

NATIONAL GALLERY OF ART

2015 ANNUAL REPORT



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(as of September 30, 2015)**



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NATIONAL GALLERY OF ART

Washington, DC

Fiscal Year 2015





VIANA
800

ONE WAY

Looked on the Street

President's Foreword

Fiscal year 2015 was a year of great anticipation for the National Gallery of Art as we looked forward to landmark events in 2016: the museum's seventy-fifth anniversary and the reopening of the completely renovated galleries in our East Building. We are pleased that the renovation project is on budget and on schedule, and, even during this ongoing construction, more than four million people have visited the Gallery this year. Many visitors have been attracted to the two exhibitions celebrating the twenty-fifth anniversary of the founding of the Gallery's photography collection: *The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund* and *In Light of the Past: Twenty-Five Years of Photography at the National Gallery of Art*.

The formation and superb development of the photography collection and program would not have been possible without the strong support of loyal donors whose generosity has enabled the Gallery to mount one of the most active and acclaimed programs for photography in the world. Equally important is the federal government's steady support for the Gallery's maintenance and operations that preserves the unique quality of our buildings and keeps them open and free to the public 363 days of each year. On behalf of the trustees and staff, I would like to extend our deep gratitude to the President and Congress for their roles in upholding the singular compact that combines public commitment and private philanthropy to make the Gallery one of the world's great national art galleries.

This year, it was our distinct pleasure to welcome David M. Rubenstein to the Board of Trustees. A philanthropist and co-CEO of the Carlyle Group, David has been involved with the Gallery since 2005. Victoria P. Sant became a trustee emerita after serving on the board for fifteen years, twelve of them as Gallery president. We are grateful for Vicki's distinguished leadership, and we look forward to David's expertise and help in guiding the Gallery into the future. We are immensely grateful to David, Vicki and Roger Sant, and to Mitchell and Emily Rales for their major gifts in support of the East Building renovation project.

The Trustees' Council, a national advisory body to the Board of Trustees, serves an invaluable role in providing counsel to the trustees and support for the Gallery. We extend a warm welcome to five returning members of the Council: Max N. Berry, W. Russell G. Byers Jr., Fern M. Schad, Michelle Smith, and Walter L. Weisman. My fellow

trustees and I express our sincere appreciation to all of our Trustees' Council members for their dedicated service.

This year the Gallery mourned the loss of John Whitehead, a very close friend. John's extraordinary service to the Gallery extended for more than three decades. He was a founding member of the Trustees' Council, beginning in 1982, and served as vice-chair of the Council from 1985 to 1988 and chair from 1989 to 1991. In 2005, he was named an Honorary Trustees' Council member for life. John was a loyal friend whose generous bequest represents a deep commitment to the Gallery's mission. We also were saddened by the death of a founding member of the Circle, Lili-Charlotte Sarnoff. Lolo was a generous patron of the Gallery, giving to our national collection a number of works including Bernardo Bellotto's *The Fortress of Königstein: Courtyard with the Magdalenenburg*.

The critical support received from private donors has made a great contribution to our mission this year. We especially would like to thank Juliet and Lee Folger for their extraordinarily generous gifts through the Lee and Juliet Folger Fund for the acquisition of two major works of Dutch art: Jan Miense Molenaer's *Self-Portrait as a Lute Player* and Jacob Ochtervelt's *A Nurse and a Child in the Foyer of an Elegant Townhouse*. We are deeply grateful to Clarice Smith, Michelle Smith, and Robert and Arlene Kogod for their generous commitment to the Gallery's future exhibitions program at the NGA Corcoran. An anonymous friend provided generous support for the Gallery's exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*. We also would like to thank those who made major commitments this year in support of privately funded programs for acquisitions, education, and scholarly research: the Estate of William N. Cafritz, the Estate of Robert W. Duemling, Bernard and Sarah Gewirz, Helen Porter and James T. Dyke, and the Robert H. Smith Family Foundation. Our sincere appreciation also goes to the Samuel H. Kress Foundation and The Andrew W. Mellon Foundation for their enduring support of the Gallery's scholarly mission through grants for conservation, scholarly publications, and the Center for Advanced Study in the Visual Arts.

Special exhibitions thrived at the Gallery this year thanks to the generosity of various foundations, corporations, private individuals, and members of the Exhibition Circle. *Piero di Cosimo: The Poetry of Painting in*

Renaissance Florence was sponsored by Sally Engelhard Pingree and the Charles Engelhard Foundation, with additional funds from the Exhibition Circle. *Drawing in Silver and Gold: Leonardo to Jasper Johns* was made possible by a generous gift in memory of Melvin R. Seiden, as well as funds from the Exhibition Circle. *In Light of the Past* was funded through the generous support of the Trellis Fund and *Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh* with a grant from the Thaw Charitable Trust. We deeply appreciate the leadership support from the Leonard and Elaine Silverstein Family Foundation for the exhibition *Gustave Caillebotte: The Painter's Eye*, which was also supported by the Robert and Mercedes Eichholz Foundation and Count and Countess de La Haye St. Hilaire. The trustees extend their thanks to Helen Henderson and the HRH Foundation for their ongoing commitment to funding award-winning educational films about our special exhibitions, as well as EduChosun and Covana Contents for their respective contributions to the Gallery. We are particularly grateful for commitments by two corporations for forthcoming Gallery exhibitions: Bank of America has sponsored *Power and Pathos*, its fifth international exhibition during the past ten years; and Altria Group has made a special commitment in celebration of the Gallery's seventy-fifth anniversary with its sponsorship of *Three Centuries of American Prints from the National Gallery of Art* and *Stuart Davis: In Full Swing*. We note with grateful appreciation that the *Stuart Davis* sponsorship is the company's thirteenth exhibition sponsorship!

Our annual giving programs continued to provide crucial funding for a wide range of Gallery activities, for which we thank the participation of all of our members. In addition to the exhibitions I have described above, the Exhibition Circle supported as well *Pleasure and Piety: The Art of Joachim Wtewael (1566-1638)*. We are grateful to all Exhibition Circle members for their support, which is so critical for our special exhibition program. Through their annual gifts, the Collectors Committee is an invaluable partner in building the Gallery's holdings of modern and contemporary art. At its annual meeting, the Collectors Committee acquired for the Gallery a unique work by Cecily Brown, *Girl on a Swing*. We are thankful to the Collectors Committee's co-chairs, Kyle Krause and Denise Saul, for their leadership and to all Collectors Committee members for their contributions and continuing

generosity. The Circle program provides annual unrestricted funding for activities essential to the Gallery; we thank all of the members of the Circle for their dedication. Gail Jacobs, chair of the Circle, deserves special thanks for her steadfast leadership.

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 we thank our Legacy Circle members for their committed support.

Our staff and volunteers are crucial in carrying out the Gallery's mission. My fellow trustees and I are grateful for their commitment and diligence and look forward to continuing to work with them all. The Gallery's seventy-fifth anniversary year will showcase the Gallery and our mission to welcome and inspire visitors from the United States and around the world. We hope that you will visit often in our galleries or online during this truly memorable year for the National Gallery of Art.



Frederick W. Beinecke

Director's Statement

The founding story of the National Gallery of Art begins with an act of extraordinary personal generosity. Andrew W. Mellon, noting the lack of a national art gallery worthy of the nation's capital, offered the people of the United States a framework for just such a museum: a superb collection and the funds to construct a building to house it. Since then, the Gallery has served a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art at the highest possible museum and scholarly standards. This mission and dedication to excellence continued to guide the activities of fiscal year 2015.

I join with Gallery President Frederick W. Beinecke in welcoming David M. Rubenstein as a trustee. David has been involved with the Gallery for more than a decade. His generous gifts have supported a number of Gallery programs and the recent renovation of the East Building. We thank Victoria P. Sant, who becomes trustee emerita, for her fifteen years of service on the board, twelve of them also as Gallery president. We are excited to welcome C. D. Dickerson III, our new curator and head of the department of sculpture and decorative arts. C. D. returns to the Gallery where he was a graduate curatorial intern and an Ailsa Mellon Bruce Visiting Senior Fellow at our Center for Advanced Study in the Visual Arts. He has a great familiarity with our collection and brings fresh insights to exhibitions, acquisitions, and presentations of the art.

Last year a historic agreement between the Corcoran Gallery of Art, the George Washington University, and the National Gallery of Art was finalized. During this fiscal year 5,674 works of art from the Corcoran Collection were accessioned into the Gallery's collection and two installations were presented: *American Masterworks from the Corcoran, 1815-1940* and *Focus on the Corcoran: Works on Paper, 1860-1990*. These newly accessioned objects will have an immediate impact across the Gallery's collections and will be particularly transformative for holdings of American art in all media.

The Master Facilities Plan renovation continued in the East Building thanks to critical support of the Gallery's operations by the President and Congress coupled with the ongoing generosity of many private donors. At the end of the fiscal year, the current phase of the East Building renovation passed the fifty percent completion point. The floors for the two new hexagonal Tower Galleries have been inserted into the existing space and structural

reinforcing for the new Roof Terrace has been installed along with the openings to connect all three components of the new Tower level. The old skylight in the northeast tower was demolished, and installation began on a new skylight and public fire stairway. Additional work included a new art and passenger elevator to connect all levels of the East Building, building systems improvements including six new air handling units, and excavation for an underground areaway to house the building's emergency generator.

The Gallery made several important acquisitions, all of which embody the innovation, continuity, and renewal that characterize art history. George Caleb Bingham's *The Jolly Flatboatmen* (1846) is among the first distinctly American paintings to capture the allure of Western expansion during the mid-nineteenth century. The American masterpiece has had a regular presence at the Gallery since 1956, thanks to the generosity of its past owners, the Pell family and Richard Manoogian.

The Collectors Committee with the generous support of several other donors enhanced the Gallery's growing contemporary holdings with compelling works by three important artists—Cecily Brown, Roni Horn, and Martha Rosler—and the prolific, self-taught artist Joseph Yoakum. We are very grateful to the Collectors Committee for their continued support of the Gallery's collection of modern art.

Other significant acquisitions include Henry Fuseli's *Satan Defying the Powers of Heaven* (c. 1800), purchased as the Gift of Andrea Woodner; Hendrick Goltzius's *Triumph of Galatea* (1592), acquired through the Ahmanson Foundation Fund; and Margaret Bourke-White's *Fort Peck Dam, Montana* (1936), made possible through the Patrons' Permanent Fund. We are delighted with the acquisition of key works by Jan Miense Molenaer, Arshile Gorky, and Lewis Carroll.

The Gallery is very grateful to its donors for their continuing generosity, which allows visitors—from every corner of the globe—to view the permanent collection and special exhibitions. This year, we shared the brilliance of the Renaissance's most spellbinding storyteller with audiences in *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*. This is the first time the Galleria degli Uffizi in Florence has co-organized a paintings exhibition with another museum, and we look forward to many more projects with our Italian partners.

Celebrating the Gallery's photography collection, *In Light of the Past: Twenty-Five Years of Photography at the National Gallery of Art* included some of the most rare and compelling photographs ever created. It also honored the generous support of donors who have enabled the medium to achieve a place of prominence within the Gallery's collection.

We were delighted to present *Drawing in Silver and Gold: Leonardo to Jasper Johns* in collaboration with the British Museum. Scholars, artists, and visitors were able to discover the beauty of metalpoint, used by artists since the Renaissance to create magnificent and technically accomplished drawings.

Joachim Wtewael was one of the most important Dutch artists at the turn of the seventeenth century, but unlike some of his contemporaries, he had not been the subject of a solo exhibition. *Pleasure and Piety: The Art of Joachim Wtewael (1566-1638)* sheds light on his artistic excellence, allowing Wtewael to reclaim his rightful place among the great masters of the Dutch Golden Age. Similarly, Gustave Caillebotte's impressionist paintings were inaccessible for almost a century, and they are still hard to come by in public institutions. We were thrilled to present *Gustave Caillebotte: The Painter's Eye* and the accompanying publication to a new generation of art lovers and those hungry for another peek at his best works.

Outside of exhibitions, other Gallery departments collaborated to foster a deeper understanding of works of art in the collection. A new online guide to the Gallery's Robert Frank Collection was released and provides access to more than 430 images of Frank's photographs, contact sheets, and work prints, many of which have never before been reproduced.

The new *NGAkids Art Zone* application for iPads, encouraging exploration of portraiture, landscape, color theory, and a freehand drawing module, was downloaded almost 175,000 times and awarded a 2015 Parents' Choice Silver Honor Award. *Your Art*, the Gallery's application for adults available in five foreign languages, was downloaded almost 100,000 times. Through NGA Images, the Gallery's online open access image repository, users downloaded more than 580,000 images this year. This year alone school tours served more than 25,000 students. *Art Around the Corner*, the multiple-visit program for underserved public school children, their families, and teachers, reached an audience of

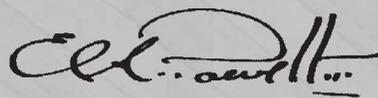
more than 1,100, a number that has tripled in the last three years.

Furthering the Gallery's mission to preserve works of art, painting conservators completed several critical projects this year including the treatment of Francisco de Goya's *Thérèse Louise de Sureda*, Jan van Huysum's *Flowers in an Urn*, and Vincent van Gogh's *Farmhouse in Provence*. In preparation for the exhibition *The Serial Impulse at Gemini G.E.L.*, paper conservators treated Michael Heizer's monumental print *Scrap Metal Drypoint #6*, and the Gallery's textile conservator examined and treated eight works by Robert Rauschenberg. The photograph conservation department completed the fourth year of its major research initiative with the symposium *Platinum and Palladium Photographs: Technical and Aesthetic History, Chemistry, and Connoisseurship*.

The second volume of *Facture*, the Gallery's interdisciplinary biennial journal, was published this year. Featuring seven essays, the volume continues the dialogue begun by the series' inaugural issue (published in 2013) among art historians, scientists, and conservators to provide new perspectives on well-known works of art in the Gallery's collection.

During fiscal year 2015, the Gallery welcomed more than 4.1 million visitors, an increase of almost ten percent from the prior year. The Gallery reached an even wider audience through social media, with a sixty-three percent increase in Twitter followers and an eighty-three percent increase in Facebook fans. The Gallery's website had almost six million visits, a number that continues to grow each year.

These impressive accomplishments are made possible by the Gallery's dedicated Board of Trustees and talented staff. I join with Board President Frederick Beinecke in thanking them, along with the federal government, individual, foundation, and corporate donors, and many volunteers, for their continued support of the National Gallery of Art.



Earl A. Powell III







George Caleb Bingham
The Jolly Flatboatmen

—
Patrons' Permanent
Fund

“Ochtervelt masterfully contrasts the privileged world of the patrician family with the uncertainties of the life of the poor...”



Jacob Ochtervelt
*A Nurse and a Child
in the Foyer of an
Elegant Townhouse*

—
The Lee and Juliet
Folger Fund

his foot cautiously on the hall floor to receive a coin from the child, whose squared collar and chain draped over his shoulder identify him as a boy. Ochtervelt masterfully contrasts the privileged world of the patrician family with the uncertainties of the life of the poor by differentiating the dark, ragged clothing of the beggars with the splendidly dressed child standing in the elegant foyer of his home. Ochtervelt’s painting emphasizes the importance the Dutch placed on

charitable acts. Positioned in the background, the master and mistress of the house look on proudly at their son’s act of generosity. Ochtervelt adds a bit of drama to the scene by including a bristling spaniel, standing at alert as this unknown beggar tentatively enters into the family’s space.

The Gallery’s collection of nineteenth-century European paintings was enhanced by the acquisition of *View of Sommerspiret, the Cliffs of Møn* (1846), a pristine landscape of

the white chalk cliffs of an island in the Baltic Sea, painted by the Danish Golden Age artist Georg Emil Libert. The dramatic topography, bright blue Danish sky, and the inclusion of small figures beholding the marvelous scene are characteristic of this rich moment in the history of landscape painting.

The Gallery also received an important gift from the descendants of American impressionist painter Mary Cassatt. *Eddy Cassatt* (Edward Buchanan Cassatt) depicts the eldest son of Cassatt’s brother, Alexander. Although undated, the painting was probably executed during a visit that the artist made to Philadelphia in the summer of 1875. The inscription in the painting’s lower left corner, which reads “Eddy from Aunt Mary,” confirms both the sitter’s identity and the artist’s affection for her nephew.

Cassatt’s choice of subject may have been motivated by more than familial devotion, however. For this portrait, a five-year-old Eddy is shown dressed in a fanciful, historicizing costume comprised of a suit of dark red velvet with lace collar and cuffs, a wide red sash, and a velvet hat. In its formality and intentionally anachronistic costuming, this portrait recalls both old master paintings, especially the portraits of the British painters Sir Thomas Lawrence and Thomas Gainsborough, as well as modern society portraits of children. It is likely that Cassatt aspired to establish a reputation as a portraitist, and that this painting, which hung in her brother’s Haverford, Pennsylvania, home, was designed to show off her work to potential clients who might be inclined to commission a similar portrait during travels to Paris. The painting’s scale—it is by far the largest work she produced during her



Cecily Brown
Girl on a Swing

—
Gift of the Collectors
Committee

early career—underscores its ambitious nature.

This painting also displays what was to become a hallmark of Cassatt's art: her keen observation of and sensitivity in the depiction of children. Cassatt's portrait captures both the awkwardness and boredom of her subject, standing in his finery and forced to hold still, while managing to convey the young boy's innate charm. In this regard, *Eddy Cassatt* offers a striking complement to the Gallery's *Little Girl in a Blue Armchair*. Painted just three years before *Little Girl in a Blue Armchair*, it highlights the subtle but profound evolution in Cassatt's work just prior to her involvement with the impressionist movement. In *Eddy Cassatt*, one sees both the culmination of her early career and the first steps towards a new style of painting.

According to the family legend, fearing that his son might sell the painting, Alexander Cassatt bequeathed the portrait to his granddaughter—Eddy's daughter, Lois—instead with the strict instruction that she not sell it. It remained in the possession of her heirs, until it was offered as a gift to

the Gallery, becoming part of one of the largest and most comprehensive collections of Cassatt's work and the only example of her early style in the Gallery's holdings.

Selected and acquired by the Collectors Committee, Cecily Brown's bravura painting *Girl on a Swing* (2004) dates from a moment when the artist embraced landscape as a way of introducing a new clarity of space and stroke. This is the first painting by the distinguished artist, whose style is at once deeply informed by abstract expressionism and highly original, to enter the collection.

Among the rich variety of other contemporary gifts this year, several stand out. An anonymous donor has given the Gallery its first paintings by David Novros, an artist whose distinctive sense of color and form yielded some of the most important shaped canvases of the 1960s. Other highlights include: an impetuous painting by Elizabeth Murray, *Cloud 9* (2002), part of a trio of works donated by Anne and Joel Ehrenkranz; a classic color-field painting by Paul Feeley, *Untitled* (1962), given by Peter Soriano in honor of José Maria Soriano; an

abstract expressionist painting by Frank Lobdell, *27 May 1948*, from Mr. and Mrs. Gerald D. Kohs; a richly gestural painting by Oliver Lee Jackson, *Untitled* (5.21.95) (1995), given by Wanda Malone Harrison and Paul Carter Harrison; and four early figurative paintings (*Apache Dancer*, *Bubble Dancer*, *Circus Rider*, and *Dancer in a Red Skirt*) by Franz Kline painted in 1940 for the Bleecker Street Tavern, given by Dian Woodner.

Sculptures

The Gallery's collection of portrait sculptures gained two examples of a relief profile of Benjamin Franklin, one in patinated terracotta and one in bronze, from a 1777 model created in France by his friend the Italian sculptor-engraver Giovanni Battista Nini. This gift came from the estate of the late Robert L. McNeil Jr., a long-time friend and supporter of the Gallery. The image of Franklin was the most popular model among Nini's many sensitive profile portraits, readable as miniature reliefs or large medals. The appealing design is based on a sketch by Franklin's English friend,

the banker and member of Parliament Thomas Walpole; the sculptor added a fur hat based on one worn by the French Enlightenment political philosopher Jean-Jacques Rousseau in a portrait engraving. The Gallery already owns an unpatinated terracotta example of Nini's Benjamin Franklin, given by Dr. Stephen K. and Janie Woo Scher. Comparing different casts derived from a common model, with varied surfaces and handling of details, the Gallery will learn more about the relationships between hand-modeling and casting as well as the dissemination of private portraits of American patriots.

In addition, the small bronze *Mortar with Busts and Draped Venus Figures*, probably French circa 1600, was donated by Faya Causey in memory of Philip Conisbee.

Important acquisitions of modern sculpture also enhanced the Gallery's collection. The Collectors Committee,

with additional contributions from several members, acquired Roni Horn's elegant glass sculpture *Opposite of White, v. 2 (Large) (A)* (2006-2007). This is the first sculpture by Horn to enter the Gallery's collection. Other significant additions include: Kiki Smith's diminutive bronze figure *Seer (Alice II)* (2005) and Fred Wilson's blackly reflective glass sculpture *Pssst!* (2005), both donated by Anne and Joel Ehrenkranz; a delightful sculpture by Ree Morton, *Beaux Chair* (1975), given by Pam Adler, Cynthia Carlson, and Barbara Zucker; a lyrical painted bronze figure by Manuel Neri, *Annunciation No. 1* (2006), from the Manuel Neri Trust; and a small, engaging mixed-media sculpture by Betye Saar, *Twilight Awakening* (1978), given by Francine Farr in honor of Samella Lewis, with gratitude to Scripps College. Finally, Aaron I. Fleischman gave a mysterious and disturbing figurative sculpture by

Julião Sarmiento, *Some Feeling of Threat, Some Sense of Menace* (1998).

Drawings

Among the prime acquisitions of European old master drawings this year were two rare sheets by Gerrit van Honthorst, one of the few Caravaggist painters who also made drawings. Purchased by the Gallery through the Pepita Milmore Memorial Fund, the two works are strikingly different in style and technique but similar in subject matter—both showing a satyr offering gifts of fruit to the goddess Diana and her attendants. They were drawn at different times, and their comparison highlights diverse aspects of Honthorst's draftsmanship.

A delicate sheet of studies of saints by the late fifteenth-century Strassburg artist known as the Master of the Drapery Studies combines elegance and humor and was purchased from a distinguished Dutch collection as the gift of Ladislaus and Beatrix von Hoffmann. A double-sided study sheet on blue paper by the Cremonese Renaissance painter Camillo Boccaccino shows many exploratory chalk studies for a *Virgin and Child*, reminiscent of Leonardo da Vinci's studies, and, on the back, a composition related to a surviving fresco of *Christ and the Woman Taken in Adultery* painted in 1540. This sheet, a wonderfully rich representation of Boccaccino's drawing style, is the first work by the artist to enter the Gallery's collection, purchased through the Ailsa Mellon Bruce Fund.

A handsome red chalk study on blue paper, *Head of a Young Man* by Giovanni Battista Tiepolo, was given by Dian Woodner, adding further strength to the Gallery's holdings of drawings by members of this crucial eighteenth-century Venetian family. Also acquired by the Gallery courtesy of Dian Woodner was a fine drawing of *The Virgin and Child Enthroned* by another Venetian artist, Giuseppe Bernardino Bison. A powerful sheet depicting *Satan Defying the Powers of Heaven* by Anglo-Swiss painter Henry Fuseli, an outstanding example of the eerily disturbing depictions of supernatural subjects for which Fuseli is best known, was purchased as the gift of Andrea Woodner. A more lyrical and tender Fuseli representing *An Intimate Concert* was also



Roni Horn
*Opposite of White,
v. 2 (Large) (A)*

Gift of the Collectors Committee, Howard and Roberta Ahmanson, John and Mary Pappajohn, Denise and Andrew Saul, Constance R. Caplan, Lenore S. and Bernard A. Greenberg Fund, Kyle J. and Sharon Krause, and Mitchell and Emily Rales

acquired through the William B. O'Neal Fund, greatly improving the Gallery's representation of this fascinating draftsman's work. A new departure for the Gallery was the acquisition of a complete souvenir album with sixty-five exquisite pen and ink views of Naples, Southern Italy, and Sicily by Antonio Senape, dated 1848, purchased as the gift of Joan and David Maxwell.

The Gallery's collection of French drawings greatly benefited from the final gift of illustrated books from the estate of Paul and Bunny Mellon, which included, most importantly, more than one hundred of Pierre Bonnard's preparatory drawings and maquettes done between 1897 and 1900 for his illustrations to *Parallèlement*, the first great illustrated book of the twentieth century. An attractive watercolor of a waterfall by Henri Harpignies was purchased as the gift of Diane A. Nixon, and a large and impressive chalk and gouache drawing of *An Elegant Parisienne Seated in a Café* (c. 1895) by Maxime Dethomas was purchased through the Alexander M. and Judith W. Laughlin Fund. The Laughlins also made possible the purchase of a dynamic watercolor from the 1840s by Gabriel Hippolyte Lebas, *A Rocky Seacoast in a Storm*. Adding to the comprehensive collection of works by Edvard Munch that the Epstein Family Collection has given to the Gallery through the years was the latest donation of a brooding and mysterious drawing, *Night at Norstrand* (1890).

Among outstanding gifts of modern drawings this year were two donated by Helen Porter and James T. Dyke: a so-called "automatic" drawing by the surrealist André Masson, *Le Lit Hanté* (1942), which strengthens the Gallery's small collection of surrealist drawings, and a groundbreaking 1958 drawing by Lee Bontecou done in velvety-black soot. The latter is one of the most compelling of the ten drawings she made that year using this innovative technique.

Modern drawings purchased include four superb acquisitions through the Ruth and Jacob Kainen Memorial Fund: Ernst Ludwig Kirchner's *Two Nudes on a Bed* (c. 1906), one of the most important of his earliest surviving drawings; Arshile Gorky's large-scale *Standing Female*



Henry Fuseli
*Satan Defying the
Powers of Heaven*

—
Purchased as the Gift
of Andrea Woodner

Nude (1930), a masterwork in gouache and collage in which Gorky grapples with Pablo Picasso's analytic cubism; George Grosz's powerful 1932 collage, *The Case of the Iron Club or Crime Does'nt Pay*; and a so-called "psycho-analytic drawing" from 1939 or 1940 by Jackson Pollock, made while he was undergoing analysis and, like Gorky, grappling with Picasso. Through funds provided by the Collectors Committee, two drawings by the self-taught Chicago artist Joseph Yoakum were acquired—visionary landscapes from the 1960s and the first works by Yoakum to enter the Gallery's collection.

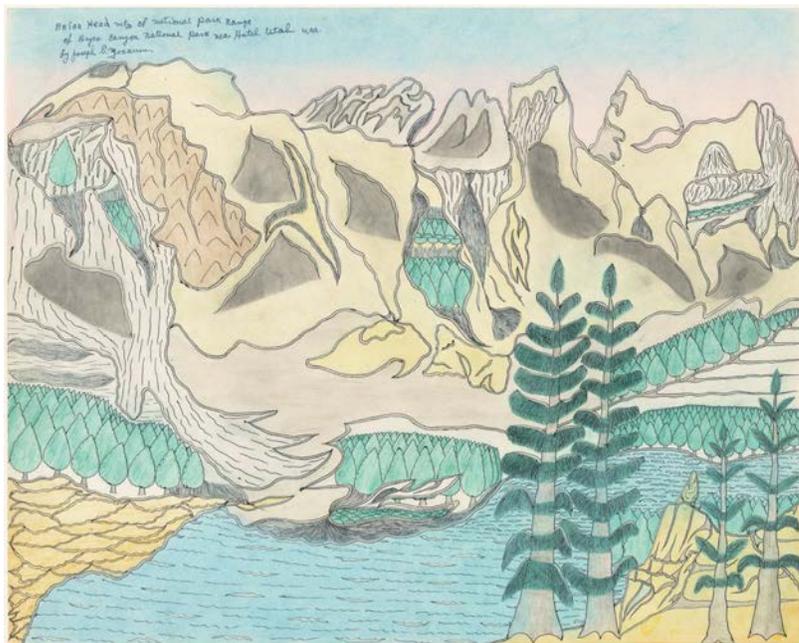
Prints and Illustrated Books

Through various funds, the Gallery acquired a large and significant group of eighteenth-century Venetian prints from the well-known collection of the late Cesare Morini, a civil engineer in Milan: four exceedingly rare views of Verona after Tiberio Majeroni (1747); eight unique hand-colored anamorphic images and a veduta by Giovanni Francesco Costa (c. 1747);

the complete sets of Pietro Gaspari's architectural fantasies, *Dodici tavole d'architettura* (1771); Marco Pitteri's six scenes of hunting in the lagoon, *Caccia in Valle* (after Pietro Longhi) (1763); and Giovanni Domenico Tiepolo's extensive series of sixty fantasy head studies, *Raccolta di Teste* (1773-1774). In addition, Francesco Fontebasso's *Varii baccanali et istorie* (1744) came as the gift of Karin Wachtel in memory of her husband, Cesare Morini. Giovanni Francesco Costa's *Temple of Juno and Jupiter* (1748), one of only two impressions known, plus two landscapes from the mid-eighteenth century by Domenico Bernardo Zilotti were purchased as the gift of Matthew and Ann Nimetz. Exceptionally fine, these acquisitions fortify the Gallery's position as the nation's foremost repository of eighteenth-century Venetian prints.

Other significant acquisitions include three superb sixteenth-century Italian intaglios by Battista Angolo del Moro, purchased through the Ruth and Jacob Kainen Memorial Fund; by Orazio de Santis, purchased as the gift of Robert B. Loper; and by

“...two drawings by the self-taught Chicago artist Joseph Yoakum were acquired—visionary landscapes from the 1960s and the first works by Yoakum to enter the Gallery’s collection.”



Joseph Yoakum
*Briar Head mtn
of National
Park Range*

—
Gift of the Collectors
Committee and the
Donald and Nancy
de Laski Fund

Francesco Villamena, purchased as the gift of Jimmy and Jessica Younger. Adding to his works in the Gallery’s Millard Collection, a complete set of twenty-one of Hans Vredeman de Vries’s first publication of mannerist perspectives of towns, gardens, and buildings (1560) was acquired through the Ailsa Mellon Bruce Fund. An outstanding impression of Hendrick Goltzius’s *Triumph of Galatea* (1592), the most famous interpretation of Raphael’s great fresco, was purchased with funds from the Ahmanson Foundation. One of Pietro Testa’s most important plates, *An Allegory of Painting* (1644-1648), was purchased through the Bert Freidus Fund. A beautiful impression of Jean-Baptiste-Marie

Pierre’s delightful Chinese masquerade of French students in Rome (1735) was purchased as the gift of Vincent Buonanno. Kate Ganz generously gave her collection of twelve Jean-Honoré Fragonard etchings from the early 1760s, which greatly enhanced the Gallery’s holdings. An anonymous gift made possible the acquisition of Johann Christian Brand’s elegant etchings of Viennese types and their trades (1775) and James Gillray’s *Midas* (1797), a satire of William Pitt in an impression with brilliant contemporary coloring. The Epstein Family Collection continued their gifts of works by Munch, including the final state of his famous color lithograph, *Madonna* (1895, printed in 1913/1914).

Several major early German illustrated books were acquired for the collection. The famous *Spiegel des menschlichen Lebens* (*Mirror of Human Life*) (Augsburg, 1475/1476) published by Gunther Zainer with fifty-seven woodcuts by the Zamorensis Master and the spirited Boccaccio Master was an anonymous gift. Georg Ruxner’s *Thurnierbuch* (*Tournament Book*) (Simmern, 1530) with 367 woodcuts, one of only four hand-colored copies, was a gift of Joseph S. Jenckes V. Also outstanding were three nineteenth-century French volumes: a superb copy of *Voyage pittoresque de Genève à Milan par le Simplon* (Paris, 1811) with thirty-five hand-colored aquatints by Gabriel Ludwig Lory and Mathias Gabriel Lory was an anonymous gift; Roger Marx’s *La Loïe Fuller* (Evreux, 1904) with color gypsographs by Pierre Roche was purchased for the Virginia and Ira Jackson Collection; and Gustave Flaubert’s *Tentation de Saint-Antoine* (Paris, 1938, from blocks cut in 1896/1900), the third series with twenty-three lithographs by Odilon Redon, six original drawings, and four original woodblocks, was given by Dian Woodner. Harry W. Havemeyer made a gift of rare illustrated volumes on the subject of America in the late eighteenth and early nineteenth century, in memory of his father, Horace Havemeyer, including an unusually complete presentation copy with hand coloring of the monumental five-volume series of charts and views, *The Atlantic Neptune* (1780-1781).

The collection of modern and contemporary prints was enhanced by a remarkably diverse range of acquisitions, both gifts and purchases. The monograph *Dancing Girl* (1912), a brazen image by Georg Tappert, one of the founding members of the Berlin New Secession, was acquired through the Ruth and Jacob Kainen Memorial Fund. Aaron I. Fleischman donated a rare and beautiful lithograph by the French artist Robert Delaunay, *Saint-Séverin* (1923/1925). Nelson Blitz Jr. and Catherine Woodard made possible the acquisition of Ernst Ludwig Kirchner's evocative 1933 woodcut *Nudes Dancing around a Shadow*, one of only two impressions known. A mysterious 2010 print by Kara Walker, *no world* from the series *An Unpeopled Land in Uncharted Waters*, was acquired through the Donald and Nancy de Laski Fund. Three working proof impressions of Richard Diebenkorn's sumptuous *Green* (1986) were acquired through the Patrons' Permanent Fund. The proofs—highly distinctive for their extensive watercolor and collage additions—were augmented by a gift from Kathan Brown of three further artist's working proofs for *Green*, plus eight prints and forty-seven proof impressions by twenty-four artists working at Crown Point Press. A very significant gift from Gemini G.E.L. of 395 works by thirty-three artists includes prints by Robert Gober, Ann Hamilton, Jasper Johns, Ellsworth Kelly, Brice Marden, Elizabeth Murray, Claes Oldenburg, Robert Rauschenberg, and Frank Stella.

Among the seventy-four illustrated books from Paul Mellon's collection of modern *Livres de Peintres* received this year were major works by Edouard Manet, Henri de Toulouse-Lautrec, and Pierre Bonnard; numerous important works by Pablo Picasso and Henri Matisse, including the latter's momentous *Jazz* (1947); and Alberto Giacometti's *Paris Sans Fin* (1969). Many of these are special copies with original drawings or unique dedication copies, and all are in superb condition as issued. Oskar Kokoschka's first graphic work, *Die Träumenden Knaben*, with brilliant color lithographs, was acquired in its rare 1908 first edition thanks to the fund for the Virginia and Ira Jackson Collection. On a very different order, Abigail and William Gerdtz helped

the Gallery break new ground by donating a collection of 176 underground comic books published between 1964 and 1977.

Photographs

This year the Gallery acquired almost three hundred photographs through gift and purchase, many donated in honor of the twenty-fifth anniversary of the photography program at the Gallery. Foremost among those donated to celebrate the anniversary were forty-one photographs by Robert Frank, including thirty-two made in Wales in 1953, a gift of Betsy Karel, along with five photographs made in 1955 and published in Frank's groundbreaking book *The Americans* and four pictures titled *From the Bus, New York* made in 1958, gifts of Dr. J. Patrick and Patricia A. Kennedy. These superb vintage prints, several of which were included in his important 1962 retrospective exhibition at the Museum of Modern Art, significantly enhance the Gallery's stellar collection of Frank's work.

Featured on the cover of the inaugural issue of *Life* magazine in 1936, Margaret Bourke-White's iconic *Fort Peck Dam, Montana* is the first work by the important mid-century

photographer to enter the collection. Depicting the massive floodgates and piers for an elevated highway above the spillway near the dam, as well as two men who toil at its base, the photograph presents both the wonders of twentieth-century technology and the precarious position of the worker in this new landscape. Edward Steichen's *An Apple, A Boulder, A Mountain* (1921), another key work added to the collection, demonstrates how a small object when seen in a new light can assume the monumentality and significance of a much larger one. Steichen's close-up scrutiny of a natural form closely links this photograph with works by other American modernist artists of the 1920s, such as Georgia O'Keeffe. Other important twentieth-century acquisitions include *An Anaemic Little Spinner in a New England Cotton Mill (North Pownal, Vermont)* (1910) by Lewis Hine, acquired with the Pepita Milmore Memorial Fund, and *Sanctuary* (1921), the first work by Anne W. Brigman to enter the collection, acquired through Robert Menschel and the Vital Projects Fund. Seven photographs by Harry Callahan made between 1947 and 1972, a gift of Susan and Peter MacGill, and Diane Arbus's *Child with toy hand grenade, N.Y.C. 1962* (1962), a gift of Jeffrey Fraenkel



Hendrick Goltzius
after Raphael
*The Triumph of
Galatea*
—
The Ahmanson
Foundation Fund

“Featured on the cover of the inaugural issue of *Life* magazine in 1936, Margaret Bourke-White’s iconic *Fort Peck Dam, Montana* is the first work by the important mid-century photographer to enter the collection.”

