

National Gallery of Art, Washington

Annual Report | 2001





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(as of 30 September 2001)



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(as of 30 September 2001)

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(as of 30 September 2001)

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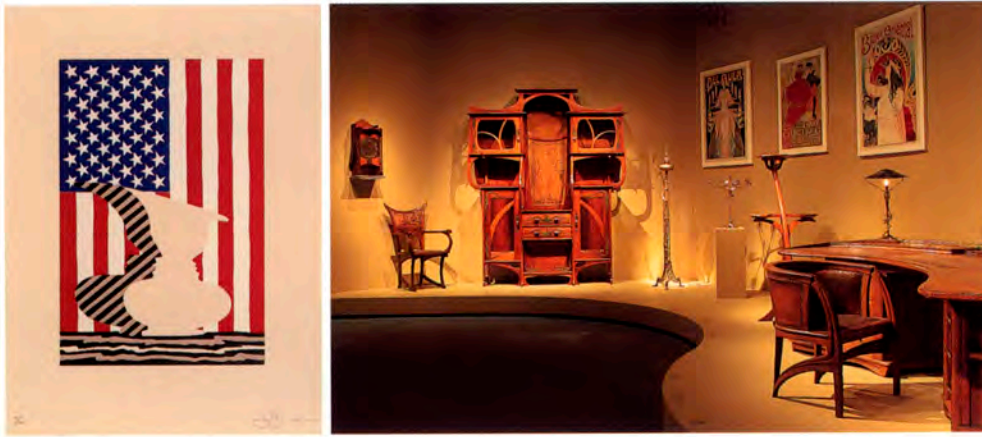
Robert H. Smith  
*President*

**President's Foreword** | The National Gallery of Art enjoys a public-private partnership that began more than sixty years ago. This partnership originated with the unparalleled gift by Andrew W. Mellon, who donated to the nation his art collection and the funds for a new building, thereby establishing the basis for a museum that is today among the finest in the world. In keeping with the provisions of Mr. Mellon's gift, which was accepted by a Joint Resolution of the Seventy-fifth Congress in 1937, the federal government has ever since supported the funding for the operation and maintenance of the institution. Federal appropriations ensure that the museum remains open to the public free of charge 363 days of the year. The task of building and augmenting the Gallery's collections and supporting a range of activities falls to the private sector, following the exemplary lead of the Gallery's founder. We are grateful to the President of the United States and the Congress, as well as the Gallery's many private supporters, for their unwavering commitment to the nation's art museum.

Private-sector support, an integral component of the partnership, allows the Gallery to enhance its art collections and ensures many vital activities. Over the next several years, the Gallery will continue to focus its efforts on securing private resources for art acquisition and special exhibitions. We extend our deepest thanks to those generous Gallery friends who made leadership gifts for these priority needs in fiscal year 2001, including The William Stamps Farish Fund, Joan and Lucio Noto, and Victoria and Roger Sant. With funds provided by The Morris and Gwendolyn Cafritz Foundation, the Gallery acquired monumental sculptures by two modern masters, Richard Serra and Frank Stella.

Fiscal year 2001 began with the exhibition *Art for the Nation: Collecting for a New Century*. It featured a selection of one hundred forty masterpieces given to the Gallery over the last decade, either through outright gifts or through gifts of funds for art acquisition, and demonstrated the enduring regard of American collectors for their National Gallery in the form of private support.





We would like to thank the following corporations for their generous support of the Gallery's special exhibitions program: Verizon Foundation for *Art for the Nation: Collecting for a New Century*; DaimlerChrysler Corporation Fund for *Art Nouveau, 1890–1914*; Deutsche Bank and Deutsche Banc Alex. Brown for *Modern Art and America: Alfred Stieglitz and His New York Galleries*; HSBC Bank USA for *Jasper Johns: Prints from Four Decades*; and Airbus for *Virtue and Beauty: Leonardo's "Ginevra de' Benci" and Renaissance Portraits of Women*. Several foundations and individuals provided funding for special exhibitions this year as well. We are grateful to Donald and Eleanor Taffner, Robert and Arlene Kogod, and the Terra Foundation for the Arts for their support of *Art Nouveau, 1890–1914*. We also want to express our thanks to Stephen and Anna-Maria Kellen, whose foundation sponsored the exhibition *Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin*.

