian, 1547–1627, Raffaello Schiaminossi, Italian, 1572–1622, Domenico Falcini, Italian, born c. 1570, and Lino Moroni (author), Italian, died 1633
 >Descrizione del Sacro Monte della Vernia (Florence, 1612); bound volume with one engraved frontispiece by Falcini, and twenty-two engraved illustrations with five overslips, 2013.67.9, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
 Lucioni, Luigi, American, 1900–1988
 >Stowe Hollow, 1933, etching, 2013.121.59, Gift of Jay Finkel
 Mariani, Pompeo, Italian, 1857–1927
 >At Zelata, c. 1898, monotype in brown, 2013.31.11, The Ahmanson Foundation
 >Reading in a Garden, 1904/1905, color monotype, 2013.31.15, Pepita Milmore Memorial Fund
 Martial Potémont, Adolphe Théodore Jules, French, 1828–1883
 >Rue Grenier sur leau, côté de la rue des Barres, 1862
 >Rue St. Lazare 56, Maison de Paul Delaroché et Horace Vernet, 1842
 >Rue du Coq St. Jean, 1851
 >Rue de la Victoire (70). Hôtel Bonaparte, 1857
 >Siège de la Société des Aquafortistes, 1864, etchings, 2013.13.2–5, 2013.50.1, Ailsa Mellon Bruce Fund
 Martini, Alberto, Italian, 1876–1954
 >Bacio, 1915, lithograph, 2013.30.5, Pepita Milmore Memorial Fund
 Maso Gilli, Alberto, Italian, 1840–1894
 >Un rimprovero, 1874, etching [proof before letters], 2013.31.13, The Ahmanson Foundation
 Master CR, German, active c. 1530–1550
 >View across a River to a Walled City at Sunset, 1540s, etching, 2013.71.1, Ailsa Mellon Bruce Fund
 Mauroner, Fabio, Italian, 1884–1948
 >Palazzo Clary, Rio Ognissanti, 1920, etching, 2013.23.1, Gift in Honor of J. Russell Sale and Sally Shelburne
 >Trattoria "La Vida" (Campo San Giacomo dall'Orto), 1924, etching, 2013.25.1, Gift in Honor of Jonathan Bober
 Michetti, Francesco Paolo, Italian, 1851–1929
 >Keeper of the Turkeys, 1876, etching and roulette [proof before letters], 2013.30.20, Pepita Milmore Memorial Fund
 Moncornet, Balthazar, French, c. 1600–1668 and Pierre Mariette I, French, 1596–1657
 >Louis XIII and Anna d'Austriche, 1643, engraving, 2013.13.7, Ailsa Mellon Bruce Fund
 Morris, William, British, 1834–1896, Sir Edward Coley Burne-Jones, British, 1833–1898, and Jacobus de Voraigne (author), Italian, 1230–1298
 >The Golden Legend: the Golden Legend of Master William Caxton done anew (London, 1892), three bound volumes with woodcut title by Morris and two full-page woodcut illustrations by Burne-Jones, 2013.51.1–3, William B. O'Neal Fund
 Mortimer, John Hamilton, British, 1740–1779, Evan Lloyd (author), British, 1734–1776
 >The Reviewers Cave, etched frontispiece for *The Powers of the Pen* (London, 1768), 2013.114.1, William B. O'Neal Fund
 Munch, Edvard, Norwegian, 1863–1944
 >Attraction II, 1896, lithograph
 >Woman at the Urn, 1898, lithograph
 >Crowds in a Square, 1920, color woodcut, 2013.10.1–3, Gift of the Epstein Family Collection
 Nast, Thomas, American, 1840–1902
 >The "Internationalists" Are to Make the World All One Millennium—(Chaos), 1878, wood engraving on newsprint
 >Why He Cannot Sleep, 1866, wood engraving on newsprint
 >The Watch on Spoiler—The Democratic Tigers and Republican Vultures Must be Kept at Bay, 1886
 >Arlington Heights—Die Wacht Am Potomac, 1871
 >On the Red Danube—"Bless You, My Children!," 1877
 >A Diplomatic (Chinese) Design Presented to U.S., 1881
 >King Death's Distribution of Prizes—Bacchus Takes the First Premium., 1870, wood engraving on newsprint, 2013.3.2–8, Donald and Nancy de Laski Fund
 Nauman, Bruce, American, born 1941
 >Untitled, 1994, color lithograph, 2013.136.1, Gift of Lee and Ann Fensterstock
 Neureuther, Eugen Napoleon, German, 1806–1882
 >Morning after the Masked Ball: Emil Theodor Richter at His Easel, 1840, etching on chine collé, 2013.87.10, Ailsa Mellon Bruce Fund
 Nicholls, Sutton, British, 1668–1729
 >The Eye Deceived, c. 1705, etching and engraving with hand coloring, 2012.128.1, Ailsa Mellon Bruce Fund
 Nothnagel, Johann Andreas Benjamin, German, 1729–1804
 >Self-Portrait, 1771, etching with drypoint, 2013.87.14, Ailsa Mellon Bruce Fund
 Olmutz, Wenzel von, German, active 1481/1497
 >Dream of the Doctor (after Albrecht Dürer), engraving, 2013.135.8, Gift of Christopher and Beverly With
 Orłowski, Hans, German, 1894–1967
 >Zehn Holzschnitte, 1946, complete portfolio of ten woodcuts, 2012.119.3–12, Gift of Christopher and Beverly With
 Pagliano, Eleuterio, Italian, 1826–1903
 >Indian Summer, c. 1883, etching on chine collé, 2013.31.9, The Ahmanson Foundation
 >Il corpo di Luciano Manara visitato dai soldari, 1884, etching, 2013.118.1, Ailsa Mellon Bruce Fund
 Palizzi, Filippo, Italian, 1818–1899
 >Kids by a Pond, 1870, etching on chine collé, 2013.31.4, The Ahmanson Foundation
 Pasini, Alberto, Italian, 1826–1899
 >Abbruttimento (Ricordo di Constantinopoli), before 1870, etching, 2013.31.16, Pepita Milmore Memorial Fund
 Passe I, Crispijn van de, Dutch, c. 1565–1637
 >Maximilianus II, 1604, engraving, 2012.122.8, Gift of John O'Brien
 Pasti, Matteo de', Italian, c. 1420–1467/1468, Italian 15th Century, and Robertus Vulturius (author), Italian, 1405–1475
 >De Re Militari (Verona, 1472), bound volume with one hundred hand-colored woodcut illustrations, 2013.77.1, Purchased as the Gift of an Anonymous Donor
 Pauli, Fritz Eduard, Swiss, 1891–1968
 >Kreuzigung, 1922, etching and drypoint, 2012.119.13, Gift of Christopher and Beverly With
 Piranesi, Giovanni Battista, Italian, 1720–1778
 >Veduta della facciata di dietro della Basilica di S. Maria Maggiore, engraving and etching, 2012.95.1, Gift of Ted Cooper
 >Camera sepolcrale, 1742, etching [proof before letter], 2013.11.2, Ailsa Mellon Bruce Fund
 Podesta, Giovanni Andrea, Italian, c. 1620–before 1674
 >Bacchanal with Altar, Faun, and Silenus, 1640, etching, 2013.90.2, Ailsa Mellon Bruce Fund
 Posada, José Guadalupe, Mexican, 1851–1913
 >Bull Fight Scene, 1934–2007, engraving, 2013.135.6, Gift of Christopher and Beverly With
 Rados, Luigi, Italian, 1773–1840
 >Ennio Quirino Visconti (after Luigi or Antonio Bramati), 1815/1818, etching and stipple engraving, 2012.96.7, Gift of John O'Brien
 Reinhart, Johann Christian, German, 1761–1847
 >River Landscape in the Roman Campagna, 1790s, etching, 2012.121.2, Gift of Andrée and Jonathan Bober
 Rodewald, Otto, German, 1891–1960
 >Mother with Children, 1923, engraving
 >Mother with Children, 1923, engraving
 >Goatherds in a Storm, 1923, engraving
 >Goatherds in a Storm, 1923, engraving
 >Mountain Lake, 1923, engraving
 >Mountain Lake, 1923, engraving [proof]
 >Mountain Lake, 1923, engraving, printed in white on black paper
 >Landscape with Houses, 1922, engraving [proof]
 >Landscape with Houses, 1922, engraving [proof]
 >Landscape with Houses, 1922, engraving
 >Landscape with Houses, 1922, engraving
 >Landscape with Clouds, 1923, engraving printed in greenish black on japan paper
 >Landscape with Clouds, 1923, engraving
 >Landscape with Clouds, 1923, engraving printed in white on black paper
 >Mountainous Landscape, 1923, engraving
 >Mountainous Landscape with Turrets, 1922, engraving
 >Mountainous Landscape with Turrets, 1922, engraving printed in white on black paper
 >Berge und See, 1923, engraving on pink paper, 2012.119.14–30, 2013.135.7, Gift of Christopher and Beverly With

- Ruscha, Ed, American, born 1937
> *Stains*, 1969, portfolio of seventy-five mixed-media stains, title, contents, and colophon pages, 2013.60.1–75, Gift of the Collectors Committee
- Sabatelli I, Luigi, Italian, 1772–1850
> *Et ecce sedes posita erat in coelo...*, 1809–1810, etching, 2013.46.3, Ailsa Mellon Bruce Fund
- Sadeler I, Jan, Flemish, 1550–1600
> *A Pleasure House* (after Joos van Winghe), 1588, engraving, 2013.11.1, Ailsa Mellon Bruce Fund
> *Magnificat: The Virgin Surrounded by Music-Making Angels* (after Maarten de Vos), 1585, engraving, 2013.16.1, Purchased as the Gift of Dewayne and Faith Perry
- Sadeler II, Aegidius, Flemish, c. 1570–1629
> *Bohemian Landscapes* (after Pieter Stevens), 1610/1615, complete set of eight engravings, 2013.87.1–8, Ruth and Jacob Kainen Memorial Fund
- Saint-Aubin, Augustin de, French, 1736–1807
> *Louis XVI, Marie-Antoinette, and the Dauphin*, c. 1790, engraving, 2012.122.5, Gift of John O'Brien
- Sasso, Giovanni Antonio, Italian, 1800–1825
> *Marchese Cesare Beccaria* (after G. B. Bosio), 1815/1818
> *Gaetano Filangieri* (after G. B. Bosio), 1815/1818, etching and stipple engraving, 2012.96.8–9, Gift of John O'Brien
- Scacciati, Andrea, Italian, 1725–1771
> *Rest on the Flight into Egypt* (after Agostino Carracci), c. 1766, etching with stipple engraving and sulfur tone, printed in brown
> *Virgin and Child with Two Angels* (after Correggio), c. 1766, etching and sulfur tone, printed in red
> *Flagellation of a Saint* (after Giovanni Battista Paggi), c. 1766, etching and sulfur tone printed in brown
> *Christ Consigning the Keys to Saint Peter* (after Jacopo Chimenti), c. 1766, etching and sulfur tone, printed in green
> *Christ Crowned with Thorns* (after Bartolomeo Cesi), 1766, etching with sulfur tone, printed in brown, 2013.17.1–5, Ailsa Mellon Bruce Fund
- Scattaglia, Pietro, Italian, born c. 1740, and Innocente Alessandri, Italian, 1741–1803
> *A Young Man with His Hands Crossed* (after Giovanni Battista Piazzetta), c. 1760, softground etching, 2012.136.1, Ailsa Mellon Bruce Fund
- Schmutzer, Jacob Matthias, Austrian, 1733–1811
> *Franz Edmund Weirötter*, 1771, etching, 2012.121.1, Gift of Andrée and Jonathan Bober
- Schott, Siegfried, German, 1897–1971
> *Theatre*, 1921, woodcut printed in black and hand-colored with watercolor, 2012.119.31, Gift of Christopher and Beverly With
- Schübler, Johann Jakob (designer), German, 1689–1741, Michael Heinrich Rentz, German, 1701–1758, Joseph de Montalegre, Czech, active 1710/1715, and Hieronymus Bölmann, German, active early 18th century
> *Perspectiva* (Nuremberg, 1719–1720), bound volume with two engraved frontispieces, dedication, and forty-seven etched and engraved illustrations, 2013.67.10, Acquisition funded by a grant from The B. H. Breslauer Foundation, 2013
- Schumacher, Emil, German, 1912–1999
> *Untitled*, 1989
> *Untitled*, 1951, color aquatint, etching and embossing, 2013.125.1, 2, Gift of Thomas A. O'Callaghan Jr. in memory of Catharina Baart Biddle
- Shaw, Robert, American, 1859–1912
> *Old Swede's Church*, 1904, etching on chine collé, 2012.140.1, Gift of J. Keith Peoples
- Signorini, Telemaco, Italian, 1835–1901
> *A Pistoia*, 1872, etching on chine collé, 2013.24.1, Gift in Honor of Carlotta Owens
> *House of Dante da Castiglione*, c. 1883, etching
> *Via Santa Maria della Tromba*, 1886, etching
> *Via de' Cavalieri*, 1886, etching in sepia [proof], 2013.28.6–7, 2013.31.2, The Ahmanson Foundation
- Sillman, Amy, American, born 1955
> *O/N*, 2007, sugarlift aquatint with graphite additions
> *O & N*, 2007, sugarlift aquatint with paint additions
> *Obad + Naomi (O & N 7)*, 2007, sugarlift aquatint and spitbite aquatint with crayon and paint additions, 2013.127.4–6, Gift of the Artist
- Spadini, Armando, Italian, 1883–1925
> *Landscape with a Great Tree*, 1946, etching, 2013.118.3, Ailsa Mellon Bruce Fund
- Testa, Pietro, Italian, 1612–1650
> *The Symposium*, 1648, etching, 2012.126.2, Ailsa Mellon Bruce Fund
- Thourneysen, Johann Jakob, Swiss, 1636–1711
> *Venus*, 1678 (after Joachim von Sandrart I, after the Antique), engraving, 2013.90.1, Ailsa Mellon Bruce Fund
- Tiepolo, Giovanni Domenico, Italian, 1727–1804
> *Venice Receiving the Homage of Neptune* (after Giovanni Battista Tiepolo), 1745/1750, etching, 2013.50.2, Purchased as the Gift of an Anonymous Donor
- Tommasi, E., Italian, 19th century
> *Market in Tangiers*, c. 1880, etching on chine collé [proof before letters], 2013.73.3, Ailsa Mellon Bruce Fund
- Troger, Paul, Austrian, 1698–1762
> *Saint Joseph with the Christ Child*, c. 1720, etching, 2012.135.1, Ailsa Mellon Bruce Fund
- Turletti, Celestino, Italian, 1845–1904
> *Un mattino di settembre* (after Clemente Pugliese-Levi), 1885, etching with roulette, 2013.29.2, The Ahmanson Foundation
> *Notizie del mondo* (after Francesco Mosso), 1874, etching on chine collé, 2013.29.1, The Ahmanson Foundation
> *Che c'è?* (after Stefano Bruzzi), 1887, etching on chine appliqué, 2013.30.6, Pepita Milmore Memorial Fund
- Van Loo, Carle, French, 1705–1765
> *Six Figures Academiques*, c. 1743, complete set of six etchings, 2013.46.4–9, Ailsa Mellon Bruce Fund
- Vegetti, Emilio, Italian, 1863–1951
> *Pescarenico Seen across the River Adda*, 1930s, etching with plate tone and monotype wiping
> *A Lady with an Umbrella*, 1930s, etching and drypoint with plate tone
> *Il mio paese [Nernier]*, 1912, etching with selective wiping, 2013.117.3–4; 2013.118.2, Ailsa Mellon Bruce Fund
- Vien, Joseph-Marie, French, 1716–1809
> *Lot and His Daughters*, 1748
> *Lot and His Daughters* (after Jean François de Troy), 1748, etching, 2013.13.8, 9, Ailsa Mellon Bruce Fund
- Vrancx, Sebastian, Flemish, 1573–1647
> *A Rocky Landscape with the Temptation of Christ*, 1620s(?), etching with engraving, 2013.74.1, Ailsa Mellon Bruce Fund
- Wengenroth, Stow, American, 1906–1978
> *Delaware Church, New Castle, Delaware*, 1975, lithograph, 2012.119.32, Gift of Christopher and Beverly With
- West, Levon, American, 1900–1968
> *The Garden Wall*, 1927, etching and drypoint, 2012.119.33, Gift of Christopher and Beverly With
- Wilmarth, Christopher, American, 1943–1987
> *Seven Poems by Stéphane Mallarmé*, 1981, portfolio of seven etchings, title page and colophon, 2012.150.1–7, Gift of the Estate of Susan G. Wilmarth
- Wolgemut, Michael, German, 1434–1519
> *Breviary for Regensburg*, 1495, bound volume with two woodcut illustrations, 2013.77.3, Purchased as the Gift of an Anonymous Donor

TECHNICAL MATERIAL

- Baumann, Gustave, American, 1881–1971
> *Bright Angel Trail (woodblock no. 1)*, 1919, black woodblock
> *Bright Angel Trail (woodblock no. 2)*, 1919, blue woodblock
> *Bright Angel Trail (woodblock no. 3)*, 1919, purple woodblock
> *Bright Angel Trail (woodblock no. 4)*, 1919, pink woodblock
> *Bright Angel Trail (woodblock no. 5)*, 1919, turquoise-green woodblock
> *Bright Angel Trail (woodblock no. 6)*, 1919, yellow woodblock, 2013.124.13–18, Gift of the Ann Baumann Trust

- Johns, Jasper, American, born 1930
> *Green Angel 2 (copper plate 1)*, 1997
> *Green Angel 2 (copper plate 2A)*, 1997
> *Green Angel 2 (copper plate 2B)*, 1997
> *Green Angel 2 (copper plate 3)*, 1997
> *Green Angel 2 (copper plate 4)*, 1997
> *Green Angel 2 (copper plate 5)*, 1997, copperplates, 2013.48.1–6, Gift of the Artist

PHOTOGRAPHS

- American 19th Century
> *The Smith Family*, c. 1860, six ambrotypes, 2012.114.1, Gift of Charles Isaacs and Carol Nigro
- American 19th Century
> *Mt. Kearsage and Double Head, from Mt. Washington*, c. 1870s–1880s, albumen print, 2012.114.6, Gift of Charles Isaacs and Carol Nigro
- American 19th Century
> *Portrait of a Fireman*, c. 1850, daguerreotype, hand-colored, 2013.120.1, Mary and Dan Solomon Fund and Robert Menschel and the Vital Projects Fund