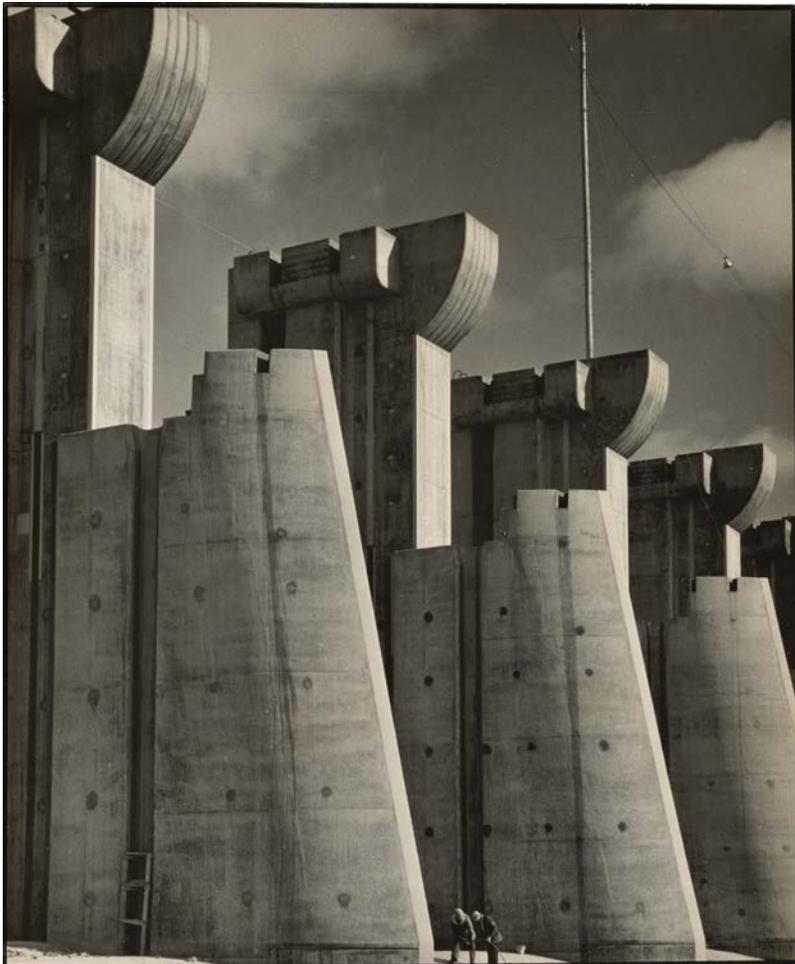
and Alan Mark, were all given in honor of the twenty-fifth anniversary of photography at the Gallery.

A stunning print of William Henry Fox Talbot’s *An Ancient Door, Magdalen College, Oxford* (1843), made only four years after Talbot had announced his invention of the

photograph, was a gift of Carolyn Schwenker Brody in honor of the twenty-fifth anniversary of photography at the Gallery. Other exceptional nineteenth-century photographs acquired include Charles Lutwidge Dodgson’s *Lorina and Alice Liddell in Chinese Dress* (1860), only the third

work by the artist better known by his pen name of Lewis Carroll to enter the collection and the first to depict the inspiration for his celebrated book *Alice’s Adventures in Wonderland*, and Charles Marville’s *Treasury of Reims Cathedral* (c. 1854) and *Grotto in the Bois de Boulogne* (1858-1860). Several acquisitions were the first by these artists to enter the collection of nineteenth-century photographs, among them Joseph Vigier’s *Saint-Sauveur. Sentier du chaos conduisant à Gavarnie (Saint-Sauveur. The Path to Chaos Leading to Gavarnie)* (1853), a gift of Hans P. Kraus Jr. in honor of the twenty-fifth anniversary of photography at the Gallery; an album of thirty-two photographs by Guillaume-Benjamin-Amant Duchenne (de Boulogne) from his influential publication *Mécanisme de la Physiologie Électro-Physiologie Photographique* (1854-1855), acquired with the W. Bruce and Delaney H. Lundberg Fund, Eugene L. and Marie-Louise Garbáty Fund, Pepita Milmore Memorial Fund, and the Edward E. MacCrone Fund; and an album of watercolor and albumen print collages (1866-1877) compiled by Maria Harriet Elizabeth Cator.

The collection of contemporary photographs was also greatly augmented with the donation from the Heather and Tony Podesta Collection of four photographs by Rineke Dijkstra, including her key early *Self-Portrait, Marnixbad, Amsterdam, Netherlands, June 19, 1991* (1991); fourteen photographs from John Divola’s *Zuma* series, a gift of Mark Ruwedel



Margaret
Bourke-White
*Fort Peck Dam,
Montana*

—
Patrons’ Permanent
Fund



Theodor de Bry
*Emblemata nobilitati
 et vulgo scitv digna
 singulis historijs
 symbola adscripta
 & elega[n]tes
 versus historia[m]
 explica[n]tes*

—
 J. Paul Getty Fund
 in honor of
 Franklin Murphy

and the Charina Endowment Fund; Deborah Luster's *One Big Self: Prisoners of Louisiana* (1998-2002), a steel cabinet with a lamp, two bound volumes, and 249 gelatin silver prints on aluminum, a gift of Julia J. Norrell in honor of Claude Simard; and Irving Penn's *Mascara Wars* (2001), a gift of the Irving Penn Foundation, all donated in honor of the twenty-fifth anniversary of photography at the Gallery. In addition, works by several new contemporary photographers were added to the collection, including seven photographs by Ishiuchi Miyako acquired by the Alfred H. Moses and Fern M. Schad Fund and the Charina Endowment Fund; Mikhael Subotzky and Patrick Waterhouse's *Doors, Ponte City, Johannesburg* and *Televisions, Ponte City, Johannesburg* (2008-2010), acquired with the Alfred H. Moses and Fern M. Schad Fund; and Martha Rosler's *Cleaning the Drapes* from the series *House Beautiful: Bringing the War Home* (1967-1972), a gift of the Collectors Committee and the Pepita Milmore Memorial Fund.

Rare Books and Images

This year the Library added 119 titles to the rare book collection. Among these were two purchases supported by the J. Paul Getty Fund in honor

of Franklin Murphy: a 1593 edition of Theodor de Bry's emblem book and album amicorum *Emblemata nobilitati* (Frankfurt, 1593) as well as a complete run of the photography journal *Die Kunst in der Photographie* (Berlin, 1897-1908) edited by Franz Goerke. The journal is considered an important influence on Alfred Stieglitz's *Camera Work*. The Nell and Robert Weidenhammer Fund made possible the purchase of several titles including a previously unknown catalogue raisonné of the prints of Adriaen van Ostade, *'t Werck compleet van den vermaarde schilder Adriaan van Ostade, door hem selfs geïnventeert en gest* (Netherlands, c. 1764). The Grega and Leo A. Daly III Fund for Architectural Books enabled the purchase of *Eerste deel der bouw-kunst* by Joost Vermaarsch (Leiden, 1667), a practical handbook of architectural orders and decoration based on the precepts set forth by Andrea Palladio, Vincenzo Scamozzi, and Giacomo Barozzi da Vignola.

The Gallery also acquired several rare albums this year. One of the most important is one of four known copies containing seven albumen photographs by André-Adolphe-Eugène Disdéri commemorating a ball at the Palace of Versailles given by Napoleon III and Eugénie of France for Queen Victoria and Prince Albert of Great

Britain in 1855. Other notable albums include the honeymoon album of Mr. and Mrs. Harvey Ladew featuring views from their yacht as it traversed the Atlantic and Mediterranean (1901), a large folio of photos by Adolphe Braun of Mihaly Munkacsy's *Christ before Pilate* that includes a portrait of the artist (c. 1882), a portfolio of platinum prints by Frederick Evans of engravings by Edward Calvert (1925), and surveys of the cities of Morelia, Merida, and Guanajuato by Enrique Cervantes (1930s).

Among the individual rare photographs acquired are the interior of the cloister at Moissac by Jules Lapeyere (c. 1856), the Ecole des Beaux-Arts in Paris by Edouard Baldus (late 1850s), the Ponte Scaligero in Verona by Maurizio Lotze (1860s), the demolished Judengasse in Frankfurt by T. J. H. Creifelds (1865), Sacre Coeur in Paris by Charles Marville (1870s), and a view of the demolished Madison Park Presbyterian Church by Jessie Tarbox Beals (c. 1910). Albums and photographs capturing views of world expositions in Dublin (1853), Paris (1855 and 1925), Philadelphia (1876), Mannheim (1907), and Antwerp (1930) augmented the Gallery's holdings in this category.







GUSTAVE
CAILLEBOTTE
The Painter's Eye



Exhibiting

“*Gustave Caillebotte: The Painter’s Eye* brought together fifty-five paintings of Paris and its environs by the artist... The entrance was designed to feature the iconic painting *Paris Street, Rainy Day*, placed on the axial view seen from the East Garden Court through a three-gallery enfilade.”

During fiscal year 2015 the Gallery presented a diverse selection of special exhibitions. Of the twenty exhibitions offered, six continued from the previous year: *Andrew Wyeth: Looking Out, Looking In*; *Degas/Cassatt*; *Titian’s Danaë from the Capodimonte Museum, Naples*; *Modern American Prints and Drawings from the Kainen Collection*; *From Neoclassicism to Futurism: Italian Prints and Drawings, 1800-1925*; and *Captain Linnaeus Tripe: Photographer of India and Burma, 1852-1860*. The Library presented four exhibitions of books and images from its collections.

The year began with exhibitions drawn from the Gallery’s permanent collection. *A Subtle Beauty: Platinum Photographs from the Collection* presented outstanding photographs from the 1880s to the 1920s that revealed the aesthetic qualities and delicate nuances made possible by the platinum process. Revered for its permanence and subtle beauty, the platinum print played an important role in establishing photography as a fine art during the late nineteenth and early twentieth centuries. The Gallery’s website featured a slide show of highlights from the exhibition with explanatory captions.

Although small in scale, the next exhibition of the year had a large impact. *Degas’s Little Dancer* focused on Edgar Degas’s groundbreaking sculpture of a young ballerina, *Little Dancer Aged Fourteen*. Coinciding with the world premiere of the musical *Little Dancer* at the John F. Kennedy Center for the Performing Arts, the exhibition explored Degas’s fascination with ballet and his experimental, modern approach to his work. One of the Gallery’s most popular works of art, the sculpture was presented in an intimate gallery in the heart of the French permanent collection galleries. Fourteen additional works from the Gallery’s collection, including a bronze study, another wax dancer, and a painting and pastel from the Corcoran Gallery of Art, surrounded *Little Dancer Aged Fourteen*. A large banner featuring an image of the iconic statuette beckoned visitors from the Sixth Street entrance portico. The illustrated brochure and explanatory texts accompanying the exhibition examined Degas’s working method through

an x-radiograph and schematic diagram of the sculpture’s internal armature and shed light on his relationship to his model, Marie van Goethem. Two special web features, *Modeling Movement: Degas’s Dancer* and *Little Dancer Aged Fourteen*, further addressed Degas’s technique and the career of his young model as well as the controversy generated when the sculpture was first exhibited in 1881.

El Greco in the National Gallery of Art and Washington-Area Collections: A 400th Anniversary Celebration continued the focus on the permanent collection. The Gallery’s collection of seven paintings by El Greco is one of the largest in the United States. In honor of the 400th anniversary of the artist’s death, the Gallery supplemented its paintings with three borrowed from Dumbarton Oaks and the Phillips Collection in Washington and the Walters Art Museum in Baltimore. The exhibition highlighted the artist’s dramatic use of elongated figures and ambiguous space to create expressive, spiritually transcendent works. In conjunction with the exhibition, the Gallery produced a thirty-minute film, *El Greco: An Artist’s Odyssey*, made possible by the HRH Foundation and narrated by Adrien Brody. With new footage shot on location in Italy and Spain, the film charted the artist’s career from its origins in Byzantine icon painting to the late, visionary works that led Pablo Picasso and other twentieth-century artists to consider El Greco a prophet of modernism. The film premiered at the Embassy of Spain in a program cosponsored by the Embassy of Greece and aired nationally on public television stations.

The Gallery opened the first major retrospective exhibition ever presented of paintings by the imaginative Italian Renaissance master Piero di Cosimo. The exhibition *Piero di Cosimo: The Poetry of Painting in Renaissance Florence* brought together forty-four paintings representing all facets of the artist’s career, including altarpieces that still belong to the churches for which they were created. The exhibition design evoked the architectural style and utilized the rich and vibrant colors of Piero’s work in the galleries. It also reunited several of his poetic



Degas's Little Dancer



El Greco in the National Gallery of Art and Washington-Area Collections: A 400th Anniversary Celebration

mythological scenes, often painted in pairs or in a series to adorn Florentine palaces, but long since scattered from their original homes. The exhibition traveled to the Galleria degli Uffizi in Florence, where it was supplemented with works by Piero's contemporaries. A fully illustrated catalog accompanied the exhibition. A Gallery website feature, *Piero di Cosimo: A Closer Look*, allowed visitors to enlarge

details of the paintings *Visitation with Saints Nicholas and Anthony Abbot* and *Liberation of Andromeda* to see the inventive, often quirky iconographical details that contributed to Piero's reputation as an eccentric artist.

In late 2014 the Gallery assumed stewardship of the Corcoran Gallery of Art's permanent collection. This gave the Gallery the opportunity to create two exhibitions of highlights

from the Corcoran Collection. *American Masterworks from the Corcoran, 1815-1940* featured twenty-nine paintings and two sculptures. The celebrated works on view included Frederic Edwin Church's *Niagara*, Albert Bierstadt's *The Last of the Buffalo*, Sanford Robinson Gifford's *Ruins of the Parthenon*, and one of the most famous sculptures of the nineteenth century, Hiram Powers's



Piero di Cosimo: *The Poetry of Painting in Renaissance Florence*

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The Greek Slave, which stood on a specially designed faux travertine pedestal. *Focus on the Corcoran: Works on Paper, 1860-1990* included twenty-six outstanding European and American drawings, watercolors, and prints, from artists such as Jean-François Millet, Edgar Degas, Winslow Homer, Marsden Hartley, Arthur Dove, William H. Johnson, and Betye Saar.

This year the Gallery had the rare opportunity to reunite three paintings by the Flemish master Peter Paul Rubens for the first time in more than 130 years in *Peter Paul Rubens: The Three Magi Reunited*. Rubens painted the biblical Magi around 1618 for his close childhood friend Balthasar Moretus, who was head of the prestigious Plantin Press, then the largest press in Europe. Balthasar and his two brothers, Gaspar and Melchior, were named after the three Magi, and thus these works had personal meaning for the patron. The paintings are now owned by three different

institutions: the Gallery owns the portrait of the middle-aged king and borrowed that of the young king from the Museum Plantin-Moretus in Antwerp, Belgium, and the portrait of the old king from the Museo de Arte de Ponce in Puerto Rico. Because the Gallery’s painting is part of the Chester Dale Collection and therefore cannot be lent, these three works could only be reunited at the Gallery. The paintings were hung sequentially in a day-lit gallery, and care was taken to unify the framing. The web feature produced for the exhibition examined the historical Magi, their changing personas over time, and the symbolism of their gifts as well as Rubens’s use of both live models and other works of art to create his imaginary portraits of the three wise men.

The first comprehensive exhibition on the evocative medium of metalpoint, *Drawing in Silver and Gold: Leonardo to Jasper Johns* illustrated the art of drawing with a metal stylus

through some one hundred of the finest examples lent by museums and collections in Europe and the United States. Since the Middle Ages, artists have used metalpoint to create many of the most beautiful and technically accomplished drawings ever made. Interest in the medium peaked during the Renaissance when it was embraced by Leonardo da Vinci, Raphael, and Albrecht Dürer. Revived in the nineteenth century, metalpoint continues to be practiced today. The exhibition was arranged chronologically by school, ending with contemporary artists. Gallery walls were painted in soft, warm grays to accentuate the tones of the paper and lines. Six recto-verso drawings were mounted with custom frames and shown on plinths, including the Gallery’s page from Giorgio Vasari’s *Libro de’ Disegni* and two Rembrandt van Rijn drawings. A technical case was included with examples of bone ash, powdered pigment, and samples of various



*American Masterworks
from the Corcoran,
1815-1940*

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metal tools used to make marks. A fully illustrated catalog accompanied the exhibition. A short film, made possible by the HRH Foundation, demonstrated the metalpoint technique, from the initial coating of the paper with an abrasive surface to the finished drawing, and made use of selected works from the exhibition to illustrate the medium’s subtle effects. The film was shown within the exhibition, in a Gallery theater, and on the website as well as at the British Museum in London, the other venue for *Drawing in Silver and Gold*.

The year 2015 marked the twenty-fifth anniversary of the department of photography at the Gallery. A series of exhibitions was planned to celebrate the collection and the generous donors who helped make this

collection possible. *In Light of the Past: Twenty-five Years of Photography at the National Gallery of Art* included some 175 of the collection’s finest photographs. Arranged chronologically beginning with the invention of the photographic process in the nineteenth century, the exhibition included turn-of-the-century pictorialist photographs, exceptional examples of international modernism from the 1920s and 1930s, and seminal mid-twentieth-century American photographs as well as works from the 1960s and 1970s that explore new directions in color and conceptual art. The exhibition demonstrated the richness of the Gallery’s photography collection and the vitality of the medium as an art form. The website highlighted works from each section

of the exhibition, accompanied by explanatory texts.

The series continued with *The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund*. The generous gift of funds by Ambassador Alfred H. Moses and Ms. Fern M. Schad made this landmark project possible. This exhibition explored the complexity of the medium’s relationship to time, memory, and history featuring recently acquired works made from the early 1990s to the present, including seventy-six works by twenty-six international artists shown at the Gallery for the first time. The exhibition displayed works as small as postcards and as tall as the galleries themselves. This variety of



Drawing in Silver and Gold: Leonardo to Jasper Johns

scale created a complex and visually intriguing viewing experience. The principal themes of the exhibition were presented in an extensive slide show on the Gallery's website.

The exhibition *Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh* explored the union of extraordinary imagination with pioneering execution in sixteenth-century Italian printmaking. This exhibition featured some thirty engravings, etchings, woodcuts, and illustrated books by or after the designs of celebrated Renaissance artists. Acquired by the Gallery in the last four years, the works on view exemplified the extravagant design prevalent in sixteenth-century Italian prints, revealing the distinctive visual appeal, even the sensuous form, their complex content could assume.

Gustave Caillebotte: The Painter's Eye brought together fifty-five paintings of Paris and its environs by the artist, many of them from private collections. As no major public repository of Gustave Caillebotte's work exists, the exhibition offered a rare opportunity to experience the art of one of the lesser-known impressionists. The first major retrospective in the United States devoted to Caillebotte in twenty years, the exhibition illuminated his fascination with the contemporary lifestyle of the Parisian bourgeoisie, from depictions of domestic life, portraits, and still lifes, to urban street views and idyllic river scenes. The entrance was designed to feature the iconic painting *Paris Street, Rainy Day*, placed on the axial view seen from the East Garden Court through

a three-gallery enfilade. A fully illustrated catalog accompanied the exhibition, along with an illustrated brochure summarizing its major themes. On the Gallery's website, *Considering Caillebotte* featured art historians' personal reflections on selected paintings by the artist. For the first time at the Gallery, the exhibition audio guide was made available as an application downloadable to visitors' mobile devices.

The brilliantly colored and highly sensual works by Utrecht master Joachim Wtewael were shown in the first monographic exhibition ever organized for the artist. *Pleasure and Piety: The Art of Joachim Wtewael (1566-1638)* included nearly fifty of his finest paintings on canvas, copper, and panel, as well as selected

*In Light of the Past:
Twenty-Five Years
of Photography at
the National Gallery
of Art*



“The year 2015 marked the twenty-fifth anniversary of the department of photography at the Gallery. A series of exhibitions was planned to celebrate the collection and the generous donors who helped make this collection possible.”

drawings. The smallest works on copper were installed in refurbished, neoclassical bronze cases retrofitted with state-of-the-art lighting, making the extremely fine detail more visible. Ranging from portraits and moralizing biblical scenes to witty mythological compositions, these works underscore the artist’s reputation as a remarkable storyteller. Wtewael was one of the most important Dutch artists at the turn of the seventeenth century, but he has received much less attention than many of his contemporaries. This exhibition shed light on his remarkable artistic talent, allowing him to reclaim his rightful place among the great masters of the Dutch Golden Age. An illustrated brochure provided an overview of the artist’s career and examined the

literary sources for both his biblical and mythological paintings. On the Gallery’s website, *Joachim Wtewael: A Closer Look* explored the identity and meaning of figures and motifs that appear in the artist’s inventive compositions. A fully illustrated catalog accompanied the exhibition.

The final exhibition of the year celebrated the twentieth anniversary of the Gallery’s landmark exhibition *Johannes Vermeer*. To mark the occasion, the Rijksmuseum in Amsterdam lent one of its great treasures, Johannes Vermeer’s luminous painting *Woman in Blue Reading a Letter*. Last seen at the Gallery in 1996, this recently restored masterpiece was displayed in the Gallery’s Dutch and Flemish cabinet galleries alongside other works by Vermeer

in the permanent collection. A special feature on the Gallery’s website considered the woman’s possible pregnancy, the identification of the map behind her, the symbolism of the pearls, and Vermeer’s use of color. It also included an infrared image that allowed viewers to peer beneath the surface of the painting to see how the artist altered the composition during the creative process.

The Gallery administered the loan of 1,206 works of art to 228 sites during the year, including major loans of works from the Gallery’s collection, which were featured both domestically and internationally. Notably, 141 works on paper were shown at the Museo Correr in Venice for the exhibition *The Poetry of Light:*



The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund



Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh

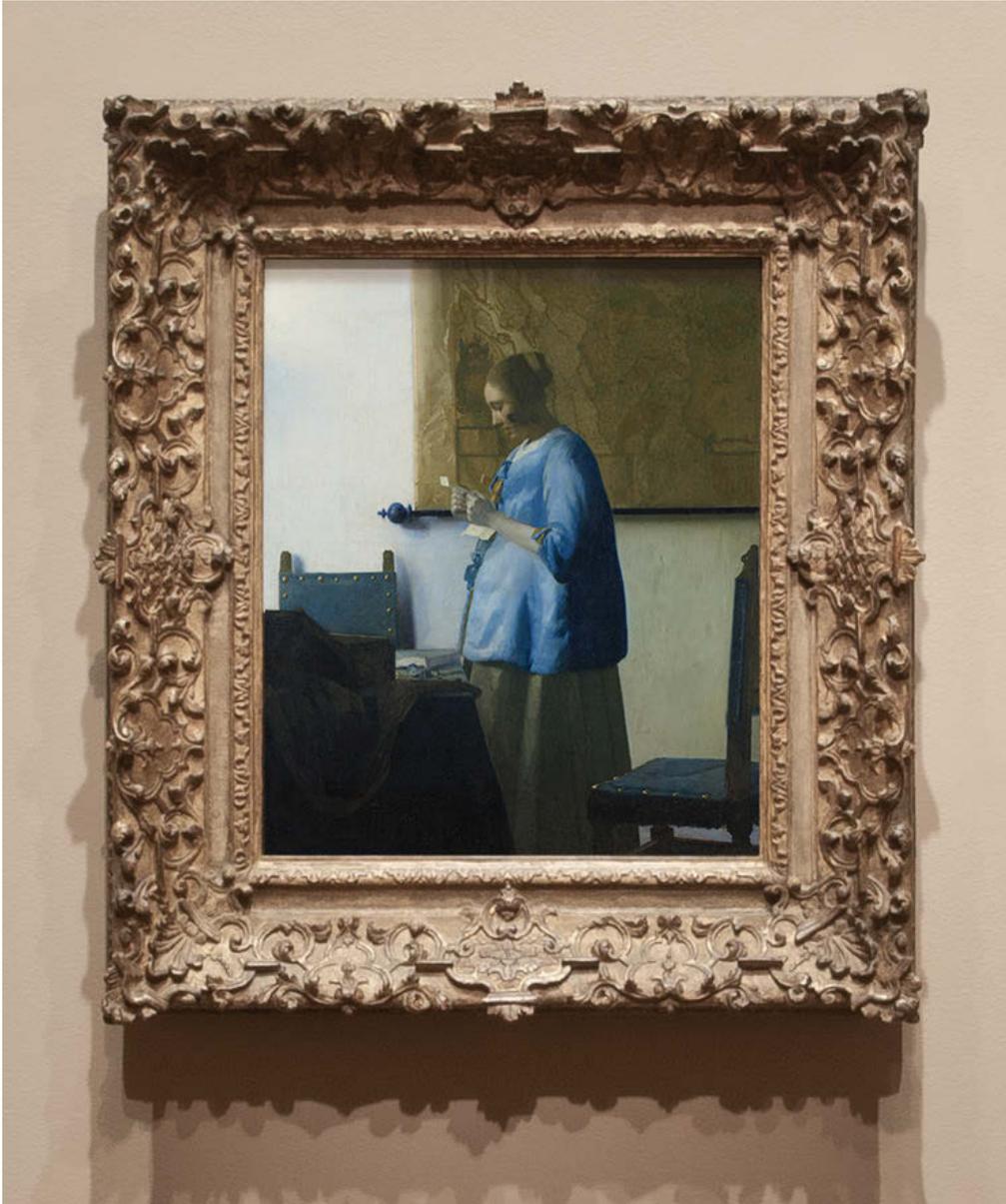


*Gustave Caillebotte:
The Painter's Eye*



*Pleasure and Piety:
The Art of Joachim
Wtewael (1566-1638)*

“The brilliantly colored and highly sensual works by Utrecht master Joachim Wtewael were shown in the first monographic exhibition ever organized for the artist. *Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)* included nearly fifty of his finest paintings on canvas, copper, and panel, as well as selected drawings.”



Vermeer's "Woman in Blue Reading a Letter" from the Rijksmuseum

Venetian Drawings from the National Gallery of Art, Washington.

During the East Building renovation, many works have been made available to other museums, presenting a unique opportunity to share the Gallery's celebrated collections with art lovers around the country and the world. Barnett Newman's *Stations of the Cross* was presented at the Miho Museum in Shiga, Japan. Fifty paintings and four graphics by the artist Mark Rothko were lent to the Museum of Fine Arts, Houston, for their exhibition *Mark Rothko*. Twenty-one works from the Gallery's collection of modern art were lent to the Chrysler Museum of Art, in Norfolk, Virginia.

The Gallery loaned numerous works to a number of retrospectives

this year including seven works by Richard Tuttle to the Bowdoin College Museum of Art in Maine; Joan Miró's *The Farm* to the Albertina Museum; Yayoi Kusama's *Infinity Nets Yellow* to the Louisiana Museum of Modern Art; Marc Chagall's *Houses at Vitebsk* to the Palazzo Reale in Milan; and Gustave Courbet's *The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)*, *La Grotte de la Loue*, and *La Bretonnerie in the Department of Indre* to the Fondation Beyeler in Switzerland. Six works by Albrecht Dürer, Giovanni Battista Tiepolo's *Madonna of the Goldfinch*, and Cosmè Tura's *Madonna and Child in a Garden* were lent to the National Museum of Women in the Arts in Washington, DC.

This year the Gallery loaned 747 works to museums and collections

throughout the United States. Highlights of these loans include David Smith's *Circle I*, *Circle II*, and *Circle III* to the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts; László Moholy-Nagy's *Q and Z VII* to the Santa Barbara Museum of Art; one of Sol LeWitt's large wall drawings to the Massachusetts Museum of Contemporary Art; and Thomas Cole's *Study for "Catskill Creek"* to the Thomas Cole National Historic Site in Catskill, New York.





Ship in Storm off a Rocky Coast
c. 1665-1670
LUDOLF BACKHUYSEN
Dutch, 1631-1708
Oil on Canvas, 100 x 125 cm

Participants in the Sail into Seascapes family workshop, led by Gallery educator Dena Rapoport, discover the symbolism behind different weather conditions in Dutch seventeenth-century paintings.



Sketching and conversation are encouraged in the Contextualizing Contemporary Sculpture *Drawing Salon* led by practicing artists and museum educators.

Educating

“...in the past year, the Gallery generated almost sixty-seven million impressions on social media through its more than 560,000 followers, becoming a part of people’s daily lives, no matter where they live in the world.”

The education division expanded outreach and offered unprecedented opportunities to engage vast new audiences this year through digital media. Followers of the Gallery’s Twitter feed increased by sixty-three percent, while Facebook fans increased by eighty-three percent. The Gallery’s Instagram account now has more than 45,000 followers. These figures actually represent a much larger audience; in the past year, the Gallery generated almost sixty-seven million impressions on social media through its more than 560,000 followers, becoming a part of people’s daily lives, no matter where they live in the world. For example, the division sponsored fifteen social media events during the year, from a horticulture takeover on Instagram to a *Drawing Salon* session that was live tweeted. Together these events reached millions of people. One participant on Twitter followed the *Drawing Salon* prompts from afar throughout the entire event and thanked the educators for reminding her how much she loved art. This year, the Gallery launched a new social media initiative called *Art A to Z*, which examined a new topic every two weeks across all social media channels. The posts have been enormously popular with the public, and various institutions from the J. Paul Getty Museum in Los Angeles to the Centre Pompidou in Paris have asked to partner with the Gallery on particular topics. A mobile-responsive website launched this year now allows educators to format web content to mobile devices.

The new *NGAkids Art Zone* application for iPads features activities that encourage exploration of portraiture, landscape, still life, folk art, color field painting, gestural abstraction, color theory, and a freehand drawing module. The application has been downloaded almost 175,000 times and was awarded a 2015 Parents’ Choice Silver Honor Award. *Your Art*, the Gallery’s application for adults, has been translated into five foreign languages and downloaded almost 100,000 times.

The Gallery offered all its traditional on-site programs during the fiscal year including school, family, and teacher programs; tours for adults; auditorium lectures; and printed guides to the collections. School tours served more than 25,000 students. *Art Around the Corner*, the multiple-visit program for underserved public school children, their families, and teachers, reached an audience of more than 1,100, a number that has tripled in the last three years. The Summer Teacher Institute brought teachers from across the country to the Gallery for two

week-long sessions to study Renaissance art and teaching strategies through hands-on learning experiences. Tours and gallery talks for adults offered by staff and docents reached almost 50,000 people. *Drawing Salon*, a program that combines art history, studio practice, and conversation in the galleries, continues to attract a younger and more ethnically diverse audience. In an effort to serve larger audiences during holiday weekends, the division experimented with two new offerings. The *Pop-Up Studio* program gave visitors of all ages the opportunity for hands-on art making inspired by sculpture in the East Building. The 3,500 program participants created their own sculptures from wood, stone, and wire. The Fourth of July drew an enthusiastic audience for a packed schedule of short talks on patriotic themes in the American galleries. In another new enterprise, Gallery educators partnered with Harvard University’s Project Zero, Washington International School, and two other local museums to contribute to the Children Are Citizens research project examining learning in very young children. The project’s final presentation day was held at the Gallery.

Tours in American Sign Language, voice interpreted for hearing participants, continued, as did the program *ASL for Learners*. In addition, a new prerecorded tour in ASL is now available for free loan at the Gallery and for free download from the Gallery’s website. Training of additional staff and docents in the intense verbal description technique, the presentation pedagogy for visitors with low vision, has allowed the division to offer more *Picture This* tours. Sixty-nine lecture programs, including six held in the East Building Atrium and two at the John F. Kennedy Center for the Performing Arts, served almost 10,000 participants. Highlights included lectures by musician YoYo Ma and artists Sally Mann and Carrie Mae Weems and two study days honoring the *Degas/Cassatt* and the *Captain Linnaeus Tripe* exhibitions. In total, through programs and publications in-house, the Gallery reached almost 870,000 visitors to the museum. Sixty-two lecture audio podcasts and nine videocasts were posted to the Gallery’s website and reached almost 150,000 online users. To schools across the nation, the division distributed approximately 12,000 free posters of Joan Miró’s *The Farm*, which provided informative text in both English and Spanish. In addition to adding information on more than 200 objects to the website, the division published two guides to the collection, *The Sculpture Garden* and *Modern*

Art in Brief. Education Resources, the Gallery's free-loan outreach program that consists of more than 140 teaching packets, CDs, DVDs, and more than 500 online resources, served about thirty-eight million people, including public television audiences. The Gallery's website had almost six million visits.

Concerts and Films

This year the music department began its seventy-third concert season with Sunday afternoon concerts twice a month, keeping the second and fourth concerts every month in the after-hours, evening time slot. The afternoon series led to higher attendance and enabled museumgoers to enjoy music on Sunday afternoons while they were visiting the Gallery.

Six concerts were presented in honor of Gallery exhibitions: two events in honor of *Degas's Little Dancer*, two concerts of Spanish Renaissance music in honor of *El Greco in the National Gallery of Art and Washington-Area Collections: A 400th Anniversary Celebration*, one concert of music by mid-twentieth-century American composers in honor of *Modern American Prints and Drawings from the Kainen Collection*, and one concert of music by Italian Renaissance composers in honor of *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*.

The music department collaborated with the Embassy of the Czech

Republic to present music by Czech composers in connection with the Embassy's Mutual Inspirations Festival; with the Kirov Academy of Ballet, Washington, DC, in a presentation of a nineteenth-century ballet lesson; with the Delegation of the European Union to the United States to produce one concert in the Month of European Culture; with Washington Performing Arts to present winners of the 2015 Misbin Family Memorial Chamber Music Competition and the Feder String Competition; with the Italian Cultural Institute of the Embassy of Italy to present concerts in honor of the *Piero di Cosimo* exhibition; and with the Pavilion Café in the Sculpture Garden to present jazz brunch concerts.

Special concerts were presented in honor of African American History Month and Women's History Month. The National Gallery of Art Orchestra performed works by Richard Bales, the first director of music at the Gallery, in honor of his 100th birthday.

Nine concert reviews were included in various publications this year as well as a *Washington Post* feature article about the Gallery's 66th American Music Festival. Fiscal year 2015 concerts were produced with funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with generous additional support from the Billy Rose Foundation and the Gottesman Fund in memory of Milton M. Gottesman. The Italian Institute of Culture of the Embassy of Italy, Randy Hostetler Living Room

Music Fund, the Ann and Gordon Getty Foundation, and Professor Joseph L. Gastwirth all supported the music program.

The Gallery's film department continued to organize innovative and culturally diverse retrospectives throughout the year. These events encompassed a broad range of moving image forms from experimental video, to classic narratives in original 35mm format, to area premieres. During the year, three hundred films were screened at venues throughout the Washington area, including the National Archives, American Film Institute, American University, Goethe-Institut, and the Embassy of France, as well as in the Gallery's auditoria. After the reopening of the East Building auditorium, the majority of films were once again shown in that space. The Gallery's ongoing membership in the International Federation of Film Archives allowed access to rare prints from archival vaults around the world.

Highlights from the fall season included several series organized in association with American University's School of Communication, including "Viewing China" and "Italy's New Realism," screened in the Forman Theater on the school's campus. The National Portrait Gallery served as the venue for the series "Morality and Beauty: Marco Bellocchio."

The highlight of the winter 2015 season was "Discovering Georgian Cinema," a retrospective organized with curators at the Museum of Modern Art, Berkeley Art Museum, and Pacific Film Archive. During the spring, German experimental filmmaker Heinz Emigholz introduced his work in the series "Heinz Emigholz: Architectural Record," and seven American experimental filmmakers came to the Gallery for the series "American Experiments in Narrative: 2000-2015."

During the summer, audiences flocked to see "Titanus Presents: A Family Chronicle of Italian Cinema" and "Maysles Films Inc.: Performing Vérité" featuring the work of the late documentarian Al Maysles. Special events throughout the year included the quarterly program "American Originals Now;" the premiere of the restored print of *James Baldwin: The Price of the Ticket*; and silent film ciné-concerts such as *The Epic of*



Students experiment with artists' drawing materials and techniques while closely studying paintings by Sir Anthony van Dyck in the Teen Studio series.



Gallery educator Lorena Baines employs intensive verbal description during a *Picture This* tour for low-vision visitors.

Everest (1924), restored by the British Film Institute.

Resources for Scholarly Research

The Library added approximately 11,950 books and 1,265 auction catalogs to its holdings this year. The reader services department answered 21,000 inquiries and welcomed more than 3,000 visitors. The department provided special tours for members of the Washington Rare Book Group, Studio Pause, and the Potomac chapter of the Guild of Book Workers, as well as staff of the Smithsonian Institution Archives and representatives from Faber-Castell. Reference librarians conducted orientations for curatorial interns from the Hirshhorn Museum and Sculpture Garden, the Smithsonian American Art Museum, and seven university-affiliated groups from throughout Washington, Virginia, and Pennsylvania. Specialized sessions were conducted in architecture for students from Georgetown University and in decorative arts for classes from the George Mason University/Smithsonian graduate program. The Library continues to welcome fellows from Dumbarton Oaks and the Center for Hellenic Studies.