The Collectors Committee and The Circle of the National Gallery of Art, the Gallery's two annual giving programs, provided critical support for Gallery activities. The Collectors Committee is a national group of art collectors and patrons who meet once a year to acquire art for the modern and contemporary collection. This year, the Committee voted to use their pooled annual contributions for the acquisition of two fluorescent light sculptures by Dan Flavin and a painting by Edward Ruscha. My fellow trustees and I are very grateful to Doris Fisher and Barney Ebsworth for their leadership as cochairs of the Collectors Committee. Under the capable leadership of Julie Folger, chair, and Marina French, cochair, The Circle has grown to more than one thousand members representing thirty-one states and the District of Columbia, and has provided support for a range of activities.

We were saddened this year by the death of Katharine Graham, a Gallery Benefactor and personal friend to many at the museum. Kay was an active and generous participant in numerous Gallery programs, from the Collectors Committee to the New Century Fund. As founding cochair of The Circle from 1986 to 1994, she played an instrumental role in expanding the Gallery's national constituency. Kay was a wonderful advocate for this institution and will be missed by us all.





The composition of the Gallery's Board of Trustees remained unchanged in fiscal year 2001. Robert F. Erburu continues as chairman of the board, with Julian Ganz Jr., David O. Maxwell, Victoria P. Sant, and me as private trustees. The Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex officio trustees. Vicki Sant and LaSalle D. Leffall Jr. were appointed chair and vice chair of the Trustees' Council in 2001, succeeding David Maxwell and Robert W. Duemling. We greatly appreciate David's and Bob's service to the Council and extend a warm welcome to Vicki and LaSalle in their new leadership roles.

This past year's events have lent a new significance to the National Gallery's role as the nation's art museum. Our common goal remains that every aspect of the Gallery, from care for the collections to scholarship and educational initiatives, reflects the best our country has to offer. The trustees of the National Gallery of Art are enormously grateful to the federal government and the Gallery's devoted friends across the nation and around the world for their dedication to this institution. This strong support, together with the efforts of the Gallery's talented staff, will ensure that the National Gallery of Art continues to stand as a symbol of beauty, inspiration, and excellence.













Earl A. Powell III  
Director

**Director's Statement** | As we move further into this decade, the National Gallery of Art is committed to enhancing, strengthening, protecting, and caring for its assets — the collections and the landmark buildings and grounds — while continuing to present outstanding special exhibitions and educational programs. Andrew W. Mellon's patriotism and generosity, together with that of many other donors, is the foundation for the National Gallery's acclaim. Today, as we have throughout our existence, the Gallery builds on the impeccable standard of quality set forth by Mr. Mellon's legacy by collecting, preserving, and exhibiting the greatest works of art for the enjoyment of all our visitors. It is this standard of excellence that the National Gallery of Art continues to sustain.

Many magnificent works of art were acquired during fiscal year 2001. Dynamic special exhibitions and exciting educational initiatives were enjoyed by our local, national, and international constituencies, and vigilant stewardship of the Gallery's two architectural monuments — the West and East Buildings — and the National Gallery Sculpture Garden continued. Each year millions of visitors from throughout the country and the world tour America's art museum in the nation's capital and by exploring the Gallery and its collections through our Web site, [www.nga.gov](http://www.nga.gov).

The fiscal year began with a salute to the most outstanding acquisitions of the last decade. *Art for the Nation: Collecting for a New Century* featured paintings and works on paper ranging in date from around 1480 to the 1990s, with a substantial representation of Renaissance, seventeenth-century Dutch, and nineteenth-century American and French painting. As we marked the beginning of a new century, the exhibition celebrated the strengths of the collection and reaffirmed our continuing efforts to acquire superb works of art dating from the late Middle Ages to the present.





Major paintings, sculptures, and works on paper entered the collection throughout this past fiscal year. *The Grand Canal* by Richard Parkes Bonington is a splendid addition to the Gallery's small but distinguished group of early nineteenth-century British landscapes. Purchased with funds donated by Vicki and Roger Sant, the picture epitomizes Bonington's exceptional ability to capture the effects of light and atmosphere. The exquisite and beautifully executed *Still Life with Fruit* by the Dutch artist Jacob van Walscapelle came to the Gallery as a gift of Juliet and Lee Folger/The Folger Fund. It is a welcome addition to the collection, in particular for the Dutch Cabinet Galleries. *Calvary*, a panel painting of great importance by the artist known as the Master of the Death of Saint Nicholas of Münster, adds to the Gallery's holdings of German Renaissance paintings.