- American 19th Century
>Portrait of a Woman and Baby, 1853, daguerreotype, 2013.120.2, Robert Menschel and the Vital Projects Fund
- American 19th Century
>Portrait of a Soldier, 1860s, ambrotype, 2013.49.5, Robert Menschel and the Vital Projects Fund
- American 19th Century
>Portrait of a Scientist, 1840s, daguerreotype, 2013.66.1, Robert Menschel and the Vital Projects Fund
- American 19th Century
>Portrait of Three Men, c. 1860s–1870s, tintype, 2013.66.2, Robert Menschel and the Vital Projects Fund
- Bambridge, William, British, 1819–1879
>Queen Victoria in Mourning, 1862, albumen print, 2013.49.1, Robert Menschel and the Vital Projects Fund
- Barrow, Thomas, American, born 1938
>DART, from the series Cancellations, 1974, gelatin silver print, 2013.119.1, Robert and Elizabeth Fisher Fund
- Beard's Photographic Institutions, British
>Portrait of a Woman, 1840s, daguerreotype, 2013.49.2, Robert Menschel and the Vital Projects Fund
- Beato, Felice, British, born Venice, 1832–1909
>Interior of South Taku Fort Showing the Place of Landing, June 25, 1859, 1860
>Interior of the Second North Fort After Its Surrender on August 21, 1860, Wherein 2000 Prisoners Were Taken, 1860
>Interior of Pehtang Fort Showing Probyn's Horse, August 1, 1860, 1860
>Tangkoo Fort After Its Capture, Showing the French and English Entrance, August 10, 1860, 1860
>Head Quarter House, First Division, Pehtang, China, 1860
>Exterior of North Taku Fort on Peiho River, Showing the English and French Entrance, August 21, 1860, 1860
>Exterior of North Fort Showing the English Entrance, August 21, 1860, 1860
>Angle of North Taku Fort at which the French Entered, August 21, 1860, 1860
>Rear of the North Fort After Its Capture, Showing the Retreat of the Chinese Army, August 21, 1860, 1860
>Interior of the North Fort Taku After Its Capture on August 21, 1860, 1860
>Top of the Wall From Anting Gate, Peking, Taken Possession by English and French Troops, October 1860, 1860
>Entrance to the Winter Palace, Peking, October 29, 1860, 1860
>View of the Imperial Winter Palace, Peking, Showing the Artificial Hill, October 29, 1860, 1860
- >The Great Pagoda in the Imperial Winter Palace, Peking, October 29, 1860, 1860
>Temple of Confucius, Peking, October 1860, 1860
>Interior and Arches of the Temple of Heaven Where the Emperor Sacrifices Once a Year, in the Chinese City of Peking, October 1860, 1860
>Sacred Temple of Heaven Where the Emperor Sacrifices Once a Year, in the Chinese City of Peking, October 1860, 1860
>Temple of Heaven from the Place Where the Priests Are Burnt, in the Chinese City of Peking, October 1860, 1860
>Tibetan Monument in the Lama Temple, Peking, October 1860, 1860
>Mosque Near Peking Occupied by the Commander-in-Chief and Lord Elgin, October 1860, 1860
>Shops and Street, Chinese City of Peking, October 1860, 1860
>View of the Summer Palace Yuen Min Yuen, Peking, Showing the Pagoda Before the Burning, October 1860, 1860
>The Great Imperial Palace Yuen Min Yuen, Peking, Before the Burning, October 18, 1860, 1860
>The Great Imperial Porcelain Palace Yuen Min Yuen, Peking, October 18, 1860, 1860
>Imperial Summer Palace Yuen Min Yuen, Peking, Before the Burning, October 18, 1860, 1860
>Exterior of the Tomb Depot Near Peking, October 1860, 1860
>Tomb Near Palichian, the Scene of the Commencement of the Attack on September 21, 1860, 1860
>Bridge of Palichian Near Peking, the Scene of the Fight with Imperial Chinese Troops, September 21, 1860, 1860
>Architectural View of the Lama Temple Near Peking, October 1860, 1860
>Arch in the Lama Temple Near Peking, October 1860, 1860
>Part of the Entrance to the Lama Temple Near Peking, October 1860, 1860
>Entrance to the Treasury, Canton, April 10, 1860, 1860
>Entrance to the Five Genii Temple, Canton, April 1860, 1860
>Interior of Pehtang Fort Showing the Magazine and Wooden Gun, August 1, 1860, 1860, albumen prints, 2012.137.1.1–34
>Out for a Walk, 1868
>At Her Toilet, 1868
>Sleeping Beauties, 1868
>Moos'mie, 1868
>Musical Party, 1868
>Young Lady and Servant, 1868
>Putting on the Obi or Girdle, 1868
>Priest or Zen Shu, 1868
>Portrait of a Woman, 1868
>Mendicant Nun, 1868, albumen prints, hand-tinted, 2012.137.79–88, Gift of Michael and Jane Wilson
- Beato, Felice, British, born Venice, 1832–1909, and John Edward Saché, American, 1824–1882
>Views in India, c. 1860, volume of forty-three albumen prints, 2012.137.6, Gift of Michael and Jane Wilson
- Benson, Richard, American, born 1943
>Portraits of Soldiers from the Saint-Gaudens Memorial, 1973, platinum/palladium print, 2013.63.1, Robert Menschel and the Vital Projects Fund
- Bierstadt, Charles, attributed to, American, 1819–1903
>Niagara Falls, c. 1880
>Frozen Falls, c. 1880, albumen prints, 2013.52.1–2, Robert Menschel and the Vital Projects Fund
- Bosse, Henry Peter, American, 1844–1903
>Fort Snelling, 1889
>From Wagon Road at S. St. Paul, Minn. Looking Downstream, 1891
>From Bluffs at Merrimac, Minn. Looking Downstream, 1889
>From Foot of Robinson's Rock Looking Upstream, 1891
>From Foot of Robinson's Rock Looking Upstream, 1891
>Redwing, Minn. and Barnbluff, 1889
>Read's Landing, Minn., 1889
>Alma, Wis., 1889
>Minneapolis, Minn., 1889
>Fountain City, Wis., 1891
>Trempealeau, Wis., 1885
>Dakota, Minn., 1891
>Levee at La Crosse, Wis., 1891
>Bad "Axe" Wis., 1885
>Crooked Slough, 1885
>S. McGregor, Ia., 1891
>Savanna, Ill., 1891
>Guard Rock Des Moines Rapids Canal L.W., 1885
>Ponton Bridge at Read's Landing, Minn., 1885
>C.M. & St. P. RR Bridge at Sabula, Ia., 1885, cyanotypes, 2012.138.1–20, Gift of Betsy S. Aubrey and E. Steve Lichtenberg, MD
- Brassaï, French, born Transylvania, 1899–1984
>Soirée de gala Chez Maxim's (Gala Soirée at Maxim's), 1939
>L'hiver au jardin du Luxembourg (Winter in the Luxembourg Gardens), 1947
>Les maisons condamnées (Condemned Houses), c. 1937–1939
>La marchande de ballons (Balloon Seller), 1931
>Fenêtre et fleurs (Window and Flowers), 1946
>L'horloger, passage Dauphine (Watchmaker, Dauphine Alley, Paris), c. 1932–1933
>Le vendeur de journaux (Newspaper Vendor), c. 1947–1948
- >Garde républicain en tenue (Republican Guard in Uniform), 1938
>Glacier des Bossons (Bossons Glacier), 1937
>Pomme de terre (Potato), 1931
>La rosée sur une feuille de Capucine (Dew Drops on a Nasturtium Leaf), 1930
>Untitled, from the series Graffiti, c. 1931–1960
>Transmutations, 1934–1935, portfolio of twelve gelatin silver prints, printed 1967, 2013.5.24.1–12, Gift of Madame Gilberte Brassai Estate
- Calle, Sophie, French, born 1953
>Wait for Me, 2010, inkjet print and text panel, 2013.5.28.1, Alfred H. Moses and Fern M. Schad Fund
- Carter, William, American, born 1934
>Staten Island, 1963
>Lower East Side, 1963
>Lower East Side, 1963
>Lower East Side, 1963
>Lower East Side, 1963
>Midtown, New York City, 1963
>East 6th Street, New York City, 1962
>East Side, New York City, 1963
>Oakland, California, 1961
>Atherton, California, 1972
>Yazd, Iran, 1998, gelatin silver prints, 2012.117.1–11, Gift of the artist
- Cartier-Bresson, Henri, French, 1908–2004
>Peiping Essay: "New Army Day" Parade in Forbidden City, Peiping, China, 1948
>Peiping Essay: Soldier Practicing Tai Chi, Peiping, China, 1948
>Wrestling Fans Watch a Match in Stalin Park, Tashkent, Uzbekistan, 1954
>Women Tunnel Diggers Working on an Extension of the Subway, Moscow, 1954
>Men Playing Billiards, USSR, 1954
>Vacationer Feeding Ducks at a Black Sea Resort, USSR, 1954

- >Moving Pictures, 1994, D-2 digital film masters, 2012.139.1–13, Robert Frank Collection, Gift of Robert Frank
- Friedlander, Lee, American, born 1934
- >Cleveland Clinic, Intensive Care Unit, 2011, gelatin silver print, 2013.64.1, Robert and Elizabeth Fisher Fund
- Fuss, Adam, British, born 1961
- >For Allegra, from the series My Ghost, 2012, daguerreotype, 2013.112.1, Alfred H. Moses and Fern M. Schad Fund
- Gates, George F., American, born c. 1838
- >Watkins Glen Scenery, Spiral Gorge, c. 1870s–1880s
- >Watkins Glen Scenery, Rainbow Falls and Triple Cascades, c. 1870s–1880s
- >Watkins Glen Scenery, Shadow Gorge, c. 1870s–1880s
- >Saratoga Springs and Vicinity, High Rock Spring, c. 1870s–1880s, albumen stereoscopic prints, 2012.114.2–5, Gift of Charles Isaacs and Carol Nigro
- Ginsberg, Allen, American, 1926–1997
- >Bill Wyman, c. 1985
- >Ken Kesey midnight—lampid at Hotel Excelsior..., 1989
- >William S. Burroughs 222 Bowery New York Spring 1985..., 1985, gelatin silver prints
- >Robert LaVigne, Painter friend of Poets, visiting 1010 Montgomery Street..., 1955
- >Eugene Brooks at Seder Table, Patterson, New Jersey E. 34th St. our house, 1953
- >Louis Ginsberg in Patterson, N.J., 1963
- >One of the most beautiful stranger's faces I ever saw. Lance Hendrickson Tangier, 1961
- >I met Lance Hendrickson by accident Tangier 1961 & took his picture, 1961
- >Lance Hendrickson Tangier 1961. We met in street, he was hiking thru Europe..., 1961
- >Lucien Carr, his apartment above Sheridan Square, working then for U.P.L., 1953, gelatin silver prints, printed 1984–1997
- >Walking down Second Avenue in East 20's I stopped for a meal in Sushi bar..., 1985, gelatin silver print
- >Gregory Corso Paris 1957..., 1957, gelatin silver print, printed 1984–1997
- >Poet Gregory Corso addressing cross atop the Grey Nun's orphanage grotto..., 1986
- >Lois Snyder Hennessy in her 80th year Grass Valley California..., 1986, gelatin silver prints
- >Michael Portman, ill-starred English Aristocrat..., 1961, gelatin silver print, printed 1984–1997
- >Lafcadio Orlovsky, with sister Marie I went to Park Lake Rest Home, Ronkonkoma L.I...., 1995
- >Julius Orlovsky in woods, hill behind Karma Choling Meditation Center, St. Johnsberg, Vermont..., 1984
- >Dr. R. D. Lang, friend & simpatico anti-psychotherapy radical therapist..., 1985
- >Herbert E. Huncke age 69 retired from the street on Methadone program..., 1984
- >Living Theater genius Julian Beck 48th Street New York hospital room..., 1984
- >Harry Smith returned to visit my house, his old room behind him..., 1986
- >Foreign Language Department building, Baoding University..., 1984
- >Watching out my kitchen table window for five years now..., 1989
- >Elvin Jones, New Smyrna Beach, Florida, late May 1984, Robert Frank's Polaroid #195 camera he let me use..., 1984
- >Robert Frank, his Blecker Street house New York January 1984..., 1984, gelatin silver prints
- >Gary Snyder, Peter Orlovsky, Allen Ginsberg on wall overlooking Himalayan range vista, Kausani 1962..., 1962
- >Wm S. Burroughs at Fire Escape Window, Bob Merims on couch 1953 New York, 1953
- >A.G. & P.O. 5 Turner Terrace, Potrero Hill Housing Project, Peter's kitchen, hot summer day, 1956
- >Williams Burroughs with newspaper 1953..., 1953, gelatin silver prints, printed 1984–1997
- >Midsummer leafage on Ailanthus Trees & backyard bushes..., 1993, gelatin silver print
- >Jack Kerouac with Wm. Burroughs' cat in garden Villa Mouneria..., 1957, gelatin silver print, printed 1984–1997
- >She looked homeless and vivid sitting on the steps of the clinic or Library on 2'nd Avenue..., 1984
- >I'd asked Robert Frank if he'd make back-jacket photo for "Cosmopolitan Greetings: Poems 1986–1992"..., 1993, gelatin silver prints
- >Hundreds gathered for trip in white dresses..., 1954
- >Peter Orlovsky seated handsome mysterious-haired, William Burroughs thoughtful..., 1961, gelatin silver prints, printed 1984–1997
- >William S. Burroughs paused a moment before one of half-dozen raw plywood bigger-than-life silhouettes..., 1992
- >Mary Help of Christians R.C. Church facade..., 1985
- >Louise Nevelson..., 1986
- >Robert Frank & his car rented for him..., 1984, gelatin silver prints
- >Mock machete battle with state agricultural advisor..., 1954, gelatin silver print, printed 1984–1997
- >Triptych: Neal Cassady, Allen Ginsberg, Mexico Self-Portrait, 1990
- >William Burroughs later phase as painter, "Shotgun art" a beginning work at his side..., 1984, gelatin silver prints
- >Peter's friend Henry Schlacter from S.F. community college..., 1955
- >Ken Kesey—Merry Prankster's day-glo painted "Further" cross-country bus..., 1961, gelatin silver prints, printed, 1984–1997
- >Richard Baker Roshi whose teacher was Suzuki Roshi..., 1984, gelatin silver print, 2012.118.47–91, Gift of Gary Davis
- Jackson, William Henry, American, 1843–1942
- >Fremont's Peak in the Wind River Gorge, Wyoming, c. 1875, albumen print, 2013.53.1, Robert Menschel and the Vital Projects Fund
- Kilburn, William Edward, 1818–1891
- >Portrait of Two Boys, 1850s, daguerreotype, 2013.49.3, Robert Menschel and the Vital Projects Fund
- Lambrecht, Laurie, American, born 1955
- >Girl with Tear, 1992
- >Crying Girls, Reflections, 1990
- >Stella in Athens (#2), 1990
- >Crying Girl, B&W, 1991
- >Reflections on Polaroids, 1990
- >Sketchbook with Surrealist Girl, 1992
- >Explosions, List (Red), 1990
- >And Before Long..., 1990
- >Naples, 1990
- >Heating Duct 2, 1992
- >Notebook with Interior, 1991
- >Bathing Beauties, Blue, 1990, inkjet prints, printed 1993, 2011.151.1–12, Gift of Mary and Dan Solomon
- Lee, Nikki S., Korean, born 1970
- >The Yuppie Project (17), 1998
- >The Young Japanese (East Village) Project (13), 1997, chromogenic prints, 2012.116.6–7, Gift of the Heather and Tony Podesta Collection, Washington, DC
- Lerner, Nathan, American, 1913–1997
- >Maquette, Bauhaus, 1938–1939
- >Coney Island, n.d., gelatin silver prints
- >"Maiko", n.d.
- >Gossiping Mice, 1974, chromogenic prints
- >Hat Store, 1938
- >Of Thee I Sing, n.d.
- >San Francisco Bay Ferry, 1936
- >Brown's Face, 1939
- >Roundhouse, 1936
- >Glasses, 1974
- >Girl in Boat, n.d.
- >Guitar Player, 1936
- >Untitled, n.d.
- >Gordon Webber, 1940
- >Paris Street #2, n.d.
- >Eye and Mouth, n.d.
- >Tree Branches, 1932
- >Multiple Exposure, n.d.
- >Over Pass, 1983
- >Cakes in Window, 1938
- >City Light Box Study, 1943
- >Swimmer, 1935
- >Sky Nets, 1976
- >Night Branches, 1938
- >Shadows, 1943
- >Shadows (Woman), 1943
- >Delancey Street, 1937
- >They Satisfy, 1936
- >Girl with Two Faces, 1932
- >Two Men, 1936
- >Listening, 1937
- >Street Music, 1936
- >Shoe Shine Boy, 1937
- >Gypsy Players, 1936
- >Cigar Store, n.d.
- >Tracks, 1935
- >Hand and Screen, 1940
- >Dolls, 1968
- >Woman Shading Eyes, 1938
- >Washboard Player, 1936
- >Montage Without Scissors, 1940
- >Woman with Shadow, 1935
- >Light Volume, n.d.
- >Untitled, Light Drawing, n.d.
- >Pen Light Drawing #6, n.d.
- >Third Avenue El, 1944
- >Nina, 1936
- >Children and Mask, 1936
- >Children on Ford, 1936
- >End of an Era, 1945
- >The Crowd, 1936
- >Charley's Eye, 1940
- >Man on Bench, n.d., gelatin silver prints
- >Red Paint, Japan, n.d., chromogenic print
- >Rainy Day in Chicago, 1945
- >Multiple Exposure, n.d.
- >Man's Face, 1938–1939
- >Light Box with Mirror, 1939
- >Untitled, String and Light Box, n.d.
- >Untitled, Light Drawing, n.d.
- >Eggs and Box #1, 1938
- >Light Tapestry, 1939
- >Untitled, Light Drawing, n.d.
- >Eye and Strings, 1939
- >Eggs and String, 1938
- >Car and Light Study #3, 1937
- >Wooden Dowels, 1939
- >Stone Cloud, 1976, gelatin silver prints
- >Alley Painting, 1974, chromogenic print
- >Closed Eye, 1940
- >Uncommon Man, 1936
- >Eye on Nails #2, 1940
- >Eye on Window, 1943
- >Morning Light, 1978
- >Eye and Barbed Wire, 1939
- >Tokyo, 1976
- >The Shopping Bag, 1976, gelatin silver prints
- >London Palette, 1985, chromogenic print, 2012.115.1–77, Gift of Kiyoko Lerner