The department of image collections acquired approximately 165,000 images this year, including twenty-two rare photographic albums, 1,469 rare photographs, 78,000 photographs, and 60,000 digital images. The collection now holds nearly fifteen million images. Researchers viewed

more than 2,000 images on-site and image specialists answered 877 reference inquiries.

Digitization of the department's holdings continued, with priority being given to new rare acquisitions. Nearly 1,200 scans were created during the year. The Gallery joined Pharos, an international consortium of fourteen photographic archives founded with the goal of digitizing and providing metadata for approximately thirty-one million images of art online.

The department received several important gifts in 2015. The Institute of Fine Arts at New York University donated photographic archives assembled by scholars Martin Weinberger and Henry Russell Hitchcock that complement earlier donations of the Richard Offner Archive, a complete set of the Bernard Berenson Villa I Tatti photo cards, and the institute's postcard collection. The Rudolf Riefstahl Archive of photographs and notes compiled in the late 1920s to early 1930s documents architecture in Turkey, Syria, Lebanon, Jordan, and Palestine. David Finn's donation of his photographic archive greatly enhanced the department's holdings on sculpture, and Peter Ralston donated twelve photographs of Andrew and Jamie Wyeth. Other artists' portraits added to the collection include photographs of Eva Hesse and Mel Edwards by Fred McDarrah, Margaret Bourke-White by Richard A. Greene, Eadweard Muybridge attributed to Carleton Watkins but perhaps

a self-portrait, Samuel F. B. Morse by Abraham Bogardus, and self-portraits by Timothy O'Sullivan, Frank Jay Haynes, and Lotte Jacobi.

The Gallery Archives continued its work to record the history of the Gallery and enhance public access to records and information related to it and to the collection. The department incorporated a number of new documents and collections into the archives.

Oral history interviews were conducted with nine individuals, providing new insights on museum history from various points of view. The transition to an entirely digital records-keeping environment continued as Gallery offices transferred significant records to the archives, a majority in electronic form. Media files, including video productions and audio recordings of past Gallery events, also were added to archival holdings. Gallery Archives staff responded to some four hundred reference inquiries providing essential information on Gallery history, programs, and activities for researchers and for the public.

The Gallery Archives coordinated the move of significant art-related files from the Corcoran Gallery of Art offices and storage spaces to Gallery offices and prepared more than 10,000 Corcoran work-of-art folders for digitization.

Donations of new material enhanced the Gallery's archival holdings. Dorothy Vogel transferred photographs and letters from artists and others in the art world relating to the

Vogels' biography. The materials date from the 1960s to the present and further strengthen the rich record of the Vogels' collecting. John Wilmerding donated videotapes and documents to augment the record of his Gallery service. Carol Clark transferred ten cubic feet of Charles Parkhurst's papers relating to his experiences as a Monuments Fine Arts and Archives officer during World War II and as assistant director of the Gallery.

Supported by a generous grant from the Samuel H. Kress Foundation, work continued on the Kress Collection History and Conservation Database project. Digitization of legacy Kress Collection archival files was completed, and preparations were made to digitize conservation documents.

The study room for European prints, drawings, and fine illustrated books in the East Building hosted 1,231 visitors. These included twenty-five classes from eight universities and five schools. In addition, there were twenty lectures for special groups and seven tours for Gallery docents, interns, and new staff. The Gallery's own curators made seventeen of the presentations. The study room for American prints and drawings hosted 804 visitors, including students in twenty-nine classes from ten universities and six schools. Additionally, curators gave twelve presentations for visitors and staff.

Publications

A major highlight of the year was receiving the prestigious George Wittenborn

Memorial Book Award for the first digital catalog in the National Gallery of Art Online Editions series. The prize, given by the Art Libraries Society of North America (ARLIS), went to Arthur Wheelock's *Dutch Paintings of the Seventeenth Century* and marked the first time this major book award honored an open access digital publication.

The preparation of a new guidebook, *Highlights from the National Gallery of Art*, is in the final layout stages. With the selection of some four hundred works, the texts came together in a collective curatorial effort. The new version, a highly visual volume that integrates works in all mediums, will be published and distributed independently by the Gallery. The guidebook, along with a new Map and Visitors Guide, will be available in five languages for the reopening of the East Building galleries in fall 2016.

Reaffirming and broadening the Gallery's open access policies, the publishing office this year launched a PDF Library in the publications section of the Gallery's website. Here visitors can browse, search, and download free digital backlist titles from the publications archive, including approximately ninety out-of-print exhibition and collection catalogs dating from the mid-1970s to the mid-2000s.

In fiscal year 2015 the publishing office advanced plans to help celebrate the Gallery's seventy-fifth anniversary with a major volume on the Gallery's founding, history, and evolution under the leadership of its four

directors. *America's National Gallery of Art*, by Philip Kopper with the editors of the Gallery, will appear in the fall of 2016, along with a new seventy-fifth anniversary logo system for print and digital use.

Nine book-length publications were produced this year: five exhibition catalogs, one collection catalog, two volumes of CASVA, and the second volume of *Facture*, the biennial conservation journal. Reprints of *In the Darkroom* and *Gustave Caillebotte* were also undertaken. The department printed brochures for seven exhibitions, including four brochures for Library shows; oversaw the editing, design, and production of two issues of the Gallery's *Bulletin*; edited and produced film for all wall texts, signage, and labels; edited and designed film and music brochures, events calendars, newsletters, and educational materials; and edited all Gallery ephemera throughout the year. Gallery publications received five awards in addition to the Wittenborn in 2015.

Imaging and Visual Services

The division of imaging and visual services continued its essential work documenting the Gallery's collections and promoting access to the highest quality, color-accurate digital images. Master digital files were made for 681 recent acquisitions, including *The Jolly Flatboatmen* by George Caleb Bingham, *The Judgment Day* by Aaron Douglas, and *An Apple, A Boulder, A Mountain* by Edward Steichen.

Teachers investigate *The Adoration of the Magi* by Fra Angelico and Fra Filippo Lippi to develop teaching strategies related to lessons on perspective in the Summer Teacher Institute.



New photography was completed for many artworks in preparation for Gallery exhibitions and publications, such as the upcoming exhibition *The Serial Impulse at Gemini G.E.L.* and the publications *The Altering Eye: Photographs from the National Gallery of Art* and *Highlights from the National Gallery of Art*. The division posted 3,968 new and replacement images to the Gallery's website. Using highly sophisticated imaging techniques, the division also created and posted online 257 ultra-resolution images, allowing the public to pan and zoom at extremely close detail.

The division is nearing completion of a project to capture the Gallery's collection of Alfred Stieglitz photographs and create an online Stieglitz resource. Of the 1,714 total works in the collection, 1,551 have been photographed. The division's Rapid Capture imaging project continued with the digitization of 6,019 large format prints, drawings, and photographs from the Gallery's collections.

An update to NGA Images, the Gallery's online open access image resource, was released and includes new features for filtering and sorting search results, download formats, and

access to high-resolution images without pre-registration. Throughout the year, the division added more images that are available for free download, increasing the number to more than 46,000 images. This year users downloaded more than 580,000 images, an increase of twenty-five percent from the prior year. Since the inception of NGA Images in March 2012, more than 1.5 million images have been downloaded.

Center for Advanced Study in the Visual Arts

The Center for Advanced Study in the Visual Arts sponsors the study of the visual arts in each of its four program areas: fellowships, research, publications, and scholarly meetings. Members of the Center are selected through a competitive process by the Center's Board of Advisors, with the exception of the three professorial appointments (the Samuel H. Kress professor, the Andrew W. Mellon professor, and the Edmond J. Safra visiting professor), which are made at the invitation of the Gallery's Board of Trustees.

During its thirty-fifth academic year, the Center welcomed fellows from Australia, Austria, China, Spain, the United Kingdom, and the United States. The topics of their research ranged from the decline of the Gothic circa 1500 to painting and place in China during the mid-Ming period, from tenderness in the Early Roman Empire to costume in nineteenth-century art, from the art of Jusepe de Ribera to that of Albert Pinkham Ryder, and from visual culture in socialist Ethiopia to the function of mirrors in Ancient Greece.

In the program of scholarly meetings, the Center cosponsored, with the University of Maryland, the forty-fifth Middle Atlantic Symposium in the History of Art. This year's biennial Wyeth Conference, supported by the Wyeth Foundation for American Art, was dedicated to the topic "Andrew Wyeth in Context: Contemporary Art and Scholarship." A study day at the Brandywine River Museum of Art followed. Testing new

approaches, the Center hosted a conference on the topic of "New Projects in Digital Art History." The Center sponsored two study days in connection with exhibitions at the Gallery: A Robert H. Smith study day in association with the exhibition *Piero di Cosimo: The Poetry of Painting in Renaissance Florence* was preceded by a lecture by Dr. Alessandro Nova, director of the Kunsthistorisches Institute in Florence, and the study day on the topic of "The Relationship of Function and Technique in Metalpoint Drawing," supported by the International Exhibitions Fund, was held in connection with the exhibition *Drawing in Silver and Gold: Leonardo to Jasper Johns*. A two-day symposium celebrated the centenary of the publication of Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe*. Kathleen A. Foster, the Center's thirteenth Edmond J. Safra visiting professor, initiated two events during her residency. She led a two-day Edmond J. Safra Colloquy on the subject "American Watercolor Painting, 1850-1950" and presented a lecture entitled "Discovering the 'American Medium.'"

The sixty-fourth A. W. Mellon Lectures in the Fine Arts were delivered by Thomas Crow of the Institute of Fine Arts, New York University on the topic "Restoration as Event and Idea: Art in Europe, 1814-1820." These Mellon lectures were made available for the first time via live stream on the Gallery's website, and audio and closed-captioned video podcasts soon followed.

The Center's ongoing research projects provide primary materials for the field. The Malvasia project will make available a multivolume English translation and new critical edition in Italian of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678). Volume thirteen was copublished in 2013 by the Gallery and Harvey Miller/Brepols Publishers and was presented at the Capitoline Museums, Rome, and the Pinacoteca Nazionale, Bologna. The project is under the direction of Dean Elizabeth Cropper, with Professor Lorenzo Pericolo of the University of Warwick serving as editor of the critical edition and project coordinator. Associate Dean Therese O'Malley is directing the design of a digital database for the History of Early American Landscape Design project. This expands upon the published volume *Keywords in American Landscape Design* (2010). Associate Dean Peter Lukehart and his team have been developing a geo-tagging feature that will allow place names mentioned in documents in the Accademia di San Luca database (www.nga.gov/casva/accademia) to link to historic maps of Rome. The Accademia database is also being migrated to the Gallery's new website platform.

For more information on the Center's programs, see the complete archive of its published annual reports at www.nga.gov/content/ngaweb/research/casva/publications/center-report.html.





Gallery textile conservator Julia Burke examines the adhesives used in Robert Rauschenberg's *Preview* in preparation for the exhibition *The Serial Impulse* at Gemini G.E.L.



Gallery painting conservator Dina Anchin restores Jan van Huysum's *Flowers in an Urn*.

Preserving

“More than 2,200 paintings were examined in preparation for outgoing loans, inclusion in Gallery exhibitions, and the transfer of works from the Corcoran Collection.”

The conservation division worked on several special projects, including the second volume of *Fracture: Art in Context*, the Gallery’s biennial journal on conservation research, and ConservationSpace, a multi-institutional project to develop document-management software for conservators. The division co-organized a workshop at the Library of Congress focused on building infrastructures for the creation, storage, and access to digital assets. It also examined and provided recommendations for handling, storing, and moving thousands of objects from the Corcoran Gallery of Art.

Object conservators completed six major treatments, 144 minor treatments, thirty-seven major examinations, and more than 960 minor examinations to prepare sculptures for loan, exhibition, and storage. Following five years of inaccessibility for conservation during the East Building facade project, the long-awaited treatment and repainting of *Knife Edge Mirror Two Piece* by Henry Moore was completed. Other notable projects included stabilization and inpainting of fragile painted surfaces of Alexander Calder’s *Blue Elephant with Red Ears*, analytical examination of the terracotta relief *Virgin and Child with Saint John* by a follower of Andrea del Verrocchio to determine the extent of original paint and establish treatment options, and construction of a new sculpture, *Glass Stratum* by Robert Smithson.

The majority of this year’s condition examinations, materials documentation, and packing consultations were related to works recently added to the collection. The department worked closely with rigging contractors and in-house colleagues during the complicated handling and transport of twelve large-scale marble sculptures from the Corcoran.

In the second volume of *Fracture*, two essays investigated complex casting methods of bronze sculpture. One focused on Renaissance relief sculptures by Riccio, and the second, a collaborative study on Auguste Rodin’s lifetime casts, highlighted the Simpson Collection.

Conservators, in collaboration with outside scholars, were instrumental in conducting comprehensive

technical and comparative analyses on bronze, wood, and ivory sculptures in the Robert H. Smith Collection. These entries were published in a special supplement to *The Burlington Magazine*.

The painting conservation department completed thirty-three major treatments, twenty-nine minor treatments, and eighty-five major examinations involving x-radiography and infrared reflectography. More than 2,200 paintings were examined in preparation for outgoing loans, inclusion in Gallery exhibitions, and the transfer of works from the Corcoran Collection. Notable painting conservation treatments this year included Piero di Cosimo’s great altarpiece *The Visitation with Saint Nicholas and Saint Anthony Abbot*, Francisco de Goya’s *Thérèse Louise de Sureda*, Hubert Robert’s *The Ponte Salaro*, Jan van Huysum’s *Flowers in an Urn*, Francis Picabia’s *The Procession, Seville*, Vincent van Gogh’s *Farmhouse in Provence*, and several oil sketches by Georges Seurat from the collection of Mr. and Mrs. Paul Mellon.

Additionally, the department continues to commit significant time and resources to the Gallery’s systematic catalog project. Several conservators are working closely with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit the scholarly essays for volumes devoted to thirteenth- and fourteenth-century Italian paintings, sixteenth-century Italian paintings, nineteenth-century French paintings, and American modernism.

Research related to the Gallery’s paintings, artists’ materials and techniques, innovative approaches to treatment, and numerous publications and presentations also continue to engage the staff and extend the Gallery’s mission.

Paper conservators completed twenty-four major treatments, ninety-five minor treatments, fifteen major examinations, and 748 minor examinations. Matting-framing specialists matted 688 prints, drawings, and photographs, framed and unframed 941 artworks, prepared 128 custom housings, devised special mounts for eighty-eight artworks, and built twenty-eight frames.

“The scientific research department continues its support of conservation and preservation efforts as well as art history research through scientific analysis of works of art.”

Significant paper conservation treatments included the bathing of Michael Heizer’s monumental print *Scrap Metal Drypoint #6* to remove disfiguring stains. The treatment required six people to safely move the print in and out of the water bath. Other important treatments involved the removal of a stiff paper backing from Winslow Homer’s watercolor *Blackboard*, the concealing of a dark mat burn on Jean-François Millet’s pastel and crayon drawing *Falling Leaves* from the Corcoran Collection, and the cleaning of an engraving after Frederic Edwin Church’s painting *The Heart of the Andes*.

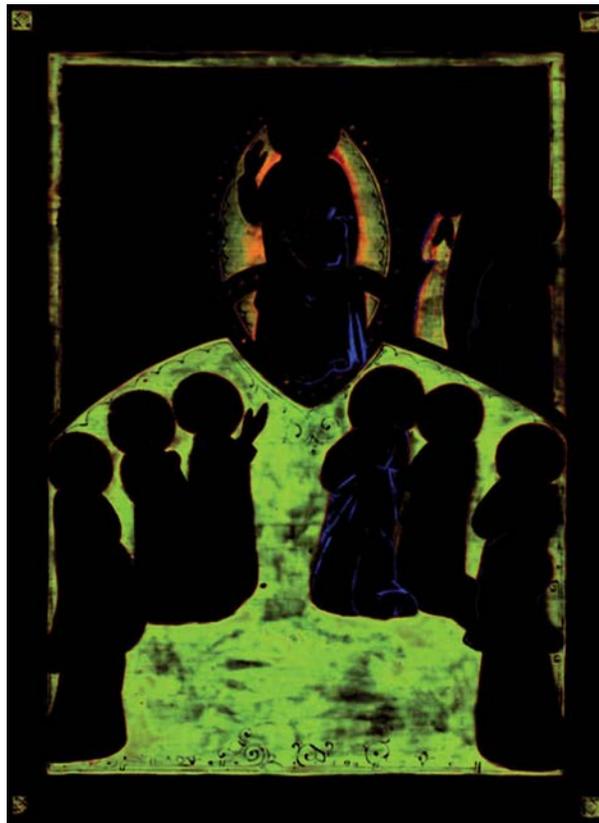
Additionally, paper conservators perfected treatment methods, such as the use of gels to remove discoloration from paper and the preparation of thin films of flocked cellulose to fill paper and paint losses. Conservators prepared a technical display for the *Drawing in Silver and Gold: Leonardo to Jasper Johns* exhibition and contributed to the exhibition catalog. Framers presented a talk at a symposium on the display of books in exhibitions.

The photograph conservation department led the symposium *Platinum and Palladium Photographs: Technical and Aesthetic History, Chemistry, and Connoisseurship*,

held at the National Museum of the American Indian. Gallery staff presented six lectures at the two-day symposium and led workshops and tours at the Gallery, Library of Congress, and the Smithsonian Institution.

The department secured grants from the Irving Penn Foundation and the Samuel H. Kress Foundation to support the publication of the symposium proceedings, which will be published in 2016 by the American Institute for Conservation of Historic and Artistic Works. Hosted by photograph conservators, a scholars’ study day in conjunction with the exhibition *Captain Linnaeus Tripe: Photographer*

Reflectance imaging spectroscopy enables Gallery conservation scientists and paper conservators to map the blue pigments in Pacino di Bonaguida’s *Christ in Majesty with Twelve Apostles* (green is azurite, blue is ultramarine, and red is ultramarine on azurite).



of *India and Burma, 1852-1860* presented the results of a collaborative study with scientists to elucidate the photographer's materials and working methods.

Eight major treatments, 343 minor treatments, and 1,250 condition examinations were performed for loans, collection maintenance, and three Gallery photography exhibitions. The complex and large-scale multimedia works in *The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund* and *Celebrating Photography at the National Gallery of Art: Recent Gifts* involved extensive collaboration with matter-framers, art handlers, and mount makers.

The preventive conservation department completed nine major frame treatments, eighty-nine minor frame treatments, fifty-eight minor frame examinations, and 998 condition report examinations for exhibitions. In addition, twenty-six micro-climate packages were produced for outgoing loans. Department conservators assisted with examinations, handling, display, and packing of many exhibitions. The year began with de-installation and distribution of loans to *Degas/Cassatt* and *Andrew Wyeth: Looking Out, Looking In* and the installation of seven exhibitions, including *Captain Linnaeus Tripe*, *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*, and *Gustave Caillebotte: The Painter's Eye*. Work continued on traveling exhibitions associated with the closure of the East Building galleries, namely *Intimate Impressionism from the National Gallery of Art*, *The Poetry of Light*, and *Mark Rothko*. Preventive conservation staff also organized an inter-divisional group to centralize and expedite material testing for products used in the storage, display, and transport of art.

Frame conservators completed several major treatments including three large-scale reproduction frames for Giorgio Vasari's *Saint Mark*, Pieter Claesz's *Still Life with Peacock Pie*, and Aaron Douglas's *The Judgment Day*. Many antique frames were treated in preparation for display or loan including the frame for John Mix Stanley's *The Trapper's Cabin*. Frame conservators also began work on eighteen frames for



A participant in the symposium *Platinum and Palladium Photographs: Technical and Aesthetic History, Chemistry, and Connoisseurship*, led by the photograph conservation and scientific research departments, explores the chemistry of photography.

the reinstallation of the East Building galleries in 2016.

The textile conservation department completed nine major examinations and treatments, fifteen minor examinations, fifteen minor treatments, and 186 condition examinations for exhibitions, loans, collection maintenance, and for the Corcoran Collection. The examination and treatment of Robert Rauschenberg's *Hoarfrost Editions*, eight layered silk works incorporating intricate methodologies and averaging eight feet by four feet, were completed for *The Serial Impulse at Gemini G.E.L.* exhibition.

During an overall conservation condition survey of the Corcoran Collection, the textile conservation

department performed an initial set of fifty-seven examinations on tapestries, carpets, and textiles, in tandem with Gallery curators from the departments of modern art and sculpture and decorative arts.

The scientific research department staff published twelve papers in scientific, conservation, and art history publications, a result of successful collaborations with colleagues within the Gallery and throughout the world.

The department continues its support of conservation and preservation efforts as well as art history research through scientific analysis of works of art. It received forty-eight requests for scientific analysis of works of art, many of which were associated with the research project on photographs.



Gallery paper conservator Michelle Facini applies a weak bleach solution to Michael Heizer's monumental print *Scrap Metal Drypoint #6* to remove disfiguring stains.



Preventive conservators Bethann Heinbaugh and James Gleason assemble a micro-climate package to protect Agnolo Bronzino's *The Holy Family* during travel.

Members of the department were invited to serve as keynote speakers at conferences and to participate in workshops and courses. These included training in use of instrumentation to estimate fugacity of works, using portable-imaging techniques off-site and training users, leading workshops on mass spectrometry in cultural heritage, and contributing to a symposium on Barnett Newman's paintings.

The long-term contributions of one member to the field were recognized by a prestigious award from the College Art Association.

The department hosted several graduate and undergraduate students during the course of the year, offering research opportunities and training in conservation science.

The department maintains its leadership position in digital imaging.

Research on the development of sophisticated imaging techniques has added the capability for scanning x-ray fluorescence analysis of works, yielding maps of the distribution of elements and, by inference, pigments throughout the work. Current work is focused on improving data collection and spectral modeling. Interactive registered technical images for systematic catalog projects have brought new



Senior object conservator Daphne Barbour examines the Florentine fifteenth-century sculpture *Madonna and Child* in preparation for treatment.

“Object conservators completed six major treatments, 144 minor treatments, thirty-seven major examinations, and more than 960 minor examinations to prepare sculptures for loan, exhibition, and storage.”

information to the scholarly and public communities. The department’s investigations on water-miscible oil paints, commercially available since the early 1990s, have shown that identifying them in situ is a challenge. Preliminary data show that their curing does not occur at the same rate as traditional oils. This finding will help in the planning of long-term care for works with contemporary oil paint.

The conservation administration department continues to refine the database for artists’ materials in the Art Materials Collection and Study Center as well as completely overhauling related product and technical literature. Reorganization of trade literature is being carried out in conjunction with researching the history of art materials manufacturers. The information gathered will be available

on the database that holds a detailed description of all 22,000 items cataloged to date. The history files will contain unique primary source information gathered directly from company owners and business records.



2015 Review



Treasurer's Report

The Gallery maintained a strong financial position in fiscal year 2015 in spite of challenging market conditions that diminished the value of the investment portfolio in the last few months of the year. This financial strength was maintained through prudent management of expenses, continued strong support of Congress and the Administration, and the generous assistance of donors, corporate sponsors, and foundations that together resulted in a modest operating surplus.

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 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 \$1.07 billion at September 30, 2015, a decrease of \$50.8 million or 4.5 percent from fiscal year 2014. This decrease is primarily due to the decline of the Gallery's investment portfolio, which ended the year at \$759.7 million, a \$57.7 million decrease from the prior year. Broad declines in

the public markets during the last months of the fiscal year led to a total investment return of minus 4.3 percent for the portfolio excluding new gifts added and spending withdrawn to support programs. Weakness in emerging markets, commodities, and declines in U.S. and developed international markets contributed the most to the negative return. These losses were partly mitigated by strong performance of private equity, venture capital, and real estate investments and buoyed by positive fixed income returns. The investment portfolio's long-term performance over the ten-year period totaled 5.7 percent, exceeding the Gallery's custom investable benchmark by 140 basis points.

The Gallery continued progress on the Master Facilities Plan, a comprehensive, long-term capital renewal program supported by federal appropriations that is designed to address life safety and infrastructure improvements necessary to maintain and protect the Gallery's buildings. In fiscal year 2015, investments in building renovations and capitalized equipment totaled \$36.5 million. Construction continued on the major fire, life safety, and infrastructure improvements to the public areas of the East Building and the privately funded gallery expansion and rooftop sculpture terrace overlooking Pennsylvania Avenue. The new rooftop terrace will be flanked by two new galleries in the northeast and northwest towers of the East Building, adding more than 12,000 square feet of art exhibition space. Construction is expected to be complete in the spring of 2016 followed by reinstallation and reopening of the galleries in the fall of 2016.

OPERATING RESULTS Implementation of the landmark agreement between the National Gallery of Art, the Corcoran Gallery of Art, and the George Washington University required a major effort by countless staff throughout the Gallery and played a significant role in the Gallery's operations and fiscal year results. With the D.C. Superior Court's decision in August 2014, the Gallery assumed responsibility for more than 17,000

works of art from the Corcoran. The entire collection was evaluated, inventoried, packed, and relocated from the deteriorating Corcoran building on 17th Street NW to Gallery facilities meeting strict environmental and security standards. More than 6,400 Corcoran artworks have been accessioned into the Gallery's collection since the court decision. Many objects have already been conserved and integrated into the public galleries making them available to the greatest extent possible for millions of visitors. Staff members continue to work diligently to integrate the accessioned works into the public galleries and study areas.

In fiscal year 2015, the Gallery ended the year with an unrestricted operating surplus of \$4.3 million before depreciation and amortization. Support and revenue increased more than operating expenses leading to an improvement of \$2.4 million over the prior year operating result.

Operating support and revenue totaled \$154.5 million in fiscal 2015, increasing \$9.7 million or 6.7 percent over fiscal 2014. Federal support for operations totaled \$117.2 million, an increase of \$7.6 million or 6.9 percent as a result of a 4.1 percent increase in all federal appropriations received and increased outlays from prior year obligations. Funds appropriated under the Gallery's investment spending policy totaled \$18.5 million, an increase of \$2.2 million or 13.6 percent to support the transfer of artworks from the Corcoran to the Gallery, among other activities. Support from gifts and grants totaled \$7.3 million, an increase of \$0.5 million over fiscal 2014. Gifts from generous individuals as well as corporations and foundations played a major role in supporting the Gallery's exhibition, education, and conservation programs in fiscal year 2015. These increases in support were partly offset by declines in revenue from royalties, other income, and sales in the Gallery shops. Royalties and other income totaled \$2.9 million, a decrease of \$409 thousand from the prior year as contributions for one-time touring exhibitions of art displaced by the East Building construction project came to an end and artworks began to return to the Gallery in

preparation for the reopening of the East Building public galleries. Revenues from the Gallery shops totaled \$8.6 million, a modest decrease of \$170 thousand from the prior year due to the closure of the East Building public galleries during construction.

Fiscal year 2015 operating expenses totaled \$150.2 million, increasing \$7.3 million or 5.1 percent over the prior year, mainly from costs resulting from the transfer of the Corcoran Collection to the Gallery and increased exhibition program expenses. Three major exhibitions opened this year: *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*, *Gustave Caillebotte: The Painter's Eye*, and *Drawing in Silver and Gold: Leonardo to Jasper Johns*.

In addition to the major growth of the collection from the acquisition of Corcoran artworks and gifts of art from generous benefactors, the collection was augmented by several major purchases in fiscal year 2015 including George Caleb Bingham's *The Jolly Flatboatmen*, Jacob Ochtervelt's *A Nurse and a Child in the Foyer of an Elegant Townhouse*, Aaron Douglas's *The Judgment Day*, and Jan Miense Molenaer's *Self-Portrait as a Lute Player*.

AUDITORS' REPORT AND FINANCIAL STATEMENTS

Summarized financial information is shown on the following pages. The Gallery's complete fiscal year 2015 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 issued an unmodified opinion on the fiscal year 2015 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of noncompliance with laws and regulations.

FINANCIAL STATEMENTS

SUMMARIZED STATEMENTS OF FINANCIAL POSITION

Years ended September 30, 2015 and 2014

(In thousands)

ASSETS	2015	2014
Cash and cash equivalents	\$ 60,101	\$ 67,918
Pledges, accounts receivable, and other assets	14,205	19,343
Investments and trusts held by others	759,738	817,404
Property, plant, and equipment, net	310,886	288,983
Total assets	\$ 1,144,930	\$ 1,193,648
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Environmental liability	\$ 23,671	\$ 23,782
Other liabilities	54,345	52,115
Total liabilities	78,016	75,897
NET ASSETS:		
Unrestricted	499,780	502,257
Temporarily restricted	176,324	215,357
Permanently restricted	390,810	400,137
Total net assets	1,066,914	1,117,751
Total liabilities and net assets	\$ 1,144,930	\$ 1,193,648

SUMMARIZED STATEMENT OF OPERATIONS

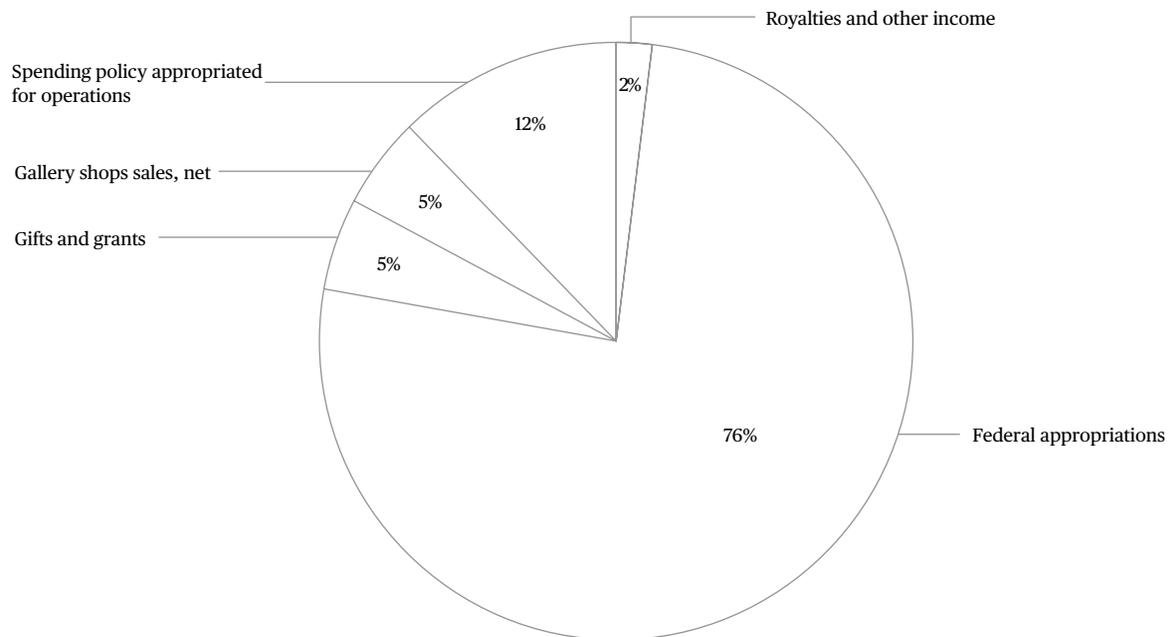
Years ended September 30, 2015 and 2014

(In thousands)

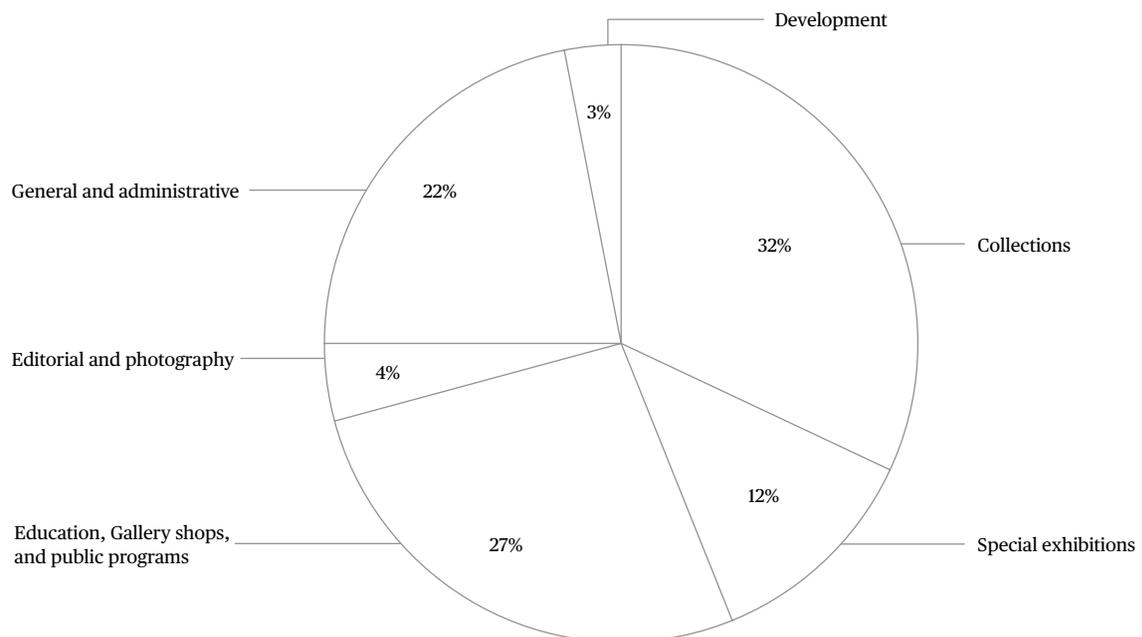
UNRESTRICTED SUPPORT AND REVENUE	2015	2014
Federal appropriations	\$ 117,196	\$ 109,600
Gifts and grants	7,256	6,786
Gallery shops sales, net	8,641	8,811
Spending policy appropriated for operations	18,455	16,252
Royalties and other income	2,929	3,338
Total support and revenue	154,477	144,787
UNRESTRICTED EXPENSES*		
Collections	48,436	44,790
Special exhibitions	18,644	17,523
Education, Gallery shops, and public programs	39,969	38,952
Editorial and photography	6,184	6,081
General and administrative	32,905	31,457
Development	4,044	4,100
Total expenses	150,182	142,903
Change in net assets from operating activities	\$ 4,295	\$ 1,884

*excluding depreciation and amortization

2015 UNRESTRICTED OPERATING SUPPORT AND REVENUE
\$154,477 (In thousands)



2015 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION
\$150,182 (In thousands)



ACQUISITIONS

During fiscal year 2015 the National Gallery of Art accessioned 5,674 works of art from the Corcoran Gallery of Art. These works of art are in addition to the works accessioned last fiscal year, which were listed in the fiscal year 2014 Annual Report. The full list of acquisitions from the Corcoran Collection, since the court decision, is available in the Gallery's February 5, 2015 press release, which can be accessed at www.nga.gov/content/ngaweb/

PAINTINGS

Bingham, George Caleb, American, 1811-1879
> *The Jolly Flatboatmen*, 1846, oil on canvas, 2015.18.1, Patrons' Permanent Fund

Brown, Cecily, British, born 1969
> *Girl on a Swing*, 2004, oil on linen, 2015.62.1, Gift of the Collectors Committee

Cassatt, Mary, American, 1844-1926
> *Eddy Cassatt (Edward Buchanan Cassatt)*, 1875, oil on canvas, 2015.41.1, Gift from the Family of Col. Edward Buchanan Cassatt

Douglas, Aaron, American, 1899-1979
> *The Judgment Day*, 1939, oil on tempered hardboard, 2014.135.1, Patrons' Permanent Fund, The Avalon Fund

Dufy, Raoul, French, 1877-1953
> *The Regattas at Henley*, 1937, oil on canvas, 2014.18.61, Collection of Mr. and Mrs. Paul Mellon

Feeley, Paul, American, 1910-1966
> *Untitled*, 1962, oil on canvas, 2014.147.1, Gift of Peter Soriano in honor of José Maria Soriano

Forain, Jean-Louis, French, 1852-1931
> *The Races at Longchamp*, c. 1891, oil on canvas, 2014.18.62, Collection of Mr. and Mrs. Paul Mellon

Jackson, Oliver Lee, American, born 1935
> *Untitled (5.21.95)*, 1995, oil-based pigments and oil-pastel on linen, 2015.2.1, Gift of Wanda Malone Harrison & Paul Carter Harrison Collection

Kline, Franz, American, 1910-1962
> *Apache Dancer (Bleeker Street Tavern Mural)*, 1940, oil on canvasboard

> *Bubble Dancer (Bleeker Street Tavern Mural)*, 1940, oil on canvasboard

> *Circus Rider (Bleeker Street Tavern Mural)*, 1940, oil on canvasboard

> *Dancer in a Red Skirt (Fiesta) (Bleeker Street Tavern Mural)*, 1940, oil on canvas, 2014.145.1-4, Woodner Collection, Gift of Dian Woodner

Libert, Georg Emil, Danish, 1820-1908
> *View of Sommerspiret, the Cliffs of Møn*, 1846, oil on canvas, mounted on board, 2015.21.1, Pepita Milmore Memorial Fund

Lobdell, Frank, American, 1921-2013
> *27 May 1948*, 1948, oil-based pigments on canvas, 2014.128.1, Gift of Mr. and Mrs. Gerald D. Kohs

Molenaer, Jan Miense, Dutch, c. 1610-1668
> *Self-Portrait as a Lute Player*, c. 1635, oil on panel, 2015.20.1, The Lee and Juliet Folger Fund

Murray, Elizabeth, American, 1940-2007
> *Cloud 9*, 2002, oil on canvas, 2014.142.3, Gift of Anne and Joel Ehrenkranz

Novros, David, American, born 1941
> *Untitled*, 1965, repainted 1986, acrylic on canvas, 2014.141.1, Anonymous Gift

> *Untitled*, 1965-1967, acrylic on canvas, 2014.141.2, Anonymous Gift

Ochtervelt, Jacob van, Dutch, 1634-1682
> *A Nurse and a Child in the Foyer of an Elegant Townhouse*, 1663, oil on canvas, 2015.68.1, The Lee and Juliet Folger Fund

SCULPTURES

Aitken, Robert Ingersoll, American, 1878-1949
> *Lambs Club War Memorial*, c. 1920, bronze, 2014.132.1, Gift of Mathew D. Wolf

French 17th Century, Probably
> *Mortar with Busts and Draped Venus Figures*, c. 1600, bronze, 2014.160.1, Gift of Faya Causey in memory of Philip Conisbee

Horn, Roni, American, born 1955
> *Opposite of White, v. 2 (Large) (A)*, 2006-2007, solid cast black glass with fire-polished top, 2015.63.1, Gift of the Collectors Committee, Howard and Roberta Ahmanson, John and Mary Pappajohn, Denise and Andrew Saul, Constance R. Caplan, Lenore S. and Bernard A. Greenberg Fund, Kyle J. and Sharon Krause, and Mitchell and Emily Rales

press/2015/nga-corcoran-announcements.html. In fiscal years 2014 and 2015 the Gallery accessioned a total of 6,430 works of art from the Corcoran Collection including 469 paintings, 443 sculptures, 1,061 drawings, 2,387 prints and illustrated books, and 1,883 photographs. The works listed below represent works outside the Corcoran Collection that were acquired during fiscal year 2015.