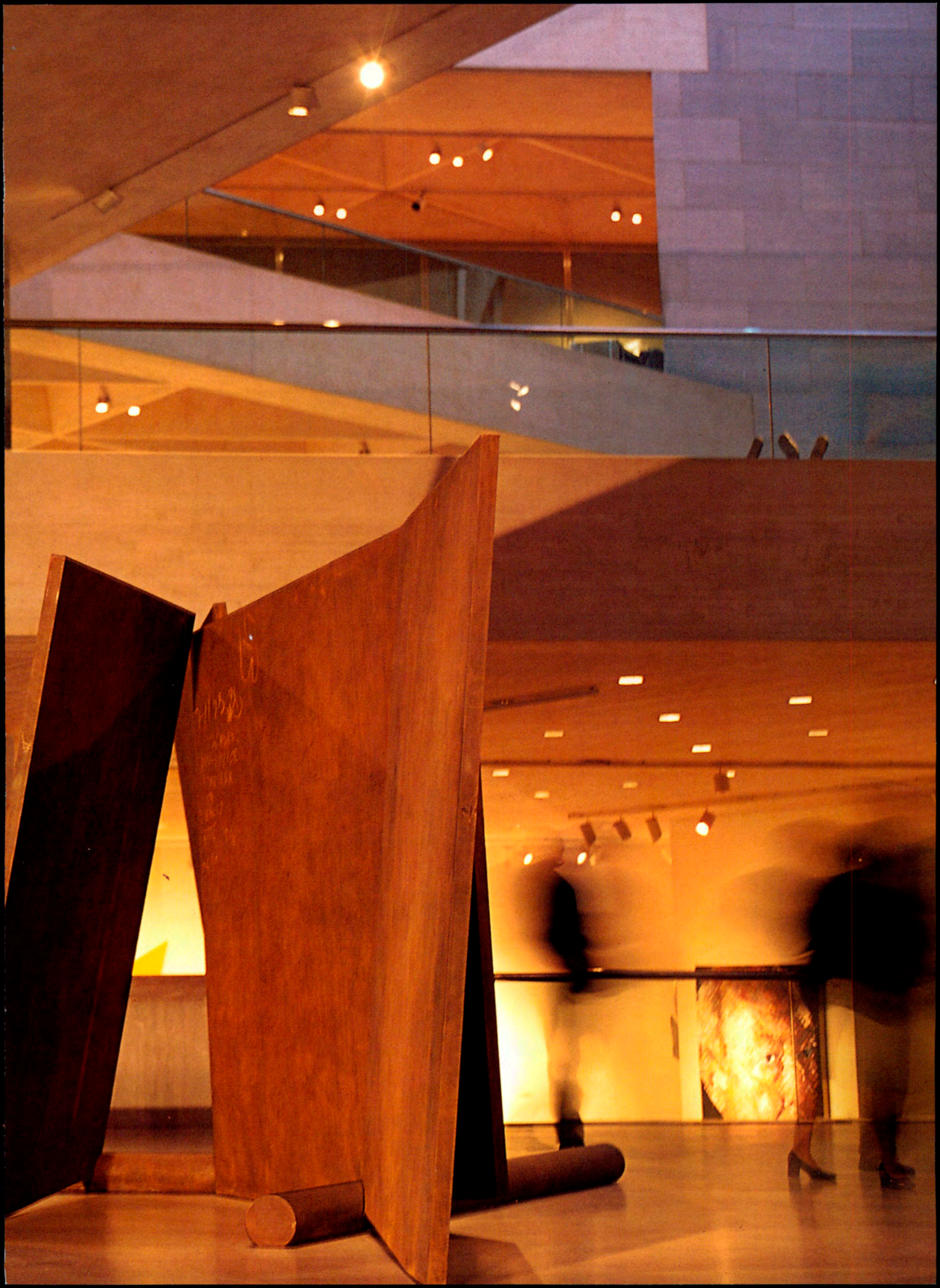
The Gallery's collection of modern and contemporary art was greatly enhanced by the acquisition of two monumental sculptures, Richard Serra's *Five Plates, Two Poles*, and Frank Stella's *Prinz Friedrich von Homburg, Ein Schauspiel, 3X*, both gifts of The Morris and Gwendolyn Cafritz Foundation. A large-scale sculpture by Serra had long been a high priority for us and we are proud to add this work to our small but growing collection of art from the 1960s and 1970s. The work by Stella, the first large-size outdoor sculpture by this eminent artist to enter an American public collection, is a technical marvel and one of his most impressive works.