- The London School of Photography, British
- >Portrait of a Man and Girl, 1860s, ambrotype, 2013.49.4, Robert Menschel and the Vital Projects Fund
- Lutter, Vera, German, born 1960
- >Ca' Del Duca Sforza, Venice II: January 13–14, 2008, 2008, gelatin silver print, 2013.43.1, Alfred H. Moses and Fern M. Schad Fund
- Mann, Sally, American, born 1951
- >Untitled (Self-Portraits), 2006–2012
- >Untitled (Self-Portraits), 2006–2012, ambrotypes, 2013.83.1.1–9, Alfred H. Moses and Fern M. Schad Fund
- McCaw, Chris, American, born 1971
- >Sunburned GSP #492 (North Slope Alaska 24 Hours), 2011, thirteen gelatin silver paper negatives
- >Sunburned GSP #475 (San Francisco Bay), 2011, two gelatin silver paper negatives
- >Sunburned GSP #541 (Galapagos), 2012, gelatin silver paper negative, 2013.65.1–3, Alfred H. Moses and Fern M. Schad Fund
- Mertin, Roger, American, born 1942
- >Breckenridge, Colorado, 1977
- >Hailey, Idaho, 1976
- >Pultneyville Orchard, 1977
- >Seneca Lake, New York, 1973
- >Shoshone, Idaho, 1979
- >Untitled, 1975, gelatin silver prints, 2012.123.5–10, Gift of Fern M. Schad
- Muniz, Vik, American, born Brazil, 1961
- >Rouen Cathedral, Façade, 2005, chromogenic print, 2012.116.1, Gift of the Heather and Tony Podesta Collection, Washington, DC
- Nixon, Nicholas, American, born 1947
- >The Brown Sisters, 2012, gelatin silver print, 2013.59.1, Robert and Elizabeth Fisher Fund
- Oiticica, Helio, Brazilian, 1937–1980
- >Untitled (Romero Cavalcanti wearing Paragolê Cape 25, New York City, 1972), 1972–1973, gelatin silver print, 2013.123.1, Gift in honor of Sarah Greenough
- Rexroth, Nancy, American, born 1946
- >Mountain, Carpenter, Ohio, 1973
- >My Mother, 1972
- >Streaming Window, Washington, D.C., 1972
- >Wall & Unmade Bed, Washington, D.C., 1972, gelatin silver prints, 2012.123.11–14, Gift of Fern M. Schad
- Robertson, James, British, 1813–1888, and Felice Beato, British, born Venice, 1832–1909
- >Vues Photographiques prises en Crimée (Photographs Taken in the Crimea), 1855–1856, bound volume of salted paper prints, 2012.137.2
- >Panorama of Sebastopol No. 1, 1855–1856
- >Distant View of the Arsenal, 1855–1856
- >Sebastopol, 1855–1856
- >Remains of the Malakoff Tower, 1855–1856
- >The Arsenal, 1855–1856
- >The Arsenal, 1855–1856
- >Fortification above Balaclava Harbor, 1855–1856
- >Hutted Camp with Balaclava Harbor in Distance, 1855–1856
- >Gun Battery, 1855–1856
- >Gun Battery, 1855–1856
- >The Mamelon Vert, 1855–1856
- >Village of Kadikoi, 1855–1856
- >General View of Camp, 1855–1856
- >Gun Battery, 1855–1856
- >Remains of Stone Buildings, 1855–1856
- >View of Street with Soldiers, 1855–1856
- >Valley of the Cemetery, 1855–1856
- >Camp of the 17th Regiment, 1855–1856
- >Sebastopol, 1855–1856
- >Ruined Buildings, 1855–1856
- >Sebastopol, From Left Attack, 1855–1856
- >Sebastopol, View of Harbor, 1855–1856
- >The Library, Sebastopol, 1855–1856
- >Courtyard with Domed Building in Ruins, 1855–1856
- >Church of Sts. Peter and Paul, 1855–1856
- >Street in Sebastopol, 1855–1856
- >Maison Vertu, Sebastopol, 1855–1856, albumen prints, 2012.137.4.1–27, Gift of Michael and Jane Wilson
- Robertson, James, British, 1813–1888, and Felice Beato, British, born Venice, 1832–1909, with Antonio Beato, British, born Corfu(?), after 1832–1906
- >Views in Greece and Turkey, 1853–1857, bound volume of albumen prints, 2012.137.3
- >Porch of the Church of the Holy Sepulchre, Jerusalem, 1857
- >Western Wall and Omar Mosque, Jerusalem, 1857
- >Pool of Bethesda, Jerusalem, 1857
- >Church of the Holy Sepulchre, Jerusalem, 1857
- >The Golden Gate, Jerusalem, 1857
- >Tower of David, Jerusalem, 1857
- >Damascus Gate, Jerusalem, 1857
- >Olive Trees at Gethsemane, Jerusalem, 1857
- >Temple of Athena Nike, Athens, 1857
- >Caryatid Porch of the Erechtheum, Athens, 1857
- >Nike Adjusting Her Sandal, Temple of Athena Nike, Athens, 1857
- >View of Athens with the Temple of the Olympian Zeus, 1857
- >Arch of the Ecce Homo, Jerusalem, 1857
- >Convent of Mar Saba, Jerusalem, 1857
- >David's Tomb on Mount Zion, Jerusalem, 1857
- >Church of the Holy Sepulchre, Jerusalem, 1857, salted paper prints, 2012.137.5.1–7, 9–17
- >Caryatids of the Erechtheum, 1857, albumen print
- >Temple of Jupiter Olympius, 1857
- >The Erechtheum, 1857
- >Parian Temple of Minerva on the Acropolis, 1857
- >Erechtheum Caryatids, 1857
- >The Propylae on the Acropolis, 1857
- >Temple of the Winds, 1857
- >Temple of Jupiter, 1857
- >Temple of Minerva, 1857
- >Monument of Philopappos, 1857, salted paper prints
- >Areopagus, 1857
- >Temple of Minerva, 1857
- >The Theseum, 1857
- >Tombs of Mamelukes, 1857
- >Golden Gate, 1857
- >Jerusalem-Section of Old City, 1857
- >Porte de Damas, 1857
- >The Harbour at Malta, 1856
- >Mosque of Eyoub, 1857
- >Panorama of Constantinople, 1857, albumen prints
- >Hagia Sophia from Place l'Hippodrome, 1857
- >Mosque of Shah Zaidel, 1857
- >Vue dans le Grand Cimetière de Scutari (Scene in the Large Cemetery of Scutari), 1857, salted paper prints
- >Gate to Imperial Palace and Fountain of Ahmed III, 1857, albumen print
- >Arsenal and Mosque of Kiledah Ali Pasha, 1857, salted paper print, 2012.137.7–31, Gift of Michael and Jane Wilson
- Rogovin, Milton, American, 1909–2011
- >Seymore (Lower West Side series), 1973
- >Seymore (Lower West Side series), 1985
- >Seymore (Lower West Side series), 1992
- >Toreador (Lower West Side series), 1973
- >Toreador (Lower West Side series), 1985
- >Victor (Lower West Side series), 1974
- >Victor (Lower West Side series), 1984
- >Victor (Lower West Side series), 1992
- >Untitled (Lower West Side series), 1973
- >Untitled (Lower West Side series), 1973
- >Untitled (Lower West Side series), 1985
- >Welder, Atlas Steel Casting (Working People series), 1978–1979
- >Welder with his Wife and Baby, Atlas Steel Casting (Working People series), 1978–1979
- >Atlas Steel Casting (Working People series), 1976–1977
- >Atlas Steel Casting (Working People series), 1976–1977
- >Hanna Furnace (Working People series), 1978–1979
- >Hanna Furnace (Working People Series), 1978–1979
- >Steger, Shenango Ingot Molds (Working People series), 1978–1981
- >Steger, Shenango Ingot Molds (Working People series), 1976–1977
- >Untitled, Zimbabwe (Family of Miners series), 1989
- >Untitled, France (Family of Miners series), 1981, gelatin silver prints, 2013.2.1–21, Gift of Pierre Cremieux and Denise Jarvinen
- Rossiter, Alison, American, born 1953
- >Eastman Kodak Azo Hard C Grade, expired November 1917, processed 2010 (#2), 2010
- >Eastman Kodak Azo Hard C Grade, expired November 1917, processed 2010 (#6), 2010, gelatin silver prints, 2012.131.1–2, Alfred H. Moses and Fern M. Schad Fund
- Ruwedel, Mark, American, born 1954
- >Técapa #1, 1996
- >Central Pacific #18, 1999, gelatin silver prints, 2012.103.1–2, Gift of Peter T. Barbur
- >Union Pacific #20, 1996, gelatin silver print, 2012.104.1, Gift of Gregory and Aline Gooding
- >Carson and Colorado #6, 1997
- >Nevada Short Line #1, 1998
- >Central Pacific #28, 1993–1994
- >Chicago Milwaukee St. Paul and Pacific #22, 2004
- >Denver South Park and Pacific #12, 1997
- >Western Pacific (Siding) #4, 2001
- >Southern Pacific (Siding) #1, 2001
- >Chocolate Mountains: A Ceremonial Trail, 2001
- >Lake Cabuilla: Fish Traps #1, 2000
- >Lake Panamint: Prehistoric Rock Alignment (Wildrose East Site 2.6), 2000, gelatin silver prints
- >Death Valley: Ancient Footpath from Nevares Springs, 1996, gelatin silver print, printed 2003, 2012.112.1–11, Gift of Dan and Jeanne Fauci
- >Lake Lahontan, Forty-Mile Desert, Parran Flat, Abandoned Salt Works, Lake Bonneville, Great Salt Lake Desert, Wendover A.F.B., Atomic Bomb Loading Pit, gelatin silver prints, 2012.113.3–4, Gift of Mary and Dan Solomon
- Smith, Keith, American, born 1938
- >Visions of Sugarplums, 2 December 1971, 1971, mixed media collage, 2012.123.15, Gift of Fern M. Schad

- Steiner, Ralph, American, 1899–1986
- > *Always Camels*, 1922, gelatin silver print, 2013.18.1, Gift of Isaac Lagnado in Honor of Monica, Caroline, Evelyn Lagnado
 - > *Vanderbilt Garage*, c. 1930, gelatin silver print, 2013.18.2, Gift of Isaac Lagnado in Honor of Edwynn Houk
 - > *Nebi Advertisement*, 1929, gelatin silver print, 2013.18.3, Gift of Isaac Lagnado in Honor of Sarah Greenough
- Sugimoto, Hiroshi, Japanese, born 1948
- > *101 Drive-In, Ventura*, 1993
 - > *Tri City Drive-In, San Bernardino*, 1993, gelatin silver prints, 2013.68.1–2, Alfred H. Moses and Fern M. Schad Fund
- Svoboda, Alexander
- > *Untitled*, c. 1857, salted paper print, 2012.137.5.8, Gift of Michael and Jane Wilson
- Taylor, Al, American, 1948–1999
- > *All Thumbs (a)*, 1997
 - > *All Thumbs (b)*, 1997
 - > *All Thumbs (c)*, 1997
 - > *All Thumbs (d)*, 1997
 - > *All Thumbs (e)*, 1997
 - > *All Thumbs (f)*, 1997
 - > *All Thumbs (g)*, 1997
 - > *All Thumbs (h)*, 1997
 - > *All Thumbs (i)*, 1997
 - > *All Thumbs (j)*, 1997, portfolio of ten photogravures, 2013.26.1–10, Gift of the Robert Rauschenberg Foundation
- Tillmans, Wolfgang, German, born 1968
- > *August*, 2002
 - > *Sheet One*, 2001
 - > *Windfall*, 2002
 - > *Pear, Passion Fruit and Lychee*, 2000, chromogenic prints, 2012.116.2–4, 8, Gift of the Heather and Tony Podesta Collection, Washington, DC
- Weegee, American, 1899–1968
- > *Sleeper in a Bar*, 1939
 - > *The Dead Man's Wife Arrived and Then She Collapsed*, c. 1940
 - > *The Flower Peddler Near the Old Metropolitan Opera*, c. 1940, gelatin silver prints, 2012.149.1–2, 2013.4.1, Gift of Norman S. Carr and Carolyn K. Carr
- Weston, Edward, American, 1886–1958
- > *Shell I*, 1927, gelatin silver print, 2013.27.1, Gift of Agnes S. Wolf
- Williams, William Earle, American
- > *Boyd's Landing South Carolina*, 1999, 1999, gelatin silver print, 2013.21.1, Gift of William Earle Williams
 - > *Folly Beach Looking Towards Morris Island*, 1999, 1999, gelatin silver print, 2013.36.1, Purchased as the Gift of the Gallery Girls
- > *Folly Beach, South Carolina*, 1999, 1999, gelatin silver print, 2013.36.2, Dan and Mary Solomon Fund
 - > *Sergeant Carney Monument, Norfolk, Virginia*, 2004, 2004, gelatin silver print, 2013.36.3, Charina Endowment Fund
- Wilson, Louise and Jane Wilson, British, born 1967
- > *Stasi City, Interview Corridor*, 1997, chromogenic print, 2012.116.5, Gift of the Heather and Tony Podesta Collection, Washington, DC
- Winogrand, Garry, American, 1928–1984
- > *Frosh-Soph Rush, Columbia University, New York*, 1948
 - > *New York*, 1962
 - > *Los Angeles*, 1964
 - > *Texas State Fair, Dallas*, 1964
 - > *Wyoming*, 1964
 - > *Untitled*, c. 1967
 - > *New York*, c. 1968, gelatin silver prints, printed 1970s
 - > *Austin, Texas*, 1974, gelatin silver prints, 2013.42.1–8, Avalon Fund
- Worms, Witho, Dutch, born 1959
- > *Herzogenrath, Germany*, 2007
 - > *Farciennes I (Chemin d'Aiseau), Belgium*, 2007
 - > *Waterschei, Belgium*, 2006
 - > *Haillicourt, France*, 2007
 - > *Rydultowy II (Anna), Poland*, 2008
 - > *Maerdy, Wales*, 2007, carbon prints, 2012.130.1–6, Alfred H. Moses and Fern M. Schad Fund

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 proposed by Gallery curators and approved by the Gallery's Board of Trustees during fiscal year 2013. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

PAINTINGS

1937.1.75
A Woman Holding a Pink
 Old: Rembrandt Workshop
 New: Rembrandt van Rijn

PRINTS

2012.92.586
Hercules and Antaeus
 Old: Georg Peckham
 New: Giovanni Pietro Possenti

SCULPTURES

1940.2.2
Monumental Urn
 Old: Clodion
 New: Style of Clodion

1940.2.3
Monumental Urn
 Old: Clodion
 New: Style of Clodion

1942.5.31
Satyrs at Play
 Old: Clodion
 New: Style of Clodion

1977.59.1
Silenus Crowned by Nymphs
 Old: Clodion
 New: Style of Clodion

1942.9.110
Louis II de Bourbon, Prince de Condé
 Old: Antoine Coysevox
 New: After Antoine Coysevox

1961.9.103
Madonna and Child
 Old: Circle of Giovanni di Turino
 New: Tuscan 15th Century

EXHIBITIONS AND LOANS

During the fiscal year 374 lenders from fifteen countries and forty-one states loaned 2,202 works to twenty-three exhibitions. The Gallery also worked on another twenty-seven exhibitions scheduled to open in the next five years, and administered the tour of eleven exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2013, resulting in a savings of \$4,235,755 in insurance premiums.

- >*Deacon Peckham's "Hobby Horse"*
Continued from the previous fiscal year to 28 October 2012
Organized by the National Gallery of Art Deborah Chotner, curator
- >*George Bellows*
Continued from the previous fiscal year to 8 October 2012
Organized by the National Gallery of Art in association with The Metropolitan Museum of Art, New York, and the Royal Academy of Arts, London
Charles Brock, curator
Made possible by Nippon Television Network Corporation, Tokyo, Japan
Sponsored by The Terra Foundation for American Art
Generously supported by the Henry Luce Foundation
Made possible by the Cordover Family Foundation, with additional support provided by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*In the Tower: Barnett Newman*
Continued from the previous fiscal year to 24 February 2013
Organized by the National Gallery of Art Harry Cooper, curator
Made possible by The Exhibition Circle and The Tower Project of the National Gallery of Art
- >*The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors*
Continued from the previous fiscal year to 25 November 2012
Organized by the National Gallery of Art Margaret Morgan Grasselli, curator
Made possible through the generous support of the Joseph F. McCrindle Foundation
- >*Elegance and Refinement: The Still-Life Paintings of Willem van Aelst*
Continued from the previous fiscal year to 14 October 2012
Organized by the National Gallery of Art, Washington, the Museum of Fine Arts, Houston, and the Sarah Campbell Blaffer Foundation
Arthur Wheelock, curator
Made possible by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Shock of the News*
Continued from the previous fiscal year to 28 January 2013
Organized by the National Gallery of Art Judith Brodie, curator
Made possible through the generous support of The Leonard and Evelyn Lauder Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Catalogue made possible, in part, by the Connie H. Buck Charitable Lead Trust
- >*The Serial Portrait: Photography and Identity in the Last One Hundred Years*
Continued from the previous fiscal year to 31 December 2012
Organized by the National Gallery of Art Sarah Kennel and Ksenya Gurshtein, curators
Made possible through the generous support of the Trellis Fund
- >*Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540*
Continued from the previous fiscal year to 31 December 2012
Organized by the National Gallery of Art Gregory Jecmen, curator
Supported in part by a generous grant from the Thaw Charitable Trust
- >*Roy Lichtenstein: A Retrospective*
14 October 2012–13 January 2013
Organized by the Art Institute of Chicago and Tate Modern, London, in association with the National Gallery of Art, Washington
Harry Cooper, curator
Sponsored by Bank of America and The Robert and Mercedes Eichholz Foundation
Made possible by Altria Group
Additional support provided by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Michelangelo's David-Apollo*
13 December 2012–7 March 2013
Organized by the National Gallery of Art, Washington, The Italian Ministry of Foreign Affairs, the Embassy of Italy in Washington, the Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze, and the Museo Nazionale del Bargello, Florence
Alison Luchs, curator
Presented under the auspices of the President of the Italian Republic to inaugurate 2013 as the Year of Italian Culture, organized by The Italian Ministry of Foreign Affairs and the Embassy of Italy in Washington, in collaboration with the Ministero per i Beni e le Attività Culturali and with the support of the Corporate Ambassadors Intesa Sanpaolo and Eni
- >*Ellsworth Kelly: Colored Paper Images*
16 December 2012–1 December 2013
Organized by the National Gallery of Art Charles Ritchie, curator
- >*Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*
27 January 2013–26 May 2013
Organized by the National Gallery of Art, Washington, in association with the Musée des impressionnismes, Giverny
Andrew Robison and Margaret Morgan Grasselli, curators
- >*Faking It: Manipulated Photography before Photoshop*
17 February 2013–5 May 2013
Organized by The Metropolitan Museum of Art, New York
Diane Waggoner, curator
Made possible by The Exhibition Circle of the National Gallery of Art
Generously supported by the Trellis Fund
Additional support provided by the Ryna and Melvin Cohen Family Foundation, Neil and Marcella Cohen, Diane and Howard Zack, and Mark and Theresa Cohen
- >*Pre-Raphaelites: Victorian Art and Design, 1848–1900*
17 February 2013–19 May 2013
Organized by Tate Britain in collaboration with the National Gallery of Art, Washington
Alison Smith, Jason Rosenfeld, Tim Barringer, and Diane Waggoner, curators
Made possible through the generous support of Sally Engelhard Pingree and The Charles Engelhard Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina*
24 March 2013–9 June 2013
Organized by the National Gallery of Art, Washington, in association with the Albertina, Vienna
Andrew Robison, curator
Made possible through the generous support of the Anna-Maria and Stephen Kellen Foundation
Additional funding kindly provided in memory of Melvin R. Seiden
Also made possible by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*
12 May 2013–6 October 2013
Organized by the Victoria and Albert Museum, London, in collaboration with the National Gallery of Art, Washington Sarah Kennel and Jane Pritchard, curators
Made possible by generous grants from ExxonMobil and Rosneft
Leadership support provided by Adrienne Arsht
Additional funding kindly given by Sally Engelhard Pingree and The Charles Engelhard Foundation, Jacqueline B. Mars, Leonard and Elaine Silverstein, and The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Edvard Munch: 150th Anniversary Tribute*
19 May 2013–11 August 2013
Organized by the National Gallery of Art Andrew Robison, curator
Made possible by The Exhibition Circle of the National Gallery of Art
- >*A World of Bonds: Frederick Sommer's Photography and Friendships*
16 June 2013–4 August 2013
Organized by the National Gallery of Art, Washington
Ksenya Gurshtein, curator
Made possible in part through the generous support of The Robert Mapplethorpe Foundation, Inc.
- >*In the Tower: Kerry James Marshall*
28 June 2013–8 December 2013
Organized by the National Gallery of Art James Meyer, curator
Sponsored by Dr. Anita Blanchard and Martin Nesbitt and Cari and Michael Sacks
Additional support from The Tower Project
- >*Northern Mannerist Prints from the Kainen Collection*
1 September 2013–5 January 2014
Organized by the National Gallery of Art, Washington
Jonathan Bober, curator
- >*Yes, No, Maybe: Artists Working at Crown Point Press*
1 September 2013–5 January 2014
Organized by the National Gallery of Art Judith Brodie and Adam Greenhalgh, curators
Supported in part by a generous grant from the Thaw Charitable Trust
- >*Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*
15 September 2013–20 January 2014
Organized by the National Gallery of Art, Washington
Nancy Anderson and Sarah Greenough, curators
Made possible through the generous support of GRoW, an initiative of the Annenberg Foundation
Additional support provided by the Trellis Fund

>Charles Marville: *Photographer of Paris*
29 September 2013–5 January 2014
Organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York
Sarah Kennel, curator
Made possible through the generous support of Leonard and Elaine Silverstein
Additional support provided by The Exhibition Circle of the National Gallery of Art