Morton, Ree, American, 1936-1977
> *Beaux Chair*, 1975, oil on wood and enamel on celastic, 2015.22.1, Gift of Pam Adler, Cynthia Carlson, and Barbara Zucker

Neri, Manuel, American, born 1930
> *Annunciation No. 1*, 2006, oil-based pigments on bronze, 2014.129.1, Gift of Manuel Neri Trust

Nini, Giovanni Battista, Italian, 1717-1786
after Thomas Walpole, British, 1755-1840
> *Benjamin Franklin, 1706-1790, Diplomat and Statesman*, model 1777, terracotta
after Giovanni Battista Nini, Italian, 1717-1786
> *Benjamin Franklin, 1706-1790, Diplomat and Statesman*, model 1777, cast probably 19th century, bronze, 2015.29.1-2, The McNeil Americana Collection

Saar, Betye, American, born 1926
> *Twilight Awakening*, 1978, mixed media on printer's wood block, 2015.27.1, Gift of Francine Farr in honor of Samella Lewis, with gratitude to Scripps College

Sarmento, Julião, Portuguese, born 1948
> *Some Feeling of Threat, Some Sense of Menace*, 1998, resin, glass-reinforced plastic, fabric, acrylic, leather, and metal, 2014.143.1, Gift of Aaron I. Fleischman

Smith, Kiki, American, born 1954
> *Seer (Alice II)*, 2005, cast iron, 2014.142.1, Gift of Anne and Joel Ehrenkranz

Wilson, Fred, American, born 1954
> *Pssst!*, 2005, blown glass, 2014.142.2, Gift of Anne and Joel Ehrenkranz

DRAWINGS

Adam, Julius the Elder, German, 1826-1874
> *Self-Portrait Working at a Lithographic Press*, 1847, graphite, 2015.54.2, Ailsa Mellon Bruce Fund

Antonio da Sangallo, Circle of, Italian, 1483-1546
> *An Imperial Tomb: Elevation and Ground Plan*, c. 1530, pen and brown ink with wash over blind stylus, 2015.72.1, William B. O'Neal Fund

Baagøe, Carl Emil, Danish, 1829-1902
> *Shipping on the Oresund with Helsingør and Kronborg Castle in the Distance*, 1896, graphite with stumping and scratching out on gray prepared paper, 2015.66.1, Ailsa Mellon Bruce Fund

Bechtle, Robert, American, born 1932
> *Texas and 20th Intersection*, 2004, colored pencil and graphite on tracing paper, 2014.116.9, Gift of Kathan Brown

Biennourry, Victor-François-Eloi, French, 1823-1893
> *The Mocking of Christ*, 1852, black chalk with white heightening on two joined pieces of blue paper, 2015.81.1, Ailsa Mellon Bruce Fund

Bison, Giuseppe Bernardino, Venetian, 1762-1844
> *The Virgin and Child Enthroned, Adored by Saints*, 1790s(?), pen and brown ink with brown wash over graphite, 2015.56.1, Purchased as the Gift of Dian Woodner

Boccaccino, Camillo, Italian, 1504-1546
> *Studies for the Virgin and Child (recto); Christ and the Woman Taken in Adultery (verso)*, c. 1532, black chalk with white heightening on blue paper, 2015.89.1.a, b, Ailsa Mellon Bruce Fund

Bonnard, Pierre, French, 1867-1947
> *Suite of Drawings for the Volume "Histoire du Poisson Scie et du Poisson Marteau"*, 1960, suite of thirty-nine drawings in pen and ink and brush, 2014.112.3, Collection of Mr. and Mrs. Paul Mellon

Bontecou, Lee, American, born 1931
> *Untitled*, 1958, soot, 2015.1.1, Gift of Helen Porter and James T. Dyke

Calandrucci, Giacinto, Italian, 1646-1707
> *The Spies Returning from Canaan*, 1690s(?), pen and brown ink with blue over black chalk, squared for transfer with red chalk, 2015.87.1, William B. O'Neal Fund

Costa, Giovanni, Italian, 1826-1903
> *Trees in the Roman Campagna*, 1850s, watercolor over graphite, 2015.108.1, Ailsa Mellon Bruce Fund

- de Cointet, Guy, American, born France, 1934-1983
- > *Remember the Stories about Strange Little Men*, 1971, black felt-tip pen
 - > *When Radar was New*, 1971, black felt-tip pen
 - > *The Signature of Mohammed*, 1971, black felt-tip pen and graphite, 2014.120.1-3, Gift of Brian and Paula Ballo Dailey
- Delanay, Sonia, French, 1885-1979
- > *Simultaneous Patterns for Cloth*, 1930s(?), watercolor on tracing paper, 2015.111.3, Ailsa Mellon Bruce Fund
- Dethomas, Maxime, French, 1867-1929
- > *An Elegant Parisienne Seated in a Café*, c. 1895, black chalk and gouache, 2015.53.1, Alexander M. and Judith W. Laughlin Fund
- Dial, Thornton Sr., American, born 1928
- > *Almanac—Time for Things to Grow*, 1992, watercolor and charcoal
 - > *A Shadow of Life*, 1994, charcoal, 2015.24.1-2, Gift of Auldlyn Higgins Williams and E. T. Williams Jr. in honor of Dr. Kline Armond Price Jr. and Hugh Bernard Price, and in memory of their parents, Charlotte Schuster Price and Dr. Kline Armond Price Sr.
- di Suvero, Mark, American, born 1933
- > *Drawing for Tang*, 1977, graphite, 2015.23.183, Gift of Gemini G.E.L. and the Artist
- Eliasson, Olafur, Danish, born 1967
- > *Yellow to grey and grey to purple and yellow to grey movie-grey to yellow and purple to grey and purple to black and black to grey movie-purple to grey and grey to yellow and purple to black movie*, 2009, triptych of three watercolors with graphite on paper, 2014.150.5.a-c, Gift of The Heather and Tony Podesta Collection
- Fuseli, Henry, Swiss, 1741-1825
- > *Satan Defying the Powers of Heaven (recto and verso)*, c. 1800, graphite, black chalk, and gray wash, 2015.10.1.a, b, Purchased as the Gift of Andrea Woodner
- > *An Intimate Concert*, 1814, graphite, 2015.71.1, William B. O'Neal Fund
- Gorky, Arshile, American, born Armenia, 1904-1948
- > *Standing Female Nude*, c. 1930, gouache with collage on paperboard, 2015.77.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Götzloff, Carl Wilhelm, German, 1799-1866
- > *A Temple Ruin in Agrigento*, c. 1825, watercolor, 2015.73.1, Ailsa Mellon Bruce Fund
- Grosz, George, German, 1893-1959
- > *The Case of the Iron Club or Crime Does'nt Pay*, 1932, collage with red ink or paint, 2015.14.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Harpignies, Henri-Joseph, French, 1819-1916
- > *A Cascade in the Mountains*, 1870s, watercolor over pen and black ink, 2015.82.1, Purchased as the Gift of Diane A. Nixon
- Heilmann, Mary, American, born 1940
- > *Undertow*, 2006, pastel with graphite, 2014.116.21, Gift of Kathan Brown
- Hicks, Sheila, American, born 1934
- > *Pineapple Crossword Puzzle*, 2014, fiber from pineapple plant, 2014.133.1, Gift of Melvin Bedrick
 - > *Embedded Thoughts*, 2013, silk wrapped paper, wool, cotton, and linen, 2014.134.1, Gift of Roy and Cecily Langdale Davis
- Honthorst, Gerrit van, Dutch, 1590-1656
- > *Diana and Two Nymphs Receiving Gifts from a Satyr (recto); Decorative Motifs with Garlands*, 1620s, pen and brown ink over black chalk, heightened with white, on brown paper (recto); pen and brown ink with gray wash on brown paper (verso)
 - > *Diana and Four Nymphs Receiving Gifts from a Satyr*, c. 1630, pen and black ink with gray wash over black chalk, heightened with white gouache, on brown paper, 2015.69.1.a-b, 2, Pepita Milmore Memorial Fund
- Hübner, Julius, German, 1806-1882
- > *Pauline, the Wife of the Artist*, 1842, graphite with stumping, touched with pen and gray ink, on white prepared card, 2015.99.1, William B. O'Neal Fund
- Isabey, Eugène, French, 1803-1886
- > *A Coast Road with Cliffs in the North of France*, c. 1830, graphite on buff paper, 2014.140.3, Gift of Andrew Robison
- Kirchner, Ernst Ludwig, German, 1880-1938
- > *Two Nudes on a Bed (Isabella and a Younger Girl)*, c. 1906, brush and india ink on buff paper, 2014.173.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Langendijk, Dirk, Dutch, 1748-1805
- > *Battle by a River*, 1780, pen with brown and black ink and gray wash, 2015.96.1, Ailsa Mellon Bruce Fund
- Lanoüe, Félix-Hippolyte, French, 1812-1872
- > *The Aqua Claudia in the Roman Campagna*, c. 1840, pastel, 2014.167.1, Ailsa Mellon Bruce Fund
- Lawrence, Claude, American, born 1944
- > *A Two Sunday Week*, 2014, acrylic paint
 - > *Stalk Talk*, 2007, acrylic paint
 - > *The Shift*, 2002, acrylic paint
 - > *Proposal*, 2007, acrylic paint
 - > *Fairgrounds*, 1993, pastel, 2015.24.3-7, Gift of Auldlyn Higgins Williams and E. T. Williams Jr. in honor of Kathryn C. Chenault and Norma C. Barfield and in memory of their parents, Elaine Bridgette Hancock and Dr. Victor L. Hancock
- Lebas, Gabriel Hippolyte, French, 1812-1889
- > *A Rocky Seacoast in a Storm*, 1840s, watercolor with gouache and gum arabic, 2015.111.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Lobdell, Frank, American, 1921-2013
- > *Drawing IV*, 1955, pen and black ink and wash
 - > *Drawing IV*, 1958, graphite, black ink, wash, and gouache
 - > *Figure Drawing Series No. 12*, 1963, pen and black ink and wash
 - > *Figure Drawing Series No. 31*, 1963, ink and wash on calendered paper
 - > *Figure Drawing Series No. 25*, 1964, black ink and wash on calendered paper
 - > *Figure Drawing Series No. 136*, 1964, graphite and ink wash
 - > *Figure Drawing Series No. 11*, 1965, pen and black ink and wash on calendered paper
 - > *Figure Drawing Series No. 21*, 1965, pen and black ink
 - > *Figure Drawing Series No. 11*, 1966, graphite
 - > *Figure Drawing Series No. 31*, 1966, graphite
 - > *Figure Drawing Series No. 29*, 1967, black ball-point pen, black ink, and wash
 - > *Figure Drawing Series No. 77*, 1967, pen and black ink and wash
 - > *Figure Drawing Series No. 17*, 1968, pen and black ink
 - > *Figure Drawing Series No. 75*, 1968, pen and black ink and wash
 - > *Dance Drawing No. 3 (recto); Figure Study (verso)*, 1971, black ink and gouache
 - > *Figure Drawing Series No. 9*, 1973, green ball-point pen
 - > *Figure Drawing Series No. 14*, 1973, pen and black and sepia ink and wash, and white gouache
 - > *Figure Drawing Series No. 31*, 1974, pen and black ink and wash
- > *Lobdell Sketchbook*, 2003-2005, bound volume of one hundred and seven drawings in various media
- > *Lobdell Sketchbook*, 1993-2000, bound volume of seventy drawings in various media, 2014.124.1-20, Gift of the Frank Lobdell Trust
- Masson, André, French, 1896-1987
- > *Le Lit Hanté*, 1942, pen and black ink with wash and watercolor, 2015.26.1, Gift of Helen Porter and James T. Dyke
- Master of the Drapery Studies, German, active c. 1470-1500
- > *Saint Christopher, Saint John the Baptist, the Virgin and Child, and Christ Blessing (recto); Saint Agnes (verso) (after Martin Schongauer)*, c. 1490, pen and brown ink, 2015.98.2.a, b, Purchased as the Gift of Ladislav and Beatrix von Hoffmann
- Munch, Edvard, Norwegian, 1863-1944
- > *Night at Norstrand*, 1890, gray wash and black chalk, 2015.5.2, Gift of The Epstein Family Collection
- Picart, Bernard, French, 1673-1733
- > *Le Lutrin: A Night Scene with the Wigmaker, Brontin, and Boirude, the Sacristan, Surprised by an Owl Flying Out of a Lectern*, c. 1718, pen and black ink with gray wash, heightened with white and indented for transfer with the verso blackened, 2015.98.1, Ailsa Mellon Bruce Fund
- Pollock, Jackson, American, 1912-1956
- > *Untitled*, c. 1939-1940, graphite and colored pencil, 2015.11.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Puvis de Chavannes, Pierre, French, 1824-1898
- > *Standing Female Nude*, c. 1879, black chalk with stumping on tracing paper, squared for transfer, 2015.56.2, Ailsa Mellon Bruce Fund
- Redon, Odilon, French, 1840-1916
- > *Saint Anthony and the Two Tempresses*
 - > *Young Man*
 - > *The Queen of Sheba*
 - > *Apollonius*
 - > *The Shadow*
 - > *The Devil*, 1896-1900, brush and black ink, 2014.137.8-13, Woodner Collection, Gift of Dian Woodner
- Roberts, Julie, Welsh, born 1963
- > *Jack # Annie Chapman*
 - > *Jack # Mary Kelly*
 - > *Jack # Cathy Eddowes*
 - > *Jack # Mary Ann Nichols*
 - > *Jack # Frances Coles (suspected victim)*

- >Jack # *Martha Tabram* (suspected victim)
- >Jack # *Elizabeth Stride*
- >Jack # *Alice McKenzie* (suspected victim), 2001, graphite, 2014.150.11, 19-25, Gift of The Heather and Tony Podesta Collection
- Senape, Antonio, Italian, active 1820-1849
- >*Souvenir Album with Views of Naples, Southern Italy, and Sicily*, 1848, album of sixty-five drawings in pen and black ink, 2015.86.1, Purchased as the Gift of Joan and David Maxwell
- Stella, Frank, American, born 1936
- >*Study for "Stacks Series,"* 1971, five graphite drawings, one with black felt-tip pen, and four on graph paper, 2015.23.180, 186-189, Gift of Gemini G.E.L. and the Artist
- Thiersch, Ludwig, German, 1825-1909
- >*The Waterfall at Tivoli with the Villa of Maecenas*, 1851, graphite with white heightening on blue paper, 2015.54.1, Ailsa Mellon Bruce Fund
- Tiepolo, Giovanni Battista, Venetian, 1696-1770
- >*Head of a Young Man in Profile*, c. 1750s, red chalk with white heightening on blue paper, 2014.137.1, Woodner Collection, Gift of Dian Woodner
- Valerio, Théodore, French, 1819-1879
- >*Moustachioed Slav in Belgrade*, 1854, watercolor over graphite, 2015.111.2, Ailsa Mellon Bruce Fund
- Wyld, William, British, 1806-1889
- >*The Duomo in Milan from a Side Street*, c. 1834, watercolor, 2015.83.1, Ailsa Mellon Bruce Fund
- Yoakum, Joseph, American, 1890-1972
- >*Briar Head mtñ of National Park Range*, c. 1969, blue ball-point pen and colored pencil
- >*Mt̄ Taum Sauk 1772 ft.*, c. 1965, blue ball-point pen and colored pencil on brown paper, varnished, 2015.171-2, Collectors Committee
- Zielke, Julius, German, 1826-1907
- >*The Colosseum Seen from the Palatine Hill*, 1860s(?), watercolor and gouache over traces of graphite, touched with gum arabic, 2015.73.2, Ailsa Mellon Bruce Fund
- Almond, Darren, British, born 1971
- >*Fullmoon@Rwenzori: Mountains of the Moon*, 2010, color photogravures, 2014.116.2, 3, Gift of Kathan Brown
- Andersson, Mamma, Swedish, born 1962
- >*Room Under the Influence*, 2008, softground etching, watercolor graphite, and artist's notations in graphite and black ink
- >*Room Under the Influence*, 2008, color sugarlift aquatint, aquatint, and softground etching with brush and black ink and artist's notations in black ink
- >*Room under the Influence*, 2008, color spitbite aquatint, sugarlift aquatint, aquatint, and softground etching with artist's notations in graphite and black ink, 2014.116.4-6, Gift of Kathan Brown
- Angolo del Moro, Battista, Italian, c. 1515-1573
- >*The Finding of Moses*, 1540s, etching, 2014.172.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Appel, Kevin, American, born 1967
- >*Orange House*, 2001, color screenprint, 2015.23.392, Gift of Gemini G.E.L. and the Artist
- Appleby, Anne, American, born 1954
- >*Verona Suite*, 2003, color aquatint with collage
- >*Verona Suite*, 2003, color aquatint with collage, 2014.116.7-8, Gift of Kathan Brown
- Baldessari, John, American, born 1931
- >*For LACMA*, 2007, color lithograph and screenprint, 2015.23.6, Gift of Gemini G.E.L. and the Artist
- Baldung Grien, Hans, German, 1484/1485-1545, and Otto Brunfels (author), German, 1464-1534
- >*Annotationes Othomis Brunfelsii...in quatuor Euangelia & Acta Apostolorum...* (Strasbourg, 1535), bound volume with one woodcut portrait of the author on the verso of the title page, 2014.139.3, Anonymous Gift
- Banfi, Gioacchino, Italian, 1851-1885
- >*Seated Man in Sixteenth-Century Costume*, c. 1878, etching with aquatint, 2015.79.2, Ailsa Mellon Bruce Fund
- Bearden, Romare, American, 1911-1988
- >*Three Women (Easter Sunday)*, 1979, color lithograph
- >*Pilate*, 1979, color lithograph, 2015.24.8-9, Gift of Auldlyn Higgins Williams and E. T. Williams Jr. in memory of Robert Grayson
- McGuire III and his parents, Elinor Hackett McGuire and Robert Grayson McGuire Jr.
- Bennett, William James, American, born England, 1787-1844
- >*Harvey's Scenes of the Primitive Forest of America, at the Four Periods of the Year, Spring, Summer, Autumn & Winter (after George Harvey)*, 1841, bound volume with four hand-colored aquatints, 2015.25.2.1-4, Gift of Harry W. Havemeyer in memory of his father, Horace Havemeyer
- Bergmüller, Johann Georg, German, 1688-1762
- >*Allegory of Winter with Diana the Huntress*, c. 1750, etching, 2015.96.2, Ailsa Mellon Bruce Fund
- Bernard, Valère, French, 1880-1936
- >*Cauchemar*, 1895, softground etching and aquatint, 2014.170.1, Ailsa Mellon Bruce Fund
- Bleckner, Ross, American, born 1949
- >*Single Bird*, 1999, color lithograph
- >*Single Bird (State)*, 1999, color lithograph
- >*School (State)*, 1999, color lithograph and screenprint, 2015.23.348-350, Gift of Gemini G.E.L. and the Artist
- Blooteling, Abraham, Dutch, 1640-1690
- >*Mr. Henricus van Born* (after Nicolaes Maes), c. 1685, mezzotint, 2015.74.8, Purchased as the Gift of Lawrence Lawver
- Boissieu, Jean-Jacques de, French, 1736-1810
- >*Old Gérard, Peasant from Chasselay*, 1772, etching and roulette, 2015.96.3, Katharine Shepard Fund
- Bonnard, Pierre, French, 1867-1947, and Longus (author), Greek, active 3rd century
- >*Les Pastorales de Longus ou Daphnis et Chloe* (Paris, 1902), bound volume with four original drawings in black or blue pencil, 151 lithographs in the text, and four lithographic proofs without text
- >*Les Pastorales de Longus ou Daphnis et Chloe prospectus*, 1902, one uncut sheet from Daphnis et Chloe with three lithographs, 2014.112.14-15, Collection of Mr. and Mrs. Paul Mellon
- Bonnard, Pierre, French, 1867-1947, and Octave Mirbeau (author), French, 1850-1917
- >*Dingo* (Paris, 1924), unbound volume with etched ornaments throughout and fourteen full-page etched illustrations with drypoint, 2014.112.20, Collection of Mr. and Mrs. Paul Mellon
- Bonnard, Pierre, French, 1867-1947, and Henry de Montherlant (author), French, 1895-1972
- >*La rédemption par les bêtes* (Paris, 1959), copy one of this special, unbound edition with twenty-two lithographic illustrations accompanied by three suites of thirty-nine lithographs: one suite printed in grey, one suite in pink, and one suite in green
- >*La rédemption par les bêtes* (Paris, 1959), copy two of this special, unbound edition with twenty-two lithographic illustrations accompanied by three suites of thirty-nine lithographs: one suite printed in grey, one suite in pink, and one suite in green
- >*La rédemption par les bêtes* (Paris, 1959), copy three of special, unbound edition with twenty-one lithographic illustrations accompanied by three suites of thirty-nine lithographs: one suite printed in grey, one suite in pink, and one suite in green
- >*Prospectus for La rédemption par les bêtes* (Paris, 1960), two lithographic illustrations, 2014.112.22.1-4, Collection of Mr. and Mrs. Paul Mellon
- Bonnard, Pierre, French, 1867-1947, and Paul Verlaine (author), French, 1844-1896
- >*Parallèlement* (Paris, 1897 and 1900), bound proofs with sixty-four drawings in charcoal and two uncut sheets of lithographs in pink and brown
- >*Parallèlement* (Paris, 1900), bound volume with an extra set of proofs behind the full illustrated text: 212 lithographs in rose sanguine; nine wood-engraved ornaments after Bonnard; and two recto/verso drawings loose in volume, one in graphite, one in blue, black, and red pencil
- >*Parallèlement* (Paris, 1897 and 1900), bound proof with eight lithographs and thirty-five drawings in blue pencil and black charcoal, 2014.112.34-36, Collection of Mr. and Mrs. Paul Mellon
- Bonnard, Pierre, French, 1867-1947, and Ambroise Vollard (author), French, 1867-1939
- >*Sainte Monique* (Paris, 1930), unbound volume with 178 woodcuts, twenty-eight etchings (two duplicate sets of fourteen), and fifty-eight transfer lithographs (two duplicate sets of twenty-nine), 2014.112.37, Collection of Mr. and Mrs. Paul Mellon
- Borofsky, Jonathan, American, born 1942
- >*Man with a Briefcase at No. 3274691*, 1990, woodcut and collage on handmade paper

PRINTS AND ILLUSTRATED BOOKS

- Doig, Peter, Scottish, born 1959
> *Grand Riviere*, 2002, color etching and aquatint
> *Grand Riviere*, 2002, color etching and aquatint, 2014.116.17, 18, Gift of Katharine Brown
- Drevet, Pierre, French, 1663-1738
> *Hyacinthe Rigaud* (after Hyacinthe Rigaud), 1700, engraving, 2015.109.1, Ailsa Mellon Bruce Fund
- Dusart, Cornelis, Dutch, 1660-1704
> *Victoria Publica*, 1695, mezzotint, 2014.166.1, Ailsa Mellon Bruce Fund
- Dutch 17th Century
> *Memento Mori*, c. 1680, mezzotint, 2015.74.3, Ailsa Mellon Bruce Fund
- Fontebasso, Francesco, Venetian, 1709-1769
> *Pope Gregory the Great and Saint Vitale Interceding for the Souls in Purgatory* (after Sebastiano Ricci), c. 1731, etching
> *Varii bacchanali et istorie*, 1744, set of seven etchings, 2014.117.1-8, Gift of Karin Wachtel in memory of her husband, Cesare Morini
> *The Madonna and Child with Two Angels and Saints Scholastica, Benedict, Roch, Peter, Paul and Jerome* (after Sebastiano Ricci), c. 1740, etching, 2014.130.1, Gift of Andrée and Jonathan Bober
- Fragonard, Jean-Honoré, French, 1732-1806
> *Dance of the Satyrs*, 1763
> *The Flight of Cloelia* (after Livio Mehus), 1763/1764
> *The Two Prophets* (after Annibale Carracci), 1764
> *Angel Holding a Palm and a Crown* (after Annibale Carracci), 1763/1764
> *The Banquet of Antony and Cleopatra* (after Giovanni Battista Tiepolo), 1763/1764
> *Mucius Scaevola* (after Giovanni Battista Tiepolo), 1763/1764
> *Saint Mark* (after Giovanni Lanfranco), 1763/1764
> *Saint Luke* (after Giovanni Lanfranco), 1763/1764
> *The Disciples at the Tomb* (after Jacopo Tintoretto), 1764
> *The Circumcision* (after Jacopo Tintoretto), 1763
> *Saint Jerome* (after Johann Liss), 1763/1764
> *Saint Catherine of Alexandria* (after Mattia Preti), 1763/1764, etchings, 2014.131.1-12, Gift of Kate Ganz
- French 18th Century
> *A Fan with Classical Figures Processing to Apollo*, c. 1795, etching and aquatint, printed in brown ink, 2015.101.1, Katharine Shepard Fund
- French 19th Century
> *L'entrée au musée*, 1808
- > *Provinciaux visitant les curiosités de Paris*, c. 1805
> *Les Invisibles en tête-à-tête*, c. 1805, etchings with publisher's hand coloring in watercolor, 2015.49.2-4, Katharine Shepard Fund
- Fries, Pia, Swiss, born 1955
> *Falc*, 2007, photogravure [working proof]
> *Falc*, 2007, photogravure with collage, watercolor, and crayon [working proof], 2014.116.19, 20, Gift of Katharine Brown
- Gaillot, Bernard, French, 1780-1847
> *Boats on the Beach*, 1824, lithograph, 2014.140.2, Gift of Andrew Robison
- Gallays, Pierre (publisher), French, c. 1677-1749
> *Death with Worldly Vanities*, 1700/1720, engraving, 2015.44.3, Ailsa Mellon Bruce Fund
- Gaspari, Pietro, Italian, 1720-1785, and Giuseppe Lante, Italian, born 1726
> *Architctural Fantasies*, 1771, bound volume with complete set of frontispiece, text page, and twelve etchings
> *Aedium reliquiae, et antiquae Palaestrae pars*, 1771, etching with engraving, 2014.176.10, 12, New Century Fund, Pepita Milmore Memorial Fund, and Florian Carr Fund
- Gaultier, Léonard, French, 1561-1641
> *Le Sacré Zodiaque*, 1603, complete set of thirteen engravings, 2015.44.2-14, Ailsa Mellon Bruce Fund
- Gehry, Frank, Canadian, born 1929
> *Chair 1*
> *Chair 2*
> *House 1*
> *IAC 1*
> *House 2*
> *House 3*
> *IAC 2*
> *Abu Dhabi*, 2007, lithographs, 2015.23.14-21, Gift of Gemini G.E.L. and the Artist
- German 16th Century and George Ruxner (author), German, active 1500-1550
> *Thurnierbuch* (Simmern, 1530), bound volume with an illuminated upper endpaper, one full-page woodcut on verso of title page and 367 woodcut illustrations, 2014.119.1, Gift of Joseph S. Jenckes V
- Giacometti, Alberto, Swiss, 1901-1966
> *Paris Sans Fin* (Paris, 1969), unbound volume with 150 lithographs, 2014.112.8, Collection of Mr. and Mrs. Paul Mellon
- Gillray, James, British, 1757-1815
> *Midas, Transmuting all, into Gold Paper*, 1797, etching with hand-coloring in watercolor, 2015.49.1, Purchased as the Gift of an Anonymous Donor
- Ginsberg, Allen, American, 1926-1997
> *Untitled #1*, 1996, lithograph and screenprint
> *Untitled #3*, 1996, color lithograph and screenprint
> *Untitled #4*, 1996, color lithograph and screenprint
> *Harry Smith's Birthday Party*, 1998, lithograph and screenprint, 2015.23.329, 332-333, 403, Gift of Gemini G.E.L. and the Artist
- Gober, Robert, American, born 1954
> *Untitled*, 1997, lithograph
> *Untitled*, 2002, lithograph
> *Untitled*, 2000, color lithograph
> *Untitled*, 2000, lithograph, 2015.23.22-23, 219-220, Gift of Gemini G.E.L. and the Artist
- Goltzius, Hendrick, Dutch, 1558-1617
> *Johan Gols [The Artist's Father]*, 1578, engraving, 2015.74.10, Ruth and Jacob Kainen Memorial Acquisition Fund
- > *The Triumph of Galatea* (after Raphael), 1592, engraving, 2015.9.1, The Ahmanson Foundation
- Goncourt, Jules de, French, 1830-1870
> *Edmond dessinant*, c. 1860s, etching
> *Academy*, c. 1860s, softground etching and roulette, printed in red
> *The Reading* (after Jean-Honoré Fragonard), 1864, etching on chine collé
- > *Mask of the Abbé Raynal* (after Maurice-Quentin de La Tour), 1859, etching and drypoint on blue paper, 2014.169.2-5, Ailsa Mellon Bruce Fund
- Gutenberg, Carl, German, 1743-1790
> *John Paul Jones, Commodore au Service des États Unis de l'Amérique*, 1780, engraving, 2015.29.3, The McNeil Americana Collection
- Hall, John, British, 1739-1797
> *William Penn's Treaty with the Indians*, 1775, engraving, 2015.29.4, The McNeil Americana Collection
- Hamilton, Ann, American, born 1956
> *face...harry p.*, 2003, photogravure
> *face...carnegie*, 2003, photogravure
> *face...mrs. innui*, 2003, photogravure
> *face...ann l.*, 2003, photogravure
> *face...susan*, 2003, photogravure
> *face...jessie 2*, 2003, photogravure
> *face...inigo*, 2003, photogravure
> *face...taura 2*, 2003, photogravure
> *face...sean*, 2003, photogravure
> *face...catherine*, 2003, photogravure
> *face...bobby*, 2003, photogravure
- > *face...harry r.*, 2003, photogravure
> *face...kanae*, 2003, photogravure
> *face...kirstin*, 2003, photogravure
> *face...tom*, 2003, photogravure
> *face...taura 1*, 2003, photogravure
> *face...emmett*, 2003, photogravure
> *face...mrs. innui*, 2003, photogravure
> *wreathe*, 2000, blind embossing, 2015.23.24-41, 407, Gift of Gemini G.E.L. and the Artist
- Hill, John, American, 1770-1850
> *Picturesque Views of American Scenery* (after Joshua Shaw), 1819-1821, bound volume with twenty hand-colored aquatints, plus six hand-colored aquatints from Robert Havell Jr.'s (American, born Britain, 1793-1878) *Views of India* (after James Baillie Fraser), 1824-1826, 2015.25.3, Gift of Harry W. Havemeyer in memory of his father, Horace Havemeyer
- Hockney, David, British, born 1937
> *Henry with Tulips*, 1976, color lithographs [six trial proofs]
> *Sun*, 1973, color lithographs [three trial proofs], 2015.23.116-121, 176, 184-185, Gift of Gemini G.E.L. and the Artist
- Jackson, Oliver Lee, American, born 1935
> *Unique Intaglio I*, 2012, aquatint with graphite and embossing
> *Unique Intaglio V*, 2012, aquatint with etching on chine collé, 2014.123.1-2, Gift of the artist in honor of Alletrice L. Wells, Mary Nell Parks, and Daryl Jackson
- Jacquemart, Jules-Ferdinand, French, 1837-1880
> *Souvenirs de voyage*, 1862, etching, 2015.102.1, Ailsa Mellon Bruce Fund
- Johns, Jasper, American, born 1930
> *#6 (after 'Untitled 1975')*, 1976, fifteen lithographs [black elements #1-15]
> *#6 (after 'Untitled 1975')*, 1976, lithograph [cancelled proof]
> *Periscope I (Element in Black 1)*, 1978, lithograph
> *Periscope I (Element in Color 2)*, 1978, color lithograph
> *Periscope I (Progressive Proof I)*, 1978, lithograph
> *Periscope I (Trial Proof A)*, 1978, lithograph
> *Periscope II (Trial Proof A)*, 1978, lithograph
> *Periscope I (Element in Black 2-7)*, 1978, six lithographs
> *Periscope I (Element in Color 3-7)*, 1978, five color lithographs
> *Periscope I (Progressive Proof II-VI)*, 1978, five lithographs
> *Periscope I (Trial Proof C, E, F)*, 1978, three lithographs
> *Periscope I (Cancellation Proof)*, 1978, lithograph