Our photography collection is known for its in-depth representation by major photographers of the twentieth century. The holdings of outstanding American photography were much enhanced by the acquisition of some 450 works by Lee Friedlander, who is celebrated for his innovative photographs of modern American urban life. This core collection, which includes examples from Friedlander's entire career, also affords the Gallery the most significant selection of his early work.













The special exhibitions program at the Gallery brings masterpieces from public and private collections around the world to Washington and the nation. As an integral part of our educational mission, our special exhibitions are organized to reflect and augment the core strengths of the Gallery's collection as well as to present works of exceptional quality and merit from other cultures and periods. The Gallery serves as America's cultural ambassador and as an international showcase for cultural diplomacy, bringing to the United States the art of other countries and civilizations. Special exhibitions during the fiscal year exemplified that objective as we presented masterworks of art nouveau, works by Alfred Stieglitz and his contemporaries, sculpture by Cy Twombly, nineteenth-century paintings from Berlin, and Renaissance portraits of women, focusing on our own *Ginevra de' Benci* by Leonardo da Vinci.

Providing the public with the best possible access to the collection, special exhibitions, and educational programs is central to our goals for excellence in education. The Gallery's national role as an educational institution includes an ambitious offering of tours, lectures, and family programs; film and video programs that are available worldwide; and the award-winning Web site. Enthusiasm for visiting the Gallery online continues to grow with daily visitation during the fiscal year reaching approximately 24,000 a day, a total of some 8.5 million visitors. New features on the Web included in-depth studies of works of art in the *Art for the Nation* exhibition and a comprehensive feature on *Art Nouveau* with a behind-the-scenes look at the evolution of the exhibition through interviews, audio segments, and time-lapse photography. The Teacher Institute took a new direction this year by bringing teams of educators to Washington to plan Web-based programs that relate works of art in the Gallery's collection to subject matter in the K-12 curriculum.

The National Gallery's renowned portrait of *Ginevra de' Benci* by Leonardo da Vinci, his only painting in the Western Hemisphere, was the focus of a new documentary produced by the Gallery that revealed fascinating stories about both the artist and the sitter. *Ginevra's Story* is the first in an exciting series of programs about some of our greatest works of art that we will share with a nationwide television audience.





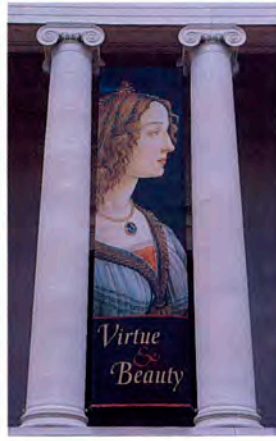
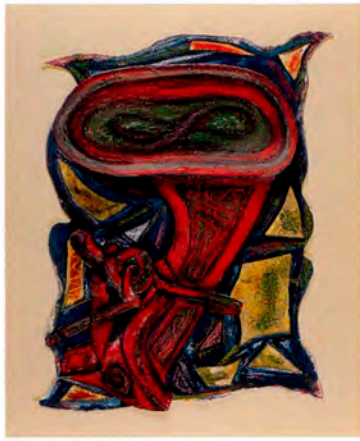
The monumental architecture of the Gallery's two landmark buildings, together with the National Gallery Sculpture Garden, exemplifies our aesthetic standards. Our commitment to protecting and maintaining the complex and grounds is paramount. In this pursuit, our multiyear master facilities plan, a comprehensive program of building and systems repairs and renovation, remains on schedule. We are very grateful for the continued federal funding for these capital and infrastructure improvements. Federal support ensures the proper maintenance, operation, and safety of the buildings that house the nation's art treasures and accommodate the visiting public from around the world. The first major project in the master facilities plan, the complex repair and restoration of the West Building's Mall Steps, was completed during the year.