LENDERS TO EXHIBITIONS

Private Collections

- Audrey Seo and Stephen Addiss
David Alexander
Kirsty Anson
Robert Bachelder
Thomas W. Barwick
Mr. and Mrs. John Beck
Merrill C. Berman
The Honorable Max N. Berry
Verónica E. Betancourt
Mel Bochner
Michele Bonuomo
Kathan Brown
Max Browne
Walter and Mary Beth Buck
Constance R. Caplan
Chuck Close
Ronald S. Coddington
Gary O. and Jean L. Cohen
Desmond Corcoran
Dr. Ronald H. Cordover
Carl Cruz
Ian M. Cumming
Gary S. Davis
Roy and Cecily Langdale Davis
Roxane Debuissou
Donny Deutsch
Joseph and Diana DiMenna
Mr. and Mrs. James T. Dyke
Jennifer and Tom Eddy
Sir J. Brooke Fairbairn Bt.
Eric and Liz Feder
Aaron I. Fleischman
Chris Foard
Greg French
Dr. Alvin Friedman-Kien
Larry Gagossian
Tony Ganz
Mr. and Mrs. Gordon P. Getty
Franck Giraud
Eduardo Gnemmi
Robert Gober
Philip Goelet
Christophe Goeury
Howard Greenberg
Charles N. Grichar
Christopher J. Gridley
Mr. and Mrs. Mason Haupt
Fred Hill
Christine Schuster Husser
Matthew R. Isenberg
Ken and Jenny Jacobson
Karl Jaeger
Mr. and Mrs. Morton L. Janklow
Sonia and Paul Tudor Jones
Betsy Karel
Mrs. George M. Kaufman
Ellsworth Kelly
Alden and Mary Kimbrough
David King
Mr. and Mrs. Werner H. Kramarsky
Mr. and Mrs. Daniel Kunin
Mark Samuels Lasner
Mr. and Mrs. Lawrence J. Lasser
Leonard A. Lauder
The Honorable and Mrs. Ronald S. Lauder
Melva Bucksbaum and Raymond J. Leary
Mr. and Mrs. Melvin Lenkin
W. Bruce and Delaney H. Lundberg
Rupert Maas
Mr. and Mrs. Peter MacGill
Ezra Mack
Frank Majore
Christopher Makos
Tom Marioni
Kerry James Marshall
James W. and Frances G. McGlothlin
Francesca McLin
The Honorable John J. Medveckis
Michael A. Mennello
Mr. and Mrs. Richard Menschel
Francisco Merino
Beatrice Merz
Rodney Miller
Robert Minturn
Mr. and Mrs. Lowell Mintz
Mr. and Mrs. Anthony Mitchell
Robert Morris
Pierre Nouvion
Turlough O'Connor
Jimmy Page
Mrs. James R. Palmer
Alan Paris
Kevin Parker
Sylvio Perlstein
Heather and Tony Podesta
Prentice and Paul Sack Photographic Trust
Private Collection
Private Collection c/o Michael Altman Fine Art
Private Collection c/o Sotheby's
Private Collection c/o Timothy Taylor Gallery
Private Collection c/o Van de Weghe Fine Art
Private Collection c/o The Andy Warhol Foundation for the Visual Arts, Inc.
Private Collector c/o John Coffey
Private Collector c/o Gagossian Gallery
Kevin Prosser
Elizabeth Pye
Madeline and Bruce Ramer
Mary G. Roberts
Donald Rosenfeld
Clifford Ross
David M. Rubenstein
Mr. and Mrs. Andrew Saul
Peter Sayers
John Schaeffer
Martin E. Segal
Maurice Sendak
Amy Sillman
Lila Silverman
Sydney Simon
Andrew Sisson
Albert H. Small
Mr. and Mrs. Jay Stein
Stephen G. Stein
Cita Stelzer
Stephen G. Stein Employee Benefit Trust
Tate
Debbie Taylor
Roger Théron
Mr. and Mrs. David and Tara Troob
Cy Twombly
Unknown Collection
Dean Valentine and Amy Adelson
Attilio Michele Varricchio
Thomas Walther
Mr. and Mrs. Anthony and Lulu Wang
Oliver Wasow
Andrew Lloyd Webber
Mr. and Mrs. Keith S. Wellin
Mr. and Mrs. William A. Wheeler III
William James Bell 1993 Trust
William Earle Williams
Pat and William Wilson III
Ms. Anna and Mr. Leonid Winestein
Mr. and Mrs. Erving Wolf
Catherine Woodard and Nelson Blitz Jr.
Dian and Andrea Woodner
Mr. and Mrs. Richard D. Zanuck
- Carnavalet; Musée des Arts Décoratifs; Musée d'Orsay; Musée du Louvre; Musée national d'art moderne, Centre Georges Pompidou; Musée Picasso
- GERMANY
Aachen: Neue Galerie-Sammlung Ludwig
Bedburg-Hau: Museum Schloss Moyland
Berlin: Berlin Galerie und Buchhandlung für Kunstbücher Bauhaus-Archiv; Berlinische Galerie; John Heartfield Archive
Cologne: Museum Ludwig
Düsseldorf: Kunstsammlung Nordrhein-Westfalen
Frankfurt am Main: Museum für Moderne Kunst
Hannover: Kurt und Ernst Schwitters Stiftung
Munich: Bayerische Staatsgemäldesammlungen; Museum Brandhorst; Suddeutsche Zeitung
Neuss: Clemens-Sels Museum
Stuttgart: Staatsgalerie Stuttgart
- ITALY
Caserta: Soprintendenza B.A.P.S.A.E. per le Province di Caserta e Benevento
Florence: Museo Nazionale del Bargello
Rome: Capitoline Museum
Turin: Galleria Civica d'Arte Moderna e Contemporanea-Torino
Venice: Collezione Peggy Guggenheim
- PORTUGAL
Lisbon: Museu Nacional de Arte Antiga
- PUERTO RICO
Ponce: Museo de Arte de Ponce
- SPAIN
Barcelona: Museu Picasso
Madrid: Museo Thyssen-Bornemisza
Pastrana: Parroquia de Nuestra Señora de la Asunción de Pastrana
- SWEDEN
Stockholm: Dansmuseet; Moderna Museet
- SWITZERLAND
Bern: Zentrum Paul Klee
Zurich: Galerie Bruno Bischofberger AG
- UNITED KINGDOM—ENGLAND
Birmingham: Birmingham Museum & Art Gallery
Bradford: Bradford Museums and Galleries; National Media Museum
Cambridge: Girton College Cambridge
Devon: Torre Abbey
Guildford: Watts Gallery
Ipswich: Ipswich Borough Council
Kent: Bethlem Royal Hospital
Lancaster: Ruskin Library
Leeds: Leeds Museums and Galleries
Liverpool: Lady Lever Art Gallery; Walker Art Gallery
London: The British Library; The British Museum; The Courtauld Gallery, Courtauld Institute of Art; Guildhall Art Gallery; National Portrait Gallery, London; University College, London; Victoria and Albert Museum; Wilson Centre for
- Public Collections
AUSTRALIA
Canberra: National Gallery of Australia
AUSTRIA
Vienna: Albertina
CANADA
Montreal: Canadian Centre for Architecture; Notman Photographic Archive, McCord Museum
Ottawa: National Gallery of Canada
FRANCE
Charenton-le-Pont: Médiathèque de l'architecture et du patrimoine
Colmar: Musée Bartholdi
Labruguière: Musée Arthur Batut
Lille: Bibliothèque Municipale de Lille
Marne-la-Vallée: École Nationale des ponts et chaussées
Paris: Archives du Paris; Bibliothèque de l'Hôtel de Ville; Bibliothèque Historique de la Ville de Paris; Bibliothèque Nationale de France; École Nationale Supérieure des Beaux-Arts; Musée

Photography; Wimbledon Lawn Tennis Museum

Manchester: Manchester City Galleries; The Whitworth Art Gallery

Newcastle upon Tyne: Laing Art Gallery

Norwich: Norwich Castle Museum

Oxford: Ashmolean Museum

Sussex: Robert Hershkowitz, Ltd.

Walthamstow: William Morris Gallery

York: Castle Howard

UNITED KINGDOM—SCOTLAND

Edinburgh: National Galleries of Scotland

UNITED STATES

Alabama

Birmingham: Birmingham Museum of Art

Arkansas

Bentonville: Crystal Bridges Museum of American Art

California

Los Angeles: The J. Paul Getty Museum;

Los Angeles County Museum of Art

Pacific Palisades: The Getty Villa

San Francisco: Bohemian Club, San

Francisco; The Fine Arts Museums of

San Francisco; Robert Koch Gallery; San

Francisco Museum of Modern Art

San Marino: The Huntington Library, Art

Collections, and Botanical Gardens

Colorado

Denver: Denver Art Museum

Connecticut

Greenwich: The Brant Foundation

Hartford: Wadsworth Atheneum Museum of Art

New Britain: New Britain Museum of

American Art

New Haven: Yale Center for British Art;

Yale University Art Gallery

Delaware

Wilmington: Delaware Art Museum

District of Columbia

Washington: The Corcoran Gallery of Art;

Hirshhorn Museum and Sculpture Garden;

The Library of Congress; The Makins

Collection; Moorland-Spingarn Research

Center, Howard University; National

Archives; National Gallery of Art Library;

National Museum of African American

History and Culture; National Park Service;

National Portrait Gallery, Washington;

Smithsonian American Art Museum

Florida

St. Petersburg: Salvador Dalí Museum

West Palm Beach: Norton Gallery and

School of Art

Georgia

Savannah: Telfair Museum of Art

Idaho

Boise: James Castle Collection and

Archive, LP

Illinois

Chicago: The Art Institute of Chicago;

Museum of Contemporary Photography

at Columbia College Chicago; Terra

Foundation for American Art

Mt. Vernon: Cedarhurst Center for the

Arts, Mitchell Museum

Indiana

Valparaiso: Brauer Museum of Art

Iowa

Des Moines: Des Moines Art Center

Kansas

Lawrence: Spencer Museum of Art, The

University of Kansas

Topeka: Kansas State Historical Society

Wichita: Wichita Art Museum

Maine

Augusta: Maine State Archives

Portland: Portland Museum of Art

Rockland: The Farnsworth Art Museum

Maryland

Annapolis: Maryland Commission on

Artistic Property

Baltimore: The Baltimore Museum of Art;

University of Maryland Baltimore County

Art Gallery; The Walters Art Museum

College Park: National Archives and

Records Administration

Potomac: Glenstone Foundation

Massachusetts

Amherst: Mead Art Museum,

Amherst College

Andover: Addison Gallery of American Art

Boston: Baker Library, Harvard Business

School; The Boston Athenaeum; Boston

Public Library; Massachusetts Historical

Society; Museum of African American

History; Museum of Fine Arts, Boston

Cambridge: Harvard Fine Arts Library,

Special Collections; Harvard University,

Houghton Library

Duxbury: Art Complex Museum

Harvard: Fruitlands Museum

Haverhill: Historic New England

Northampton: Smith College

Museum of Art

Springfield: Museum of Fine Arts,

Springfield

Westminster: Forbush Memorial Library

Williamstown: Williams College

Museum of Art

Worcester: American Antiquarian Society;

Worcester Art Museum

Michigan

Detroit: The Detroit Institute of Arts

Minnesota

Minneapolis: The Minneapolis Institute of

Arts; Walker Art Center

Missouri

Kansas City: The Nelson-Atkins Museum

of Art

Nebraska

Lincoln: Sheldon Museum of Art,

University of Nebraska-Lincoln

New Hampshire

Cornish: Saint-Gaudens National

Historic Site

New Jersey

Montclair: Montclair Art Museum

New Brunswick: Jane Voorhees Zimmerli

Art Museum, Rutgers, The State University

of New Jersey

Princeton: The Henry and Rose Pearlman

Foundation, Inc.; Princeton University Art

Museum

New York

Brooklyn: Brooklyn Museum

Buffalo: Albright-Knox Art Gallery

New York: American Folk Art Museum;

Condé Nast; The Estate of Keith Haring;

The Gilder Lehrman Collection; Howard

Greenberg Gallery; International Center

of Photography; Jack Shainman Gallery;

Keith de Lellis Gallery; The Metropolitan

Museum of Art; The Museum of Modern

Art; The New York Public Library; Pace/

MacGill Gallery; The Richard Avedon

Foundation; Schomburg Center for

Research in Black Culture; Segalot, LP;

Spanierman Gallery; The Joy of Giving

Something, Inc.; The Andy Warhol

Foundation for the Visual Arts, Inc.;

Whitney Museum of American Art

Purchase: Neuberger Museum of Art

Rochester: George Eastman House;

Memorial Art Gallery of the University

of Rochester

North Carolina

Chapel Hill: Ackland Art Museum

Charlotte: The Mint Museum

Winston Salem: Museum of Early

Southern Decorative Arts

Ohio

Cleveland: The Cleveland Museum of Art

Columbus: Columbus Museum of Art;

Ohio Historical Society; The Ohio State

University

Mayfield Village: Progressive Art

Corporation

Oberlin: Oberlin College Archives

Toledo: Toledo Museum of Art

Youngstown: The Butler Institute of

American Art

Pennsylvania

Gettysburg: Gettysburg National Military

Park

Haverford: Haverford College

Philadelphia: Library Company of

Philadelphia; Museum of American Art

of the Pennsylvania Academy of the Fine

Arts; Philadelphia Museum of Art

Pittsburgh: Carnegie Museum of Art; The

Andy Warhol Museum

Rhode Island

Providence: Rhode Island School of

Design

South Carolina

Greenville: Greenville County Museum

of Art

Texas

Fort Worth: Amon Carter Museum

Austin: Harry Ransom Humanities

Research Center

San Antonio: McNay Art Museum; Tobin

Theatre Arts Fund

Virginia

Arlington: Westfield News Advertiser

Holdings, LLC

Lynchburg: Maier Museum of Art,

Randolph College

Norfolk: Chrysler Museum of Art

Petersburg: Pamplin Historical Park and

The National Museum of the Civil War

Soldier Richmond: Virginia Museum of

Fine Arts

Williamsburg: The Colonial Williamsburg

Foundation

West Virginia

Morgantown: West Virginia University

Libraries

Wisconsin

Milwaukee: Milwaukee Art Museum

LENDERS OF WORKS

DISPLAYED WITH THE NGA

COLLECTION

Anonymous

Bernardo Bellotto

> *Pirna, The Fortress of Sonnenstein*

Nicolaes Pietersz Berchem

> *An Italianate Landscape with Figures*

Gerrit Adriaensz Berckheyde

> *The Grote or St. Bavokerk in Haarlem*

Sandro Botticelli

> *Young Man Holding a Medallion*

Pieter Brueghel the Younger

> *The Wedding Party*

Dirck van Delen

> *Church Interior with Elegant Figures*

German 18th Century

> *Pair of Female Figures*

Jacopo Palma il Giovane

> *Venus and Cupid at the Forge of Vulcan*

Arshile Gorky

> *Portrait of Master Bill*

> *Self-Portrait*

> *Still Life on the Table*

Jan van Goyen

> *Peasants and a Soldier Conversing*

Jan Davidsz de Heem

> *Still Life with Fruit, Oysters, and Wine*

Jan Lievens

> *Self-Portrait*

Edouard Manet

> *Spring*

Jan Miense Molenaer

> *A Lute Player*

Charles Ethan Porter

> *Cherries*

> *Still Life with Bread and Wine Bottle*

Rembrandt van Rijn

> *Study of an Elderly Woman in a White Cap*

Frans Snyders

> *Still Life of Fruit [A Swag of Autumnal*

Fruits]

Jan Steen

> *The Prayer before the Meal*

Philips Wouwerman

> *Riders and Horses Resting by a River*

Mr. Roger Arvid Anderson

Possibly Germain Pilon

> *Veiled Mourner with Torch*

Liane W. Atlas

Camille Pissarro

> *Crépuscule*

Edith Black

Pieter de Grebber
>Musical Company

The Morris and Gwendolyn Cafritz Foundation

David Smith
>Cubi XI

Calder Foundation

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

The Catholic University of America, Oliveira Lima Library

Frans Post
>Brazilian Landscape, Probably Pernambuco

Cooper-Hewitt, National Design Museum, Smithsonian Institution

Giovanni Domenico Tiepolo
>The Immaculate Conception

Fioratti Collection

Giovanni Minello
>Bust of a Woman

Glenstone

Bruce Nauman
>Fifteen Pairs of Hands

Collection of Helen Frankenthaler Foundation, Inc.

Helen Frankenthaler
>Mountains and Sea

The Robert Lehrman Art Trust

Joseph Cornell
>Varieties Apollinaris

The Library of Congress

Unknown Artist
>Hubbard and Brockman Reproduction of a
Pascal Taksin Harpsichord

Manoogian Collection

George Caleb Bingham
>The Jolly Flatboatmen

Collection of Robert and Jane Meyerhoff

Frank Stella
>Marquis de Portago (first version)

Mount Vernon

William Winstanley
>View of the North [Hudson] River
(Morning)
>View of the North [Hudson] River (Evening)

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century
>Boy on a Dolphin

National Museum of Health and Medicine, Institute of Pathology

Thomas Eakins
>Dr. John H. Brinton

Patsy Orlofsky

Jim Dine
>Name Painting #1

Candida and Rebecca Smith

David Smith
>Aggressive Character

Robert H. Smith

Manner of Pugin
>Marble Octagonal Pedestal (2 Works)

Smithsonian American Art Museum

Sir Anthony van Dyck
>Marchesa Elena Grimaldi-Cattaneo

Mr. Jack Soutanian

Jean Penicaud II
>Cicero

Mrs. Frederick M. Stafford

Claude Lorrain
>Landscape with Apollo and Mercury

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

Rose-Marie and Eijk van Otterloo Collection

Caesar van Everdingen
>Bacchus and Bacchantes
>An Offering to Venus
Aert van der Neer
>A Snowy Winter Landscape
Esaias van de Velde I
>An Elegant Company in a Garden

The White House

Paul Cézanne
>Hamlet at Payannet, near Gardanne
(Hameau à Payannet près de Gardanne)
>Houses on a Hill
>Still Life with Skull

Agnes S. Wolf

Edward Weston
>Shell I (Nautilus)

Mr. and Mrs. Erving Wolf

Anna Hyatt Huntington
>Yawning Panther
Gaston Lachaise
>Peacocks
Frederick William MacMonnies

>Nathan Hale
>Pan of Roballion

Paul Manship
>Actaeon
>Atalanta
>Briséis

>Flight of Europa
>Flight of Night
>Oriental Dancer: Vase
>Panther leaping at deer (Bronze Relief
from the New York Century Association
Flower Boxes)
>Salome

Edward McCartan
>Nymph and Satyr
>Bacchus

Elie Nadelman

>Classical Head
>Head of a Girl
Augustus Saint-Gaudens
>"The Puritan" (Deacon Samuel Chapin)
>Samuel Gray Ward
>Robert Louis Stevenson (square format)
>Robert Louis Stevenson (horizontal format)
>Victory/Peace

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 867 works of art to 212 sites during fiscal year 2013. This number includes the loan of 626 works to 143 temporary exhibitions at 166 institutions and the extended loan of 223 Gallery works to thirty-five sites. Eight works from the Gallery's collections were on short-term loan to the permanent collections of six U.S. museums.