- > *Periscope II (Trial Proof C)*, 1978, lithograph, 2015.23.122-137, 150-175, Gift of Gemini G.E.L. and the Artist Kager, Johann Matthias, German, 1575-1634
- > *The Baptism of Christ*, c. 1610?, engraving, 2015.92.4, Ruth and Jacob Kainen Memorial Acquisition Fund
- Kelly, Ellsworth, American, born 1923
- > *Red Curve*, 2006, color lithograph
- > *Blue Curve*, 2000, color lithograph
- > *Red Curve*, 2000, color lithograph
- > *Green Curve*, 2000, color lithograph
- > *Black Curve*, 2000, lithograph
- > *Purple Curve*, 2000, color lithograph
- > *Untitled*, 1996, color lithograph
- > *Untitled*, 1996, color lithograph
- > *Untitled*, 1997, lithograph
- > *Leaves*, 1997, lithograph
- > *White Curve*, 1998, color lithograph
- > *Red Curve*, 1999, color lithograph
- > *Blue Curve*, 1999, color lithograph
- > *Red/Yellow/Blue*, 1999, color lithograph
- > *Blue/Yellow/Red*, 2000, color lithograph
- > *Red/Yellow/Blue*, 2000, color lithograph
- > *Blue Curve (Black State)*, 2000, lithograph
- > *Red Curve (Black State)*, 2000, lithograph
- > *Red/Yellow/Blue*, 2000, color lithograph
- > *Two Blacks and White*, 2000, lithograph
- > *Blue/Black/Red/Green*, 2001, color lithograph
- > *Black*, 2001, lithograph
- > *Black*, 2001, color lithograph
- > *Red*, 2001, color lithograph
- > *Purple*, 2001, color lithograph
- > *Green*, 2001, color lithograph
- > *Diptych: Dark Blue/Dark Green*, 2001, color lithograph on two sheets
- > *Orange*, 2001, color lithograph
- > *Blue*, 2001, color lithograph
- > *Dark Blue*, 2001, color lithograph
- > *Green Curve*, 2002, color lithograph
- > *Red*, 2003, color lithograph
- > *Blue*, 2003, color lithograph
- > *Black*, 2003, lithograph
- > *Purple*, 2003, color lithograph
- > *Dark Purple*, 2003, color lithograph
- > *Yellow*, 2004, color lithograph
- > *Sunflower I*, 2004, lithograph
- > *Sunflower II*, 2004, lithograph
- > *Wild Grape Leaves I*, 2004, lithograph
- > *Wild Grape Leaves II*, 2004, lithograph
- > *Daffodil*, 2004, lithograph
- > *Red*, 2005, color lithograph
- > *The Rhine*, 2005, lithograph
- > *The Thames*, 2005, color lithograph
- > *The Nile*, 2005, color lithograph
- > *The Amazon*, 2005, color lithograph
- > *The Mississippi*, 2005, color lithograph
- > *The Hudson*, 2005, color lithograph
- > *The Seine*, 2005, color lithograph
- > *The Yangtze*, 2005, color lithograph, 2015.23.42, 221-225, 236-280, Gift of Gemini G.E.L. and the Artist
- Khedoori, Toba, American, born 1964
- > *Untitled*, 2006, etching, 2015.23.43, Gift of Gemini G.E.L. and the Artist
- Kirchner, Ernst Ludwig, German, 1880-1938
- > *Nudes Dancing around a Shadow*, 1933, woodcut, 2015.93.1, Purchased as the Gift of Nelson Blitz Jr. and Catherine Woodard in Honor of Perri and Allison Blitz
- Klinger, Max, German, 1857-1920
- > *Amor und Psyche* (Nuremberg, 1893/1907), two portfolios of the same title, containing twenty-four etchings total, some with aquatint, 2015.113.1-2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Kokoschka, Oskar, Austrian, 1886-1980
- > *Die Träumenden Knaben* (Vienna, 1908), bound volume with ten lithographic illustrations (eight in color), 2015.106.1, Purchased for the Virginia and Ira Jackson Collection
- Labruzzi, Carlo, Italian, 1748-1817
- > *Figure fatte da cinque punti obbligati*, c. 1796, complete set of twelve etchings and title page in sanguine, 2014.171.1-13, Purchased as the Gift of Jimmy and Jessica Younger, Houston
- Lasinio, Carlo, Italian, 1759-1838
- > *Babo Giorgio*, c. 1790, etching and roulette with hand coloring [proof], 2015.90.1, Ailsa Mellon Bruce Fund
- Lauwers, Nicolaes, Flemish, 1600-1652
- > *Jupiter and Mercury Entertained by Philemon and Baucis* (after Jacob Jordaens), 1640s, engraving, 2015.92.2, Ailsa Mellon Bruce Fund
- LeWitt, Sol, American, 1928-2007
- > *Curvy Brushstrokes I*, 1997, sugarlift aquatint
- > *Curvy Brushstrokes I*, 1997, sugarlift aquatint
- > *Curvy Brushstrokes I*, 1997, color sugarlift aquatint
- > *Color Grids (#43, Red Broken/Red Broken)*, 1975, color etching
- > *Color Grids (#6, Yellow Straight/Blue Not-Straight)*, 1975, color etching
- > *Color Grids (#18, Blue Straight/Blue Straight)*, 1975, color etching
- > *Color Grids (#32, Red Not-Straight/Blue Not-Straight)*, 1975, color etching, 2014.116.22-24, 43-46, Gift of Kathan Brown
- Lichtenstein, Roy, American, 1923-1997
- > *Paintings' Series: Two Paintings*, 1984, lithograph with colored-pencil notations [proof], 2015.23.190, Gift of Gemini G.E.L.
- > *Paintings' Series: Two Paintings*, 1984, color lithograph [proof]
- > *Paintings' Series: Two Paintings*, 1984, lithograph [proof]
- > *Imperfect*, 1987, color woodcut and screenprint with collage [fifteen proofs], 2015.23.190, 195-197, 202-216, Gift of Gemini and the Artist
- Lobdell, Frank, American, 1921-2013
- > *Monotype FL-74, 8.25.93-1 State I*, 1993, color monotype
- > *Monotype FL-75, 8.26.93 State III*, 1993, color monotype
- > *San Francisco*, 1946, lithograph
- > *San Francisco*, 1947, lithograph
- > *Tyler No. 11.6.85 (A. P.)*, 1985, lithograph with crayon additions
- > *Tyler No. 1 11.6.85 (10/20)*, 1985, lithograph with paint and colored pencil
- > *Tyler No. 3, 11.8.85 (18/20) (H. C. 11.27.09)*, 1985, lithograph with paint and crayon
- > *Tyler No. 3, 11.8.85 (20/20)*, 1985, lithograph
- > *Tyler No. 4, 11.9.85 (6/20) (H. C. 11.23.88)*, 1988, lithograph with paint and crayon
- > *10.3 EP No. 9, 11.21.81*, 1981, etching, softground, and sugarlift aquatint
- > *Kelso No. 23, 6.27.89*, 1989, etching and aquatint
- > *Yale Portfolio*, 1992, portfolio of five intaglio prints with cover page and text, 2014.124.21-36, Gift of the Frank Lobdell Trust
- Lory, Gabriel Ludwig, Swiss, 1763-1840, and Mathias Gabriel Lory, Swiss, 1784-1846
- > *Voyage pittoresque de Genève à Milan par le Simplon* (Paris, 1811), bound volume with thirty-five hand-colored aquatints, 2014.139.1, Anonymous Gift
- Maillol, Aristide, French, 1861-1944, and Virgil (author), Italian, 70-19 B.C.
- > *Les eglogues de Virgile* (Weimar, 1926), folio of 129 woodcut illustrations consisting of three sets of prints from forty-three blocks, the first set in black with text on uncut sheets, the second in black on individual sheets without text, and the third in bistre without text, 2014.112.33, Collection of Mr. and Mrs. Paul Mellon
- Manet, Edouard, French, 1832-1883, and Charles Emile-Hortensius Cros (author), French, 1842-1888
- > *Le Fleuve* (Paris, 1874), unbound volume with eight illustrations in etching and drypoint, 2014.112.7.1-8, Collection of Mr. and Mrs. Paul Mellon
- Manet, Edouard, French, 1832-1883, and Edgar Allan Poe (author), American, 1809-1849
- > *Le Corbeau* (Paris, 1875), bound volume with one original drawing in black ink, illustrative ex libris, and eight full-page lithographs (two impressions of each of the four illustrations), 2014.112.27, Collection of Mr. and Mrs. Paul Mellon
- Marchand, André, French, 1907-1997, and Saint-John Perse (poet), French, 1887-1975
- > *Amers* (Paris, 1962), bound volume with color woodcut graphic devices on cover and throughout text
- > *Vingt lithographies originales inspirées à André Marchand par le thème d'Amers* (Paris, 1961-1962), unbound volume with twenty lithographs, 2014.112.23, 2014.112.40.1-20, Collection of Mr. and Mrs. Paul Mellon
- Marden, Brice, American, born 1938
- > *Greyer Muses (State)*, 1999, color etching and lithograph
- > *Red Line Muses*, 1999, color etching and lithograph
- > *Greyer Muses*, 1999, color etching and lithograph
- > *Line Muses*, 1999, color etching and lithograph
- > *Muses with Graphite*, 1999, lithograph with graphite
- > *Beyond Eagles Mere*, 1999, color etching and lithograph
- > *Distant Muses*, 2000, color screenprint
- > *Eagles Mere Muses (State)*, 2002, color etching and lithograph
- > *L.A. Muses (Benefit)*, 1999, color etching and lithograph
- > *Beyond Eagles Mere 2 (State)*, 2002, color etching and lithograph
- > *Red Line Muses (State)*, 2002, color etching and lithograph
- > *Line Muses (State)*, 2002, color etching and lithograph
- > *Richard's Muse*, 2002, color etching and lithograph, 2015.23.44, 226-231, 322, 334, 338-340, 386, Gift of Gemini G.E.L. and the Artist
- Masson, Antoine, French, 1636-1700
- > *Marin Cureau de la Chambre* (after Pierre Mignard I), 1665, engraving with etching, 2015.94.1, Ailsa Mellon Bruce Fund
- Matisse, Henri, French, 1869-1954
- > *Cinquante dessins* (Paris, 1920), bound volume with one etching on chine-collé and forty-nine photomechanical reproductions
- > *Jazz* (Paris, 1947), unbound volume with complete set of twenty color

- stencils after collages and cut-outs by Matisse, facsimile covers and text from artist's handwritten original, 2014.112.17, 18, Collection of Mr. and Mrs. Paul Mellon
- Matisse, Henri, French, 1869-1954, and Stéphane Mallarmé (author), French, 1842-1898
- > *Poesies* (Lausanne, 1932), unbound volume with twenty-seven etchings, 2014.112.16, Collection of Mr. and Mrs. Paul Mellon
- Matisse, Henri, French, 1869-1954, and Henry de Montherlant (author), French, 1928-1959
- > *Pasiphae: Chant de Minos* (Paris, 1944), bound volume with linocut ornaments and devices throughout; thirty full-page linocuts in black (eighteen within the text and twelve bound at the end); and linocuts in blue on the original front and back covers, 2014.112.21, Collection of Mr. and Mrs. Paul Mellon
- Matisse, Henri, French, 1869-1954, and Pierre Reverdy (author), French, 1889-1960
- > *Visages* (Paris, 1946), unbound volume with relief devices throughout and fourteen lithographs in brown, 2014.112.29, Collection of Mr. and Mrs. Paul Mellon
- Matisse, Henri, French, 1869-1954, and Pierre Ronsard (author), French, 1524-1585
- > *Florilege des amours de Ronsard* (Paris, 1948), unbound volume with 128 lithographs, including two on the cover, one on the frontispiece, twenty-seven full page, and ninety-eight within the text; all in sanguine except for one on the title-page in black, 2014.112.30, Collection of Mr. and Mrs. Paul Mellon
- Mauroner, Fabio, Italian, 1884-1948
- > *The Cemetery Bridge*, 1906, etching, 2015.3.1, Gift of Eric Denker in memory of Juergen Schulz
- Mehretu, Julie, American, born Ethiopia, 1970
- > *Circulation*, 2005, color etching with hand-worked embellishments in ink [proof], 2014.116.25, Gift of Kathan Brown
- Menzel, Adolph, German, 1815-1905
- > *Hamlet and Polonius*, 1843/1847, etching and drypoint, 2014.169.1, Ailsa Mellon Bruce Fund
- Molitor, Martin von, Austrian, 1759-1812
- > *Landscape with a Waterfall and a Resting Family*, c. 1790, etching on chine collé, 2015.74.2, Ailsa Mellon Bruce Fund
- Morley, Malcolm, American, born England, 1931
- > *P-26 Pea Shooter*, 2002, color lithograph and screenprint
- > *Fokker DVII*, 2002, color lithograph and screenprint
- > *Fokker DVIII*, 2002, color lithograph and screenprint
- > *Battle of Britain*, 2002, color lithograph and screenprint
- > *Erotic Fruits State B*, 2003, intaglio
- > *Corsair F4U*, 2002, color lithograph and screenprint
- > *Erotic Fruits State A*, 2003, color intaglio, 2015.23.45-51, Gift of Gemini G.E.L. and the Artist
- Munch, Edvard, Norwegian, 1863-1944
- > *Madonna*, 1895, printed in 1913/1914, color lithograph
- > *Alruner Frontispiece*, 1892, collotype, 2015.5.1, 3, Gift of The Epstein Family Collection
- Murray, Elizabeth, American, 1940-2007
- > *Fling*, 1997, color lithograph and screenprint
- > *Crossing: Ormithology*, 1999, hand-colored three-dimensional print
- > *Knotting: Once in a While*, 1999, hand-colored three-dimensional print
- > *Deep Blue C*, 2001, color lithograph and screenprint
- > *Something*, 2002, color lithograph
- > *The Metropolitan Series, Sixth Avenue*, 2005, hand-colored three-dimensional print
- > *Alta Vista*, 2006, hand-painted three-dimensional print, 2015.23.52-53, 115, 232-233, 402, Gift of Gemini G.E.L. and the Artist
- Nauman, Bruce, American, born 1941
- > *Infrared Outtakes: Cockeyed Lips*, 2006, color inkjet print
- > *Infrared Outtakes: Neck Pull*, 2006, color inkjet print
- > *Infrared Outtakes: Hands Only*, 2006, color inkjet print
- > *Infrared Outtakes: Opened Eye*, 2006, color inkjet print
- > *Soft Ground Etching-Lavender*, 2006, color etching
- > *Soft Ground Etching-Yellow*, 2007, color etching
- > *Soft Ground Etching-Blue*, 2007, color etching
- > *Soft Ground Etching-Green*, 2007, color etching
- > *Soft Ground Etching-Coral*, 2007, color etching
- > *Soft Ground Etching-Rose*, 2007, color etching
- > *Verso Recto (State II)*, 1998, lithograph and screenprint
- > *Verso Recto (State I)*, 1998, lithograph and screenprint
- > *Holding Hands All Thumbs*, 1998, color etching
- > *Verso Recto*, 1996, etching
- > *Partial Truth*, 1997, etching, 2015.23.54-63, 323-325, 335-336, Gift of Gemini G.E.L. and the Artist
- Neeffs, Jacobus, Flemish, 1610-1660 or after
- > *A Satyr Visiting a Peasant Family* (after Jacob Jordaens), 1640s, engraving, 2015.92.3, Ailsa Mellon Bruce Fund
- Neri, Manuel, American, born 1930
- > *Café Cantante*, 2007, bound volume with eight drawings in various media; five poems by Federico García Lorca, 2014.127.1, Gift of Manuel Neri Trust
- Newsam, Albert, American, 1809-1864
- > *Ne-Sou-A Quoit, A Fox Chief* (after Charles Bird King), 1837, hand-colored lithograph, 2014.168.1, Donald and Nancy de Laski Fund
- Nordström, Jockum, Swedish, born 1963
- > *Back to the Land*, 2008, color spitbite [working proof]
- > *Back to the Land*, 2008, color spitbite and sugarlift aquatint [working proof], 2014.116.26-27, Gift of Kathan Brown
- Nothnagel, Johann Andreas Benjamin, German, 1729-1804
- > *Self-Portrait*, c. 1770, etching, 2015.74.7, Purchased as the Gift of Dewayne and Faith Perry
- Oflili, Chris, British, born 1968
- > *Habio Green*, 2009, color aquatint with colored pencil and graphite
- > *Habio Green*, 2009, color spitbite aquatint and aquatint
- > *Habio Green*, 2009, color spitbite aquatint and aquatint with watercolor and graphite, 2014.116.28-30, Gift of Kathan Brown
- Oldenburg, Claes, American, born Sweden, 1929
- > *Perfume Atomizer on a Pillow*, 1997, color lithograph with embossing
- > *Soft Light Bulb-Day*, 1997, lithograph on chine collé
- > *Soft Light Bulb-Night*, 1997, lithograph on chine collé
- > *Perfume Atomizer on a Chair Leg*, 1995, color lithograph with embossing
- > *Perfume Atomizer on a Pillow on a Chair Leg*, 1995, lithograph with embossing, 2015.23.321, 337, 404, 408-409, Gift of Gemini G.E.L. and the Artist
- Oliveira, Nathan, American, 1928-2010
- > *Torso I*, 2004, color sugarlift and spitbite aquatints, ball-point pen, and fingerprint additions [working proof], 2014.116.31, Gift of Kathan Brown
- Owens, Laura, American, born 1970
- > *Untitled (LO 425)*, 2010, color softground etching, spitbite aquatint, and sugarlift aquatint
- > *Untitled (LO 425)*, 2010, color softground etching, spitbite aquatint, and sugarlift aquatint with colored pencil additions and artist's notations, 2014.116.32-33, Gift of Kathan Brown
- Picasso, Pablo, Spanish, 1881-1973
- > *Eaux-Fortes originales pour des textes de Buffon* (Paris, 1942), bound volume with one drawing in black pen and ink; thirty-one aquatints some with etching, drypoint, or engraving; and an additional suite of the same thirty-one prints, plus "La puce"
- > *Vingt Poèmes de Gongora* (Paris, 1948), unbound volume with one original drawing in ink on justification page and forty-one etchings and lift-ground aquatints, 2014.112.25, 26, Collection of Mr. and Mrs. Paul Mellon
- Picasso, Pablo, Spanish, 1881-1973, and Aime Cesaire (author), French, 1913-2008
- > *Corps perdu* (Paris, 1950), unbound volume with intaglio title on cover made in drypoint with a nail, and thirty-one intaglio illustrations, 2014.112.6.1-31, Collection of Mr. and Mrs. Paul Mellon
- Picasso, Pablo, Spanish, 1881-1973, and Jose Delgado alias Pepe Illo (author), Spanish, 1754-1801
- > *La Tauromaquia o arte de torear* (Barcelona, 1959), unbound volume with one drypoint on the cover; twenty-six liftground aquatints and two additional aquatints included after the text block, 2014.112.11, Collection of Mr. and Mrs. Paul Mellon
- Picasso, Pablo, Spanish, 1881-1973, and Max Jacob (author), French, 1876-1944
- > *Saint Matorel* (Paris, 1911), bound volume with four etchings
- > *Le Siège de Jérusalem* (Paris, 1914), bound volume with three etchings with drypoint, 2014.112.12, 13.1-3, Collection of Mr. and Mrs. Paul Mellon
- Picasso, Pablo, Spanish, 1881-1973, and Prosper Mérimée (author), French, 1803-1870
- > *Carmen* (Paris, 1949), unbound volume with thirty-eight engraved illustrations, 2014.112.19.1-38, Collection of Mr. and Mrs. Paul Mellon

- Pierre, Jean-Baptiste-Marie, French, 1713-1789
- > *Mascarade Chinoise faite a Rome*, 1735, etching, 2015.88.1, Purchased as the Gift of Vincent J. Buonanno
- Pissarro, Camille, French, 1830-1903
- > *Vegetable Market at Pontoise*, 1891, etching, 2014.118.1, Gift of Mr. and Mrs. Earl Hyde Jr.
- Pitteri, Marco Alvise, Italian, 1702-1786
- > *La Caccia in valle* (after Pietro Longhi), 1763, complete set of six engravings, 2014.176.14-19, New Century Fund, Pepita Milmore Memorial Fund, and Florian Carr Fund
- Pittoni, Giovanni Battista, Italian, c. 1520-1583
- > *Colossaei. Ro. Prospectus* (after Hieronymus Cock), c. 1561, etching on blue paper, 2015.74.5, Ailsa Mellon Bruce Fund
- Pottorf, Darryl, American, born 1952
- > *Quattro Mani II (State)*, 1998, screenprint
 - > *Soak and Wet de Marra Kech*, 2000, color screenprint with graphite
 - > *Quattro Mani III (State)*, 1998, color screenprint
 - > *Quattro Mani IV (State)*, 1998, color screenprint
 - > *Truck Stop de Marra Kech*, 2000, color screenprint with graphite
 - > *Star Born de Marra Kech*, 2000, color screenprint with graphite
 - > *Over Easy de Marra Kech*, 2000, color screenprint with graphite
 - > *Quattro Mani I (State)*, 1998, screenprint
 - > *Horse Sense de Marra Kech*, 2000, color screenprint with graphite
 - > *Rose Bowl de Marra Kech*, 2000, color screenprint with graphite, 2015.23.235, 341, 381-382, 388-389, 393, 398-399, 405, Gift of Gemini G.E.L. and the Artist
- Price, Kenneth, American, 1935-2012
- > *Chet*
 - > *California Cup*, 1991, fired and glazed earthenware, 2015.23.2, 3, Gift of Gemini G.E.L. and the Artist
- Primavesi, Georg, German, 1774-1855
- > *Die Grosse Grotto auf dem Heidelberger Schlosse* (after Peter Speeth)
 - > *Die Grosse Halle auf dem Heidelberger Schloss* (after Peter Speeth), 1806, etchings with engraving, 2015.91.1, 2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Rauschenberg, Robert, American, 1925-2008
- > *Quattro Mani II (State)*, 1998, screenprint
 - > *Recourse (Speculations)*, 1995, color screenprint
 - > *Sublime (Speculations)*, 1995, color screenprint
 - > *Furnished (Speculations)*, 1996, screenprint
 - > *Daze (Speculations)*, 1997, color screenprint
 - > *Relic (Speculations)*, 1997, color screenprint
 - > *Residence (Speculations)*, 1997, color screenprint
 - > *Daydream (Speculations)*, 1997, color screenprint
 - > *Break (Speculations)*, 1997, color screenprint
 - > *L.A. Uncovered #1*, 1998, color screenprint
 - > *L.A. Uncovered #2*, 1998, color screenprint
 - > *L.A. Uncovered #3*, 1998, color screenprint
 - > *L.A. Uncovered #4*, 1998, color screenprint
 - > *L.A. Uncovered #5*, 1998, color screenprint
 - > *L.A. Uncovered #6*, 1998, color screenprint
 - > *L.A. Uncovered #8*, 1998, color screenprint
 - > *L.A. Uncovered #9*, 1998, color screenprint
 - > *L.A. Uncovered #10*, 1998, color screenprint
 - > *L.A. Uncovered #11*, 1998, color screenprint
 - > *Quattro Mani I (State)*, 1998, color screenprint
 - > *Quattro Mani III (State)*, 1998, color screenprint
 - > *Quattro Mani IV (State)*, 1998, color screenprint
 - > *Site*, 2000, color screenprint
 - > *Reunion*, 2000, color screenprint
 - > *Slink*, 2000, twelve-color screenprint
 - > *Next Room*, 2000, color screenprint
 - > *Winner Spinner*, 2000, color screenprint
 - > *Local Focus*, 2000, color screenprint
 - > *Appointment*, 2000, color screenprint
 - > *Flaps*, 2000, color screenprint
 - > *Gossip*, 2000, color screenprint
 - > *Wash (DNC Benefit Print)*, 2000, color screenprint
 - > *Raffle*, 2000, color screenprint
 - > *Ten Til Too*, 2001, color screenprint, 2015.23.234, 281-298, 302-313, 318-320, Gift of Gemini G.E.L. and the Artist
- Rauschenberg, Robert, American, 1925-2008, and Darryl Pottorf, American, born 1952
- > *Quattro Mani I*, 1998
 - > *Quattro Mani II*, 1998
 - > *Quattro Mani III*, 1998
 - > *Quattro Mani Marrakech I*, 2000
 - > *Quattro Mani Marrakech II*, 2000
 - > *Mani Marrakech III*, 2000
 - > *Quattro Mani Marrakech IV*, 2000, color screenprints, 2015.23.299-301, 314-317, Gift of Gemini G.E.L. and the Artist
- Redon, Odilon, French, 1840-1916, and Gustave Flaubert (author), French, 1821-1880
- > *La Tentation de Saint Antoine* (Paris, 1938), unbound volume with twenty-three lithographic illustrations designed in 1896 and fifteen in-text woodcuts from blocks cut in 1896/1900, 2014.137.2, Woodner Collection, Gift of Dian Woodner
- Redon, Odilon, French, 1840-1916, and Iwan Gilkin (poet), Belgian, 1858-1924
- > *Ténèbres* (Brussels, 1892), bound volume with one lithographic frontispiece, 2014.137.3, Woodner Collection, Gift of Dian Woodner
- Regnault, Nicolas François, French, 1746-1810
- > *Soir*
 - > *La Nuit*, 1780s, etchings with stipple, 2015.96.4, 5, Katharine Shepard Fund
- Reinhart, Johann Christian, German, 1761-1847
- > *Rovine cagionate in Tivoli, dall'escrescenza dell'Aniene*, 1826, etching, 2015.45.1, Ailsa Mellon Bruce Fund
- Reni, Guido, Italian, 1575-1642
- > *A Girl with a Crucifix* (after Parmigianino), c. 1598, etching, 2015.74.6, Ailsa Mellon Bruce Fund
- Rethel, Alfred, German, 1816-1859
- > *Der Tod als Erwürger* (block cut by Gustav Richard Steinbrecher), 1851, wood engraving
 - > *Der Tod als Freund* (block cut by Richard Julius Jungtow), 1851, wood engravings (one impression from the first edition and two from later editions), 2015.103.1-4, Ruth and Jacob Kainen Memorial Acquisition Fund
- Roche, Pierre, French, 1855-1922, and Roger Marx (author), French, 1859-1913
- > *La Loie Fuller* (Evreux, 1904), unbound volume with gypsograph frontispiece and sixteen color gypsographs within the text; original engraved wrappers by Roche, 2015.70.2, Purchased for the Virginia and Ira Jackson Collection
- Rockburne, Dorothea, Canadian, born 1932
- > *W.I.M.P. #2*, 1999, color lithograph and screenprint
 - > *W.I.M.P. #1*, 1999, color lithograph
 - > *Singularity, State*, 1999, color lithograph
 - > *W.I.M.P. #1 State II*, 1999, color lithograph
 - > *Singularity*, 1999, color lithograph and screenprint, 2015.23.352, 394, 395, 400, 401, Gift of Gemini G.E.L. and the Artist
- Rosenquist, James, American, born 1933
- > *Plume*, 1982, etching and aquatint [progressive proof I]
 - > *Plume*, 1982, etching and aquatint [progressive proof II]
 - > *Plume*, 1982, color etching and aquatint [progressive proof III]
 - > *Plume*, 1982, color etching and aquatint [progressive proof IV]
 - > *Fireworks for President Clinton*, 1996, color screenprint, 2015.23.191-194, 391, Gift of Gemini G.E.L. and the Artist
- Rothenberg, Susan, American, born 1945
- > *Jims Splat*, 2004, color lithograph
 - > *Spinning (State)*, 2005, lithograph
 - > *Uncorked*, 2003, lithograph and screenprint on cork
 - > *Slip*, 2004, color lithograph
 - > *Slip (State)*, 2004, color lithograph on handmade gray paper
 - > *Crying*, 2003, color lithograph and screenprint
 - > *Group*, 2003, lithograph on gray paper
 - > *Uncorked (State)*, 2003, color lithograph and screenprint on cork, 2015.23.64-65, 351, 369-370, 377-378, 415, Gift of Gemini G.E.L. and the Artist
- Rouault, Georges, French, 1871-1958
- > *Cirque de Tetoile filante* (Paris, 1938), bound volume with seventy woodcut illustrations, seventeen full-page color intaglio prints, with an additional suite of the seventeen intaglios in black
 - > *Cirque*, 1930-1935, bound portfolio of sixty-eight aquatints for *Cirque*, of which fifty-one are in color, 2014.112.31.1-2, Collection of Mr. and Mrs. Paul Mellon
- Rouault, Georges, French, 1871-1958, and André Saurès, French, 1868-1948
- > *Cirque* (Paris, 1933), bound volume with eleven etched illustrations, thirteen color-etched illustrations and nineteen woodcuts (some photomechanically reproduced), 2014.112.32, Collection of Mr. and Mrs. Paul Mellon

- Ruscha, Ed, American, born 1937
> *Public Market*, 2006, sugarlift flat bite with hardground etching on chine collé [working proof 8]
> *STICK UP...*, 2007, color lithograph
> *LISTEN IF YOU EVER TELL...*, 2007, lithograph
> *IF I WAS YOU...*, 2007, color lithograph
> *A COLUMBIAN NECKLACE...*, 2007, color lithograph
> *I HAVE NOT FORGOTTEN...*, 2007, color lithograph
> *Bolt I*, 1998, lithograph
> *Bolt II*, 1998, color lithograph
> *Bolt III*, 1998, color lithograph
> *Pico and Sepulveda*, 2001, color screenprint
> *Bolt IV*, 1998, color lithograph
> *Column with Speed Lines*, 2003, color lithograph and screenprint, 2015.23.66-70, 342, 371-373, 390, 406, Gift of Gemini G.E.L. and the Artist
- Sadeler I, Jan, Flemish, 1550-1600
> *Bacchus Seated on a Barrel between Amor and Music* (after Joos van Winghe), c. 1590, engraving, 2015.15.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Saint-Mémin, Charles-Balthazar-Julien-Févet de, French, 1770-1852
> *Thomas Jefferson*, 1804, engraving, 2014.121.1, Gift of Nancy Voorhees
- Santis, Orazio de, Italian, active 1568-1584
> *Holy Family with Saint Elizabeth and the Young John the Baptist* (after Pompeo Cesura), 1568, engraving, 2015.13.1, Purchased as the Gift of Robert B. Loper
- Schiaminossi, Raffaello, Italian, 1572-1622
> *Saint Mary Magdalene* (after Lucas van Leyden), 1605, etching, 2015.74.9, Purchased as the Gift of Lawrence Lawver
- Serra, Richard, American, born 1939
> *Billie Holiday*, 1999, etching
> *Double Transversal*, 2004, etching
> *Transversal #4*, 2004, etching
> *Transversal #5*, 2004, etching
> *Trajectory #4*, 2004, etching
> *HBS*, 2005, etching
> *MOCA Print*, 1999, etching
> *Line Heat*, 2000, etching
> *#1 T. E.*, 1999, etching
> *T. E. Vectors*, 2000, lithograph and etching
> *B. B. King*, 1999, etching
> *Bo Diddley*, 1999, etching
> *Bessie Smith*, 1999, etching
> *Al Green*, 2000, etching
> *Mojo*, 1999, etching
> *Sonny Rollins*, 1999, etching
> *Between the Torus and the Sphere IV*, 2006, etching
- > *Between the Torus and the Sphere V*, 2006, etching
> *O. C.*, 2006, etching
> *Parkett*, 2005, photoetching
> *Kepler*, 1999, etching
> *Extension #2*, 2004, etching
> *Galileo Galilei (State)*, 2002, photogravure on chine collé
> *Xavier*, 2003, etching
> *Oteiza*, 2003, etching
> *The Line of the Curve*, 2003, etching
> *Transversal #1*, 2004, etching
> *Trajectory #1*, 2004, etching
> *Trajectory #2*, 2004, etching
> *Extension #3*, 2004, etching
> *Extension #1*, 2004, etching
> *Transversal #2*, 2004, etching
> *Transversal #3*, 2004, etching
> *Galileo Galilei*, 2001, photogravure
> *T. E. Double Causality*, 2001, lithograph and etching
> *T. E. Rotate*, 2001, lithograph and etching
> *Splines*, 2000, lithograph and etching
> *T. E. Which Way Which Way*, 2001, lithograph and etching
> *Trajectory #3*, 2004, etching
> *Freddie King*, 1999, etching
> *Venice Notebook 2001, #5*, 2002, etching
> *Between the Torus and the Sphere I*, 2006, etching
> *Between the Torus and the Sphere II*, 2006, etching
> *Between the Torus and the Sphere III*, 2006, etching
> *Hair of the Dog*, 1996, etching
> *Clinton 96*, 1996, etching
> *Rocker*, 1996, etching
> *Foul Bite*, 1996, etching
> *T. E. Sketch*, 1999, etching
> *Venice Notebook 2001, #2*, 2002, etching
> *Venice Notebook 2001, #14*, 2002, etching
> *Venice Notebook 2001, #17*, 2002, etching
> *Venice Notebook 2001, #1*, 2002, etching
> *Venice Notebook 2001, #3*, 2002, etching
> *Venice Notebook 2001, #4*, 2002, etching
> *Venice Notebook 2001, #6*, 2002, etching
> *Venice Notebook 2001, #7*, 2002, etching
> *Venice Notebook 2001, #8*, 2002, etching
> *Venice Notebook 2001, #9*, 2002, etching
> *Venice Notebook 2001, #10*, 2002, etching
> *Venice Notebook 2001, #11*, 2002, etching
> *Venice Notebook 2001, #12*, 2002, etching
> *Venice Notebook 2001, #13*, 2002, etching
- > *Venice Notebook 2001, #15*, 2002, etching
> *Venice Notebook 2001, #15 (State)*, 2002, etching
> *Venice Notebook 2001, #16*, 2002, etching
> *Venice Notebook 2001, #18*, 2003, etching
> *Venice Notebook 2001, #19*, 2003, etching
> *Screech*, 1996, etching on handmade paper, 2015.23.71-114, 326, 328, 330-331, 344-347, 353-368, 385, Gift of Gemini G.E.L. and the Artist
Signorini, Telemaco, Italian, 1835-1901
> *The Coast of Elba, 1870?*, etching [proof], 2015.48.1, Ailsa Mellon Bruce Fund
- Sillman, Amy, American, born 1955
> *S & E*, 2007, color sugarlift and spitbite aquatints with softground etching [working proof 10]
> *S & E*, 2007, color sugarlift and spitbite aquatints with softground etching and crayon [working proof 12]
> *Untitled*, 2007, soapground and spitbite aquatints with chalk, crayon, and gouache [working proof for unpublished print]
> *O & N*, 2007, color sugarlift with spitbite and green gouache
> *O & N*, 2007, sugarlift aquatint with scraping [working proof 10], 2014.116.47-51, Gift of Kathan Brown
- Smith, Kiki, American, born 1954
> *Home*, 2006, etching [working proof 1]
> *Home*, 2006, etching and spitbite aquatint [working proof 5]
> *Home*, 2006, color spitbite aquatint, aquatint, etching, softground etching, and drypoint on chine collé [working proof 11], 2014.116.35-37, Gift of Kathan Brown
- Staël, Nicolas de, French, 1914-1955, and René Char (poet), French, 1907-1988
> *Poèmes de René Char* (Paris, 1952), unbound volume with fourteen woodcut illustrations, 2014.112.39, Collection of Mr. and Mrs. Paul Mellon
- Steir, Pat, American, born 1938
> *Kweilin Dreaming 51*, 1989, color woodcut with hand-painting on silk mounted to paper
> *Kweilin Dreaming 88*, 1998, color woodcut with hand-painting and pen and ink on silk mounted to paper, 2014.116.38, 2014.144.1, Gift of Kathan Brown
- Stella, Frank, American, born 1936
> *Delaware Crossing*, 1971, color lithograph [trial proof 1]
> *Delaware Crossing*, 1971, color lithograph [trial proof 2]
> *Delaware Crossing*, 1971, color lithograph [trial proof 3]
- > *Delaware Crossing*, 1971, color lithograph [trial proof 4]
> *Delaware Crossing*, 1971, color lithograph [trial proof 5]
> *Delaware Crossing*, 1971, color lithograph [trial proof 6]
> *York Factory II*, 1974, color screenprint on black paper [trial proof 4]
> *York Factory II*, 1974, color screenprint on black paper [trial proof 3], 2015.23.138-143, 181-182, Gift of Gemini G.E.L. and the Artist
Stolker, Jan, Dutch, 1724-1785
> *Kees van Overen*, 1760s, etching, 2015.44.1, Ailsa Mellon Bruce Fund
Tappert, Georg, German, 1880-1957
> *Dancing Girl*, 1912, color monotype on japan paper, 2015.46.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Tasnère, Georges, French, 1632-1704, and Raffaele Soprani (author), Italian, 1612-1672
> *Le vite de pittori, scoltori, et architetti Genovesi* (after Domenico Piola I) (Genoa, 1674), bound volume with engraved frontispiece and twenty-one engraved portraits, 2015.107.1, William B. O'Neal Fund
- Testa, Pietro, Italian, 1612-1650
> *The Triumph of Painting on Parnassus*, 1644/1648, etching, 2015.43.1, Bert Freidus Fund
- Thalmann, Max, German, 1890-1944
> *Der Dom: zehn holzschnitte*, 1924, portfolio of ten woodcuts, 2015.70.1.1-10, Ruth and Jacob Kainen Memorial Acquisition Fund
- Thiebaud, Wayne, American, born 1920
> *Park Place*, 1995, etching with drypoint
> *Park Place*, 1995, color etching with drypoint
> *River Edge*, 1997, color etching and aquatint, 2014.116.39-41, Gift of Kathan Brown
- Thiele, Karl Friedrich, German, 1780-1836, and Ernst Theodor Amadeus Hoffman (author), German, 1776-1822
> *Meister Floh. Ein Marchen in sieben Abentheuern zweier Freunde* (Frankfurt am Main, 1822), bound volume with one color etching and aquatint on the wrapper, 2015.65.1, William B. O'Neal Fund
- Tiepolo, Giovanni Domenico, Venetian, 1727-1804
> *Raccolta di Teste*, 1773-1774, bound volume with a complete set of sixty etchings, 2014.176.13, New Century Fund, Pepita Milmore Memorial Fund, and Florian Carr Fund

Toorop, Jan, Dutch, 1858-1928
 > *Fisherman from Marken*, 1896, drypoint on tan japan paper, 2015.85.1, Ailsa Mellon Bruce Fund

Toulouse-Lautrec, Henri de, French, 1864-1901, and Jules Renard (author), French, 1864-1910
 > *Histoires naturelles* (Paris, 1899), bound volume with twenty-two lithographic illustrations and one original drawing in charcoal on dedication page, 2014.112.28, Collection of Mr. and Mrs. Paul Mellon

Valesio, Dionigi, Italian, active 1737/1766, and Giovanni Antonio Urbani, Italian, active 18th century
 > *Vedute di Verona* (after Tiberio Majeroni), 1747, bound set of four etchings, 2014.176.11.a-d, New Century Fund, Pepita Milmore Memorial Fund, and Florian Carr Fund

Various Artists
 > *Les maitres de l'affiche* (Paris, 1895-1900), five bound volumes containing a total of 240 chromolithographs, 2014.112.1.1-5, Collection of Mr. and Mrs. Paul Mellon

Various Artists
 > *A Collection of Verve Magazines* (Paris, 1937-1958), twenty-seven illustrated magazines, 2014.112.38.1-27, Collection of Mr. and Mrs. Paul Mellon