Work progressed on the extensive renovation of the West Building's ground floor for the new sculpture galleries. With completion expected in fall 2002, the Gallery's newest exhibition space will give added prominence to the three thousand works in the sculpture collection.

The National Gallery Sculpture Garden continues to be one of Washington's most popular outdoor spaces. Extended summer hours and an eclectic mix of jazz concerts on Friday evenings drew thousands of Washingtonians and tourists. The Sculpture Garden's wintertime ice-skating rink, which offers skaters a wonderful open vista throughout the garden and the unique experience of viewing magnificent works of sculpture, drew more than 48,700 enthusiasts.

This year brought the retirement of Henry A. Millon, dean of the Gallery's Center for Advanced Study in the Visual Arts since its founding in 1979. Hank's contributions, building the Center into an internationally renowned scholarly institution at the Gallery and organizing acclaimed exhibitions in his field of European architecture, are deeply appreciated by all of us. I was pleased to welcome Elizabeth Cropper, a well-respected scholar of Italian Renaissance and baroque painting and the Gallery's 1994–1996 Andrew W. Mellon Professor, as his successor. Also joining the Gallery staff were Peter Lukehart as associate dean of the Center, John A. Lindburg as deputy secretary and deputy general counsel, George-Ann Tobin as deputy treasurer, and Linda Stone as chief information officer. Manfred Leithe-Jasper of the Kunsthistorisches Museum, Vienna, joined us as visiting senior curator of sculpture for a one-year appointment.





The Gallery welcomed more than 4.5 million visitors this year. I am especially grateful to the President of the United States and to the Congress for honoring their original pledge of ongoing appropriations of federal funds for the operation and maintenance of the Gallery and the protection and care for the nation's art collection and buildings. I would also like to express my appreciation for the dedication of the staff and volunteers, who share their talent and expertise in tireless service to our constituencies. My gratitude extends to the many lenders and donors, both private and public, whose generosity enables the Gallery to maintain the consistent quality of the collections, special exhibitions, and public programs.

The tragic events of 11 September 2001 deeply affected all of us. During these times, institutions such as the Gallery stand to remind us of the human spirit at its finest. Over the past sixty years the Gallery has provided millions with a tangible reminder of the power and beauty of artistic expression. At the opening in 1941, Paul Mellon portrayed the aspirations for the new National Gallery by saying, "It was my father's hope, and it is ours, that the National Gallery would become not a static but a living institution, growing in usefulness and importance to artists, scholars, and the general public . . . This building is the product of many minds, intent on giving America their best; and we are happy to turn it over to you . . . with my father's collection, to be dedicated forever to the use and enjoyment of the people of the United States." We continue to build on this founding gift to the nation.



The curatorial staff of the National Gallery strives each year to augment and improve the collections, the heart and *raison d'être* of the museum. Our core collections—the gifts of our initial benefactors and founders—serve as a touchstone for the quality and significance of each new acquisition proposal. Acquisitions in 2001 greatly enhanced the holdings of the Gallery in virtually every area of our collecting activity. Especially notable gifts and purchases strengthened the representation of German Renaissance art, as well as British, French, Dutch, Italian, and American painting. In addition, the collections of illustrated books, old master prints, modern prints and drawings, and photography were enhanced with outstanding works of great rarity, beauty, and aesthetic and cultural consequence.

**Paintings** | Finding important Renaissance paintings to acquire by purchase is increasingly difficult. In fiscal year 2001, however, the Gallery was fortunate to add a fine work by an artist previously unrepresented in the collection—the sixteenth-century Ferrarese master Garofalo. A predella panel of *Christ Washing the Disciples' Feet*, c. 1520/1525, this small work is distinguished by its vivid color, refined handling, and eloquent design. In the realm of northern Renaissance painting, the most significant acquisition was the altarpiece *Calvary*, c. 1470/1480, by the anonymous Master of the Death of Saint Nicholas of Münster, a German artist active in the Lower Rhine region. This large, powerful painting is remarkable for its strong, clear colors, emotional intensity, and narrative fullness. The collection of Dutch and Flemish paintings has been enriched with three major acquisitions. Jan de Bray's *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen*, c. 1660, is of extraordinary quality. Although profile portraits constitute a rich tradition that harkens back to antiquity, double profile portraits are extremely rare. The acquisition of De Bray's work was made possible by Joseph F. McCrindle,

who also donated another painting to the collection, *Battle Scene*, c. 1645/1646, by Philips Wouwerman. Although Wouwerman is best known for his elegant hunting scenes, in the early part of his career he specialized in expressive depictions of military encounters. Thanks to the generosity of Juliet and Lee Folger/The Folger Fund, the exquisite *Still Life with Fruit*, 1675, by Jacob van Walscapelle, was added to the collection. Modest in both size and composition, it conveys a remarkable sense of grandeur.