*Works in National Lending Service

AUSTRALIA

Canberra, National Gallery of Australia
Toulouse-Lautrec: Paris and the Moulin Rouge
14 December 2012–2 April 2013
Henri de Toulouse-Lautrec
>Carmen Gaudin
>Lady with a Dog*
>A la Bastille (Jeanne Wenz)

Melbourne, National Gallery of Victoria
Neo-Impressionism
3 November 2012–17 March 2013
Camille Pissarro
>Charing Cross Bridge, London

Sydney, Art Gallery of New South Wales
Francis Bacon: Five Decades
17 November 2012–24 February 2013
Francis Bacon
>Study for a Running Dog*

AUSTRIA

Vienna, Albertina
Max Ernst retrospective
23 January 2013–5 May 2013
Circulated to: Fondation Beyeler
25 May 2013–8 September 2013
Max Ernst
>A Moment of Calm

Henri Matisse and the Fauves

19 September 2013–12 January 2014
Albert Marquet
>Posters at Trouville
Raoul Dufy
>The Beach at Sainte-Adresse
Henri Matisse
>Open Window, Collioure

DENMARK

Copenhagen, Ny Carlsberg Glyptotek
Degas's Method
6 June 2013–1 September 2013
Edgar Degas
>Scene from the Steeplechase: The Fallen
Jockey Ordrupgaard

Berthe Morisot. Impressionist—With Nerves on Edge

20 September 2012–27 January 2013
Berthe Morisot
>Hanging the Laundry out to Dry*

Copenhagen, Statens Museum for Kunst

Henri Matisse: Pair/Unpaired

14 July 2012–28 October 2012
Circulated to: The Metropolitan
Museum of Art
3 December 2012–17 March 2013
Henri Matisse
>Palm Leaf, Tangier

FRANCE

Giverny, Musée des impressionnismes
Giverny
Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac
27 July 2012–31 October 2012
Circulated to: National Gallery of Art
27 January 2013–26 May 2013
Léon Augustin Lhermitte
>An Elderly Peasant Woman
Charles Émile Jacques
>The Shepherdess
Alexandre Calame
>An Ancient Pine Forest with a Mountain
Stream
Eugène Isabey
>Fishing Boats Tossed before a Storm
Paul Huet
>Rock Cliffs along the Romanche
>An Abbey by a Wooded Lake at Twilight
Théodore Chassériau
>Drover with Oxen Pulling a Cart
>Auguste Ottin
Théodore Rousseau
>Sunset from the Forest of Fontainebleau
Gustave Doré
>An Alpine Valley with Trees and Boulders
>The Shades of French Soldiers from the Past
Exhort the Army to Victory on the Rhine
Camille Pissarro
>Trees and Meadows at Eragny
Maxime Lalanne
>Cliffs along the Normandy Coast
>Alpine Castle above a Wooded Lake
Albert Lebourg
>Harbor in Dordrecht
Gabriel Hippolyte Lebas
>Sunset in an Oriental Landscape
Maurice Denis
>Design for a Fan: the Engagement Party of
Yvonne Lerolle (recto)
Jean Achille Benouville
>Sunset from a Rocky Coastline
Jean-Paul Flandrin
>Sunlit Trees in a Valley near Lacoux

Marseille, Palais Longchamp
The Great Workshop of the Midi 1880–1960

13 June 2013–13 October 2013
André Derain
>Mountains at Collioure*

Montpellier, Musée Fabre
Caravage et le caravagisme européen

22 June 2012–14 October 2012
Circulated to: Los Angeles County Museum of Art
11 November 2012–10 February 2013
Circulated to: Wadsworth Atheneum Museum of Art
8 March 2013–16 June 2013

Simon Vouet
>Saint Jerome and the Angel

Nice, Musée Matisse
Henri Matisse: La Musicalité d'un Oeuvre

23 June 2013–23 September 2013
Henri Matisse
>Pianist and Checker Players

Ornans, Musée départemental Gustave Courbet

Courbet/Cézanne, La vérité en peinture

30 June 2013–14 October 2013
Gustave Courbet
>The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)
>La Grotte de la Loue
Paul Cézanne
>Houses in Provence: The Riaux Valley near L'Estaque

Paris, Galeries nationales du Grand Palais
Félix Vallotton (1865–1925)

30 September 2013–20 January 2014
Félix Vallotton
>The Church of Souain

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

L'Art dans la Guerre (France, 1938–1947). De Picasso a Dubuffet

11 October 2012–17 February 2013
Circulated to: Museo Guggenheim Bilbao
19 March 2013–23 September 2013

Henri Matisse
>Still Life with Sleeping Woman

Paris, Musée du Louvre

Late Raphael

8 October 2012–14 January 2013
Raphael
>Bindo Altoviti

Autour de Giotto (vers 1267–1337)

17 April 2013–15 July 2013
Giotto
>Madonna and Child

Paris, Musée Jacquemart-André
Eugene Boudin, impressions de voyages

2 March 2013–31 July 2013
Eugène Boudin
>Women on the Beach at Berck
>Festival in the Harbor of Honfleur
>Concert at the Casino of Deauville

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

Simon Hantai

23 May 2013–9 September 2013
Simon Hantai
>Étude

Paris, Réunion des Musées Nationaux and Galeries nationales du Grand Palais

Hopper

5 October 2012–3 February 2013
Edward Hopper
>Cape Cod Evening*

George Braque

16 September 2013–6 January 2014
Georges Braque
>Harbor
>The Port of La Ciotat

Rouen, Musée des Beaux-Arts de Rouen

La couleur Réfléchie, l'impressionnisme a la surface de l'eau

26 April 2013–22 September 2013
Claude Monet
>Bridge at Argenteuil on a Gray Day
Jean-Louis Forain
>The Artist's Wife Fishing
Alfred Sisley
>Flood at Port-Marly

GERMANY

Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

On the Trails of the Iroquois

23 March 2013–4 August 2013
George Catlin
>The Expedition Encamped below the Falls of Niagara. January 20, 1679*
>Portage Around the Falls of Niagara at Table Rock*

Cologne, Wallraf-Richartz-Museum

1912—Mission Moderne

31 August 2012–30 December 2012
Paul Gauguin
>The Invocation*

Düsseldorf, Kunstsammlung Nordrhein-Westfalen

Alexander Calder—The Avant-Garde in Motion

2 September 2013–31 January 2014
Alexander Calder
>Little Spider
>Untitled (The Wood Mobile)

Essen, Museum Folkwang Essen

The Ecstasy of Colour—Matisse, Derain, Munch and Early German Expressionism

29 September 2012–20 January 2013
Henri Matisse
>Open Window, Collioure

Frankfurt, Schirn Kunsthalle Frankfurt

Final Works

28 February 2013–2 June 2013
Edouard Manet
>Flowers in a Crystal Vase
Georgia O'Keeffe
>Sky with Flat White Cloud

Hamburg, Hamburger Kunsthalle

Giacometti's Playing Fields—the Surrealist Models and the Studio as Stage

25 January 2013–20 May 2013
Circulated to: Instituto de Cultura, Fundación MAPFRE
11 June 2013–4 August 2013
Alberto Giacometti
>No More Play

Karlsruhe, Staatliche Kunsthalle Karlsruhe

Camille Corot

28 September 2012–20 January 2013
Jean-Baptiste-Camille Corot
>The Artist's Studio
>Clump of Trees at Civita Castellana
>The Island and Bridge of San Bartolomeo, Rome

HUNGARY

Budapest, Museum of Fine Arts, Budapest

Cézanne

25 October 2012–17 February 2013
Paul Cézanne
>Harlequin
>Cézanne Sketchbook

ITALY

Florence, Galleria Palatina

Il Sogno nel Rinascimento/Rêver à la Renaissance

21 May 2013–15 September 2013
Lorenzo Lotto
>Allegory of Chastity
Lodovico Carracci
>The Dream of Saint Catherine of Alexandria

Florence, Museo delle Cappelle Medicee

The splendour of a pope. Leo X Medici and Florence

25 March 2013–25 June 2013
Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi
>Lorenzo de' Medici

Florence, Palazzo Strozzi

La Primavera del Rinascimento: La Scultura e le Arti a Firenze 1400–1460

21 March 2013–18 August 2013
Circulated to: Musée du Louvre
23 September 2013–6 January 2014
Desiderio da Settignano
>Saint Jerome in the Desert

Florentine 15th Century
>Madonna and Child
Leone Battista Alberti
>Self-Portrait

Milan, Palazzo Reale, Milan

313 d.C. l'Editto della tolleranza e il Cristianesimo Imperiale

24 October 2012–31 March 2012
Cima da Conegliano
>Saint Helena

Padua, Palazzo del Monte di Pietà

Pietro Bembo and the Arts

2 February 2013–19 May 2013

Titian

>Cardinal Pietro Bembo
Hans Memling
>Saint Veronica [obverse]
Lucas Cranach the Younger
>Portrait of Pietro Bembo

Pavia, Scuderie del Castello Visconteo

Renoir

14 September 2012–16 December 2012
Auguste Renoir
>Head of a Dog
>Picking Flowers
>The Blue River

Rome, Complesso del Vittoriano

Picasso, Braque, Léger and the International Language of Cubism

7 March 2013–23 June 2013
Francis Picabia
>The Procession, Seville

Rome, Scuderie del Quirinale

Johannes Vermeer and the Delft School

26 September 2012–20 January 2013
Johannes Vermeer
>Girl with the Red Hat
Pieter de Hooch
>The Bedroom
>Woman and Child in a Courtyard

Tiziano

5 March 2013–16 June 2013
Titian
>Raffaello Farnese

Venice, Museo Correr, Venice

Francesco Guardi, 1712–1763

28 September 2012–17 February 2013
Francesco Guardi
>Grand Canal with the Rialto Bridge

Venice, Palazzo Ducale

Manet (1832–1883) and Venice

24 April 2013–1 September 2013
Edouard Manet
>Masked Ball at the Opera*

JAPAN

Nagoya, Aichi Prefectural Museum of Art

Klimt's Golden Rider and Vienna

21 December 2012–11 February 2013
Circulated to: Nagasaki Prefectural Art Museum
22 February 2013–7 April 2013
Circulated to: Utsunomiya Museum of Art
21 April 2013–2 June 2013
Gustav Klimt
>Baby (Cradle)

Tokyo, The Bunkamura Museum of Art
Rubens: Inspired by Italy and Established in Antwerp

9 March 2013–21 April 2013
Circulated to: Kitakyushu Municipal Museum of Art
28 April 2013–16 June 2013
Circulated to: Niigata Prefectural Museum of Modern Art
29 June 2013–11 August 2013

- Sir Anthony van Dyck
>Head of a Young Man
Studio of Sir Peter Paul Rubens
>Peter Paul Rubens
Tokyo, Mitsubishi Ichigokan Museum
- Jean-Siméon Chardin**
8 September 2012–6 January 2013
Jean Siméon Chardin
>The Attentive Nurse
Tokyo, The National Museum of Modern Art, Tokyo
Francis Bacon
8 March 2013–26 May 2013
Circulated to: Toyota Municipal Museum of Art
4 June 2013–1 September 2013
Francis Bacon
>Study for a Running Dog*
- KOREA, REPUBLIC OF (SOUTH KOREA)
Seoul, Leeum, Samsung Museum of Art
Alexander Calder retrospective
18 July 2013–27 October 2013
Alexander Calder
>Rearing Stallion
Seoul, Seoul Museum of Art
Gauguin: Voyage into Myth
14 June 2013–29 September 2013
Paul Gauguin
>The Invocation*
- NETHERLANDS
Amsterdam, Van Gogh Museum
Van Gogh at Work
1 May 2013–31 August 2013
Vincent van Gogh
>Harvest—The Plain of La Crau
Rotterdam, Museum Boijmans Van Beuningen
The Road to Van Eyck
13 October 2012–10 February 2013
Jan van Eyck
>The Annunciation
French 15th Century
>The Expectant Madonna with Saint Joseph
- POLAND
Warsaw, Muzeum Narodowe w Warszawie
Mark Rothko. Paintings from the National Gallery of Art in Washington
1 June 2013–31 August 2013
Mark Rothko
>No. 22*
>Phalanx of the Mind*
>Woman Sewing*
>Untitled*
>Untitled*
>Nude*
>Untitled*
>Family*
>Underground Fantasy*
>No. 2*
>Untitled*
>Untitled*
- >No. 8*
>No. 7 [or] No. 11*
>No. 10*
>No. 1*
>Untitled*
- SPAIN
Barcelona, Museu Picasso
Yo Picasso. Self-Portraits.
31 May 2013–1 September 2013
Pablo Picasso
>Self-Portrait
>Self-Portrait
Madrid, Fundación Juan March
Paul Klee's Teaching Notes on Formative Creation
22 March 2013–30 June 2013
Paul Klee
>Alter Dampfger
Madrid, Museo Nacional Centro de Arte Reina Sofía
Encounters with the 1930s
2 October 2012–7 January 2013
Joan Miró
>Shooting Star*
Madrid, Museo Nacional del Prado
The Young Van Dyck
20 November 2012–31 March 2013
Sir Anthony van Dyck
>Isabella Brant
>Susanna Fourment and Her Daughter
>The Mystic Marriage of Saint Catherine
Madrid, Museo Thyssen-Bornemisza
Voyage to the Exotic. Homage to Gauguin
9 October 2012–13 January 2013
John La Farge
>The Entrance to the Tautira River, Tahiti. Fisherman Spearfishing a Fish*
Paul Gauguin
>Te Pape Nave Nave (Delectable Waters)
- Camille Pissarro Retrospective**
4 June 2013–15 September 2013
Camille Pissarro
>Charing Cross Bridge, London
Madrid, Palacio Real de Madrid
El exilio y el reino. Goya y el Infante Don Luis
29 October 2012–24 February 2013
Francisco de Goya
>María Teresa de Borbón y Vallabriga, later Condesa de Chinchón
- SWITZERLAND
Basel, Kunstmuseum Basel, Kupferstichkabinett
Ed Ruscha—Los Angeles Apartments
8 June 2013–29 September 2013
Ed Ruscha
>View of the Big Picture
>View of the Big Picture
>View of the Big Picture
- Piet Mondrian—Barnett Newman—Dan Flavin**
8 September 2013–19 January 2014
Barnett Newman
>Yellow Painting
Zurich, Kunsthaus Zürich
Chagall: Modern Master
8 February 2013–12 May 2013
Circulated to: Tate Liverpool
7 June 2013–6 October 2013
Marc Chagall
>Houses at Vitebsk
- TAIWAN
Taipei, National Palace Museum
Renoir and painters of the 20th Century
25 May 2013–8 September 2013
Auguste Renoir
>Madame Henriot
- UNITED KINGDOM—ENGLAND
Liverpool, Tate Liverpool
Turner, Monet, Twombly
22 June 2012–28 October 2012
Claude Monet
>Waterloo Bridge, London, at Sunset
London, Hayward Gallery
The Alternative Guide to the Universe
11 June 2013–26 August 2013
Alfred Jensen
>Twelve Events in a Dual Universe
London, Tate
Roy Lichtenstein: A Retrospective
21 February 2013–27 May 2013
Circulated to: Musée national d'art moderne, Centre Georges Pompidou
3 July 2013–4 November 2013
Roy Lichtenstein
>Cubist Still Life
Norfolk, Houghton Hall
A Historic Recreation: The Return of the Walpole Collection to Houghton Hall
1 May 2013–23 November 2013
Frans Hals
>Portrait of a Young Man
Circle of Diego Velázquez
>Pope Innocent X
- UNITED KINGDOM—SCOTLAND
Edinburgh, Royal Scottish Academy Building
Expanding Horizons: Giovanni Battista Lusieri and the Panoramic Landscape
30 June 2012–28 October 2012
Giovanni Battista Lusieri
>The Bay of Naples with Mounts Vesuvius and Somma
- UNITED STATES
California
Los Angeles, The J. Paul Getty Museum
Morris Louis NGA/Getty Research Project
1 October 2012–19 October 2012
Morris Louis
>133
Florence at the Dawn of the Renaissance: Painting and Illumination
13 November 2012–10 February 2013
Circulated to: Art Gallery of Ontario
16 March 2013–16 June 2013
Giotto
>Madonna and Child
Master of the Dominican Effigies
>Christ and the Virgin Enthroned with Forty Saints
>The Nativity with the Annunciation to the Shepherds
Workshop of Pacino di Bonaguida
>Christ in Majesty with Twelve Apostles
San Francisco, Fine Arts Museums of San Francisco, de Young
Impressionists of the Water
1 June 2013–6 October 2013
Auguste Renoir
>Oarsmen at Chatou
Richard Diebenkorn: The Berkeley Years, 1953–1966
22 June 2013–29 September 2013
Richard Diebenkorn
>Still Life: Cigarette Butts and Glasses
>Seated Figure with Hat
>Seated Woman with Umbrella
San Francisco, San Francisco Museum of Modern Art
Jasper Johns: Seeing with the Mind's Eye
3 November 2012–3 February 2013
Jasper Johns
>Between the Clock and the Bed
Garry Winogrand
9 March 2013–2 June 2013
Garry Winogrand
>Los Angeles Airport
>Girl in Elevator
>Park Avenue, New York
>Las Vegas
San Marino, The Huntington Library, Art Collections, and Botanical Gardens
Face to Face: Flanders, Florence, and Renaissance Painting
28 September 2013–13 January 2014
Follower of Pietro Perugino
>Saint Jerome in the Wilderness
Hans Memling
>Saint Veronica [obverse]

Colorado

Denver, Denver Art Museum
Becoming Van Gogh: His years in Paris 1886–1888

20 October 2012–22 January 2013
 Vincent van Gogh
 >Farmhouse in Provence

District of Columbia

Washington, American University Museum at the Katzen Arts Center

Revelation: Major Paintings of Jules Olitski
 15 September 2012–16 December 2012
 Jules Olitski
 >Unlocked*

Washington Art Matters

15 June 2013–11 August 2013
 Martin Puryear
 >Noatauk

Washington, Hirshhorn Museum and Sculpture Garden

Over, Under, Next
 18 April 2013–8 September 2013
 Georges Braque
 >Aria de Bach

Washington, National Portrait Gallery, Washington

1812: A Nation Emerges

15 June 2012–6 January 2013
 Gilbert Stuart
 >Commodore Thomas Macdonough
 >William Thornton*
 >Anna Maria Brodeau Thornton (Mrs. William Thornton)*

Washington, Smithsonian American Art Museum

The Civil War and American Art

16 November 2012–27 April 2013
 Circulated to: The Metropolitan Museum of Art
 21 May 2013–2 September 2013

Winslow Homer
 >Home, Sweet Home

Washington, The Phillips Collection
Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet, 1948–1952

1 February 2013–31 May 2013
 Circulated to: The Parrish Art Museum
 1 July 2013–31 October 2013

Jackson Pollock
 >Number 1, 1950 (Lavender Mist)

Alfonso Ossorio
 >Perpetual Sacrifice

Jean Dubuffet
 >Corps de dame jaspé (Marbleized Body of a Lady)
 >Confiture matière lumière (Texturologie LIII) [Preserves of Light and Matter (Texturology LIII)]

Georges Braque and the Cubist Still Life, 1928–1945

8 June 2013–1 September 2013
 Georges Braque
 >Fruit, Glass, and Mandolin Florida

Florida

Miami, Miami Dade College, Museum & Galleries of Art + Design

A life's work. The Life & Work of Arnold Mesches
 13 February 2013–11 May 2013
 Arnold Mesches
 >The Three Chandeliers

Miami, The Patricia & Phillip Frost Art Museum, Florida International University

Reflections across time: Seminole Portraits
 17 November 2012–13 January 2013
 George Catlin
 >Seminole Indians, Prisoners at Fort Moultrie*
 >Oscola and Four Seminole Indians*

Sarasota, The John and Mable Ringling Museum of Art

Paolo Veronese: Versatile Master of Renaissance Venice

6 December 2012–14 April 2013
 Veronese
 >The Finding of Moses
 >The Martyrdom and Last Communion of Saint Lucy
 John Baptist Jackson after Veronese
 >The Mystic Marriage of Saint Catherine

Vero Beach, Vero Beach Museum of Art

Pop Art: Sources and Context
 29 September 2012–2 January 2013
 Richard Hamilton
 >Interior