Various Artists and Axel Leonhard Klinckowström, American, born Stockholm, 1775-1837
 > *Atlas till Friherre Klinkowströms Bref om de förenta staterna*, 1819-1824, bound album of sixteen maps and illustrations in mixed techniques, some hand-colored, with two engraved title-pages, 2015.25.4, Gift of Harry W. Havemeyer in memory of his father, Horace Havemeyer

Venetian 16th Century and Dante Alighieri (author), Italian, 1265-1321
 > *La Comedia* (Venice, 1544), bound volume with three full-page wood-engraved illustrations and 101 wood-engraved vignettes, 2015.80.1, William B. O'Neal Fund

Verdier, François, French, 1651-1730
 > *France Crowned with Victory by Louis XIV*, 1690s(?), etching [artist's working proof], 2015.109.2, Ailsa Mellon Bruce Fund

Villamena, Francesco, Italian, 1566-1624
 > *Saint Francis Receiving the Stigmata* (after Federico Barocci), 1597, engraving, 2015.84.1, Purchased as the Gift of Jimmy and Jessica Younger, Houston

Walker, Kara, American, born 1969
 > *An Unpeopled Land in Uncharted*

Waters: no world, 2010, color etching, aquatint, sugarlift and spitbite aquatints, and drypoint, 2015.42.1, Donald and Nancy de Laski Fund

Wilson, Fred, American, born 1954
 > *Arise!*, 2004, spitbite aquatint with handwritten inscriptions in graphite [working proof 4], 2014.116.42, Gift of Kathan Brown

Würth, Anton, German, born 1957
 > *Dürer Practice*, 2014, engraving, 2015.40.1, Gift of C. G. Boerner

The Zamorensis Master, German (?), active 15th century, the Boccaccio Master, German, active 15th century, and Rodericus Zamorensis (author), German, 1404-1470
 > *Spiegel des menschlichen Lebens* (Augsburg, 1475/1476), bound volume with fifty-seven hand-colored woodcut illustrations with decorative borders drawn and illuminated by hand, 2014.139.2, Anonymous Gift

Zilotti, Domenico Bernardo, Italian, 1730-1795
 > *Landscape with Shepherdess and Herd at a Watering Hole*

> *Rustic Village along a River with Travelers*, 1760s(?), etchings, 2015.55.2, 3, Purchased as the Gift of Matthew and Ann Nimetz

Zingg, Adrian, Swiss, 1734-1816
 > *Augustusburg Castle Seen from the River*, 1790s, etching with brown wash, 2015.104.1, Ailsa Mellon Bruce Fund

TECHNICAL MATERIAL

Aubert, Georges, French, 1886-1961
 > *Saint Anthony and the Two Temptresses* (after Odilon Redon)

> *Young Man* (after Odilon Redon)

> *The Queen of Sheba* (after Odilon Redon)

> *Apollonius* (after Odilon Redon), 1896-1900, woodblocks, 2014.137.4-7, Woodner Collection, Gift of Dian Woodner

González-Torres, Félix, American, born Cuba, 1957-1996
 > *from Aparicion*, 1991, offset lithograph from an unlimited stack of printed sheets

> *from Untitled*, 1990, offset lithograph from an unlimited stack of printed sheets, 2015.28.1, 2015.30.1.a-b, Anonymous Gift

Heizer, Michael, American, born 1944
 > *Scrap Metal Drypoint #3*, eight cancelled drypoint plates

> *Scrap Metal Drypoint #4*, eleven cancelled drypoint plates, 2015.23.144, 201, Gift of Gemini G.E.L. and the Artist

Johns, Jasper, American, born 1930
 > *Four Panels from Untitled 1972*, 1974, two embossing panels, 2015.23.145, Gift of Gemini G.E.L. and the Artist

Lichtenstein, Roy, American, 1923-1997
 > *Morton A. Mort*, 1980, three woodblocks

> *Two Paintings*, 1984, eleven mylars, four woodblocks, and three aluminum lithograph plates

> *Imperfect*, 1987, two woodblocks, 2015.23.147-149, 199-200, 217-218, Gift of Gemini G.E.L. and the Artist

Oldenburg, Claes, American, born Sweden, 1929
 > *Profile Airflow*, 1968, miscellaneous related drawings, stencils, and notes

> *The Letter Q as Beach House with Sailboat*, 1972, drawing on mylar and reduced photo

> *The Letter Q as Beach House with Sailboat*, 1972, reduced photo on mylar from drawing and trial proof, 2015.23.146, 177-178, Gift of Gemini G.E.L. and the Artist

Ruscha, Ed, American, born 1937
 > *Color Test Sheets*, hand-drawn color tests on two sheets of paper, stapled together, 2015.23.179, Gift of Gemini G.E.L. and the Artist

PHOTOGRAPHS

Álvarez Bravo, Lola, Mexican, 1907-2007
 > *The Dream (Isabel Villaseñor)*, *Tenacatita, Jalisco*, 1941, gelatin silver print, 2015.36.2, Gift of Sandra and David Berler, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

American 19th Century
 > *Hingham, Massachusetts*, c. 1848, daguerreotype, 2015.57.3, Pepita Milmore Memorial Fund

American 19th Century
 > *Landscape*, c. 1850, daguerreotype, 2015.57.2, Pepita Milmore Memorial Fund

American 19th Century
 > *Parade Marshal, Dayton, Ohio*, 1846, daguerreotype, 2015.57.1, Pepita Milmore Memorial Fund

American 19th Century
 > *Portrait of a Man*, c. 1850, daguerreotype, 2015.95.2, Clinton and Jean Wright Fund

American 19th Century
 > *Portrait of Five Children*, c. 1850, daguerreotype, 2015.95.1, Clinton and Jean Wright Fund

American 19th Century
 > *Portrait of Two Girls*, c. 1850, daguerreotype, 2015.34.1, Gift of Dennis A. Waters, New Hampshire

Arbus, Diane, American, 1923-1971
 > *Child with toy hand grenade, N.Y.C.*, 1962, 1962, gelatin silver print, printed 1972, 2014.148.1, Gift of Jeffrey Fraenkel and Alan Mark, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Bierstadt Brothers, American, 1819-1907
 > *Rapids and Cascades, Franconia Notch, N.H.*, 1860s, carte-de-visite albumen print, 2015.97.2, Robert Menschel and the Vital Projects Fund

Bing, Ilse, American, born Germany, 1899-1998
 > *Ballet "L'Errante," Paris*, 1933, gelatin silver print, 2015.110.1, The Shlenker Block Fund, R. K. Mellon Family Foundation, and the Pepita Milmore Memorial Fund, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Bonsall, Isaac H., American, 1833-1909
 > *Chattanooga, Tennessee, South End*, c. 1864, albumen print, 2015.61.1, Pepita Milmore Memorial Fund

Bourke-White, Margaret, American, 1904-1971
 > *Fort Peck Dam, Montana*, 1936, gelatin silver print, 2014.113.1, Patrons' Permanent Fund

Brigman, Anne W., American, 1869-1950
 > *Sanctuary*, 1921, silver print, 2015.100.1, Robert Menschel and the Vital Projects Fund

Callahan, Harry, American, 1912-1999
 > *Eleanor and Barbara, Chicago*, 1953

> *Eleanor and Barbara, Lake Michigan*, c. 1953

> *Eleanor, Michigan*, 1953

> *Providence*, 1965-1968

> *Eleanor, Chicago*, c. 1947

> *Cape Cod*, 1972

> *Cape Cod*, 1972, gelatin silver prints, 2014.153.1-7, Gift of Susan and Peter MacGill, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Cator, Maria Harriet Elizabeth, British, 1831-1881
 > *Cator Family Album*, 1866-1877, bound volume of collages of watercolor and albumen prints, 2014.174.1, Pepita Milmore Memorial Fund

Chauvassaigne, Frank, French, born 1831, active 1860
 > *Landscape*, 1858

> *Landscape*, 1858, salted paper

- > *She would demurely sip cherry kool aid from a wine glass and puff on bubble gum cigarettes*, 1978, gelatin silver prints, 2014.178.1, 2014.179.1, Robert Menschel and the Vital Projects Fund
- Robert, Louis-Rémy, French, 1810-1882
- > *Cascade at the Chateau de St. Cloud*, c. 1854, salted paper print, 2014.152.1, Gift of Alexander Novak and Family
- Rosler, Martha, American, born 1943
- > *Cleaning the Drapes*, from the series *House Beautiful: Bringing the War Home*, 1967-1972, inkjet print, printed 2007, 2015.76.1, Gift of the Collectors Committee and the Pepita Milmore Memorial Fund
- Salzmann, Auguste, French, 1824-1872
- > *Jerusalem. Épée de Godefroy de Bouillon (Jerusalem. The Sword of Godfroy of Bouillon)*, 1854, salted paper print, 2015.6.1, Gift of Charles Isaacs and Carol Nigro, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Samaras, Lucas, American, born Greece, 1936
- > *Elinor Klein*, 2009
- > *Theo Boris*, 2009
- > *Pierre Alexandre de Looz*, 2009
- > *Brian Hastings*, 2009
- > *Paul Glimcher*, 2009
- > *Barbara Glimcher*, 2009
- > *Woodson Merrell*, 2009
- > *Paul Pollard*, 2010
- > *Lucas Janklow*, 2009
- > *Betsy Baker*, 2009
- > *Carol Kino*, 2010
- > *Loris Gréaud*, 2010
- > *Margery Reich*, 2009
- > *Kim Levin*, 2010, inkjet prints, 2014.149.1-14, Gift of Kimberly and John F. Zwetckhenbaum
- Sheikh, Fazal, American, born 1965
- > *Simpatia*, 2001, twenty-two gelatin silver prints, 2014.156.1-22, Gift of Joseph M. Cohen Family Collection
- Siskind, Aaron, American, 1903-1991
- > *Gloucester (Glove)*, 1944, gelatin silver print, 2014.157.1, Gift of Norman S. and Carolyn K. Carr, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- > *Seaweed*, 1949, gelatin silver print, 2015.7.1, Gift of James and Elise Blair, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Starn, Doug, American, born 1961, and Mike Starn, American, born 1961
- > *St. Michel Claw*, 1985-1991
- > *Double Rembrandt (with steps)*, 1987-1991
- > *Rose*, 1982-1991, gelatin silver prints and mixed media, 2014.146.1-3, Gift of Susan and Peter MacGill
- Steichen, Edward, American, 1879-1973
- > *An Apple, A Boulder, A Mountain*, 1921, platinum print, 2014.114.1, Patrons' Permanent Fund
- > *The Blue Sky—Dana Steichen*, 1923, palladium print, 2015.32.1, Gift of Howard Greenberg, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Strassheim, Angela, American, born 1969
- > *Untitled (Alicia in the Pool)*, 2006
- > *Untitled (Girls in a Pickup)*, 2006
- > *Untitled (Hoola Hoop)*, 2006
- > *Untitled (Removing Makeup)*, 2006
- > *Untitled (Waiting Room)*, 2006, chromogenic prints, 2014.150.12-16, Gift of The Heather and Tony Podesta Collection
- Subotzky, Mikhael, South African, born 1981, and Patrick Waterhouse, British, born 1981
- > *Doors, Ponte City, Johannesburg*, 2008-2010
- > *Televisions, Ponte City, Johannesburg*, 2008-2010, light boxes with color transparencies, 2015.67.1-2, Alfred H. Moses and Fern M. Schad Fund
- Talbot, William Henry Fox, British, 1800-1877
- > *An Ancient Door, Magdalen College, Oxford*, 1843, salted paper print, 2015.33.1, Gift of Carolyn Schwenker Brody, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Tillmans, Wolfgang, German, born 1968
- > *Total Solar Eclipse Grid*, 1998, twenty-one chromogenic prints, 2014.150.17, Gift of The Heather and Tony Podesta Collection
- Tribe, Mark, American, born 1966
- > *Colusa*, 2014, UV print on dibond, 2014.161.1, Anonymous Gift
- Unknown 20th Century
- > *Breadlines in Driving Storm*, 1928, gelatin silver print, 2014.151.1, Gift of Mary and Dan Solomon
- Unknown 20th Century
- > *Charles Lindbergh and Marshal Foch*, 1927, gelatin silver print, 2014.151.2, Gift of Mary and Dan Solomon
- Unknown 20th Century
- > *Lindbergh's Arrival in Paris*, 1927, gelatin silver print, 2014.151.3, Gift of Mary and Dan Solomon
- Vigier, Joseph, French, 1821-1894
- > *Saint-Sauveur. Sentier du chaos conduisant à Gavarnie (Saint-Sauveur. The Path to Chaos Leading to Gavarnie)*, 1853, salted paper print, 2015.35.1, Gift of Hans P. Kraus Jr., in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Washington, Augustus, American, 1820/1821-1875
- > *Portrait of a Woman*, c. 1850, daguerreotype, 2015.97.1, Robert Menschel and the Vital Projects Fund
- Weems, Carrie Mae, American, born 1953
- > *After Manet*, 2002, chromogenic print, printed 2015, 2015.75.1, Alfred H. Moses and Fern M. Schad Fund
- Wessel, Henry, American, born 1942
- > *Real Estate Portfolio*, 1990-1991, forty chromogenic prints, 2014.159.1.1-40, Gift of David Knaus, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
- Wilson, Jane, British, born 1967, and Louise Wilson, British, born 1967
- > *Stasi City*, 1997, four laser discs, four betacam tapes, one VHS tape, 2014.150.18, Gift of The Heather and Tony Podesta Collection
- Wylie, William, American, born 1957
- > *Spring Flood Debris, East of Fort Collins, Colorado (Cache la Poudre River)*, 1996, gelatin silver print, printed 2009
- > *Rock Cut and Spillway, Cache la Poudre River, East of Fort Collins*, 1996, gelatin silver print, printed 1997
- > *Willows Along Cache la Poudre River, Colorado*, 1997, gelatin silver print, printed 2009
- > *Cottonwood Bench Above River, Cache la Poudre River*, 1996, gelatin silver print, printed 1999
- > *Winter, East of Fort Collins, Cache la Poudre River*, 1998, gelatin silver print
- > *Spring Flood, Cache la Poudre River, Below I-25*, 1996, gelatin silver print, printed 1999
- > *Bellvue Dome Near LaPorte, Colorado (Cache la Poudre River)*, 1996, gelatin silver print, printed 2004
- > *Cottonwoods Along Cache la Poudre River, Colorado*, 1995, gelatin silver print, printed 2004
- > *Cottonwood Stump Along Ditch No. 3, Cache la Poudre River Near Greeley, Colorado*, 1996, gelatin silver print
- > *Cottonwood Tree, Cache la Poudre River*, 1997, gelatin silver print, printed 2000, 2014.162.1-10, Gift of Jeanne and Richard S. Press

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 2015. 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

- 1937.1.1
Madonna and Child on a Curved Throne
Old: Byzantine 13th Century, 13th century
New: Byzantine 13th Century (possibly from Constantinople), c. 1260/1280
- 1949.7.1
Enthroned Madonna and Child
Old: Byzantine 13th Century, 13th century
New: Byzantine 13th Century (possibly from Constantinople), c. 1250/1275
- 1952.5.60
Old: Attributed to Cimabue, *Madonna and Child with Saint John the Baptist and Saint Peter*, probably c. 1290
New: Tuscan 13th Century, *Madonna and Child with Saint John the Baptist, Saint Peter, and Two Angels*, c. 1290
- 1937.1.2.a-c
Old: Follower of Cimabue, *Christ between Saint Peter and Saint James Major*, late 13th Century
New: Grifo di Tancredi, *Saint Peter* [left panel], *Christ Blessing* [middle panel], *Saint James Major* [right panel], c. 1310
- 1961.9.2
The Crucifixion
Old: Attributed to Bernardo Daddi, c. 1335
New: Bernardo Daddi, c. 1320/1325
- 1961.9.77
Old: Follower of Duccio di Buoninsegna, *Madonna and Child Enthroned with Angels*, early 14th century
New: Master of Città di Castello, *Maestà (Madonna and Child with Four Angels)*, c. 1290

- 1939.1.258
Portrait of a Venetian Gentleman
Old: Giorgione and Titian, c. 1510
New: Cariani, c. 1510/1515
- 1950.11.1.a-c
Old: Attributed to Martino di Bartolomeo di Biagio, *Madonna and Child with Saint Peter and Saint Stephen*, c. 1400
New: Martino di Bartolomeo, *Saint Peter, with Saint James Major* [left panel], *Madonna and Child, with the Blessing Christ* [middle panel], *Deacon Saint, with Saint Anthony Abbot* [right panel], c. 1415/1420
- 1939.1.131
The Baptism of Christ
Old: Master of the Life of Saint John the Baptist, probably 1330/1340
New: Giovanni Baronzio, c. 1335
- 1943.4.45
Old: Master of the Life of Saint John the Baptist, *Madonna and Child with Angels*, 1330/1340
New: Giovanni Baronzio, *Madonna and Child with Five Angels*, c. 1335
- 1952.5.68
Old: Master of the Life of Saint John the Baptist, *Scene from the Life of Saint John the Baptist*, probably 1330/1340
New: Giovanni Baronzio, *The Birth, Naming, and Circumcision of Saint John the Baptist*, c. 1335
- 1952.5.18
Old: Orcagna and Jacopo di Cione, *Madonna and Child with Angels*, before 1370
New: Jacopo di Cione, *Madonna and Child with God the Father Blessing and Angels*, c. 1370/1375
- 1952.5.87
The Coronation of the Virgin
Old: Paolo Veneziano
New: Master of the Washington Coronation
- 1952.5.23
Saint Matthew
Old: Workshop of Simone Martini, probably c. 1320
New: Simone Martini, c. 1315/1320
- 1952.5.24
Saint Simon
Old: Workshop of Simone Martini, probably c. 1320
New: Simone Martini, c. 1315/1320

- 1952.5.25
Saint James Major
Old: Workshop of Simone Martini, probably c. 1320
New: Simone Martini, c. 1315/1320

- 1952.5.26
Old: Workshop of Simone Martini, *Saint Thaddeus*, probably c. 1320
New: Simone Martini, *Saint Judas Thaddeus*, c. 1315/1320

- 1943.4.20
Saint Catherine of Alexandria
Old: "Ugolino Lorenzetti," probably c. 1335
New: Bartolomeo Bulgarini, c. 1335/1340

SCULPTURES

- 1943.4.88
Philippe, Duc D'Orleans
Old: Jacques Prou II, c. 1701
New: Probably Lazzerini Workshop, second half 19th century
- 1967.14.1
Charles, Duc de Berry
Old: Jacques Prou II, unknown date
New: Probably Lazzerini Workshop, second half 19th century

DRAWINGS

- 1996.11.1
Jupiter and Ganymede Above an Extensive Landscape
Old: Giorgione, or Possibly Giulio Campagnola
New: Giovanni Bellini, or Andrea Mantegna
- 1990.10.6.a
A Kneeling Man Holding a Staff [recto]
Old: Domenico Tintoretto
New: Jacopo Tintoretto

PRINTS

- 1943.3.4818
Two Nude Dancers in a Landscape
Old: Erich Heckel
New: Max Zachmann

EXHIBITIONS AND LOANS

During the fiscal year, 229 lenders from nineteen countries and thirty-one states loaned 1,150 works of art to twenty exhibitions. The Gallery also worked on another thirty-three exhibitions that are scheduled to open in the next five years and administered the tour of five exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2015, resulting in savings of more than \$1,359,427 in insurance premiums.

> *Andrew Wyeth: Looking Out, Looking In*
Continued from the previous fiscal year to November 30, 2014
Organized by the National Gallery of Art
Nancy Anderson, curator
Made possible by Altria Group
Supported by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts
Additional funding provided by the Exhibition Circle of the National Gallery of Art

> *Degas/Cassatt*
Continued from the previous fiscal year to October 5, 2014
Organized by the National Gallery of Art
Kimberly Jones, curator
Made possible by a generous grant from Booz Allen Hamilton Inc. in celebration of its 100th Anniversary
Sponsored by the Robert and Mercedes Eichholz Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities

> *Titian's Danaë from the Capodimonte Museum, Naples*
Continued from the previous fiscal year to November 6, 2014
Organized by the National Gallery of Art and the Embassy of Italy, Washington, together with the Capodimonte Museum, Naples, and the Superintendency of Cultural Heritage for the City and the Museums of Naples and the Royal Palace of Caserta to celebrate the occasion of Italy's Presidency of the Council of the European Union from July 1 through December 31, 2014
David Brown, curator
Generous support provided by INTESA SANPAOLO
Additional support provided by Berlucchi and Ferrero

> *Modern American Prints and Drawings from the Kainen Collection*
Continued from the previous fiscal year to February 1, 2015
Organized by the National Gallery of Art

Carlotta Owens and Charles Ritchie, curators

> *From Neoclassicism to Futurism: Italian Prints and Drawings, 1800-1925*
Continued from the previous fiscal year to February 1, 2015
Organized by the National Gallery of Art
Jonathan Bober, curator

> *Captain Linnaeus Tripe: Photographer of India and Burma, 1852-1860*
Continued from the previous fiscal year to January 4, 2015
Organized by the National Gallery of Art, Washington, and the Metropolitan Museum of Art, New York, in association with the Victoria and Albert Museum, London
Sarah Greenough and Roger Taylor, curators
Made possible by the Exhibition Circle of the National Gallery of Art

> *A Subtle Beauty: Platinum Photographs from the Collection*
October 5, 2014-January 4, 2015
Organized by the National Gallery of Art
Andrea Nelson, curator

> *Degas's Little Dancer*
October 5, 2014-February 8, 2015
Organized by the National Gallery of Art
Kimberly Jones, curator

> *El Greco in the National Gallery of Art and Washington-Area Collections: A 400th Anniversary Celebration*
November 2, 2014-February 16, 2015
Organized by the National Gallery of Art
David Brown, curator

> *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*
February 1, 2015-May 3, 2015
Organized by the National Gallery of Art, Washington, and the Galleria degli Uffizi, Superintendency of Cultural Heritage for the City and the Museums of Florence
Dennis Geronimus and Gretchen Hirschauer, curators
Supported by Sally Engelhard Pingree and the Charles Engelhard Foundation
Additional funding provided by the Exhibition Circle of the National Gallery of Art

> *American Masterworks from the Corcoran, 1815-1940*
February 6, 2015-May 3, 2015
Organized by the National Gallery of Art
Nancy Anderson and Sarah Cash, curators

> *Focus on the Corcoran: Works on Paper, 1860-1990*

February 6, 2015-May 3, 2015
Organized by the National Gallery of Art
Andrew Robison, curator

> *Peter Paul Rubens: The Three Magi Reunited*
March 22, 2015-July 5, 2015
Organized by the National Gallery of Art
Arthur Wheelock, curator

> *Drawing in Silver and Gold: Leonardo to Jasper Johns*
May 3, 2015-July 26, 2015
Organized by the National Gallery of Art, Washington, in association with the British Museum, London
Stacey Sell and John Hand, curators
Made possible by a generous gift in memory of Melvin R. Seiden
Additional funding 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

> *In Light of the Past: Twenty-Five Years of Photography at the National Gallery of Art*
May 3, 2015-July 26, 2015
Organized by the National Gallery of Art
Sarah Greenough and Diane Waggoner, curators
Made possible through the generous support of the Trellis Fund

> *The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund*
May 3, 2015-September 13, 2015
Organized by the National Gallery of Art
Sarah Greenough and Andrea Nelson, curators

> *Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh*
June 7, 2015-October 4, 2015
Organized by the National Gallery of Art
Jonathan Bober, curator
Supported by a generous grant from the Thaw Charitable Trust

> *Gustave Caillebotte: The Painter's Eye*
June 28, 2015-October 4, 2015
Organized by the National Gallery of Art, Washington, and the Kimbell Art Museum, Fort Worth
Mary Morton, curator
Made possible through the leadership support of the Leonard and Elaine Silverstein Family Foundation
Generous support provided by the Robert and Mercedes Eichholz Foundation

Additional funding kindly given by Count and Countess de La Haye St. Hilaire
Supported by an indemnity from the Federal Council on the Arts and the Humanities

> *Pleasure and Piety: The Art of Joachim Wtewael (1566-1638)*
June 28, 2015-October 4, 2015
Organized by the Centraal Museum Utrecht; 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

> *Vermeer's "Woman in Blue Reading a Letter" from the Rijksmuseum*
September 19, 2015-December 1, 2015
Organized by the National Gallery of Art
Arthur Wheelock, curator

LENDERS TO EXHIBITIONS

Private Collections

Mr. and Mrs. George Abrams
Mr. and Mrs. Leon D. Black
Mrs. Patricia M. Bolte
Antonio Braganti
Dr. James D. Brodell
Ms. Antonina Cappel
Mr. and Mrs. Bernard Carl
Mr. and Mrs. Eric Chafe
Dominique Chardeau
Jean Jacques Chardeau
M. Gilles Chardeau
Olivier Chardeau
Patrick Chardeau
Mr. Steven Cohen
Edwin L. Cox
Edward B. du Pont
Bruno Eberli
Bessie and C. Richard Epes
Ambassador and Mrs. William S. Farish
Collection of Sydney J. Freedberg
Capucine Gaillard
Mr. and Mrs. Gordon P. Getty
Sibylle Guinard
Frederic C. Hamilton
Dr. Margaret Harrington
Simone and Alan Hartman
Spencer Hays
Hearn Family Trust
Mr. John D. Hervey
Waring Hopkins
Jasper Johns
Mr. Ted Koppel and Mrs. Grace Anne Dorney Koppel
Mr. Bernard Kramarsky
Mr. Henry R. Kravis
Ms. Antonia Bissell Laird
Timothy and Melinda Larson
Mr. Edward J. Lenkin

Mr. Irvin Levy
 Mr. and Mrs. John Lowenthal
 Mr. Stephen Mazoh
 James W. and Frances G. McGlothlin
 Mrs. Elizabeth Lewis McLean
 Paul Montrone
 Ms. Gabriel Naughton
 Mrs. Emily Rauh Pulitzer
 James Roberts-Wray
 Dr. Andrew Robison
 Mr. Marc Rosen and Ms. Susan Pinsky
 Mr. and Mrs. Eric Sambol
 Mrs. George T. Scharffenberger
 Steven Scotford
 Mr. and Mrs. Terry Stent
 Debaja Stiftung
 Prof. Filippo Todini
 Bruce E. Toll
 Mr. and Mrs. Eijk Van Otterloo
 Paul de Vilder
 Ms. Margaret G. Walker
 Mr. William D. Weiss
 Ms. Andrea Woodner
 Mrs. Andrew Wyeth
 James Browning Wyeth

Public Collections

AUSTRIA

Vienna: Kunsthistorisches Museum;
 Antikensammlung Ephesos Museum

BELGIUM

Brussels: David Levy

CANADA

Montreal: Canadian Centre for
 Architecture; Power Corporation
 of Canada Art Collection
 Ottawa: National Gallery of Canada

FRANCE

Beaune-la-Rolande: Commune de
 Beaune-la-Rolande
 Grenoble: Musée de Grenoble
 Le Havre: Musée Malraux
 Montpellier: Musée Fabre
 Paris: Agence France Museums;
 Louvre Abu Dhabi; Bibliothèque
 Nationale de France; Kraemer
 Collection; Musée d'Orsay; Musée du
 Louvre; Musée du Petit Palais; Musée
 Marmottan Monet; Musée national
 d'art moderne, Centre Georges
 Pompidou

GEORGIA

Tbilisi: Georgian National Museum

GERMANY

Berlin: Galerie Michael Haas;
 Staatliche Museen zu Berlin,
 Gemäldegalerie
 Cologne: Wallraf-Richartz-Museum
 Frankfurt: Städtisches Kunstinstitut
 und Städtische Galerie
 Karlsruhe: Staatliche Kunsthalle
 Karlsruhe
 Potsdam: Hasso-Plattner-Institut

GREECE

Athens: Ephorate of Underwater
 Antiquities; National Archaeological
 Museum
 Corinth: Archaeological Museum of
 Corinth
 Iraklio: Herakleion Archaeological
 Museum
 Rhodes: Kalymnos Archaeological
 Museum
 Thessaloniki: Archaeological
 Museum of Thessaloniki

ITALY

Brindisi: Museo Provinciale
 Francesco Ribezzo, Brindisi
 Chieti: Museo Archeologico
 Nazionale d'Abruzzo
 Florence: Galleria degli Uffizi; MAN
 Florence
 Naples: MANN
 Pompeii: Soprintendenza Speciale
 per i Beni Archeologici di Pompei,
 Ercolano e Stabia
 Rome: Museo Nazionale Romano
 Salerno: Museo Archeologico
 Provinciale di Salerno

JAPAN

Tokyo: Bridgestone Museum of Art

NETHERLANDS

Amsterdam: Broere Foundation; P. &
 N. de Boer Foundation; Rijksmuseum;
 Rijksprentenkabinet, Rijksmuseum
 Haarlem: Teylers Museum
 Rotterdam: Museum Boijmans Van
 Beuningen
 The Hague: Royal Picture Gallery
 Mauritshuis
 Utrecht: Centraal Museum

SPAIN

Madrid: Museo Nacional del Prado;
 Museo Thyssen-Bornemisza

SWITZERLAND

Chêne-Bourg: Ojart Inc
 Geneva: Petit Palais, Musée d'Art
 Moderne Genève
 Lausanne: Fondation de l'Hermitage

UNITED KINGDOM-ENGLAND

Bradford: National Media Museum
 London: The British Library; The
 British Museum; Jean-Luc Baroni
 Ltd.; Her Majesty Queen Elizabeth II;
 The National Gallery; University
 College, London; Johnny Van
 Haften Ltd.; Victoria and Albert
 Museum

UNITED KINGDOM-

SCOTLAND

Edinburgh: National Galleries of
 Scotland

UNITED STATES

Arizona

Tucson: University of Arizona
 Museum of Art

Arkansas

Little Rock: The Arkansas Arts Center

California

Los Angeles: Gemini G.E.L.; The J.
 Paul Getty Museum; Los Angeles
 County Museum of Art
 San Francisco: Fine Arts Museums of
 San Francisco, de Young, Legion of
 Honor
 San Marino: The Huntington Library,
 Art Collections, and Botanical
 Gardens

Connecticut

Greenwich: CED Enterprises
 Hartford: Wadsworth Atheneum
 Museum of Art
 New Haven: Yale University Art
 Gallery
 Westport: Michael Shapiro
 Photographs

District of Columbia

Washington: Dumbarton Oaks;
 Hirshhorn Museum and Sculpture
 Garden; National Gallery of Art
 Library; Smithsonian American Art
 Museum; The Phillips Collection

Florida

West Palm Beach: Norton Gallery
 and School of Art

Georgia

Columbus: The Columbus Museum

Illinois

Chicago: The Art Institute of
 Chicago; Terra Foundation for
 American Art

Indiana

Bloomington: Indiana University
 Art Museum

Maryland

Baltimore: The Baltimore
 Museum of Art

Massachusetts

Boston: Museum of Fine Arts, Boston
 Cambridge: Harvard Art Museums
 Northampton: Smith College
 Museum of Art
 Springfield: Museum of Fine Arts,
 Springfield
 Williamstown: Sterling and Francine
 Clark Art Institute

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
 St. Louis: Saint Louis Art Museum

Nebraska

Lincoln: Sheldon Museum of Art,
 University of Nebraska-Lincoln
 Omaha: Joslyn Art Museum

New Hampshire

Manchester: Currier Museum of Art

New Jersey

Newark: The Newark Museum
 Princeton: Princeton University Art
 Museum

New York

Brooklyn: Brooklyn Museum
 Ithaca: Herbert F. Johnson Museum
 of Art, Cornell University
 New York: B. Kovner Collection; Hall
 Art Foundation; Howard Greenberg
 Gallery; Hans P. Kraus, Jr., Inc.;
 Lewis Collection; The Metropolitan
 Museum of Art; The Morgan Library
 & Museum; The Museum of Modern
 Art; Pace/MacGill Gallery; Penn
 Foundation; Solomon R.
 Guggenheim Museum; The Assadour
 O. Tavitian Trust U/A dated October
 28, 2004; Whitney Museum of
 American Art
 Rochester: Memorial Art Gallery of
 the University of Rochester
 Utica: Munson-Williams-Proctor Arts
 Institute

Ohio

Cincinnati: Cincinnati Art Museum
 Cleveland: The Cleveland Museum
 of Art; Beech Hedge LLC
 Toledo: Toledo Museum of Art

Pennsylvania

Philadelphia: Pennsylvania Academy
 of the Fine Arts; Philadelphia
 Museum of Art

Tennessee

Memphis: J. R. Hyde III Family
 Foundation

Texas

Dallas: Dallas Museum of Art
 Fort Worth: Kimbell Art Museum
 Houston: The Menil Collection;
 Sarah Campbell Blaffer Foundation

Virginia

Norfolk: Chrysler Museum of Art
 Richmond: Virginia Museum of Fine Arts

Washington

Seattle: Seattle Art Museum

Wisconsin

Madison: Chazen Museum of Art
 Milwaukee: Milwaukee Art Museum

VATICAN CITY

Vatican City: Musei Vaticani

LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

Anonymous

Nicolaes Pietersz Berchem
 >An Italianate Landscape with Figures
 Gerrit Adriaensz Berckheyde
 >The Grote or St. Bavokerk in Haarlem
 Gerard ter Borch the Younger
 >The pressing invitation to drink

German 18th Century

>Pair of Female Figures

Jacopo Palma il Giovane

>Venus and Cupid at the Forge of Vulcan

Jan van Goyen

>Peasants and a Soldier Conversing

Jan Davidsz de Heem

>Still Life with Fruit, Oysters, and Wine

Jan Miense Molenaer

>Self-Portrait as a Lute Player

Charles Ethan Porter

>Cherries

Philips Wouwerman

>Riders and Horses Resting by a River

Collection of Roger Arvid Anderson

Possibly Germain Pilon

>Veiled Mourner with Torch

Ambassador Elizabeth Frawley Bagley

Rembrandt van Rijn

>Portrait of an Old Man

The Morris and Gwendolyn Cafritz

Foundation

David Smith

>Cubi XI

Calder Foundation

Alexander Calder

>1 Red, 4 Black plus X White

>Tom's

>Cheval Rouge

The Catholic University of America,

Oliveira Lima Library

Frans Post

>Brazilian Landscape, Probably

Pernambuco

Cooper Hewitt, Smithsonian

Design Museum

Giovanni Domenico Tiepolo

>The Immaculate Conception

Collection of Louis and Georges

de Ménéil

Anthony Caro

>Prairie

Fioratti Collection

Giovanni Minello

>Bust of a Woman

Collection of Helen Frankenthaler

Foundation, Inc.

Helen Frankenthaler

>Mountains and Sea

Collection of the Artist

Jasper Johns

>Between the Clock and the Bed

>Field Painting

>No

>Target

>Dancers on a Plane

Richard and Elaine Kaufman

Alberto Giacometti

>Buste d'Annette IX

The Leiden Collection, New York

Jan Lievens

>Self-Portrait

Jan van Mieris

>A Traveler at Rest

Rembrandt van Rijn

>Study of an Elderly Woman in a

White Cap

Jan Steen

>The Prayer Before the Meal

The Library of Congress

Unknown Artist

>Hubbard and Broekman

Reproduction of a Pascal Taksin

Harpsichord

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

Robert H. Smith

Manner of Pugin

>Marble Octagonal Pedestal (2 Works)

Smithsonian American Art Museum

Sir Anthony van Dyck

>Marchesa Elena Grimaldi-Cattaneo

French 13th Century

>Vita Contemplativa

>Heraldic Panel

>Bishop Blessing

>Angel Holding a Cross and the

Crown of Thorns

Jan Anthonisz Ravesteyn

>Judith Langley

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

Mr. and Mrs. Erving Wolf

Anna Hyatt Huntington

>Yawning Panther

Gaston Lachaise

>Peacocks

Frederick William MacMonnies

>Nathan Hale

>Pan of Rohallion

Paul Manship

>Actaeon

>Atalanta

>Briseis

>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

>Bacchus

>Nymph and Satyr

Elie Nadelman

>Classical Head

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 1,206

works of art to 228 sites during fiscal

year 2015. This number includes the

loan of 990 works to 165 temporary

exhibitions at 186 institutions and

the extended loan of 201 Gallery

works to 33 sites. Eleven works from

the Gallery's collections were on

short-term loan to the permanent

collections of seven museums.