Purchased with income from the Patrons' Permanent Fund, Jean-Baptiste-Camille Corot's *The Island and Bridge of San Bartolomeo, Rome*, is among the greatest of his small open-air landscapes executed during his first visit to Italy, 1825 to 1828, and a notable addition to our strong Corot holdings. *The Last Valley—Paradise Rocks*, 1867–1868, by John La Farge, was purchased through the Gaillard F. Ravenel and Frances P. Smyth-Ravenel Fund. La Farge himself considered the painting one of the most important works of his entire career, and it is one of only two large-scale landscapes painted by the artist out-of-doors. Richard Parkes Bonington's *The Grand Canal*, 1826/1827, a gift of Roger and Vicki Sant, complements our small but distinguished group of early nineteenth-century British landscapes. An important partial and promised gift was Thomas Hart Benton's *Corn and Winter Wheat*, 1948, given by Helen Henderson. Extraordinary examples of modern and contemporary painting included two purchases of works by minimalist Robert Ryman, *Untitled* from 1961 and 1965–1966. The Collectors Committee acquired for the Gallery Edward Ruscha's word painting, *Lisp*, 1968. Other significant gifts included Max Pechstein's vibrant *Sommermittag*, 1911, a partial gift of the Arnold Saltzman Family. Dorothy and Herbert Vogel gave Robert Mangold's *Red/Gray Zone Painting*, 1998. Sean Scully's painterly *Wall of Light Tara*, 2000, was given by John and Judith Hannan, and Robert Moskowitz' *Big Picture*, 1979–1980, by Mr. and Mrs. Joseph A. Helman.



**Sculpture** | A powerful French baroque bronze statuette of *Neptune with a Hippocamp* by Michel Anguier, cast probably 1652/1680s, and an exquisite South German or Austrian late seventeenth-century ivory, *Adam and Eve*, entered the collection. The Morris and Gwendolyn Cafritz Foundation gave two major sculptures, Richard Serra's magisterial *Five Plates, Two Poles*, 1971, and Frank Stella's technical marvel, *Prinz Friedrich von Homburg, Ein Schauspiel, 3X*, 1998–2001. The Collectors Committee acquired for the Gallery two light sculptures by Dan Flavin from his celebrated "monuments" to *V. Tatlin* series, one from 1968 and the other from 1969–1970. Dorothy and Herbert Vogel gave two works by Richard Tuttle, *Monkey's Recovery for a Darkened Room (Bluebird)*, 1983, and *White Cotton Octagonal*, 1971. Three early works by Christo, *Corridor Store Front Project*, 1966–1967; *Air Package, Project for the Garden of the Museum of Modern Art, New York City*, 1968; and *Package 1965*, 1965, were given by a private collector in honor of Dorothy and Herbert Vogel.

**Drawings** | The earliest drawing acquired this year was *The Sacrifice of Isaac*, c. 1500, by a member of the workshop of Luca Signorelli. It was donated by Dian and Andrea Woodner, who continue to strengthen and diversify our holdings of drawings. An exceptionally rare drawing by Albrecht Altdorfer was purchased, *Christ Nailed to the Cross*, c. 1512. It is the first drawing by Altdorfer to enter the collection and adds to the Gallery's rich representation of German Renaissance draftsmanship. *Hilltop Castles*, c. 1546, by Augustin Hirschvogel, another of the leading members of the Danube School, was purchased through the William B. O'Neal Fund. Among other sixteenth-century Italian drawings purchased this year were two double-sided study sheets, one by the Bolognese painter Bartolomeo

Passarotti and the other by the Veronese artist Alvise dal Friso. The Netherlandish school was represented by a pair of beautifully rendered model drawings made by Jacques de Gheyn II in preparation for prints, of a soldier demonstrating the steps in loading a firearm known as a caliver; they were given by The Ahmanson Foundation.