Georgia

Atlanta, High Museum of Art
 16 February 2013–12 May 2013

Frida & Diego: Passion, Politics and Painting

Circulated to: Art Gallery of Ontario
 20 October 2012–20 January 2013
 Diego Rivera
 >No. 9, Nature Morte Espagnole

Illinois

Chicago, The Art Institute of Chicago
Impressionism, Fashion, and Modernity
 25 June 2013–29 September 2013

Circulated to: Musée d'Orsay
 25 September 2012–20 January 2013
 Circulated to: The Metropolitan Museum of Art
 19 February 2013–27 May 2013

Berthe Morisot
 >The Sisters

Edouard Manet

>The Railway

Claude Monet

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

Chicago, David and Alfred Smart Museum of Art, University of Chicago

Awash in Color: French and Japanese Prints

4 October 2012–20 January 2013
 Philibert-Louis Debucourt
 >L'Escalade, ou les Adieux du Matin
 >La Noce au Chateau

Mary Cassatt

>Woman Bathing

Louis Le Coeur and Jacques-François-Joseph Swebach-Desfontaines

>Bal de la Bastille

Charles-Melchior Descourtis after

Caspar Wolf

>Chute de la Tritt dans la vallée de Muhlethal

Maine

Brunswick, Bowdoin College Museum of Art

Maurice Prendergast: By the Sea

29 June 2013–13 October 2013

Maurice Brazil Prendergast

>Docks, East Boston

Lewiston, Bates College Museum of Art

Starstruck: The Fine Art of Astrophotography

8 June 2012–15 December 2012

Alfred Stieglitz

>Equivalent, Set C2, No. 2

>Equivalent

>Song of the Sky

Rockland, The Farnsworth Art Museum

Impressionist Summers: Frank W. Benson's North Haven

16 June 2012–30 December 2012

Frank Weston Benson

>Margaret ("Gretchen") Strong

Maryland

Baltimore, The Baltimore Museum of Art

Max Weber: The Matisse Class to Cubism

3 March 2013–30 June 2013

Max Weber

>Interior of the Fourth Dimension

Baltimore, The Walters Art Museum

Revealing the African Presence in Renaissance Europe

14 October 2012–20 January 2013

Circulated to: Princeton University Art Museum

16 February 2013–9 June 2013

Venetian 16th Century

>Head of a Moor

Domenico di Polo di Angelo de' Vetri

>Alessandro de' Medici, 1510–1537, 1st Duke of Florence 1532 [obverse]

Johannes and Lucas van Doetechum

after Pieter Bruegel the Elder

>"Bruynte Springh-in'-t- Bed" and "Flip de Duyvel"

Attributed to Johann Gregor van der Schardt

>The Black Venus

Nicolò Roccatagliata

>Cleopatra

Massachusetts

Andover, Addison Gallery of American Art
American Vanguard: Graham, Davis, Gorky, de Kooning, and their Circle, 1927–1942

21 September 2012–30 December 2012
 Arshile Gorky
 >Organization

North Adams, Massachusetts Museum of Contemporary Art

Sol LeWitt: A Wall Drawing Retrospective

14 November 2008–14 November 2033
 Sol LeWitt

>Wall Drawing No. 681 C/A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.

Salem, Peabody Essex Museum

Midnight to the Boom, Painting in India after Independence

2 February 2013–21 April 2013

Paul Cézanne

>At the Water's Edge*

Missouri

St. Louis, Mildred Lane Kemper Art Museum

Georges Braque and the Cubist Still Life, 1928–1945

25 January 2013–21 April 2013
 Circulated to: The Phillips Collection

8 June 2013–1 September 2013

Georges Braque

>Fruit, Glass, and Mandolin

St. Louis, Saint Louis Art Museum

Federico Barocci

12 October 2012–20 January 2013

Circulated to: The National Gallery

27 February 2013–19 May 2013

Federico Barocci

>The Head of Saint John the Evangelist

>Two Nude Youths [recto]

>Head of a Woman

>Head of a Bearded Man

New Jersey

Montclair, Montclair Art Museum

Americans at the Armory Show

17 February 2013–16 June 2013

William Glackens

>Family Group*

Newark, The Newark Museum

Angels and Tomboys: Girlhood in 19th-Century American Art

12 September 2012–20 January 2013

Circulated to: Memphis Brooks Museum of Art

16 February 2013–12 May 2013

Circulated to: Crystal Bridges Museum of American Art

28 June 2013–30 September 2013

Erastus Salisbury Field

>Mrs. Paul Smith Palmer and Her Twins*

New York

Cooperstown, Fenimore Art Museum,
New York State Historical Association
**Artist and Visionary: William Matthew
Prior Revealed**

26 May 2012–31 December 2012
Circulated to: American Folk Art
Museum
24 January 2013–13 May 2013

William Matthew Prior
>Boy with Toy Horse and Wagon*
>Little Miss Fairfield*
>Child with Straw Hat*

Glens Falls, The Hyde Collection Art
Museum

**Modern Nature: Georgia O'Keeffe and
Lake George**

15 June 2013–15 September 2013

Georgia O'Keeffe
>Jack-in-Pulpit—No. 2
>Jack-in-the-Pulpit No. 3
>Jack-in-the-Pulpit No. IV
>Jack-in-Pulpit Abstraction—No. 5
>Jack-in-the-Pulpit No. VI

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

**Maine Sublime: Frederic Edwin Church's
Landscapes of Mount Desert and Mount
Katahdin**

9 June 2013–27 October 2013
Frederic Edwin Church
>Newport Mountain, Mount Desert
>Fog off Mount Desert

New York, Acquavella Galleries, Inc.

**The Pop Object: The Still Life Tradition in
Pop Art**

10 April 2013–24 May 2013
Vija Celmins
>Eraser
>Pencil

New York, Bard Graduate Center:
Decorative Arts, Design History,
Material Culture

Circus and the City

13 September 2012–3 February 2013
Gilbert Stuart
>John Bill Ricketts*

New York, The Frick Collection

**Piero della Francesca in America: From
Sansepolcro to the East Coast**

12 February 2013–19 May 2013
Attributed to Piero della Francesca
>Saint Apollonia

New York, Gagolian Gallery

**Painted on 21st Street: Helen Frankenthaler
from 1950 to 1959**

22 February 2013–27 April 2013
Helen Frankenthaler
>Mountains and Sea

New York, Grey Art Gallery & Study
Center, New York University

**Beat Memories: The Photographs of Allen
Ginsberg**

15 January 2013–6 April 2013
Circulated to: The Contemporary Jewish
Museum
23 May 2013–9 September 2013

Allen Ginsberg
>Bill Burroughs in back bedroom waiting for
company..., 1953
>Lafcadio & Peter Orlovsky their apartment
in San Francisco Potrero Hill..., 1956
>Gregory Corso, his attic room 9 Rue
Git-le-Coeur..., 1957

>William S. Burroughs interviewed for Heavy
Petting film memoir of youthful erotic
initiations..., 1986

>Carl Solomon in his Prince Street
apartment..., 1953
>Gary Snyder, his small house-garden
on Nishinomiya-cho, Kita-ku section
near Daitokuji

>Sea of Japan, returning after year and half
in India..., 1963
>Lita Hornick in her dining room, dessert for
our lunch..., 1995

>Gregory Corso, Paul Bowles, William
Burroughs, behind him shades of Ian
Summerville, Cambridge mathematics
student..., 1961

>Gregory Corso and myself double-portrait
Siamese poetry twins..., 1961
>Bill must've said something funny from the
floor, we were taking snapshots of each other
on same couch..., 1953

>Allen Ginsberg, utility man S. S. John Blair
first back from Galveston-Dakar Doldrums
trip..., 1947

>The first shopping cart street prophet I'd
directly noticed, fall leaves scattered on
Tompkins Park sidewalk, Avenue A & St.
Mark's Place..., 1953

>Rebecca Ginsberg, Buba, wife of Pincus,
laundry-man later tobacco store owner,
my paternal grandmother (b. Russia near
Kaminetz-Podolska May 1869–d. July
1962) visiting her elder son Louis' house...,
1953

>William Burroughs on roof of apartment
house East Seventh Street..., 1953
>William S. Burroughs looking serious, sad
lover's eyes, afternoon light in window...,
1953

>We went uptown to look at Mayan Codices
at Museum of Natural History..., 1953
>Jack Kerouac, railroad brakeman's rule-book
in pocket, couch-pillows airing on fire-
escape three flights up overlooking backyard
clotheslines south..., 1953

>"Now Jack as I warned you far back as
1945, if you keep going home to live with
your 'Memère' you'll find yourself wound
tighter and tighter in her apron strings till
you're an old man and can't escape"..., 1953
>Robert LaVigne, painter at 1010
Montgomery Street, San Francisco..., 1955

>Neal Cassady and his love of that year the
star-cross'd Natalie Jackson..., 1955
>Henry Schlacter, Kerouac's friend Al
Sublette by Peter Orlovsky. Foster's Cafeteria
S.F. 1955. Me on right, 1955

>Peter Orlovsky smoking Indian Hemp,
November 1962 at Konarak beside fallen
segment of stone sculpture —, 1962
>"Peter lying dressed up in pants on mattress
picking his red moustache"..., 1962
>Neal Cassady & I went upstairs to attic at
Millbrook estate near Poughkeepsie..., 1964
>Jack Kerouac the last time he visited my
apartment 704 East 5th Street, N.Y.C....,
1964

>I sat for decades at morning breakfast tea
looking out my kitchen window..., 1984
>Francesco Clemente looking over hand-script
album with new poem I'd written out for his
Blake-inspired watercolor illuminations...,
1984

>Larry Rivers with his portrait of poet John
Ashbery's poem "Pyrography" (1977), his
studio Southampton L. I...., 1985

>Harry Smith exhausted 3 A.M. over
Chinese take-out supper..., 1985
>William Burroughs, 11 PM late March
1985, being driven home to 222 Bowery...,
1985

>W. S. Burroughs in his London Burberry
raincoat purchased by B.B.C...., 1985
>Lucien Carr, my oldest friend from college
days, had introduced me to Jack Kerouac
after they'd met at the West End bar on
113th St. & Broadway..., 1986

>Rob MacKercher asleep on futon, living
room floor N.Y. January 3, 1986, visiting
city for New Year's adventures..., 1986
>My uncle Abe Ginsberg, Daughters of Israel
Geriatric Facility, West Orange,
New Jersey..., 1986

>Yevgeny Yevtushenko visiting late at night...,
1986
>Wavy Gravy & his rubber nose, giant Seva
Benefit organized by Ram Dass at Cathedral
of Saint John the Divine, Manhattan...,
1988

>Wandering Motel rooms San Francisco
Portland Seattle & Kenyon College one
month..., 1991

>W. S. Burroughs at rest in the sideyard of
his house looking at the sky..., 1991

>Publisher-hero Barney Rosset whose Grove
Press legal battles liberated U.S. literature &
film..., 1991

>Old-timer & survivor Herbert E. Huncke,
Beat literary pioneer who introduced
Burroughs, Kerouac & myself to floating
population hustling & drug scene Times
Square 1945..., 1993

>Gregory Corso, Maestro Poet, ancient herald's
wand pin, messenger-god Hermes Caduceus
near his pen..., 1995

>I'd asked Robert Frank to take portrait for
Selected Poems dust jacket..., 1996

>Peter Orlovsky by pond C.O.P. Farm Cherry
Valley, c. 1967

>Myself seen by William Burroughs, Kodak
Retina new-bought 2d hand..., 1953

>Jack Kerouac wandering along East 7th
Street after visiting Burroughs at our pad...,
1953

>Jack Kerouac at Staten Island Ferry
Wharf..., 1953

>Neal Cassady with cigarette young &
vigorous age 29 with salesman surveying
North Beach used car lot..., 1955

>Bob Donlon (Rob Donnelly, Kerouac's
Desolation Angels), Neal Cassady, myself in
black corduroy jacket, Bay Area poets "Court
Painter" Robert La Vigne & poet Lawrence
Ferlinghetti in front of his City Lights Books
shop..., 1956

>I got conscious of my kitchen breakfast-table
window backyard's seasons' daily view...,
1987

>"...dreaming out the window eat my gruel/
as aianthus trees bud & grow thick green,
seaweed in rainy Atlantis...., 1988

>Bob Dylan, Tompkins Square Park..., 1990
>Self-Portrait on my seventieth birthday...,
1996

>Peter Orlovsky at James Joyce's grave, Zurich
Switzerland..., 1980

>Peter Orlovsky (b. 1933–) visiting his
family..., 1987

>Pablo and Robert Frank visiting from Bronx
State Hospital..., 1984

Alice Aycock: Retrospective of Drawings

21 April 2013–14 July 2013
Alice Aycock
>Masonry Enclosure: Project for a Doorway
>Masonry Enclosure: Project for a Doorway

New York, The Metropolitan Museum
of Art

George Bellows

15 November 2012–18 February 2013
Circulated to: Royal Academy of Arts
16 March 2013–9 June 2013

George Bellows
>Counted Out, No.2
>A Knockout
>Preliminaries to the Big Bout
>A Stag at Sharkey's
>The White Hope
>The Cigarette
>Club Night*
>Murder of Edith Cavell
>Little Girl in White (Queenie Burnett)
>Tennis Tournament
>Tennis Tournament
>New York
>Street Fight [recto]
>The Tournament

**Not Simply Modern: African Arts in New
York after the 1913 'Armory Show'**

26 November 2012–2 September 2013
Alfred Stieglitz
>Marius de Zayas

New York, The Museum of Modern Art

Inventing Abstraction

23 December 2012–15 April 2013
Alfred Stieglitz
>Music—A Sequence of Ten Cloud
Photographs, No. VI
>Music—A Sequence of Ten Cloud
Photographs, No. VII
>Interpretation
Frantisek Kupka
>Localization of Graphic Motifs II
Alvin Langdon Coburn
>Vortograph

Henri Labrousse (1801–1875)

10 March 2013–24 June 2013
 Jean-Auguste-Dominique Ingres
 >Henri Labrousse

Claes Oldenburg

9 April 2013–4 August 2013
 Circulated to: Walker Art Center
 13 September 2013–13 January 2014
 Claes Oldenburg
 >Glass Case with Pies (Assorted Pies
 in a Case)
 >U.S.A. Flag

Rene Magritte 1926–1938

28 September 2013–13 January 2014
 René Magritte
 >La condition humaine
 New York, The Studio Museum in Harlem
Caribbean: Crossroads of the World
 12 June 2012–22 October 2012
 Romare Bearden (artist) and Derek
 Walcott (poet)
 >The Caribbean Poetry of Derek Walcott
 and the Art of Romare Bearden
 Romare Bearden
 >Untitled

New York, Whitney Museum of
 American Art

Richard Artschwager

25 October 2012–3 February 2013
 Richard Artschwager
 >Piano #1
 >Hair Sculpture—Shallow Recess Box
 Roslyn Harbor, Nassau County
 Museum of Art

Marc Chagall retrospective

21 July 2012–4 November 2012
 Marc Chagall
 >Houses at Vitebsk
 >On the Sleigh
 >The Finding of Moses
 >Basket of Mushrooms

Ohio

Cleveland, The Cleveland Museum of Art
**The Last Days of Pompeii: Decadence,
 Apocalypse, and Resurrection**
 24 February 2013–7 July 2013
 Circulated to: The Getty Villa
 12 September 2012–7 January 2013
 Mark Rothko
 >Untitled (Seagram Mural sketch)*
 >Untitled (Seagram Mural sketch)*
 Randolph Rogers
 >Nydia, the Blind Girl of Pompeii

Columbus, Columbus Museum of Art

George Bellows Exhibition

23 August 2013–4 January 2014
 George Bellows
 >Club Night*
 >New York
 >The Germans Arrive

Toledo, Toledo Museum of Art

Manet: Portraying Life

4 October 2012–1 January 2013
 Circulated to: Royal Academy of Arts
 26 January 2013–14 April 2013
 Edouard Manet
 >The Railway
 >The Tragic Actor (Rouvière as Hamlet)
 >George Moore in the Artist's Garden

Pennsylvania

Allentown, Allentown Art Museum
Franz Kline: Coal and Steel
 7 October 2012–13 January 2013
 Circulated to: Sidney Mishkin Gallery,
 Baruch College, The City University of
 New York
 12 February 2013–5 April 2013

Franz Kline

>Untitled
 >Untitled
 >Untitled
 >Untitled
 >[untitled]
 >Untitled
 >Untitled
 >Untitled

Philadelphia, Philadelphia Museum of Art

**Shipwreck! Winslow Homer and
 "The Life Line"**

16 September 2012–16 December 2012
 Claude-Joseph Vernet
 >The Shipwreck
 Winslow Homer
 >Dad's Coming!
 >The Signal of Distress

Dancing around the Bride

25 October 2012–21 January 2013
 Circulated to: Barbican Art Gallery
 14 February 2013–26 May 2013
 Jasper Johns
 >Field Painting
 >No
 >Dancers on a Plane

Pittsburgh, The Andy Warhol Museum

Warhol: Headlines

14 October 2012–6 January 2013
 Andy Warhol
 >A Boy for Meg*

Regarding Warhol

2 February 2013–28 April 2013
 Andy Warhol
 >A Boy for Meg*

South Carolina

Columbia, Columbia Museum of Art
**Mark Rothko in the 1940s: The Critical
 Decade**
 14 September 2012–6 January 2013
 Circulated to: Columbus Museum of Art
 1 February 2013–26 May 2013
 Circulated to: Denver Art Museum
 16 June 2013–29 September 2013

Mark Rothko

>Untitled*
 >Untitled*
 >Untitled (man and two women in a
 pastoral setting)*
 >Sacrificial Moment*
 >Untitled*
 >Untitled*
 >The Omen of the Eagle*
 >Antigone*
 >Untitled*
 >Untitled*
 >No. 18*
 >No. 10*
 >No. 9*
 >No. 8*
 >Untitled*
 >Untitled*
 >Untitled*
 >No. 3*
 >Sea Fantasy*
 >Aquatic Drama*
 >Personage Two*
 >Hierarchical Birds*
 >Untitled
 >Untitled [recto]
 >Untitled

Texas

Dallas, Dallas Museum of Art
**Posters of Paris: Toulouse-Lautrec and
 His Contemporaries**

14 October 2012–20 January 2013
 Henri Rivière
 >Les Revenants; La Pêche
 Pierre Bonnard
 >Poster for "L'Estampe et l'affiche"
 >Study for "France-Champagne" [recto]
 Félix Vallotton
 >Book jacket for "Les Rassemblements"

Houston, The Museum of Fine Arts,
 Houston

**WAR/PHOTOGRAPHY: Photographs
 of Armed Conflict and its Aftermath**

11 November 2012–3 February 2013
 Circulated to: The Corcoran Gallery
 of Art
 29 June 2013–29 September 2013
 Lewis Hine
 >Soldier Thrown in Air

**Princes and Paupers: The Art of
 Jacques Callot**

3 February 2013–12 May 2013
 Jacques Callot
 >Peasant Couple at Rest
 >Floats and Participants
 >The Float of Mount Parnassus
 >View of the Festival
 >Cosimo II de' Medici, Grand Duke
 of Tuscany

Virginia

Williamsburg, Muscarelle Museum of Art
Mattia Preti in America
 6 February 2013–14 April 2013
 Mattia Preti
 >The Martyrdom of Saint Gennaro

**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
 >George Pollock
 >Catherine Yates Pollock (Mrs. George
 Pollock)
 Thomas Sully
 >Ann Biddle Hopkinson (Mrs. Francis
 Hopkinson)
 >Francis Hopkinson
 >The Leland Sisters