*Works in National Lending Service

AUSTRALIA

Sydney, Art Gallery of New South Wales

Pop to Popism: Origins to New Wave

1955-1985

November 1, 2014-March 1, 2015

Roy Lichtenstein

>Look Mickey

AUSTRIA

Graz Kunsthaus Graz,

Universalmuseum Joanneum

Damage Control: Art and Destruction

Since 1950

November 14, 2014-February 15, 2015

Vija Celmins

>Tulip Car #1

Vienna, Albertina

Miró From Earth to Sky

September 12, 2014-January 11, 2015

Joan Miró

>The Farm

Vienna, Belvedere

Looking at Monet: Claude Monet and

His Influence on Austrian Landscape

Painting

October 23, 2014-February 8, 2015

Claude Monet

>Cliffs at Pourville

BELGIUM

Antwerp, Rubenshuis

Peter Paul Rubens: The Family Portraits

April 1, 2015-June 30, 2015

Sir Anthony van Dyck

>Isabella Brant

Brussels, BOZAR Center for Fine Arts

Rubens and His Legacy

September 25, 2014-January 4, 2015

Circulated to: Royal Academy of Arts

January 24, 2015-April 10, 2015

Sir Anthony van Dyck

>A Genoese Noblewoman and Her Son

Pieter Claesz Soutman and Sir Peter

Paul Rubens

>The Defeat of Sennacherib

Antoine Watteau

>The March of Silenus [recto]

CANADA

Calgary, Glenbow Museum

Vanishing Ice: Alpine and Polar

Landscapes in Art, 1775-2012

October 11, 2014-January 11, 2015

Circulated to: McMichael Canadian

Art Collection

January 31, 2015-April 26, 2015

Thomas Hart Benton

>Trail Riders*

Hamilton, Art Gallery of Hamilton

The World is an Apple: The Still Lifes

of Paul Cézanne

November 1, 2014-February 8, 2015

Paul Cézanne

>Vase of Flowers

Montreal, Montreal Museum of Fine Arts

German Expressionism and France:

From Van Gogh and Gauguin to the

Blue Rider

October 6, 2014-January 25, 2015

Paul Gauguin

>Haystacks in Brittany*

Edouard Vuillard

>Woman in a Striped Dress

Ernst Ludwig Kirchner

>Dance Hall Bellevue [obverse]

Metamorphosis: The Studio of Rodin

May 26, 2015-October 18, 2015

Auguste Rodin

>The Sirens*

Toronto, Art Gallery of Ontario

From Tierra Del Fuego to the Arctic:

Landscape Painting in the Americas

June 20, 2015-September 20, 2015

Charles Sheeler

>Classic Landscape

Camera Atomica

July 8, 2015-January 25, 2016

Robert Frank

>Hoover Dam, Nevada

- >Halifax Infirmary
Richard Misrach
>Princesses Against Plutonium,
Nuclear Test Site, Nevada
- DENMARK
Humlebaek, Louisiana Museum of
Modern Art
Yayoi Kusama: In Infinity
September 17, 2015-January 24, 2016
Yayoi Kusama
>Infinity Nets Yellow
- FRANCE
Paris, Foundation Louis Vuitton Pour
la Creation
Les Clefs d'une passion
March 30, 2015-July 6, 2015
František Kupka
>Localization of Graphic Motifs II
Paris, Galerie Nationale du Jeu de Paume
Velázquez
March 25, 2015-July 13, 2015
Circle of Diego Velázquez
>Pope Innocent X
Paris, Galeries nationales du Grand Palais
**Élisabeth-Louise Vigée le Brun
(1755-1842)**
September 21, 2015-January 11, 2016
Élisabeth-Louise Vigée Le Brun
>The Marquise de Pezay, and the
Marquise de Rougé with Her Sons
Alexis and Adrien
Paris, Musée d'Orsay
**Pierre Bonnard (1867-1947).
Painting Arcadia**
March 16, 2015-July 19, 2015
Circulated to: Instituto de Cultura,
Fundación MAPFRE
September 19, 2015-January 10, 2016
Pierre Bonnard
>Nude in an Interior
>Walking at the Lake, Bois de Boulogne
>Work Table
**Splendeurs et misères des
courtisanes. Images del la
prostitution en France 1850-1910**
September 21, 2015-January 20, 2016
Edouard Manet
>Plum Brandy
>Masked Ball at the Opera*
Paris, Musée du Louvre
Poussin et la peinture religieuse
March 30, 2015-June 29, 2015
Nicolas Poussin
>The Assumption of the Virgin
Paris, Musée du Luxembourg
**Paul Durand-Ruel and
Impressionism**
October 8, 2014-February 8, 2015
Circulated to: National Gallery
March 4, 2015-May 31, 2015
Circulated to: Philadelphia Museum
of Art
June 18, 2015-September 13, 2015
Auguste Renoir
>The Dancer
- Berthe Morisot
>Hanging the Laundry out to Dry*
Claude Monet
>The Artist's Garden in Argenteuil (A
Corner of the Garden with Dahlias)
- The Real Tudors**
March 16, 2015-July 19, 2015
Hans Holbein the Younger
>Edward VI as a Child
French 16th Century
>Prince Hercule-François, Duc d'Alençon
- Fragonard in Love**
September 16, 2015-January 24, 2016
Jean-Honoré Fragonard
>A Game of Hot Cocks
>Love as Folly
>Diana and Endymion*
Paris, Musée Jacquemart-André
Perugino: Raphael's Master
September 12, 2014-January 19, 2015
Pietro Perugino
>Madonna and Child
Toulouse, Musée des Augustins
**Benjamin-Constant and Orientalism
During the French Third Republic**
October 4, 2014-January 4, 2015
Circulated to: Montreal Museum of
Fine Arts
January 26, 2015-June 7, 2015
Jean Joseph Benjamin Constant
>The Favorite of the Emir
- GERMANY
Berlin, Bauhaus-Archiv
**Sensing the Future: Moholy-Nagy,
Media and the Arts, 1921-1946**
October 8, 2014-February 16, 2015
László Moholy-Nagy
>Z VII
Berlin, Brücke-Museum
**Die Schlemihl-Mappen Zyklen (The
Cycle of Schlemihl Portfolios)**
August 1, 2014-November 16, 2014
Ernst Ludwig Kirchner
>Peter Schlemihls wundersame
Geschichte (Peter Schlemihl's
Wondrous Story) (Title Page)
>Peter Schlemihls wundersame
Geschichte: Der Verkauf des Schattens
(Peter Schlemihl's Wondrous Story:
The Sale of His Shadow)
>Peter Schlemihls wundersame
Geschichte: Die Geliebte (Peter
Schlemihl's Wondrous Story:
The Beloved)
>Peter Schlemihls wundersame
Geschichte: Kämpfe. Qualen der Liebe
(Peter Schlemihl's Wondrous Story:
Battles. The Agonies of Love)
>Peter Schlemihls wundersame
Geschichte: Schlemihl in der
Einsamkeit des Zimmers (Peter
Schlemihl's Wondrous Story:
Schlemihl in the Solitude of His Room)
>Peter Schlemihls wundersame
Geschichte: Begegnung Schlemihls
mit dem grauen Männlein auf der
Landstrasse (Peter Schlemihl's
- Wondrous Story: Schlemihl
Encounters the Little Gray Man on
the Road)
>Peter Schlemihls wundersame
Geschichte: Schlemihls Begegnung
mit dem Schatten (Peter Schlemihl's
Wondrous Story: Schlemihl's
Encounter with His Shadow)
Berlin, Staatliche Museen zu Berlin
Botticelli Re-Imagined
September 24, 2015-January 24, 2016
Sandro Botticelli
>Portrait of a Youth
Robert Rauschenberg
>Swim/ROCI USA (Wax Fire Works)
Dresden, Staatliche Kunstsammlungen
Dresden
**Dahl and Friedrich: Romantic
Landscapes**
February 6, 2015-May 17, 2015
Johan Christian Dahl
>View from Vaekero near Christiania
Essen, Museum Folkwang Essen
Monet, Gauguin, van Gogh...
Japanese Inspirations
September 27, 2014-January 18, 2015
Circulated to: Kunsthaus Zürich
February 20, 2015-May 10, 2015
Edgar Degas
>Before the Ballet
Frankfurt, Städelsches Kunstinstitut
und Städtische Galerie
**Monet and the Birth of
Impressionism**
March 11, 2015-June 28, 2015
Claude Monet
>Ships Riding on the Seine at Rouen
Berthe Morisot
>The Harbor at Lorient
Karlsruhe, Staatliche Kunsthalle
Karlsruhe
**Edgar Degas. Classicism and
Experimentation**
November 8, 2014-February 15, 2015
Edgar Degas
>Woman Reading (Liseuse)
>Alexander and Bucephalus
**Caroline Louise of Baden (1723-1783).
A collector of European standing**
May 31, 2015-September 6, 2015
Sir Anthony van Dyck
>Susanna Fourment and Her
Daughter Mannheim, Städtische
Kunsthalle Mannheim
**Masterworks from the World are
Guests at our French Impressionist
Collection**
September 26, 2014-January 18, 2015
Edouard Manet
>The Dead Toreador
Munich, Bayerisches Nationalmuseum
**Bella Figura-Europäische
Bronzekunst in Süddeutschland
um 1600**
December 31, 2014-April 6, 2015
Hubert Gerhard
>Neptune on a Dolphin
- Wuppertal, Von der Heydt-Museum
**Camille Pissarro-Vater des
Impressionismus**
October 12, 2014-February 22, 2015
Camille Pissarro
>Peasant Girl with a Straw Hat
>A Creek in St. Thomas (Virgin Islands)*
>Two Women Chatting by the Sea,
St. Thomas*
- ITALY
Florence, Galleria degli Uffizi
**Piero di Cosimo: The Poetry of
Painting in Renaissance Florence**
June 22, 2015-September 27, 2015
Piero di Cosimo
>Allegory
>The Visitation with Saint Nicholas
and Saint Anthony Abbot
>The Nativity with the Infant Saint John
Florence, Galleria dell'Accademia
**"The Popularity of the Primitives."
Art Treasures from Italian
Collections between 1700 and 1800**
June 24, 2014-December 8, 2014
Grifo di Tancredi
>Saint Peter [left panel]
>Christ Blessing [middle panel]
>Saint James Major [right panel]
Milan, Palazzo Reale
Marc Chagall Retrospective
September 1, 2014-January 31, 2015
Circulated to: Musées royaux des
Beaux-Arts de Belgique
February 27, 2015-June 28, 2015
Marc Chagall
>Houses at Vitebsk
**Arte lombarda dai Visconti agli
Sforza. Milano al centro dell'Europa.**
March 12, 2015-June 28, 2015
Benedetto Briosco
>Lodovico Sforza, Duke of Bari
Workshop of Benedetto Briosco
>Gian Galeazzo Maria Sforza, Duke
of Milan
Bonino da Campione
>Prudence
**Leonardo, 1452-1519: The Design of
the World**
April 15, 2015-July 19, 2015
Lorenzo di Credi
>Madonna and Child with a
Pomegranate
Workshop of Andrea del Verrocchio
>Alexander the Great
Rome, Scuderie del Quirinale
Hans Memling and Italy
October 9, 2014-January 18, 2015
Hans Memling
>Madonna and Child with Angels
Matisse. Arabesque
March 4, 2015-June 21, 2015
Circulated to: Palazzo delle
Esposizioni
March 19, 2015-June 21, 2015
Henri Matisse
>Palm Leaf, Tangier

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

Roy Lichtenstein. Works on Paper

September 26, 2014-January 1, 2015

Roy Lichtenstein

>Shipboard Girl: Separation Drawing for Red

>Shipboard Girl: Separation Drawing for Yellow

>Sunrise: Separation Drawing for Blue

>Sunrise: Separation Drawing for Yellow

>Study for left panel of "Cow Triptych (Cow Going Abstract)"

>Study for center panel of "Cow Triptych (Cow Going Abstract)"

>Study for right panel of "Cow Triptych (Cow Going Abstract)"

>Studies for "Entablature"

>Study for "Girl with Beach Ball III"

>Study for "Expressionist Head"

>Study for "Reflections: Nurse"

>Study for "Fragmented Painting of Lemons and a Melon on a Table"

>Untitled

Venice, Museo Correr, Venice

The Poetry of Light—La poesia della luce: Venetian Drawings from the National Gallery of Art

December 5, 2014-March 15, 2015

Domenico Campagnola

>Landscape with a Boy Fishing

>Saint Jerome Reading in the Wilderness

>The Hermit Saints Paul and Anthony Receiving Bread from a Dove

Canaletto

>Ascension Day Festival at Venice

>The "Giovedì Grasso" Festival before the Ducal Palace in Venice

>A Venetian Courtyard, in the Procuratie Nuove

Francesco Guardi

>The Fortress of San Andrea from the Lagoon

>An Elegantly Dressed Woman Struggling with a Lion

>An Elegant Couple, a Gooseboy, and a Gentleman [recto]

>A Lagoon Capriccio with a Fortified Tower

William Stanley Haseltine

>A Venetian Lagoon

John Singer Sargent

>A Bridge and Campanile, Venice

>Gondola Moorings on the Grand Canal

>A Corner of the Library in Venice

Lorenzo Lotto

>The Martyrdom of Saint Alexander of Bergamo

Girolamo Muziano

>A Standing Man in Classical Drapery

Albrecht Dürer

>An Oriental Ruler Seated on His Throne

Antonio Balestra

>The Madonna and Child in Glory with Saints Gregory the Great and Andrew

>Venus as a Huntress Appearing to Aeneas and Achates

Girolamo da Treviso II

>The Triumph of Galatea

Giovanni Battista Tiepolo

>The Fall of the Rebel Angels

>The Adoration of the Shepherds

>A Venetian Lawyer at His Desk

>Classical Figures Gathered around an Urn

>Three Cherubs and a Beribboned Staff

>The Meeting of Antony and Cleopatra

>Saint Jerome in the Desert Listening to the Angels

>The Virgin and Child Adored by Bishops, Monks, and Women

>Head of a Magician

>A Seated Male Nude

>The Sacrifice of Iphigenia (recto)/ Study of a Male Nude (verso)

>A Moorish Nobleman

Paolo Farinati

>The Emperor Aulus Vitellius

>The Flaying of Marsyas

Jacopo Tintoretto

>A Striding Youth with His Arms

Raised, Seen from Behind

>A Kneeling Man Holding a Staff [recto]

Battista Franco

>Spectators Amazed

Andrea Mantegna

>A Bird Perched on a Branch with Fruit

Gaspare Diziani

>The Fall of Phaeton

>The Sacrifice of Isaac

Giovanni Battista Piranesi

>Grottesco with the Tomb of Nero

>A Boy with a Lute

>A Man Leaning on a Structure

>Fantasy on a Magnificent Triumphal Arch

>A Fantastic Vase

>Fantasy of a Façade with Bizarre Ornaments

>The "Canopus" of the Villa Adriana at Tivoli

>Fantasy of a Magnificent Wall Monument

>A Magnificent Palatial Interior

>Scherzo with Antique Figures

>A Battle of Nude Men

Giovanni Domenico Tiepolo

>The Prison Visit

>Punchinello's Farewell to Venice

>God the Father Seated in Clouds Surrounded by Angels and Putti

>Christ Leading Peter, James, and John to the High Mountain for the Transfiguration

>The Parting of Saints Peter and Paul

>God the Father and Angels Adoring the Madonna and Child [recto]

>Figures and Faces

>The Presentation in the Temple

>Two Rampaging Elephants

Lodewyk Toeput

>Summer Harvest in an Extensive Landscape

Marco Ricci

>A Stormy Landscape

>A Capriccio of Roman Ruins

>A Fortified Village along a River

>Fortifications Overlooking a Broad River Landscape

Jacopo Bassano

>The Mocking of Christ

Giovanni Battista Piazzetta

>Apollo, the Muses, and Mars: In Praise of Tasso

>A Shepherd Family Resting

>Saint Stephen

>A Young Man Embracing a Girl

Studio of Francesco Squaricone

>Six Conversing Men and Ten Battling Nudes

>God the Father and the Holy Spirit

Pietro Antonio Novelli

>The Peep-Show

>The Marriage of Europe and China

>Elisha Watching Elijah Ascend in the Fiery Chariot

>Head of a Man Looking Up

Giambattista Canal

>The Assumption of the Virgin

Jacopo Ligozzi

>Avarice

>A Marmot with a Branch of Plums

Maurice Brazil Prendergast

>Piazza San Marco

>Caffè Florian in Venice

Giuseppe Nogari

>An Elderly Woman in a Striped Shawl

Sebastiano del Piombo

>A Prophet Addressed by an Angel

Francesco Zuccarelli

>A Boy Smiling

>Mountain Landscape with Washerwomen and a Fisherman

Titian

>An Eagle

Veronese

>Studies for Judith and Holofernes, David and Goliath, The Finding of Moses, and Others [recto]

Francesco Fontebasso

>Apollo and Studies of the Artist's Own Hand [recto]

>Alexander the Great before the Corpse of Darius

Vittore Carpaccio

>The Madonna and Child with Saints in a Landscape (Sacra Conversazione)

>The Martyrdom of the Ten Thousand

Antonio Zanchi

>Presentation of the Virgin in the Temple [recto]

Sebastiano Ricci

>The Ecstasy of Saint Francis [recto]

Bernardo Strozzi

>A Hand Holding Empty Gloves

Giacomo Quarenghi

>An Ornate Ceiling with an Allegory of Spring

>The Piazza of Saint Peter's Seen

through an Arch of the Basilica

Giovanni Battista Crosato

>The Triumph of Amphitrite

Alessandro Vittoria

>Saint Jerome

Gian Antonio Guardi

>Male Nude

Giovanni Bellini, or Andrea

Mantegna

>Jupiter and Ganymede Above an Extensive Landscape

Domenico Fossati

>Campo San Zanipolo Decorated for the Visit of Pius VI

Giovanni Bellini

>Saint Louis of Toulouse Holding a Staff

>Saint Louis of Toulouse Holding a Book

Giovanni Antonio Pellegrini

>The Madonna and Child in Glory with Saint Theodore and a Monastic Saint

Alessandro Maganza

>A Compartmented Ceiling with Allegories and Myths

Bernardo Bellotto

>A Capriccio of Palaces and a Loggia

Facing a Classical Bridge

Paul Troger

>River God

Rudolf von Alt

>The Piazza San Marco

Pietro Gonzaga

>Fantasy of Magnificent Courtyards and Loggias with a Monumental Staircase

>Stage Design of an Ancient Roman

Encampment by Night (recto)

Giuseppe Borsato

>Architectural Fantasy of a Magnificent Ancient Mausoleum

Ludwig Johann Passini

>Monks Buying Fish before the Portal of the Madonna della Misericordia

Circle of Giorgione (Giulio

Campagnola?)

>A Village Nestled at the Foot of a Hill (recto)

>A Complex of Rustic Houses Built Over Ruins

Girolamo Romanino

>The Madonna and Child with Saints Francis and Anthony Abbot and a Donor

Paduan, Circle of Andrea Riccio

>Studies for Small Bronzes with

Classical Motifs

Carl Friedrich Heinrich Werner

>The Portal of the Madonna della

Misericordia from the Canal

Jacopo Palma il Giovane

>The Conversion of Saint Paul;

Adam and Eve

>The Coronation of the Virgin

>Christ Carried to the Tomb

>Madonna and Child in Glory with

Saints John the Baptist, Stephen,

and Lawrence

Leandro Bassano

>A Man Lifting a Bundle

Carlo Innocenzo Carlone

>The Apotheosis of Saint Euphemia

Lorenzo Baldissera Tiepolo

>A Bearded Old Man Leaning His

Head on His Hand

Domenico Tintoretto

>Venetian Ships Attacking

Constantinople

- >Venetian Soldiers Attacking Constantinople (recto)
Johann Carl Loth
>The Harpies Attacking Aeneas and His Companions
Edward Lear
>Santa Maria della Salute, Venice, at Sunset
Hans Rottenhammer
>Rest on the Flight into Egypt
James McNeill Whistler
>The Palace; white and pink
Lattanzio Gambarà
>Samson Destroying the Temple
Friedrich Nerly
>Costumed Revelers on a Venetian Canal
Samuel Prout
>San Giorgio dei Greci, Seen from an Arcade
William Callow
>Corso Sant' Anastasia with the Palazzo Maffei in Verona
Giovanni Badile
>Portrait of a Boy in Profile
Eugène Louis Lami
>Masqueraders Boarding Gondolas before a Venetian Palazzo
Raffaele Mainella
>Venice with Fisherboys
Jean-Honoré Fragonard
>The Mystic Marriage of Saint Catherine (after Paolo Veronese)
Giuseppe Bernardino Bison
>Capriccio of an Ancient Mausoleum by a River Palazzo Ducale
- Henri Rousseau Le Douanier: Le Douanier Rousseau. L'innocence archaïque**
March 6, 2015-September 6, 2015
Prior-Hamblin School
>Little Girl with Slate*
American 19th Century
>Lexington Battle Monument*
American 19th Century
>Flowers and Fruit*
Amzi Emmons Zelif
>The Barnyard*
Henri Rousseau
>Tropical Forest with Monkeys*
Verona, Palazzo della Gran Guardia
Paolo Veronese. L'illusione della realtà
July 5, 2014-October 5, 2014
Veronese
>The Martyrdom and Last Communion of Saint Lucy
Vicenza, Basilica Palladiana
Tutankhamen, Caravaggio, Van Gogh. Evening and Nocturnals from the Ancient Egyptians to the 20th Century
December 24, 2014-June 2, 2015
Mark Rothko
>Untitled*
- JAPAN
Shiga, Miho Museum
Barnett Newman. Stations of the Cross
March 14, 2015-June 7, 2015
- Barnett Newman
>First Station
>Second Station
>Third Station
>Fourth Station
>Fifth Station
>Sixth Station
>Seventh Station
>Eighth Station
>Ninth Station
>Tenth Station
>Eleventh Station
>Twelfth Station
>Thirteenth Station
>Fourteenth Station
>Be II
- Tokyo, The Bunkamura Museum of Art
Visual Deception, II: into the Future
August 9, 2014-October 5, 2014
Circulated to: Hyogo Prefectural Museum of Art
October 15, 2014-December 28, 2014
Circulated to: Nagoya City Art Museum
January 10, 2015-March 22, 2015
René Magritte
>The Blank Signature*
Christoffel Pierson
>Niche with Falconry Gear
- Money and Beauty: Botticelli and the Renaissance in Florence**
March 21, 2015-June 28, 2015
Attributed to Sandro Botticelli
>Madonna and Child with Angels
- Tokyo, Mitsubishi Ichigokan Museum, The National Art Center
René Magritte: The Search for the Absolute
March 25, 2015-June 29, 2015
Circulated to: Kyoto Municipal Museum of Art
July 11, 2015-October 12, 2015
René Magritte
>The Blank Signature*
>La condition humaine
- LUXEMBOURG
Luxembourg-Kirchber, Mudam
Luxembourg-Musée d'Art Moderne
Grand-Duc Jean
Damage Control: Art and Destruction Since 1950
July 12, 2014-October 12, 2014
Circulated to: Kunsthaus Graz, Universalmuseum Joanneum
November 4, 2014-February 15, 2015
Vija Celmins
>Tulip Car #1
- NETHERLANDS
The Hague, Gemeentemuseum Den Haag
Mark Rothko
September 20, 2014-March 1, 2015
Circulated to: Hangaram Art Museum, Seoul Arts Center
March 21, 2015-June 28, 2015
Circulated to: The Museum of Fine Arts, Houston
September 20, 2015-January 24, 2016
Mark Rothko
>Orange and Tan
- >Untitled (Seagram Mural sketch)*
>Untitled (Seagram Mural sketch)*
>Untitled (Seagram Mural sketch)*
>Untitled*
>Untitled*
>Phalanx of the Mind*
>Aquatic Drama*
>Personage Two*
>Untitled*
>Untitled (still life in front of window)*
>Street Scene*
>Untitled (man and two women in a pastoral setting)*
>Untitled*
>The Omen of the Eagle*
>Antigone*
>Underground Fantasy*
>No. 2*
>No. 18*
>No. 7*
>Untitled*
>No. 10*
>Untitled*
>No. 8*
>No. 6 (?)*
>Untitled*
>No. 9*
>No. 7 [or] No. 11*
>No. 10*
>Untitled*
>No. 8*
>Untitled*
>Untitled (Harvard Mural sketch)*
>Untitled*
>Red Band*
>Untitled (Seagram Mural sketch)*
>Untitled*
>Untitled*
>Untitled*
>Untitled*
>No. 5*
>Untitled*
>Untitled*
>Untitled*
>Untitled*
>Untitled*
>Untitled [recto] Hague only
>Untitled (vase of flowers) [recto] Hague only
>Untitled Hague only
>Seated Woman Hague only
>Untitled Hague only
>Untitled (Related to "Antigone") Hague only
>Figure Composition with Grid [recto] Hague only
>Untitled Houston only
>Untitled Houston only
>Untitled (Brown and gray) Houston only
>Untitled (brown and gray) Houston only
- Utrecht, Centraal Museum
Pleasure and Piety: The Art of Joachim Wtewael (1566-1638)
February 21, 2015-May 25, 2015
Joachim Anthonisz Wtewael
>Moses Striking the Rock
>The Judgment of Paris
Attributed to Joachim Anthonisz Wtewael
>Mercury and Argus
- SPAIN
Madrid, Instituto de Cultura, Fundación MAPFRE
Garry Winogrand
March 3, 2015-May 3, 2015
Garry Winogrand
>Los Angeles Airport
>Girl in Elevator, New York
>Park Avenue, New York
>Las Vegas
- Madrid, Museo Thyssen-Bornemisza
Raoul Dufy. Exterior to Interior
February 17, 2015-May 17, 2015
Raoul Dufy
>July 14 in Le Havre*
>Music and the Pink Violin*
- SWITZERLAND
Basel, Fondation Beyeler
Gustave Courbet
September 7, 2014-January 18, 2015
Gustave Courbet
>The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)
>La Grotte de la Loue
>La Bretonnerie in the Department of Indre*
- Geneva, Musée Rath
Gustave Courbet. Les années suisses
September 5, 2014-January 4, 2015
Gustave Courbet
>The Black Rocks at Trouville
- Lausanne, Fondation de l'Hermitage
La peinture américaine: 1830-1900
June 27, 2014-October 26, 2014
William Michael Harnett
>My Gems
Alexander Helwig Wyant
>Peaceful Valley*
Thomas Moran
>The Much Resounding Sea*
John James Audubon
>Osprey and Weakfish
- UNITED KINGDOM-ENGLAND
London, The British Museum
Drawing in Silver and Gold: Leonardo to Jasper Johns
September 10, 2015-December 6, 2015
Alphonse Legros
>Head of a Horse from the Parthenon
Netherlandish 14th Century
>The Death of the Virgin
Hans Holbein the Elder
>Portrait of a Woman [recto]
Giorgio Vasari with drawings by Filippino Lippi, Botticelli, and Raffaellino del Garbo
>Page from "Libro de' Disegni"

London, National Portrait Gallery
Sargent: Portraits of Artists and Friends

February 12, 2015–May 25, 2015

Circulated to: The Metropolitan Museum of Art

June 30, 2015–October 4, 2015

John Singer Sargent

>Marie Buloz Pailleron (*Madame Édouard Pailleron*)

London, Royal Academy of Arts

Giovanni Battista Moroni

October 25, 2014–January 25, 2015

Giovanni Battista Moroni

>A Gentleman in Adoration before the Madonna

London, Tate

Late Turner: Painting Set Free

September 10, 2014–January 25, 2015

Circulated to: The J. Paul Getty Museum

February 24, 2015–May 24, 2015

Circulated to: Fine Arts Museums of

San Francisco, de Young, Legion of Honor

June 20, 2015–September 20, 2015

Joseph Mallord William Turner

>Approach to Venice

London, The National Gallery

Rembrandt: The Final Years

October 15, 2014–January 18, 2015

Circulated to: Rijksmuseum

February 12, 2015–May 17, 2015

Rembrandt van Rijn

>Self-Portrait

>Lucretia

>Portrait of a Gentleman with a Tall Hat and Gloves

>Portrait of a Lady with an Ostrich-Feather Fan

London, Whitechapel Gallery

Richard Tuttle: The Weave of Textile Language

October 4, 2014–December 15, 2014

Circulated to: The Fabric Workshop and Museum, Philadelphia

May 14, 2015–August 23, 2015

Richard Tuttle

>4th Summer Wood Piece

>3rd Rope Piece

UNITED KINGDOM–

SCOTLAND

Edinburgh, National Galleries of Scotland

Une nouvelle lumière: les américains face à l'impressionnisme

July 19, 2014–October 19, 2014

Circulated to: Museo Thyssen-

Bornemisza

November 4, 2014–February 1, 2015

Mary Cassatt

>Children Playing on the Beach*

Dennis Miller Bunker

>Roadside Cottage

UNITED STATES

Arkansas

Bentonville, Crystal Bridges Museum of American Art

John James Audubon and the

Tradition of the 19th-Century Artist as Naturalist

November 3, 2014–January 5, 2015

John James Audubon

>Osprey and Weakfish

California

Los Angeles, The J. Paul Getty Museum

Rubens and the Triumph of the Eucharist

October 14, 2014–January 11, 2015

Circulated to: The Museum of Fine Arts, Houston

February 15, 2015–May 10, 2015

Sir Peter Paul Rubens

>The Meeting of Abraham and Melchizedek

The Renaissance Workshop in Action:

Andrea del Sarto

June 23, 2015–September 13, 2015

Andrea del Sarto

>Head of Saint John the Baptist

Los Angeles, Los Angeles County

Museum of Art

Marsden Hartley: The German

Paintings 1913–1915

August 3, 2014–November 30, 2014

Marsden Hartley

>The Aero

Noah Purifoy: Junk Dada

June 7, 2015–September 27, 2015

Noah Purifoy

>Untitled (Assemblage)

San Diego, San Diego Museum of Art

The Art of Music

September 26, 2015–February 7, 2016

Thomas Wilmer Dewing

>Lady with a Lute

Jasper Johns

>Dancers on a Plane

San Francisco, California Palace of the

Legion of Honor, The Fine Arts

Museums of San Francisco

Houghton Hall: Portrait of an English Country House

October 18, 2014–January 18, 2015

Circulated to: Frist Center for the

Visual Arts

February 13, 2015–May 10, 2015

Sir Anthony van Dyck

>Philip, Lord Wharton

Frans Hals

>Portrait of a Young Man

Circle of Diego Velázquez

>Pope Innocent X

Follower of Nicolas Poussin

>Nymphs Feeding the Child Jupiter

Modernism from the National

Gallery of Art: The Robert & Jane

Meyerhoff Collection

June 7, 2014–October 12, 2014

Barnett Newman

>First Station

>Second Station

>Third Station

>Fourth Station

>Fifth Station

>Sixth Station

>Seventh Station

>Eighth Station

>Ninth Station

>Tenth Station

>Eleventh Station

>Twelfth Station

>Thirteenth Station

>Fourteenth Station

>Be II

Clyfford Still

>PH-571 (1951-N)

Joseph Cornell

>Sand Fountain

>Les Constellations Voisines du Pôle

Josef Albers

>Study for Homage to the Square:

Light Rising

Ad Reinhardt

>Untitled (Yellow and White)

>Untitled (Red and Gray)

Frank Stella

>Chodorow II

Agnes Martin

>Untitled #2

Eric Fischl

>Saigon, Minnesota

>Saigon, Minnesota [panel 2]

>Saigon, Minnesota [panel 3]

>Saigon, Minnesota [panel 4]

Anthony Caro

>Table Piece LXX

Frank Stella

>Flin Flon IV

Burgoyne Diller

>First Theme

Howard Hodgkin

>Souvenirs

David Salle

>Coming and Going

Jasper Johns

>Perilous Night

Frank Stella

>La scienza della fiacca (4x)

William Baziotis

>Desert Landscape

Bradley Walker Tomlin

>Maneuver for Position

Grace Hartigan

>Essex and Hester (Red)

Hans Hofmann

>Autumn Gold

Jean Dubuffet

>La ronde des images

Roy Lichtenstein

>Painting with Statue of Liberty

Nancy Graves

>Aqualine

James Rosenquist

>Spectator–Speed of Light

Roy Lichtenstein

>Entablature

Ellsworth Kelly

>Orange Green

Robert Rauschenberg

>Archive

Brice Marden

>Picasso's Skull

Terry Winters

>Graphics Tablet

Philip Guston

>Courtroom

Mark Rothko

>Untitled

Late Turner: Painting Set Free

June 20, 2015–September 20, 2015

Joseph Mallord William Turner

>Approach to Venice

Santa Barbara, Santa Barbara

Museum of Art

The Shape of Things to Come:

László Moholy-Nagy and the

Plasticity of Painting

July 5, 2015–September 27, 2015

László Moholy-Nagy

>Q

>Z VII

Colorado

Denver, Denver Art Museum

Matisse and Friends: Selected

Masterworks from the National

Gallery of Art

October 1, 2014–January 31, 2015

Raoul Dufy

>Regatta at Cowes

>Regatta at Henley*

>July 14 in Le Havre*

>The Beach at Sainte-Adresse

Henri Matisse

>Still Life

>Still Life with Sleeping Woman

>Woman Seated in an Armchair

>Open Window, Collioure

André Derain

>Mountains at Collioure*

>View of the Thames*

Albert Marquet

>Posters at Trouville

Kees van Dongen

>Saida

Maurice de Vlaminck

>Tugboat on the Seine, Chatou

Georges Braque

>The Port of La Ciotat

Working among Flowers: French Still

Life in the 19th Century

July 19, 2015–October 11, 2015

Edouard Manet

>Flowers in a Crystal Vase

Paul Gauguin

>Still Life with Peonies

Connecticut

Hartford, Wadsworth Atheneum

Museum of Art

Coney Island: Visions of an American

Dreamland, 1861–2008

January 31, 2015–May 31, 2015

Circulated to: San Diego Museum of Art

July 11, 2015–October 11, 2015

Robert Frank

>Coney Island

District of Columbia

Washington, Embassy of Italy

450th Anniversary of the Birth of Galileo Galilei

October 1, 2014–December 12, 2014
Ottavio Leoni
>Galileo Galilei

Washington, Goethe Institut

Berlin Wall

October 15, 2014–December 15, 2015
Jonathan Borofsky
>Berlin Dream with Steel Window
Frame at 2978899

Washington, National Museum of Women in the Arts

Picturing Mary: Woman, Mother, Idea

December 5, 2014–April 12, 2015
Albrecht Dürer
>The Birth of the Virgin
>The Annunciation
>The Circumcision

>The Presentation of Christ in the Temple
>Christ Taking Leave from His Mother
>The Assumption and Coronation of the Virgin

Giovanni Battista Tiepolo
>Madonna of the Goldfinch

Cosmè Tura

>Madonna and Child in a Garden

Washington, National Portrait Gallery
Face Value: Portraiture in the Age of Abstraction

April 18, 2014–January 11, 2015
Barkley Leonard Hendricks

>Sir Charles, Alias Willie Harris*

Jasper Johns

>Skin with O'Hara Poem

Richard Diebenkorn

>Seated Figure with Hat

Washington, The Phillips Collection
Neo-impressionism and the Dream of Realities: Painting, Poetry, Music

September 27, 2014–January 11, 2015
Georges Seurat

>Seascape at Port-en-Bessin,

Normandy*

Albert Dubois-Pillet

>A River Landscape

Charles Angrand

>The Annunciation to the Shepherds

Florida

Gainesville, Samuel P. Harn Museum of Art, University of Florida

Monet and American Impressionism

February 3, 2015–May 24, 2015
Circulated to: Hunter Museum of American Art

June 25, 2015–September 20, 2015
Claude Monet

>Bridge at Argenteuil on a Gray Day

St. Petersburg, Museum of Fine Arts

Monet to Matisse—On the French Coast

February 7, 2015–May 31, 2015

Raoul Dufy

>The Basin at Deauville

Pierre Bonnard

>The Barge 'St. Tropez' in the Harbor of Cannes

Georgia

Atlanta, High Museum of Art

Alex Katz, This is Now

June 21, 2015–September 6, 2015

Alex Katz

>Swamp Maple (4:30)

Illinois

Chicago, The Art Institute of Chicago

Rene Magritte 1926-1938

June 29, 2014–October 13, 2014

René Magritte

>La condition humaine

Ireland: Crossroads of Art and Design, 1690-1840

March 17, 2015–June 21, 2015

Meindert Hobbema

>A Wooded Landscape

Maine

Brunswick, Bowdoin College Museum of Art

Richard Tuttle: A Print Retrospective

June 26, 2014–October 19, 2014

Richard Tuttle

>Trans Asian

>Herbert Vogel

>Lobster

>Pants

>Edda Renouf

>Shirt #2

Richard Tuttle and Mei-mei

Berssenbrugge (author)

>Hiddenness

Maryland

Annapolis, The Mitchell Gallery, St. John's College

A Lineage of American Perceptual Painters

January 15, 2015–March 1, 2015

Rackstraw Downes

>Bird's Eye View of the New York

Convention Center under

Construction

>Study for "U.S. Scrap Metal Gets

Shipped for Reprocessing in South

East Asia, Jersey City" [recto]