FRANCE

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

IRELAND

Dublin, United States Embassy Residence
 Gilbert Stuart
 >Counsellor John Dunn

ITALY

Florence, Casa Buonarroti
 after Michelangelo
 >Damned Soul**

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
 Mark Rothko
 >Orange and Tan**
 >Untitled

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

UNITED STATES**Alabama**

Birmingham, Birmingham Museum of Art
 Anders Zorn
 >Hugo Reisinger
 Veronese
 >Saint Jerome in the Wilderness**

Montgomery, Montgomery Museum
 of Fine Arts
 Mark Rothko
 >Untitled

California

Oakland, Oakland Museum

Mark Rothko

>Untitled

District of Columbia

The Library of Congress

Carl Milles

>Head of Orpheus

National Museum of American History

Charles Peale Polk

>General Washington at Princeton

National Portrait Gallery

Irving R. Wiles

>Miss Julia Marlowe

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 Vice President of the
United States

Dietz Edzard

>Flowers in a Vase

>Three Flowers in a Vase

André Derain

>Marie Harriman Karl Knaths

>Marble Mantel

Mark Rothko

>Untitled (two women at the window)

American 19th Century

>The Start of the Hunt

>The End of the Hunt

John Wesley Jarvis

>Commodore John Rodgers

John Vanderlyn

>John Sudam

American 18th Century

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

A. Hashagen

>Ship "Arkansas" Leaving Havana

John Neagle

>Colonel Augustus James Pleasonton

Residence of the Vice President of
the United States

John Singer Sargent

>Miss Mathilde Townsend

Auguste Renoir

>Child with Blond Hair

>Child with Brown Hair

John Ferneley

>Heaton Park Races

Style of Benjamin Marshall

>Race Horse and Trainer

Walt Kuhn

>Zimmias

Lydia Field Emmet

>Olivia

The White House

American 19th Century

>Abraham Lincoln

>Chief Jumper of the Seminoles

Winslow Homer

>Sunset

George Catlin

>A Crow Chief at His Toilette

>Cheyenne Village

>A Small Cheyenne Village

>Pawnee Indians Approaching Buffalo

>Game of the Arrow—Mandan

>A Foot War Party in Council—Mandan

>An Ojibbeway Village of Skin Tents

>Ball-Play Dance—Choctaw

>Buffalo Chase

>Buffalo Chase, with Accidents

>Catlin and Indian Attacking Buffalo

>K'isteneux Indians Attacking Two

Grizzly Bears

>Grassy Bluffs, Upper Missouri

>Camanchees Lancing a Buffalo Bull

>Mired Buffalo and Wolves

>Grizzly Bears Attacking Buffalo

Raoul Dufy

>The Basin at Deauville**

Leon Polk Smith

>Stretch of Black III

Edward Corbett

>Washington, D.C. November 1963 III

Jasper Johns

>Numerals, 0 through 9**

Sam Francis

>White Line**

Mark Rothko

>The Party

>No. 17 [or] No. 15

>Red Band

Richard Diebenkorn

>Berkeley No. 52**

Hans Hofmann

>Staccato in Blue**

Ed Ruscha

>I Think I'll...**

Robert Mangold

>1/2 W Series (Medium Scale)**

>1/2 V Series (Medium Scale)**

>1/2 X Series (Medium Scale)**

Ad Reinhardt

>Untitled (Yellow and White)**

>Untitled (Red and Gray)**

Susan Rothenberg

>Butterfly**

Louise Nevelson

>Model for "Sky Covenant"***

Giorgio Morandi

>Still Life**

>Still Life**

Pat Steir

>After Winslow Homer I**

>Waterfall with Rose Petals**

Secretary of Defense

George Catlin

>Prairie Dog Village

>Fort Union

Secretary of Education

Mark Rothko

>Rural Scene

>Untitled

>The Pugilist

>Woman Reading

>Untitled (still life with vase and two statues)

Secretary of Energy

George Inness

>Lake Albano, Sunset

Chinese Qing Dynasty

>Procession by a Lake

after Jean-Baptiste Greuze

>Benjamin Franklin

Administrator of the Environmental
Protection Agency

I. Rice Pereira

>Zenith

Julian Stanczak

>Shimmer

Mark Rothko

>Untitled (two women before a cityscape)

Secretary of Health and Human Services

French 19th Century

>Woman and Two Children in a Field

Mark Rothko

>Untitled

Secretary of Homeland Security

George Ropes

>Mount Vernon

Captain Edward H. Molyneux

>Artist on a Quay

Walt Kuhn

>Green Apples and Scoop

Erastus Salisbury Field

>Leverett Pond

Secretary of Housing and Urban

Development

Mark Rothko

>Untitled

>Untitled

>Contemplation

>The Source

>Untitled (four figures in a plaza)

Attorney General of the United States

Follower of Claude Lorrain

>Harbor at Sunset

Edward Savage

>George Washington

French 19th Century

>Race Course at Longchamps

Allen Tucker

>Madison Square, Snow

Secretary of Transportation

Douglas Volk

>Abraham Lincoln

Secretary of the Treasury

André Derain

>Road in Provence

>Abandoned House in Provence

Henri Moret

>The Island of Raguenez, Brittany

Maurice Utrillo

>The Pont Saint-Michel, Paris

Chief of Staff, The White House

American 19th Century

>Abraham Lincoln

Council of Economic Advisors,

The White House

Henri-Joseph Harpignies

>Landscape

Auguste Renoir

>Jeanne Samary

Captain Edward H. Molyneux

>Chapel in Provence

Supreme Court of the United States

Chief Justice John Roberts

Gilbert Stuart

>George Washington

George Cuijt the Younger

>Easby Abbey, near Richmond

Justice Ginsburg

Mark Rothko

>Untitled

>The Omen

Justice Kennedy

Berthe Morisot

>Girl in a Boat with Geese

French 17th Century

>Flowers in a Classical Vase

Justice O'Connor

George Catlin

>Buffalo Chase, Sioux Indians,

Upper Missouri

>After the Buffalo Chase—Sioux

>A Crow Village and the Salmon

River Mountains

>Two Blackfoot Warriors and a Woman

>An Apachee Village

Justice Stevens

Studio of Franz Xaver Winterhalter

>Queen Victoria

C. Gregory Stapko after John Constable

>A View of Salisbury Cathedral**

Alphonse Legros

>Hampstead Heath

George Catlin

>Scene from the Lower Mississippi

Maurice Utrillo

>Street at Corté, Corsica

American 19th Century

>Portland Harbor, Maine

Justice Sotomayor

Mark Rothko

>Street Scene

>Untitled (subway)

>Untitled

>Untitled (woman in subway)**

Secretary of the Treasury

Solomons, Annmarie Garden Sculpture

Park & Arts Center

Jean Arp

>Oriforme**

James Rosati

>Untitled**

George Rickey

>Cluster of Four Cubes**

Pennsylvania

Doylestown, James A. Michener
Art Museum
Edward Hicks
>*The Landing of Columbus*
Joseph Goodhue Chandler
>*Girl with Kitten*

Virginia

Fairfax, George Mason University
Lila Pell Katzen
>*Antecedent*
Alfredo Halegua
>*America*

Charlottesville, The Fralin Museum of Art,
University of Virginia
Jean Arp
>*Oriforme***

**TEMPORARY LOANS TO
MUSEUM COLLECTIONS**

*Works in National Lending Service

UNITED STATES**Alabama**

Birmingham, Birmingham Museum of Art
1 October 2012–31 October 2013
Frans Hals
>*Portrait of a Gentleman*

Arkansas

Bentonville, Crystal Bridges Museum of
American Art
10 June 2012–9 June 2013
James McNeill Whistler
>*Mother of Pearl and Silver: The Andalusian*
John Singer Sargent
>*Mary Crowninshield Endicott Chamberlain*
(Mrs. Joseph Chamberlain)*
George Bellows
>*Florence Davey*

California

Pasadena, Norton Simon Museum
1 December 2012–4 March 2013
Vincent van Gogh
>*Self-Portrait*

District of Columbia

Washington, National Museum of Women
in the Arts
15 September 2011–30 April 2013
Georgia O'Keeffe
>*Jack-in-Pulpit—No. 2*

Illinois

Mt. Vernon, Cedarhurst Center for the
Arts, Mitchell Museum
1 June 2012–31 October 2012
Thomas Eakins
>*The Chaperone*

Indiana

Indianapolis, Indianapolis Museum of Art
1 September 2009–1 September 2014
Lawrence Weiner
>*MANY THINGS PLACED HERE
& THERE TO FORM A PLACE
CAPABLE OF SHELTERING
MANY OTHER THINGS PUT
HERE & THERE*

New York

New York, The Metropolitan Museum
of Art
28 February 2008–31 December 2016
Francesco di Giorgio Martini
>*The Nativity, with God the Father
Surrounded by Angels and Cherubim*

LIBRARY LOANS**UNITED STATES**

District of Columbia, Hillwood Estate,
Museum & Gardens

**Pageant of the Tsars: The Romanov
Coronation Albums**

16 February 2013–8 June 2013
Johann Friedrich Wieland
>*Das hoch-beehrte Augspurg*
(Augsburg, 1690)
Ludwig von Gülich
>*Erb-Huldigung, so dem aller-
durchleüchtigtigst- grossmächtigst und
unüberwindlichsten Römischen Käyser*
(Vienna, 1705)

PUBLICATIONS AND MEDIA

During the fiscal year the Gallery produced ten book-length publications including five exhibition catalogues; labels and wall texts for all fiscal year 2013 exhibitions; nine brochures formatted for print, web, and mobile applications; printed or online materials for more than three hundred education projects; recurring event calendars, newsletters, and periodicals; and several hundred pieces of Gallery ephemera. A documentary film was produced in two versions, one fifty-five minutes in length for screening on public television, the other twenty-five minutes for screening in the exhibition galleries. In addition, edited versions of eight films were produced for display in exhibition galleries.

EXHIBITION CATALOGUES AND RELATED BOOKS

- > *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac* (produced in 2012 for opening in Giverny)
Margaret Morgan Grasselli and Andrew Robison; introduction by Richard R. Brettell (180 pages, 150 images, hardcover and softcover editions) English hardcover edition copublished with DelMonico • Prestel; French softcover edition published by Musées des impressionismes, Giverny
- > *Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina* Andrew Robison, Kurt Albrecht Schröder, et al. (328 pages, 205 images, hardcover and softcover editions) Hardcover edition copublished with DelMonico • Prestel
- > *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music* (new cover, essay, checklist) Jane Pritchard et al. (272 pages, 240 images, hardcover and softcover editions) Copublished with V&A Publishing and Abrams
- > *Yes, No, Maybe: Artists Working at Crown Point Press* Judith Brodie and Adam Greenhalgh (240 pages, 152 images, hardcover only) Distributed by D.A.P./Distributed Art Publishers, Inc.
- > *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial* Sarah Greenough, Nancy K. Anderson, et al. (228 pages, 140 images, hardcover and softcover editions) Hardcover copublished with Yale University Press
- > *Charles Marville: Photographer of Paris* Sarah Kennel et al. (280 pages, 160 images, hardcover and softcover editions) Hardcover copublished with the University of Chicago Press
- > *Andrew Wyeth: A Spoken Self-Portrait* Richard Meryman (132 pages, 100 images, hardcover only) Copublished with D.A.P./Distributed Art Publishers, Inc.
- > *An Eye for Art: Focusing on Great Artists and Their Work* (ages 7 and up) (184 pages, 300 images, flexibound and Wire-o editions) Flexibound copublished with Chicago Review Press
- > *Fracture: Conservation, Science, Art History Volume 1: Renaissance Masterworks* Edited by Daphne Barbour and E. Melanie Gifford (100 pages, 193 images, softcover only) Distributed by Yale University Press
- > *Pre-Raphaelites and the Book* by Yuri Long
- > *Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina** by Margaret Doyle, produced by the department of exhibition programs
- > *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music** produced by the department of exhibition programs
- > *In the Tower: Kerry James Marshall** by James Meyer, produced by the department of exhibition programs
- > *From the Library: The Transformation of Ovid's Metamorphoses* by Yuri Long
- > *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial** by Lindsay Harris, produced by the department of exhibition programs; in addition an online roster of the 54th Massachusetts Regiment was featured on the exhibition website

*download available on www.nga.gov

EXHIBITION FILMS

- Diaghilev and the Ballets Russes* Narrated by Tilda Swinton (55 minutes, color, captioned) Distributed by Microcinema
- Edited footage of ballet performances of *Les Sylphides*, *Petrushka*, *Afternoon of a Faun*, *Rite of Spring*, *Song of the Nightingale*, *La Parade*, *Le Train Bleu*, and *Prodigal Son*

WEB PRODUCTIONS

To more accurately measure website visits, the Gallery began using an industry standard for such measurements, Google Analytics. The number of visits to www.nga.gov in fiscal year 2013 was approximately 15,000 per day. The Gallery now has more than twenty-six newsletters that reach more than 161,818 subscribers; more than 3,392,996 newsletters have been sent out to subscribers this fiscal year. The Gallery produced 85 new audio podcasts. The Gallery's audio hosting service, Soundcloud, shows more than 680 total podcasts with 407,444 followers. In addition, 21 new video podcasts were produced, which equate to 2,408,909.81 minutes and 26,825,936.82 megabytes downloaded throughout the fiscal year. On ArtBabble, Gallery videos received 582,573 page views. The Gallery's first mobile app has garnered 5,693 downloads since going live in February 2013. The Gallery's Facebook presence has garnered more than 120,169 fans, and the Twitter feed has more than 36,518 followers with 1,073 tweets in fiscal year 2013.

Video Podcasts

- > *Wyeth Lecture in American Art: Friends and Rivals: Copley, West, Peale, Trumbull, and Stuart*
- > "Roy Lichtenstein: A Retrospective" at the National Gallery of Art, Washington
- > *Diamondstein-Spielvogel Lecture Series: Joel Shapiro, "Inside Out"*
- > *The Sixty-Second A. W. Mellon Lectures in the Fine Arts: Out of Site in Plain View: A History of Exhibiting Architecture since 1750*
 - Part 1: *Framed and Hung: Architecture in Public from the Salon to the French Revolution*
 - Part 2: *In and Out of Time: Curating Architecture's History*
 - Part 3: *Not at Home: Architecture on Display from World's Fairs to Williamsburg*
 - Part 4: *Better Futures: Exhibitions between Reform and Avant-Garde*
 - Part 5: *Conflicting Visions: Commerce, Diplomacy, and Persuasion*
 - Part 6: *Architecture and the Rise of the Event Economy*

> *Diaghilev and the Ballets Russes*

> glenn ligon | nga

> *Elson Lecture 2013: A Conversation with Glenn Ligon*

> *National Gallery Builds*

- > *The Sixtieth A. W. Mellon Lectures in the Fine Arts: Twelve Caesars: Images of Power from Ancient Rome to Salvador Dali*
 - Part 1: *Julius Caesar: Inventing an Image*
 - Part 2: *Heroes and Villains: In Miniatures, Marble, and Movies*
 - Part 3: *Warts and All? Emperors Come Down to Earth*
 - Part 4: *Caesar's Wife: Above Suspicion?*
 - Part 5: *Dynasty: Collecting, Classifying, and Connoisseurship*
 - Part 6: *Rough Work? Emperors Defaced and Destroyed*

Audio Podcasts

- > *Yes, No, Maybe: The Art of Making Decisions*
- > *The Rite of Spring: Race, Dance, and Modernism in 1913*
- > *Elson Lecture 2006: A Talk with Vija Celmins*
- > *Philip Kaufman: American Stylist*
- > *Jeff Wall on His Work*
- > *Conversations with Collectors: Barney A. Ebsworth*
- > *Bronislava Nijinska: A Choreographer's Journey*
- > *The Voice of the Artist: De Wain Valentine*

BOOKS RELATED TO THE PERMANENT COLLECTION

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS (CASVA) PUBLICATIONS

- > *Rediscovering the Ancient World on the Bay of Naples, 1710–1890* Studies in the History of Art, volume 79 Edited by Carol C. Mattusch (292 pages, 175 images) Distributed by Yale University Press
- > *Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters Volume 1: Early Bolognese Painting* Introduction and translation by Elizabeth Cropper, critical edition by Lorenzo Pericolo, bibliographical essay by Carlo Alberto Girotto, contributions by Jessica N. Richardson, Giancarla Periti, and Alexandra Hoare (562 pages, 157 images) National Gallery of Art and Harvey Miller Publishers/Brepols
- > *Center 33* Annual report, print and web versions

EXHIBITION BROCHURES

- > *Masterpieces of American Furniture from the Kaufman Collection, 1700–1830** by Wendy A. Cooper
- > *Michelangelo's David-Apollo** by Alison Luchs, produced by the department of exhibition programs
- > *Pre-Raphaelites: Victorian Art and Design, 1848–1900** by Margaret Doyle, produced by the department of exhibition programs

- >Ciné-Concert: A Suitcase Full of Chocolate—Sofia Cosma
- >The Lure of the Letter: Renaissance Venice and Antique Lettering
- >Conversations with Collectors: Margaret and Raymond Horowitz
- >The Accidental Masterpiece: Leonardo and "The Last Supper"
- >Brice Marden: Beyond Visual Reality
- >Conversations with Artists: Kerry James Marshall
- >Diaghilev Symposium Worlds of Art: Diaghilev and the Ballets Russes
Part 1: Diaghilev, a Russian Nationalist in the West
Part 2: Diaghilev and the Courts: Culture Clashes and Lawsuits during the First American Tour of the Ballets Russes
Part 3: Myth in Motion—Decoration, Dance, and Sources of Russian Modernism
Part 4: The Ballets Russes and Russia
Part 5: Poulenc's House Party
Part 6: Panel Discussion
- >When Art Danced with Music (and What it Wore)
- >Elson Lecture 2007: Persistence and Style
- >Bernini's Beloved
- >Useful and Beautiful: William Morris and His Books
- >Saving Italy: The Monuments Men, Nazis, and War
- >Conversations with Collectors: Dorothy and Herbert Vogel
- >Inside Photography: The Role of Art in Diplomacy
- >Pre-Raphaelitism and International Modernisms Symposium
Seduction or Salvation: Aesthetic Immersion in the Work of Edward Burne-Jones
The Craftsman's Dream: The Pre-Raphaelites and the Arts and Crafts Movement
Tirra Tirra in a Mirror: Rhyming Visual and Verbal Form
Can Sculpture Be Pre-Raphaelite?
Q and A (Day 1)
Introduction: Pre-Raphaelites: Victorian Avant-Garde
Avant-Garde Matters
Ripe for Revolution? Reconsidering "The New Path" and the American Pre-Raphaelites
Pre-Raphaelite Landscape Painting and the Barbizon School, or, The English Beef with the French
Welcome and Introduction: Pre-Raphaelitism and International Modernisms
- >Engaging with American Furniture: Looking Back, Moving Forward Symposium
Lafayette River to the Potomac: The Kaufman Collection at the National Gallery of Art
- Research for the Future: Revisiting "...things you have long taken for granted" From Appreciation to Interpretation: Academic Engagement with American Furniture
Dust, Grain, and Soften: The Fine Art of Decorative Painting
- >Introduction to the Exhibition: "Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina"
- >Elson Lecture 2013: A Conversation with Glenn Ligon
- >Truth, Lies, and Photographs
- >Conversations with Collectors: Robert and Jane Meyerhoff
- >Pre-Raphaelites: Victorian Avant-Garde
- >Colorforms: Ellsworth Kelly and the Colored Paper Images
- >William H. Johnson
- >Oil and Water: De Kooning in His Studio
- >Social Art, Social Cooperation: A Conversation with Tania Bruguera, Tom Finkelpearl, and Mierle Laderman Ukeles
- >Artists in Residence: Henry O. Tanner in the Holy Land
- >Michelangelo's David-Apollo: An Offer He Couldn't Refuse
- >Historical Perspectives: African American Art
- >Of Times and Spaces: On Looking at Thomas Struth and Candida Höfer
- >Roy Lichtenstein's Kyoto Prize Lecture of 1995
- >A Conversation with Calvin Tomkins: "Duchamp: A Biography"
- >A Sculptor Looks at Rodin's Work
- >Concerning America, and Alfred Stieglitz, and Myself
- >Art and Espionage: Michael Straight's Giorgione
- >Picasso and the Concept of the Masterpiece
- >Living with the Dead in France: Nineteenth-Century Tomb Sculpture
- >Painting in Emilia
- >Tony Smith at 100 Symposium
The Tony Smith Experience and Q and A Session
Tony Smith: X Marks the Spot
Introductory Remarks and "Dream of the Proper Context": Tony Smith, the Abstract Expressionists' Architect
- >Collecting for Quality: The Kaufman Collection of American Furniture, 1725–1825
- >The Sydney J. Freedberg Lecture on Italian Art: Lodovico Carracci: Observations on a Faulted Genius
- >The Lion in Great Age: Titian's Last Painting
- >The Collecting of African American Art IX: Collecting Black: An Anachronism
- >The Sydney J. Freedberg Lecture on Italian Art "Not a painting, but a Vision!": Raphael's Sistine Madonna Turns Five Hundred
- >George Bellows Symposium
The Late Work of George Bellows and the Question of Modernity
The Ashcan Goes to War: Bellows, Belligerence, and the Rape of Belgium
Sunday in the Park with George Bellows
"The infant terrible of painting": Bellows by the River
Bellows' "Riverfront": The Pestilential City and the Problem of Masculinity
"Election Night, Times Square"
Bellows "Both In and Out of the Game"
- >Italian Painting: Mannerism and Maniera
- >Imperial Augsburg: A Flourishing Market for Innovative Prints
- >Triumphs in Craftsmanship: "Masterpieces of American Furniture from the Kaufman Collection, 1700–1830"
- >Diamonstein-Spielvogel Lecture Series: Inside Out
- >Roy Lichtenstein: Reading between the Dots
- >Amber and the Ancient World
- >Celebrating "National Gallery of Art: Master Paintings from the Collection"
- >Barnett Newman: The Stations of the Viewer
- >The Serial Portrait: Photography and Identity in the Last One Hundred Years
- >George Bellows
48th Annual International Communications Film & Video Competition (intercom), Certificate of Merit in the category of Arts and Culture
CINE Golden Eagle Award in the Professional, Non-Fiction Division for Arts and Exhibition Programs
33rd Annual Telly Awards Competition, Bronze Telly in the category of Cultural Programs
47th Annual WorldFest, Houston International Film Festival, Silver Remi Award
3rd Annual Portland Maine Film Festival, Official Selection
- >Joan Miró: The Ladder of Escape
Artecinema, Naples, Italy, Official Selection
47th Annual WorldFest, Houston International Film Festival, Gold Remi Award
27th Annual Wine Country Film Festival, Official Selection

STAFF PUBLICATIONS

>Daphne Barbour and Shelley Sturman, "Degas' Process Captured in Bronze," in *Degas' Method*, ed. Line Clausen Pedersen (Ny Carlsberg Glyptotek, Copenhagen, 2013), 179–203.

>Kathryn Barush, "Visions of Mortality," *Apollo* (January 2013): 56–62.

>———, "Painting the Scene," in *The Oxford Handbook of the Georgian Theatre, 1737–1832*, eds. Julia Swindells and David Francis Taylor (Oxford, 2013).

>Jonathan Bober, "Veronese and the Reproductive Print," in *Paolo Veronese: Versatile Master of Renaissance*, eds. Virginia Brilliant and Frederick Ilchman (New York, 2012), 208–221.

>———, "Sull'attribuzione a Caravaggio dei disegni del Castello Sforzesco," in *Simone Peterzano, ca. 1535–1599, e i disegni del Castello Sforzesco*, ed. Francesca Rossi (Castello Sforzesco, Milan, 2012), 62–71.

>———, catalogue entry in *Biblioteca e Pinacoteca Ambrosiana: Leonardo e la sua cerchia*, ed. Osano Shigetoshi (Metropolitan Museum of Art, Tokyo, 2013).

>———, "Miraculous Likeness: Castiglione's *Saint Francis in Ecstasy*," in *Vision and Ecstasy: Giovanni Benedetto Castiglione*, ed. Patrick Matthiesen (Matthiesen Gallery, London, 2013), 47–73.

>———, "L'istinto estetico universale: Luca Cambiaso e le avanguardie del XX secolo," *Art e Dossier*, no. 299 (May 2013): 52–55.

>Jonathan Bober, Giulio Bora, and Francesca Rossi, "III. Il 'Fondo Peterzano': vicende attributive," in *Simone Peterzano, ca. 1535–1599, e i disegni del Castello Sforzesco*, ed. Francesca Rossi (Castello Sforzesco, Milan, 2012), 112–91.

AWARDS

Print, Design Awards

- >Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū
- >National Gallery of Art Film Program
- >Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540
American Alliance of Museums, Museum Publications Design Competition
- >Shock of the News
- >Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540
- >Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac
- >The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors
Association of American University Presses, Book, Jacket, and Journal Show 2013

- >George Bellows
- >Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac
- >Shock of the News
Washington Book Publishers, 2013 Book Design and Effectiveness Award

Film

- >Diaghilev and the Ballets Russes
CINE Golden Eagle Award
49th Annual International Communications Film & Video Competition (intercom), Certificate of Merit in the category of Arts and Culture

- > Judith Brodie, "All the News Fit to Print," *Museum* (January–February 2013).
- > ———, "Frank Lloyd Wright's Secessionist Prints," *Print Quarterly* 30, no. 2 (March 2013).
- > David Alan Brown, "Bembo and Bellini," in *Pietro Bembo e le arti*, eds. Guido Beltrami, Howard Burns, and Davide Gasparotto (Venice, 2013), 309–328.
- > ———, entry on *Portrait of Pietro Bembo* by Lucas Cranach the Younger, in *Pietro Bembo e l'invenzione del Rinascimento* (Palazzo del Monte di Pietà, Padua, Venice, 2013).
- > ———, "Art and Espionage: Michael Straight's Giorgione," *Artibus et Historiae*, no. 67 (2013): 101–116.
- > Carol Christensen, "Gauguin's Brittany Landscape: Compositional Transformation and Intentional Ambiguity," in the American Institute for Conservation 40th Annual Meeting Postprint (2012).
- > Carol Christensen and John Hand, "Bernard van Orley's *The Marriage of the Virgin* and *Christ among the Doctors*: Examination and Treatment," in *The Flemish Primitives VI: Bernard van Orley*, ed. Alexander Galande (Royal Museums of Fine Arts Belgium, Brussels, 2013), 131–145.
- > Carol Christensen and Eleonora Luciano, "The Evolution of Gainsborough's Portrait of Elizabeth Sheridan," *Burlington Magazine* 155, no. 1321 (April 2013): 238–242.
- > Harry Cooper, "A Museum of One's Own: Harry Cooper on the Clifford Still Museum," *Artforum* 51, no. 3 (November 2012): 73–74.
- > ———, "Andrea del Sarto," *Harvard Library Bulletin* 23, no. 3 (Fall 2012): 25.
- > Elizabeth Cropper, "Holy Face/Human Face: Thoughts on Bronzino's Lutheran Panciatici Portraits," in *Synergies in Visual Culture: Bildkulturen im Dialog: Festschrift für Gerhard Wolf*, eds. Manuela De Giorgi, Annette Hoffmann, and Nicola Suthor (Munich, 2013), 45–56.
- > ———, "Malvasia's Anti-Vasarian History of Art: A Tradition, Not a Rebirth," in *Gifts in Return: Essays in Honour of Charles Dempsey*, ed. Melinda Schlitt (Toronto, 2012), 415–443.
- > ———, "Riflessioni su Artemisia," in *Artemisia: La musa Clio e gli anni napoletani*, eds. Roberto Contini and Francesco Solinas (Rome, 2013), 6–13.
- > Kathryn A. Dooley, Suzanne Lomax, Jason G. Zeibel, Costanza Miliani, Paola Ricciardi, Ann Hoenigswald, Murray Loew, and John K. Delaney, "Mapping of Egg Yolk and Animal Skin Glue Paint Binders in Early Renaissance Paintings Using Near Infrared Reflectance Imaging Spectroscopy," *Analyst* (June 2013).
- > Joanna Dunn, contributions to *Giotto e compagni*, ed. Dominique Thiébaud (Paris and Milan, 2013).
- > Sarah Greenough, "The Mystery of the Visible: Garry Winogrand and Postwar American Photography," in *Garry Winogrand* (San Francisco Museum of Art, in association with New Haven and London, 2013).
- > Joseph Hammond, "An Old Altarpiece for a New Saint: The Canonization of Santa Maria Maddalena De' Pazzi and the Decoration of Santa Maria Dei Carmini in Venice," *Explorations in Renaissance Culture* 38 (Summer & Winter 2012): 149–168.
- > John Oliver Hand, "La Dame au Bain par François Clouet," in *Peindre en France à la Renaissance. II. Fontainebleau et son rayonnement*, ed. Frédéric Elsig (Milan, 2012), 207–216.
- > ———, "The *Saint John the Baptist* and *Saint Veronica* Diptych by Hans Memling," in *Pietro Bembo e le arti*, eds. Guido Beltrami, Howard Burns, and Davide Gasparetto (Venice, 2013), 433–440.
- > John Oliver Hand and Hans Memling, *San Giovanni Battista, Santa Veronica, Pietro Bembo e l'invenzione del Rinascimento* (Palazzo del Monte di Pietà, Padua, 2013), 100–101.
- > Alexandra Hoare, "Salvator Rosa's Allegory of *Philosophy* as *Ut Pictura Rhetorica*: Eloquent Gesture and the Pursuit of Artistic Decorum," *Art History* 36, no. 5 (online September 2013; print November 2013): 944–967.
- > Ann Hoenigswald, "Charles Chapuis: Degas' *Picture Doctor* and Painting Conservation at the End of the Nineteenth Century," in *Conservation in the Nineteenth Century*, ed. Isabel Brajer (Copenhagen, 2013).
- > Melissa B. Lemke, *Digitization of the Kress Collection of Historic Images*, <http://arlisdmv.org/2013/08/digitization-of-the-kress-collection-of-historic-images> (accessed December 19, 2013).
- > Mary Levkoff, "Hearst and Spain," in *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*, eds. Inge Reist and José Louis Colomer (The Frick Collection, New York, with the Centro de Estudios Europa Hispánica, Madrid, 2012), 175–201.
- > Alison Luchs, "Verrocchio and the Bust of Albiera degli Albizzi: Portraits, Poetry, and Commemoration," *Artibus et Historiae* 66 (2013): 75–98.
- > ———, review of *Vulcan's Forge in Venus' City: The Story of Bronze in Venice*, by Victoria Avery, *The Sculpture Journal* 21.2 (2012): 185–187.
- > ———, entries on Desiderio da Settignano, *Saint Jerome* and Florentine, c. 1425, *Madonna and Child*, in *The Springtime of the Renaissance: Sculpture and the Arts in Florence 1400–1460*, eds. Beatrice Paolozzi Strozzi and Marc Bormand (Palazzo Strozzi, Florence, 2013), 438–439.
- > ———, entry on Florentine, 1478/1521, bust of Lorenzo de' Medici in *Nello splendore Mediceo. Papa Leone X e Firenze*, eds. Nicoletta Baldini and Monica Bietti (Museo delle Cappelle Medicee e Casa Buonarroti, Florence, 2013), 366–367.
- > Alison Luchs, with Shelley Sturman and Katherine May, "A Statuette from the Workshop of Leonardo da Vinci," *Burlington Magazine* 154 (November 2012): 768–772.
- > Eleonora Luciano, entry on Leone Battista Alberti, *Self-Portrait*, in *The Springtime of the Renaissance: Sculpture and the Arts in Florence 1400–1460*, eds. Beatrice Paolozzi Strozzi and Marc Bormand (Palazzo Strozzi, Florence, 2013), 304–305.
- > Peter M. Lukehart, "Painting Virtuously: The Counter-Reform and the Reform of Artists' Education in Rome between Guild and Academy," in *The Sensuous and the Counter-Reformation Church*, ed. Marcia B. Hall and Tracy E. Cooper (Cambridge and New York, 2013), 161–86.
- > ———, "Ut icona poesis: Gabriello Chiabrera, Bernardo Castello, and the *Sacro Volto* of Genoa," in *Gifts in Return: Essays in Honour of Charles Dempsey*, ed. Melinda Schlitt (Toronto, 2012), 362–390.
- > James Meyer, "Matisse: In Search of True Painting," *Artforum* 51, no. 7 (March 2013): 266–267.
- > Carolyn Miner, entries on Jean Joseph Marie Carriès, *Mask*; Adrien Pierre Dalpayrat, *Male Mask*; and August Rodin, *Balzac*, in *Dreams and Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection*, eds. Melissa L. Gustin and Suzanne Folds McCullagh (Art Institute of Chicago, 2013), 194–7, 200–1.
- > Mary Morton, "Courbet, Cézanne: L'Art de peindre en série," in *Courbet/ Cézanne: La vérité en peinture* (Musée Courbet, Ornans, 2013).
- > ———, "Courbet et les marines de Normandie," in *Eblouissants reflects: Cent chefs-d'œuvre impressionistes* (Musée des Beaux-Arts, Rouen, 2013).
- > Emily Pegues, "Artistic Exchange in Renaissance Europe," in *Journeys in Art and Ambition* (Courtauld Institute of Art, 2013).
- > Hugh Phibbs, "Preservation Practices," *Picture Framing Magazine* (2012–2013).
- > Debra Pincus, "Signatures of the Lombardo Workshop," *Artibus et Historiae* 67 (2013): 161–174.
- > ———, "Pietro Bembo of Ca' Bembo: From Failed Politician to Man of Letters," in *Atti, International Conference, Padua, Italy, Pietro Bembo e le arti*, Centro Internazionale di Studi di Architettura Andrea Palladio (Marsilio, Padua, 2013), 69–82.
- > ———, "Bellini and Belliniana: The Issue of Signatures. Four Case Studies," in *Künstler Signaturen von der Antike bis zur Gegenwart/Artist's Signatures from Antiquity to the Present*, ed. Nicole Hegener (Petersberg, Germany, 2013), 192–203.
- > Paola Ricciardi, John K. Delaney, Michelle Facini, and Lisha Glinsman, "Comprehensive Analysis of the Materials and Techniques of a Fifteenth-Century Illuminated Gradual Using In Situ Analytical Methods," *Journal of the American Institute for Conservation* 52, no. 1 (February 2013): 13–29.
- > Andrew Robison, "Eleanor Garvey," in *Eleanor M. Garvey* (Houghton Library, Harvard University, Cambridge, 2013).
- > Stacey Sell, "'The Interesting and Difficult Medium': The Silverpoint Revival in Nineteenth-Century Britain," *Master Drawings* 51, no. 1 (2013): 63–86.
- > Anne Simmons, review of *Elements of Style: An Encyclopedia of Domestic Architectural Detail*, by Stephen Calloway, Elizabeth Cromley, and Alan Powers, *Choice: Current Reviews for Academic Libraries* 50, no. 10 (June 2013).
- > Dylan Smith, "Technical Characteristics of Bronze Statuettes from the Workshops of Antonio and Giovanni Francesco Susini," in *The Renaissance Workshop: The Materials and Techniques of Renaissance Art*, eds. D. Saunders, M. Spring, and A. Meek (The British Museum, London, 2013), 29–41.
- > Shelley Sturman, "Replication and Variation: Roccatagliata and the Female Nude," in *The Renaissance Workshop: The Materials and Techniques of Renaissance Art*, eds. D. Saunders, M. Spring, and A. Meek (The British Museum, London, 2013), 20–28.
- > Shelley Sturman and Dylan Smith, "Italian Renaissance Bronzes: Alloy Analysis, Artist and Interpretation," in *Carvings, Casts & Collectors: The Art of Renaissance Sculpture*, eds. Peta Motture, Emma Jones, and Dimitrios Zikos (London, 2013), 160–175.

STAFF LIST

Staff as of 30 September 2013

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Director
Earl A. Powell III

Chief of Staff & Executive Assistant
Angela M. LoRé

Staff Assistants
Celina B. Emery
Melissa B. Goodman

Acting Internal Auditor
Orin Wolf

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Congressional Liaison Officer and Director of Special Projects
Delia Gerace Scott

Special Projects Associate
Sarah Bohannon

Special Projects Assistant
Alexandra Lawson

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D. Dodge Thompson

Exhibition Officers
Jennifer F. Cipriano
Naomi R. Remes
Ann. B. Robertson

Assistants for Exhibition Administration
Meredith Kablick
Allison Keilman
Olivia Wood

Office Manager/Assistant to the Chief of Exhibitions
Wendy Battaglino

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Head of Department
Susan MacMillan Arensberg

Associate Curators
Margaret Doyle
Lynn Matherly

Audiovisual Production Specialist
Carroll Moore

Assistant Producers
David Hammer
Elizabeth Laitman Hughes

Staff Assistant
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Deputy Chief and Head of Exhibition Production
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Head of Exhibits Shop
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Lighting Shop Specialist
Juan Garedo

Head of Paint Shop
Dennis Bult

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Volunteer
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Curatorial Assistant
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Volunteer Intern
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Gretchen Hirschauer

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Im Chan

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Research Conservator for
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Rebecca Ploeger

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History Guest Scholar
J. Nicholas Napoli

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James Grantham Turner
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Yanfei Zhu

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Twenty-Four-Month Chester
Dale Fellow
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Ailsa Mellon Bruce Predoctoral
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Historians of American Art
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Deputy Administrator
John Robbins

Deputy Administrator for Capital
Projects and Chief Architect
Susan Wertheim

Executive Assistant
Erin Fisher

Financial Analyst
Melanie Smith

Assistant to the Administrator for
Budget Analysis
Jill Dunham

Budget Analyst
Karen Sherman

Systems Manager
G. Lee Cathey

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Martin Livezey
Timothy Spencer

Staff Assistant (CASVA housing)
Gwendolyn Murphy

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Deputy Chief
Will Young

Administrative Officer
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Program Specialist (Travel
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Joy Borja

Program Assistant
Christy Williams

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Support Services Specialist
(Property)
Kevin Grays

Supply Technician (Property)
Nathan Howell

Supply Technicians (Supply)
Phylicia Parzynski
Ulrick Vilmenay

Support Services Specialist
(Transportation)
Marvin Johnson

Motor Vehicle Operator
Frank Armstrong

Warehouse and Distribution

Support Services Supervisor
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Lead Materials Handler
Lemuel Jamison

Support Services Specialist
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Materials Handler
Rickie Lee Younce

Mail and Records

Support Services Supervisor
Angela Dory

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Anthony Proctor

Mail Clerks
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Francis Moffatt
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Adam Enatsky

Audiovisual Systems Specialist
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John Conway

Audiovisual Production Specialist
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Dionne Page

Printing Services Clerk
Anushirvan Aazami

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Telecommunications Department
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Arlington Walker

Supervisory Telecommunications
Specialist
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Telecommunications Specialists
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Senior Architect/Senior Program
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Gregory Tyson
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Gregory Watson
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Mitchell Wright Jr.
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Linda Young
Philip Young Jr.
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Officer and Trainer
Yamashita Johnson
Gallery Protection Officers
Anani Abalo
Rukan Ahmed
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Lori Allen
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(1 October 2012–30 September 2013)

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