Gwen John

>The Convalescent

>Rue Terre Neuve, Meudon

Easton, Academy Art Museum, Easton

From Rubens to the Grand Tour

April 25, 2015–July 5, 2015

Studio of Sir Peter Paul Rubens

>Peter Paul Rubens

Sir Peter Paul Rubens

>Agrippina and Germanicus

Massachusetts

Andover, Addison Gallery of American Art

Alfred H. Maurer: At the Vanguard of Modernism

May 2, 2015–July 31, 2015

Alfred Maurer

>Young Woman in Kimono

Boston, Isabella Stewart Gardner Museum

From Donatello to Bernini: Italian Sculptors' Drawings from the Renaissance to the Baroque

October 23, 2014–January 23, 2015

Italian 16th Century

>Pietà

Italian 16th Century

>Studies of a Male Torso

Benvenuto Cellini

>A Satyr

Alessandro Algardi

>Christ on the Cross

Boston, Museum of Fine Arts

Goya: Order and Disorder

October 14, 2014–January 19, 2015

Francisco de Goya

>Victor Guey

>María Teresa de Borbón y Vallabriga,

later Condesa de Chinchón

>Mendigos que se llevan solos en

Bordeaux (Beggars Who Get about

on Their Own in Bordeaux)

Cambridge, Harvard Art Museums

Mark Rothko's Harvard Murals

November 16, 2014–July 26, 2015

Mark Rothko

>Untitled (Harvard Mural sketch)*

>Untitled (Harvard Mural sketch)*

>Untitled (Sketch for Harvard Mural)

>Untitled (Sketch for Harvard Mural)

>Untitled (Sketch for Harvard Mural)

North Adams, Massachusetts Museum

of Contemporary Art

Sol LeWitt: A Wall Drawing Retrospective

November 14, 2008–November 14, 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

Thomas Hart Benton and Hollywood

June 6, 2015–September 7, 2015

Thomas Hart Benton

>Trail Riders*

Waltham, Rose Art Museum

John Altoon

October 8, 2014–December 21, 2014

John Altoon

>Untitled

Wellesley, Davis Museum and

Cultural Center

The Krieg Cycle: Käthe Kollwitz and World War I

September 16, 2015–December 13, 2015

Käthe Kollwitz

>The Widow I (Die Witwe I)

>Self-Portrait (Selbstbildnis)

>The Survivors

>Never Again War (Nie Wieder Krieg)

Williamstown, Sterling and Francine Clark Art Institute

David Smith: Raw Color

July 4, 2014–October 19, 2014

David Smith

>Circle I

>Circle II

>Circle III

Make it New: Abstract Paintings from the National Gallery of Art, 1950-1975

August 2, 2014–October 13, 2014

Morris Louis

>Beta Kappa

Franz Kline

>Four Square*

Alma Thomas

>Red Rose Cantata*

Jackson Pollock

>Number 1, 1950 (Lavender Mist)

Larry Poons

>Tristan da Cunha*

Jules Olitski

>Unlocked*

Helen Frankenthaler

>Wales*

Mark Rothko

>No. 1*

Barnett Newman

>Achilles

Clyfford Still

>PH-115

Kenneth Noland

>Dawn's Road

Ellsworth Kelly

>Tiger

Philip Guston

>Untitled

Jean Dubuffet

>Confiture matière-lumière

(Texturologie LIII) [Preserves of

Matter and Light (Texturology LIII)]

Cy Twombly

>Untitled (Bolsena)

Joan Mitchell

>Piano mécanique

Richard Tuttle

>White Cotton Octagonal

Robert Ryman

>Untitled

Jo Baer

>Horizontals Flanking (Small,

Thalo-Green Line)

>Horizontals Flanking (Small,

Thalo-Green Line)

Yayoi Kusama

>Infinity Nets Yellow

Jean Fautrier

>Body and Soul

Lee Bontecou

>Untitled

Robert Mangold

>Yellow Wall (Section I + II)

Marcel Broodthaers

>Panneau de Moules (Panel of Mussels)

Al Held

>Black Angel

Mimmo Rotella

>Muro Romano

- Daniel Buren
>White acrylic paint on white and blue striped cloth
Larry Zox
>Decorah (Single Gemini Series)
Simon Hantaï
>Étude
Frederick Hammersley
>One, #8
Al Loving
>Brownie, Sunny, Dave, and Al
Jasper Johns
>Target
Sam Gilliam
>Hot Chord
Lynda Benglis
>1st Wax Work
- Van Gogh and Nature**
June 6, 2015–September 13, 2015
Vincent van Gogh
>Farmhouse in Provence
>Green Wheat Fields, Auvers
Worcester, Worcester Art Museum
Raphael Confronts Raphael?
January 15, 2015–September 30, 2015
Raphael
>The Small Cowper Madonna
- Minnesota**
Minneapolis, Walker Art Center
International Pop
April 11, 2015–September 6, 2015
Roy Lichtenstein
>Look Mickey
Christo
>Package 1961
- Missouri**
St. Louis, The Pulitzer Foundation for the Arts
Calder Lightness
May 1, 2015–September 12, 2015
Alexander Calder
>Black, White, and Ten Red
- New Hampshire**
Hanover, Hood Museum of Art, Dartmouth College
Witness: Art and Civil Rights in the Sixties
August 30, 2014–December 14, 2014
Circulated to: The Jack S. Blanton Museum of Art, The University of Texas at Austin
February 15, 2015–May 10, 2015
Norman Lewis
>Untitled (Alabama)
- New York**
Catskill, Thomas Cole National Historic Site
Thomas Cole and Frederic Church
April 30, 2014–November 2, 2014
Thomas Cole
>Study for "Catskill Creek"
Cooperstown, Fenimore Art Museum, New York State Historical Association
Folk Art and American Modernism
September 18, 2014–December 31, 2014
Circulated to: American Folk Art Museum
July 18, 2015–September 27, 2015
- Mina Lowry
>Whirligig
>Toy Horse
Lucille Lacoursiere
>Figurehead
Eric Mose
>Weather Vane Finial
John Matulis
>Muse with a Scroll
Lucille Chabot
>Gabriel Weather Vane
Elizabeth Moutal
>Seated Figure: "Liberty"
Howard Weld
>Rooster
New York, Gagosian Gallery
In the Studio: Paintings
February 17, 2015–April 18, 2015
Frank Chauvassaigne
>Nude
Alphonse Le Blondel
>Décor d'atelier, nature morte
Irving Penn
>Rochas Mermaid Dress (Lisa Fonsagrives-Penn), Paris
New York, The Jewish Museum
Helena Rubinstein: Beauty Is Power
October 31, 2014–March 22, 2015
Circulated to: Boca Raton Museum of Art
April 21, 2015–July 12, 2015
Roger de La Fresnaye
>The Watering Can (Emblems: The Garden)
New York, The Metropolitan Museum of Art
The Painters of the Sistine Chapel
September 1, 2014–November 30, 2014
Sandro Botticelli
>The Adoration of the Magi
- Erotic Gold: The Art and Life of Bartholomäus Spranger**
November 3, 2014–February 1, 2015
Martino Rota
>Emperor Maximilian II
Giulio Clovio
>The Lamentation
- Portraits of Madame Cézanne**
November 17, 2014–March 15, 2015
Paul Cézanne
>The Little Bridge [recto]
>Cézanne Sketchbook
- Captain Linnaeus Tripe: Photographer of India and Burma, 1852-1860**
February 24, 2015–May 25, 2015
Circulated to: Victoria and Albert Museum
June 24, 2015–October 11, 2015
Linnaeus Tripe
>Tanjore: Great Pagoda, Entrance Looking Outwards
>Madura: The Vygay River, with Causeway, across to Madura
>Quarterdeck of HMS "Impregnable"
>Amerapoora: Toung-lay-lou-tiy Kyoung
>Tsagain Myo: Ruined Tazoung
- >Tsagain Myo: View near the Irrawadi River
>Rangoon: View near the Lake
>Pugahm Myo: Carved Doorway in Courtyard of Shwe Zeegong Pagoda
>Rangoon: Near View of the Shwe Dagon Pagoda
>Amerapoora: Doorway of Pyathat on East of Maha-too-lo-Bounglian Kyoung
>Amerapoora: South Ditch of the City Wall
>Amerapoora: Ouk Kyoung
>Pugahm Myo: East Facade of Damayangyee Pagoda
>Amerapoora: West Gate of the Residency Enclosure
- Van Gogh**
May 11, 2015–August 16, 2015
Vincent van Gogh
>Roses
New York, The Morgan Library & Museum
Théodore Rousseau: Landscape Drawings and Oil Sketches from East Coast Collections
September 26, 2014–January 18, 2015
Théodore Rousseau
>Sunset from the Forest of Fontainebleau
New York, The Museum of Modern Art
Henri Matisse: The Cut-Outs
October 14, 2014–February 10, 2015
Henri Matisse
>Large Decoration with Masks
>Venus
>Woman with Amphora and Pomegranates
New York, PaceWildenstein
Picasso & Jacqueline: The Artist and His Muse
October 30, 2014–January 10, 2015
Pablo Picasso
>Variation on Delacroix's "Women of Algiers": I
>Variation on Delacroix's "Women of Algiers": III
>Variation on Delacroix's "Women of Algiers": IX
>Variation on Delacroix's "Women of Algiers": IV
>Variation on Delacroix's "Women of Algiers": V
New York, Solomon R. Guggenheim Museum
On Kawara—Silence
February 6, 2015–May 3, 2015
On Kawara
>Title [left panel]
>Title [center panel]
>Title [right panel]
New York, Miriam and Ira D. Wallach Art Gallery, Columbia University
Rembrandt's Changing Impressions
September 9, 2015–December 12, 2015
Rembrandt van Rijn
>Clement de Jonghe
- >Clement de Jonghe
>Woman Sitting Half Dressed beside a Stove
>Jacob Haaringh (Young Haaringh) (Pieter Haaringh)
Poughkeepsie, The Frances Lehman Loeb Art Center, Vassar College
Imperial Augsburg: Renaissance Prints and Drawings, 1475-1540
September 19, 2014–December 14, 2014
Leonhard Beck
>Execution of a Man at a Market-Place of a Town
>Saint Remigius
>Assembly of Four Kings, in the foreground Four Men
>Tournament on the Occasion of the Festivity of the Marriage
>Saint Bilhelmus
German 15th Century
>Christ on the Cross with Pope Pius II
German 15th Century
>Madonna in a Wreath of Roses
German 15th Century
>Madonna and Child in a Glory with an Indulgence and a Prayer
German 15th Century
>Map of the World
German 15th Century
>Franciscan, Pelbartus of Temesvar, in a Garden
Hans Burgkmair I
>Saint Valentine, Saint Stephen and Saint Maximilian
>Samson and Delilah
>Joshua, David and Judas Maccabaeus
>Hector, Alexander and Julius Caesar
>Hester, Judith and Jael
>Lucretia, Veturia and Virginia
>Solomon's Idolatry
>Emperor Maximilian I
>The Lovers Surprised by Death
>Bathsheba at Her Bath
>Conrad Celtis
>The Imperial Eagle
>Mercury and Venus
>The Battle of Padua
>Battle of the Foot Soldiers with Lances
>The Fight in the Forest
>Pilgrims at a Wayside Shrine
>The Archbishop Blessing the Child after the Baptism
>Coat of Arms with a Single Eagle
>The Coat of Arms of Wigeleus von Fröschel, Bishop of Passau
Hans Burgkmair I, Erhard Ratdolt (publisher)
>Missal for Passau
Albrecht Dürer
>The Crucifixion called the Sword Pommel of Maximilian
>Masquerade Dance with Torches
>The Triumphal Chariot of Maximilian I (The Great Triumphal Car)
>Emperor Maximilian I
Daniel Hopfer
>Interior of the Church of Saint Katherine with Parable of the Pharisee and the Publican

- >Girolamo da Siena
>Kunz von der Rosen
>Saint George on Horseback Slaying the Dragon
>Emperor Charles V
>Emperor Maximilian I in the Guise of Saint George
>The Virgin and Child with Saint Anne by a Portal
>Ornament for Dagger Sheath
>Reliquary with Pietà
>Soldier Embracing a Woman
>Three German Soldiers Armed with Halberds
>Ornament with Sirens and Ornament with Genius
>Interior of the Church of Saint Maria Magdalena with the Parable of the Offering of the Widow
>Triumphal Altar with Stages in the Life of Christ
>The Crucified Christ in a Decorated Niche
>The Virgin Mary Taking Leave of Christ
>Three German Soldiers Armed with Halberds
Daniel Hopfer and Hieronymus Hopfer
>Emperor Charles V
>Emperor Charles V
Hieronymus Hopfer
>Erasmus of Rotterdam
>Leopold Dick
Hieronymus Hopfer after Giovanni Battista Palumba
>Personification of Rome
Hieronymus Hopfer after Andrea Mantegna
>Silenus
Hans Weiditz, II
>The Man of Sorrows Standing
>Christ on the Mount of Olives
Giovanni Maria Pomedelli
>Charles V, 1500-1558, King of Spain 1516-1556, Holy Roman Emperor 1519 [obverse]
Hans Schwarz
>Kunz von der Rosen, died 1519, Confidential Counselor of Maximilian I of Austria
>Conrad Peutinger, 1465-1547, Humanist and Antiquarian
Christoph Weiditz the Elder
>Francisco de los Cobos, c. 1475/1480-1547, Privy Counselor and Chancellor, Art Patron [obverse]
Matthes Gebel
>Charles V, 1500-1558, King of Spain 1516-1556, Holy Roman Emperor 1519 [obverse]
>Raymund Fugger, 1489-1535, Scholar and Patron of the Arts [obverse]
Joachim Deschler
>Hieronymus Paumgartner, 1498-1565 Patrician of Nuremberg [obverse]
Valentin Maler
>Jakob Fugger, 1459-1525, Banker and Financier
Friedrich Hagenauer
>Conrad Peutinger, 1465-1547, Humanist and Antiquarian
Urs Graf I
>The Madonna with Saint Ulrich and Saint Afra [recto]
Christoph Bockstorfer
>Allegory of "Pride Goeth Before Destruction...": A Gentleman and a Lady on Horseback
>Emperors Charles V and Ferdinand I
>The Death of Virginia
Jorg Breu I
>The Hay Harvest (June)
>The Wine Harvest (September)
German 16th century (Augsburg)
>Portrait of a Man Wearing a Hat with a Medallion
Hans Holbein the Elder
>Portrait of a Woman [recto]
Swabian School
>Study of a Knight in Armor, Holding a Halberd
Francesco Petrarca (author) and Hans Weiditz, II (artist)
>Von der Artzney bayder Glück (De Remediis Utriusque Fortuna) (On the Remedies of Good and Evil Fortune)
Augsburg 15th century (and attributed to Hans Burgkmair?)
>Christ on the Cross with the Virgin and Saint John
German 15th Century (Augsburg)
>Christ on the Cross with the Virgin and Saint John
Marcus Tullius Cicero (author), Hans Weiditz, II, Hans Burgkmair I
>Officia M.T.C.
Water Mill, The Parrish Art Museum
William Glackens
July 20, 2014-October 12, 2014
Circulated to: The Barnes Foundation
November 8, 2014-February 2, 2015
William Glackens
>Family Group*
North Carolina
Raleigh, North Carolina Museum of Art
Small Treasures: Rembrandt, Vermeer, Hals, and Their Contemporaries
October 12, 2014-January 4, 2015
Circulated to: Birmingham Museum of Art
February 1, 2015-April 26, 2015
Johannes Vermeer
>Girl with the Red Hat
Adriaen Brouwer
>Youth Making a Face
Gillis van Tilborgh the Younger
>Self-Portrait in the Studio
Judith Leyster
>Young Boy in Profile
Ohio
Canton, Canton Museum of Art
Intent to Deceive: Fakes and Forgeries in the Art World
August 28, 2014-October 26, 2014
Circulated to: Oklahoma City Museum of Art
February 12, 2015-May 10, 2015
Circulated to: Reading Public Museum
June 6, 2015-September 7, 2015
Eric Hebborn (Watteau imitation)
>Standing Young Man Leaning on a Plinth
Eric Hebborn (Mantegna imitation)
>A Naked Warrior with One Foot on a Helmet
Pennsylvania
Chadds Ford, Brandywine River Museum of Art
Horace Pippin: The Way I See It
April 25, 2015-July 19, 2015
Horace Pippin
>Interior
Philadelphia, Pennsylvania Academy of the Fine Arts
The Artist's Garden: American Impressionism and the Garden Movement, 1887-1920
February 12, 2015-May 10, 2015
Circulated to: Chrysler Museum of Art
June 13, 2015-September 19, 2015
Mary Cassatt
>Gathering Fruit
Philadelphia, Philadelphia Museum of Art
Arshile Gorky-Joan Miró: A Dialogue
October 4, 2013-November 14, 2014
Arshile Gorky
>Self-Portrait
>Still Life on the Table
>Portrait of Master Bill
Paul Strand: Photography and Film for the 20th Century
October 11, 2014-January 4, 2015
Circulated to: Fotomuseum Winterthur
March 6, 2015-May 17, 2015
Circulated to: Instituto de Cultura, Fundación MAPFRE
June 2, 2015-August 23, 2015
Paul Strand
>Farmer, Connecticut
>Truckman's House, New York
>Lathe, Akeley Camera Shop, New York
Tennessee
Memphis, The Dixon Gallery and Gardens
Connecting the World: The Panama Canal at 100
July 27, 2014-October 5, 2014
Circulated to: Mint Museum Uptown
October 25, 2014-February 1, 2015
Julian Alden Weir
>U.S. Thread Company Mills, Willimantic, Connecticut
Nashville, Frist Center for the Visual Arts
Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy
October 31, 2014-January 25, 2015
Agnolo degli Erri
>A Dominican Preaching
Style of Niccolò Fiorentino
>Girolamo Savonarola, 1452-1498, Dominican Preacher [obverse]
Andrea Spinelli
>Andrea Griitti, 1455-1538, Doge of Venice 1523 [obverse]
Italian 15th Century
>Saint Dominic
Italian 15th Century
>Saint Thomas Aquinas
Texas
Austin, The Jack S. Blanton Museum of Art, The University of Texas at Austin
From San Juan to Paris and Back: Francisco Oller, His Caribbean, and the Era of Impressionism
June 14, 2015-September 6, 2015
Camille Pissarro
>A Creek in St. Thomas (Virgin Islands)*
>Two Women Chatting by the Sea, St. Thomas*
Dallas, Dallas Museum of Art
Working among Flowers: French Still Life in the 19th Century
October 26, 2014-February 1, 2015
Circulated to: Virginia Museum of Fine Arts
March 22, 2015-June 21, 2015
Circulated to: Denver Art Museum
July 19, 2015-October 11, 2015
Edouard Manet
>Flowers in a Crystal Vase
Paul Gauguin
>Still Life with Peonies
Fort Worth, Amon Carter Museum
Navigating the West: George Caleb Bingham and the River
October 4, 2014-January 4, 2015
Circulated to: Saint Louis Art Museum
February 22, 2015-May 17, 2015
Circulated to: The Metropolitan Museum of Art
June 22, 2015-September 20, 2015
George Caleb Bingham
>Mississippi Boatman
>The Jolly Flatboatmen
George Catlin
>A Cheyenne Warrior Resting His Horse*
>The Cheyenne Brothers Starting on Their Fall Hunt*
>The Cheyenne Brothers Returning from Their Fall Hunt*
>Four Kiowa Indians*
>Sham Fight of the Camanches*
>Camanche Horsemanship*
>Encampment of Pawnee Indians at Sunset*
>Mandan War Chief with His Favorite Wife*
>Catlin Feasted by the Mandan Chief*
>Nine Ojibbeway Indians in London*
>Buffalo Chase-Bulls Protecting the Calves*
>Catlin and Two Companions Shooting Buffalo*
>The Scalper Scalped-Pawnees and Cheyennes*
>American Pasturage-Prairies of the Platte*
>Caddoe Indians Gathering Wild Strawberries*

>Expedition Encamped on a Texas Prairie. April 1686*

>Buffalo Lancing in the Snow Drifts–Sioux*

Houston, The Museum of Fine Arts, Houston

Monet and the Seine: Impressions of a River

October 26, 2014–February 1, 2015
Claude Monet

>Ships Riding on the Seine at Rouen

>The Bridge at Argenteuil

San Antonio, McNay Art Museum

Intimate Impressionism from the National Gallery of Art

September 1, 2014–January 4, 2015
Circulated to: Mitsubishi Ichigokan Museum

February 7, 2015–May 24, 2015
Circulated to: Seattle Art Museum

September 20, 2015–January 10, 2016

Jean-Baptiste-Camille Corot

>The Artist's Studio

Edgar Degas

>The Races

>Dancers Backstage

>Horses in a Meadow

>Self-Portrait with White Collar

Edouard Manet

>At the Races

>Oysters

>A King Charles Spaniel

>Tama, the Japanese Dog

>George Moore in the Artist's Garden

Jean-Louis Forain

>Behind the Scenes*

Auguste Renoir

>Head of a Young Girl

>Woman with a Cat

>The Mussel Harvest

>Madame Henriot

>Madame Monet and Her Son

>Picking Flowers

>Young Woman Braiding Her Hair

>Peaches on a Plate

>Claude Monet

Pierre Bonnard

>Two Dogs in a Deserted Street

>The Cab Horse

>The Green Table

>Table Set in a Garden

>Bouquet of Flowers*

>Stairs in the Artist's Garden*

>The Artist's Studio

>Red Plums

>Paris, Rue de Parme on Bastille Day

Eugène Boudin

>Beach at Trouville

>Women on the Beach at Berck

>Yacht Basin at Trouville-Deauville

>Festival in the Harbor of Honfleur

>Coast of Brittany

>Beach Scene at Trouville

>Washerwoman near Trouville

>Concert at the Casino of Deauville

Claude Monet

>Argenteuil

Berthe Morisot

>The Artist's Sister at a Window

Camille Pissarro

>Orchard in Bloom, Louveciennes

>The Fence*

Georges Seurat

>Study for "La Grande Jatte"

>Seascape (Gravelines)

Alfred Sisley

>Boulevard Héloïse, Argenteuil

>Meadow

Henri de Toulouse-Lautrec

>Carmen Gaudin

Edouard Vuillard

>Child Wearing a Red Scarf

>The Conversation

>Woman in Black

>Two Women Drinking Coffee

>The Yellow Curtain

>The Artist's Paint Box and Moss Roses

>Vase of Flowers on a Mantelpiece

>Landscape of the Ile-de-France

>Self-Portrait, Aged 21

Paul Cézanne

>The Battle of Love*

>Still Life with Milk Jug and Fruit*

>Three Pears

Vincent van Gogh

>Flower Beds in Holland

Paul Gauguin

>Self-Portrait Dedicated to Carrière

Alfred Sisley

>Flood at Port-Marly

Antoine Vollon

>Mound of Butter

Henri Fantin-Latour

>Three Peaches on a Plate

>Self-Portrait

>Still Life with Grapes and a Carnation

Odilon Redon

>Breton Village

>Village by the Sea in Brittany

Johan Barthold Jongkind

>The Towpath

Virginia

Norfolk, Chrysler Museum of Art

Collection Conversations: The Chrysler and the National Gallery

October 14, 2014–January 11, 2015

Pablo Picasso

>Nude Woman

>Harlequin Musician

Juan Gris

>Fantômas

Georges Braque

>Harbor

Collection Conversations: The Chrysler and the National Gallery

February 25, 2015–June 21, 2015

Henri Matisse

>Still Life

>Still Life with Pineapple*

>Beasts of the Sea

>Pianist and Checker Players

>Still Life with Sleeping Woman

>Woman Seated in an Armchair

>Open Window, Collioure

Collection Conversations: The Chrysler and the National Gallery

June 30, 2015–October 18, 2015

Gustav Klimt

>Baby (Cradle)

Arshile Gorky

>The Artist and His Mother

>One Year the Milkweed

>Organization

EXTENDED LOANS FROM THE NGA COLLECTION

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

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

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

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

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

>Mary Crowninshield Endicott

Chamberlain (Mrs. Joseph Chamberlain)

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

>Zinnias

Lydia Field Emmet

>Olivia

The White House

American 19th Century

>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'nisteneux 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
 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**
 Alice Neel
 >Loneliness**
 Secretary of Education
 Mark Rothko
 >Rural Scene
 >Untitled
 >The Pugilist
 >Woman Reading
 >Untitled (still life with vase and two statues)
 Thomas Chambers
 >Bay of New York, Sunset
 Secretary of Energy
 John Woodhouse Audubon
 >Black-Footed Ferret
 Leonid
 >Faraduro, Portugal
 George Catlin
 >Distinguished Crow Indians
 >Two Unidentified North American Indians
 Francis A. Beckett
 >Blacksmith Shop
 J. W. Bradshaw
 >Plains Indian
 after William John Wilgus
 >Ichabod Crane and the Headless Horseman
 Secretary of Health and Human Services
 French 19th Century
 >Woman and Two Children in a Field

Office of Management and Budget,
 The White House
 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
 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)**
 Maryland
 Solomons, Annmarie Garden
 Sculpture Park & Arts Center
 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

NETHERLANDS

Amsterdam, Rijksmuseum
 January 8, 2015–September 27, 2015
 Ercole de' Roberti
 >Giovanni II Bentivoglio
 >Ginevra Bentivoglio

UNITED STATES

California
 Pasadena, Norton Simon Museum
 December 5, 2014–March 2, 2015
 Edouard Manet
 >The Railway

Connecticut

Hartford, Wadsworth Atheneum
 Museum of Art
 September 15, 2015–January 15, 2016
 Titian
 >Ranuccio Farnese

District of Columbia

Washington, The Corcoran Gallery of Art
 March 20, 2014–January 20, 2015
 Sol LeWitt
 >Wall Drawing #65 / Lines not short,
 not straight, crossing and touching,
 drawn at random using four colors,
 uniformly dispersed with maximum
 density, covering the entire surface of
 the wall.

Washington, The Phillips Collection
 September 1, 2014–May 4, 2015
 Georgia O'Keeffe
 >Jack-in-the-Pulpit No. IV
 >Jack-in-the-Pulpit No. VI

July 2, 2015–December 31, 2015
 Henri Matisse
 >Open Window, Collioure

New York

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

LIBRARY LOANS

UNITED STATES

Florida

Palm Beach, Flagler Museum
 Bouguereau's Fancies: Allegorical
 and Mythological Works by the
 French Master
 January 12, 2015–March 30, 2015
 >Catalogue illustré des oeuvres de W.
 Bouguereau (Paris, 1885)

Maryland

Easton, Art Academy Museum
 From Rubens to the Grand Tour
 April 25, 2015–July 5, 2015
 Giacomo Barri
 >Painters voyage of Italy (London, 1679)
 Hubert Goltzius
 >Icones imperatorum Romanorum
 (Antwerp, 1645)
 Charles Patin
 >Thesaurus numismatum e musaeo
 Caroli Patini (Amsterdam, 1672)
 >Pompa introitus homoi (Antwerp, 1642)
 John Smith
 >Select views in Italy (London, 1792–1796)

PUBLICATIONS AND MEDIA

During the fiscal year the Gallery produced nine book-length publications and had a dozen major books, print and digital, in progress for publication in 2016. In addition to labels and wall texts for all fiscal-year exhibitions, the publishing office edited several major online features and oversaw the editing and design or production of more than 200 education projects and more than 900 pieces of Gallery ephemera, ranging from press releases and invitations to recurring Gallery publications such as its *Bulletin* and its award-winning film calendar.

EXHIBITION CATALOGS

- > *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*
Gretchen Hirschauer, Dennis Geronimus, et al.
(248 pages, 190 illustrations, hardcover and softcover) Published in association with Lund Humphries
- > *Pleasure and Piety: The Art of Joachim Wtewael*
James Clifton, Liesbeth M. Helmus, Arthur K. Wheelock Jr., et al.
(236 pages, 175 illustrations, hardcover and softcover) Published in association with Princeton University Press
- > *The Memory of Time: Contemporary Photographs at the National Gallery of Art*
Sarah Greenough, Andrea Nelson, et al.
(162 pages, 130 illustrations, hardcover only) Published in association with Thames & Hudson
- > *Drawing in Silver and Gold: Leonardo to Jasper Johns*
Stacey Sell, Hugo Chapman, et al.
(328 pages, 212 illustrations, hardcover only) Published in association with Princeton University Press
- > *Gustave Caillebotte: The Painter's Eye*
Mary Morton, George T. M. Shackelford, et al.
(284 pages, 177 illustrations, hardcover and softcover) Published in association with the University of Chicago Press

BOOKS RELATED TO THE PERMANENT COLLECTION

- > *Facture: Conservation, Science, Art History Volume 2: Art in Context*
Edited by Daphne Barbour and E. Melanie Gifford
(184 pages, 147 illustrations, softcover only) Distributed by Yale University Press
- > *The Altering Eye: Photographs from the National Gallery of Art*
Sarah Greenough et al.
(380 pages, 326 illustrations) Published in association with Thames & Hudson

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

- > *Modernism and Landscape Architecture, 1890-1940*
Studies in the History of Art, Volume 78
Edited by Therese O'Malley and Joachim Bolschke-Bulmahn
(336 pages, 248 illustrations)
Distributed by Yale University Press
- > *Center 35*
Annual report, print and web versions

EXHIBITION BROCHURES

- > *Degas's Little Dancer* written by Alison Luchs with Margaret Doyle and produced by the department of exhibition programs and the publishing office
- > *Pleasure and Piety: The Art of Joachim Wtewael* written by Margaret Doyle and produced by the department of exhibition programs and the publishing office
- > *Gustave Caillebotte: The Painter's Eye* written by Lynn Kellmanson Matheny and produced by the department of exhibition programs and the publishing office
- > *From the Library: Florentine Publishing in the Renaissance* written by Yuri Long and produced by the publishing office
- > *In the Library: The Robert L. Feller and Ruth M. Johnston Feller Collection* written by Yuri Long and produced by the publishing office
- > *In the Library: Setting the Scene with Theater Architecture and Set Design* written by Yuri Long and produced by the publishing office
- > *From the Library: Photobooks after Frank* written by Yuri Long and produced by the publishing office

EXHIBITION FILMS

- > *El Greco: An Artist's Odyssey*
Narrated by Adrien Brody
Produced by Carroll Moore
Directed by David Hammer
(30 minutes, color, captioned)
- > *Drawing in Silver and Gold: Leonardo to Jasper Johns*
Narrated by Kimberly Schenck and Stacey Sell
Produced and directed by Carroll Moore
Edited by David Hammer
(10 minutes, color, captioned)

DIGITAL OUTREACH

Two years ago, the education division took up the responsibility of managing the Gallery's social media accounts, including Facebook and Twitter. With a new educational

focus, the use of social media is centered around helping online audiences gain a better understanding of the works of art in the Gallery's collection as well as connecting enthusiasts more deeply with the educational mission of the institution. During the course of the year, the division has seen a surge in followers to the Gallery's Twitter feed (63 percent increase) and fans of its Facebook page (83 percent increase). The Gallery has also attracted more than 45,000 followers to its Instagram account (initiated in June 2014). In the past year, the Gallery has generated almost 67 million impressions on social media, and its posts have sparked more than 1.5 million interactions (which includes actions such as comments, likes, shares, and retweets). The year also saw almost 6 million visits to www.nga.gov and the launch of the responsive website, allowing www.nga.gov to adapt to all screen sizes, no matter what device it's being displayed on, from desktop to tablet to smartphone. Since the launch the Gallery has had more than 1 million users engage with its website via mobile devices—a 33 percent increase from last year.

Exhibition Features

- > *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*
- > *Peter Paul Rubens: The Three Magi Reunited*
- > *The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund*
- > *In Light of the Past: Twenty-Five Years of Photography at the National Gallery of Art*
- > *Gustave Caillebotte: The Painter's Eye*
- > *Pleasure and Piety: The Art of Joachim Wtewael (1566-1638)*
- > *Vermeer's "Woman in Blue Reading a Letter" from the Rijksmuseum*

AWARDS

Print, Design Awards

- > *Dutch Paintings of the Seventeenth Century* (digital version)
George Wittenborn Memorial Book Award (ARLIS); Association of American University Presses Book, Jacket, and Journal Show
- > *Degas/Cassatt*
Finalist, Alfred H. Barr Jr. award for best exhibition catalog of 2014
- > *Andrew Wyeth: Looking Out, Looking In*
American Alliance of Museums 2015 Publications Design Competition Honorable Mention; Washington Book Publishers 2015 Book Design and Effectiveness Award

- > *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*
Washington Book Publishers 2015 Book Design and Effectiveness Award

Film Awards

- > *Drawing in Silver and Gold*
New Visions Gallery, Marshfield, Wisconsin, selected for screening in conjunction with the exhibition *Metalpoint: Don LaViere Turner*, September 7-October 30, 2015
- > *El Greco: An Artist's Odyssey*
49th Annual U.S. International Film & Video Festival: Certificate for Creative Excellence in the category of Documentary Programs (Arts); 36th Annual Telly Competition: Bronze Award in the category of Cultural Programs; 7th Annual SENE Film, Music and Arts Festival: Official selection
- > *Diaghilev and The Ballets Russes*
49th Annual U.S. International Film & Video Festival: Gold Camera in the category of Documentary Programs (Arts), Best of Festival Nominee; 33rd International Festival of Films on Art (FIFA), Montreal: Selection for 2015 showcase

STAFF PUBLICATIONS

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(October 1, 2014-September 30, 2015)

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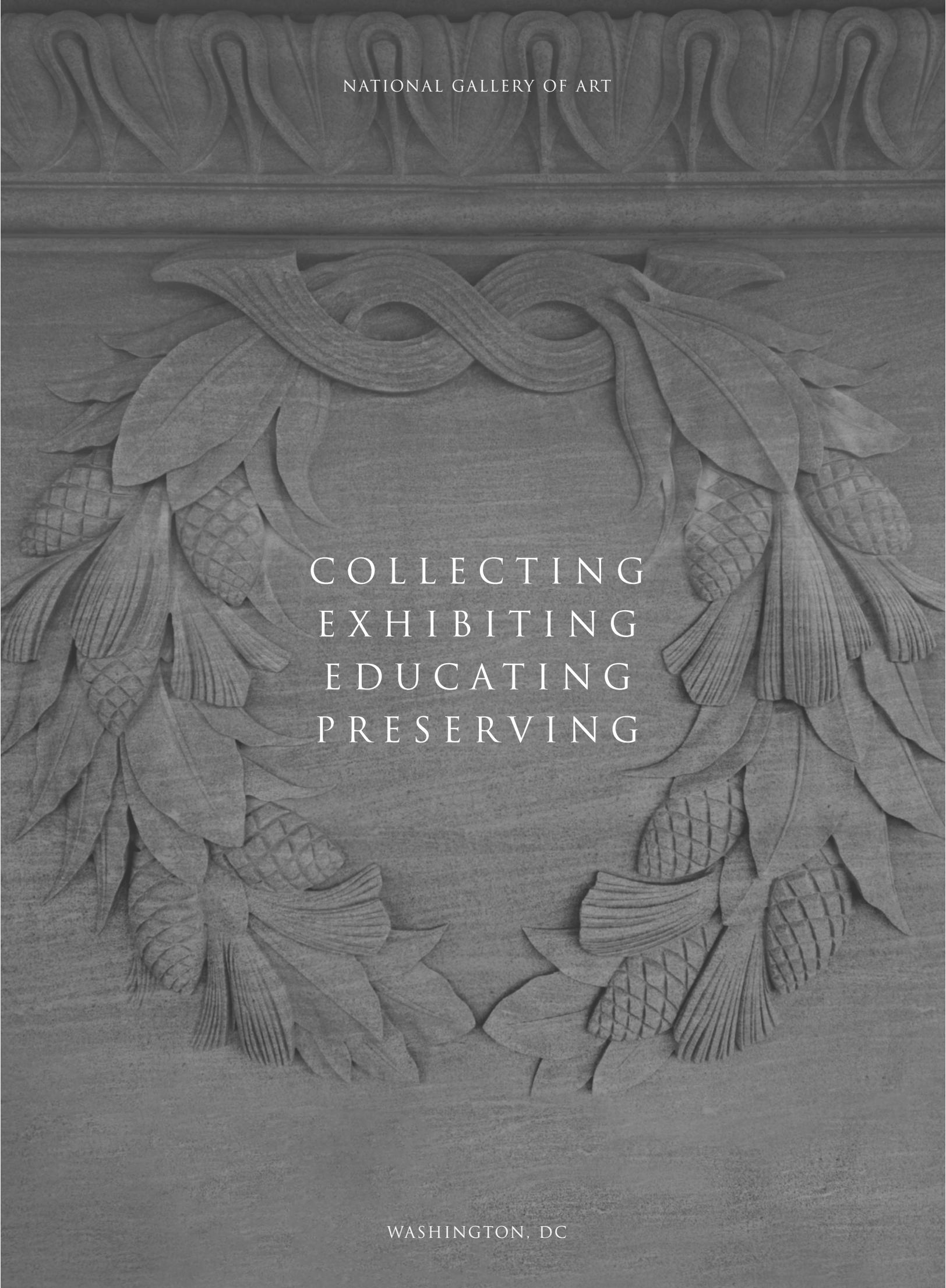
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