Among several fine seventeenth-century drawings were Sir Peter Paul Rubens' study *Part of the Crowd at the Ecce Homo* after a painting by Titian, given by Alice Kaplan. *Panoramic Landscape along the Rhine*, drawn in the 1640s by Aelbert Cuyp, was purchased through the Patrons' Permanent Fund. The pen study *Young Woman with a Pearl Necklace*, 1660s, by the English artist Isaac Fuller, was given by Lowell Libson and Spink-Leger in honor of Diane Nixon. *Standing Saint with a Crucifix and a Book*, by the Spanish artist Francisco Herrera the Younger, was purchased through the William B. O'Neal Fund. Also dating from the 1660s but executed in a more imposing style is the lively chalk study of *A Male Herm* by the Bolognese painter Domenico Maria Canuti.

The most impressive among the eighteenth-century drawings is the giant *Presentation Drawing for the Ceiling Fresco of the Ognissanti* by the little-known Florentine artist Giuseppe Benucci. Claude Bornet's pastel portrait of an unidentified elderly lady dressed in the height of fashion was given by Mr. and Mrs. James T. Dyke. Jean-Luc Baroni gave to the Gallery *Elisha Watching Elijah Ascend in the Fiery Chariot* by the Venetian painter Pietro Antonio Novelli, and Ivan and Winifred Phillips donated a lovely watercolor, *Garden Capriccio with Antique Ruins*, by Jean Henry Alexandre Pernet. The first gift of Arturo and Corinne Cuéllar was a light-filled wash drawing by Franz Innocenz Josef Kobell, *Forest Edge on a Brilliant Day*.

Among the nineteenth-century drawings was an exceptionally large and fresh exhibition watercolor by Eugène Isabey, *Fishing Boats Tossed before a Storm*, another gift from Mr. and Mrs. James T. Dyke, who also donated a fine watercolor



by Isabey's contemporary, Paul Huet. Among five drawings given by Mr. and Mrs. Kurt Meissner were three by Friedrich Salathé, greatly enhancing the Gallery's representation of this fine Swiss artist. Works by Antoine-Jean Duclaux, given by Jak Katalan, and Alexandre-Gabriel Decamps, donated by Paul McCarron, expanded the Gallery's representation of nineteenth-century landscape drawing. Alexander M. and Judith W. Laughlin gave a beautiful watercolor of a dead camel in the desert by the German painter Carl Haag. A gift by Evelyn Stefansson Nef was a sketch of a mischievous monkey drawn by Henri de Toulouse-Lautrec when he was only sixteen years old. An extremely important work from the end of the century was a rare finished drawing by Edvard Munch, *In Man's Brain*, acquired with support from the Epstein Family.

The latest gift from Dian and Andrea Woodner was the Gallery's first pastel by Pablo Picasso, *Head of a Woman*. Otto Dix's *Zwei Weiber* was acquired with funds from the Eugene L. and Marie-Louise Garbaty Fund and Edward E. MacCrone Fund. Charles Sheeler's celebrated *Interior with Stove*, a partial and promised gift from Aaron I. Fleischman, adds a great masterpiece to three drawings by Sheeler already in the Gallery's collections. The Paul Mellon Fund made possible the purchase of the masterful collage *Tomorrow I May Be Far Away*, 1967, by Romare Bearden. Two drawings by Bearden, *Le Jazz*, from that artist's celebrated jazz series, donated by Allen Skeens, and *The Street (Composition for Richard Wright)*, were acquired with funds from Werner H. and Sarah-Ann Kramarsky and the Collectors Committee. Five drawings by Burgoyne Diller were gifts from halley k harrisburg and Michael Rosenfeld. David and Renee McKee gave the Gallery *Iron*, 1976, a marvelous large-scale acrylic on paper by Philip Guston, the first drawing by the artist to enter the collection. Neelson Crawford added

five drawings and fourteen prints in various media, dating from 1947 to 1965, to his previous gifts of works by his father Ralston Crawford. Phyllis Diebenkorn donated an archive collection of 1,167 study drawings by her husband, Richard Diebenkorn.

Dorothy and Herbert Vogel made a gift of nine drawings by Christo, and a private collector gave an impressive group of eleven drawings by Christo in honor of Dorothy and Herbert Vogel. The subjects are primarily Christo's monumental outdoor projects such as *The Pont Neuf Wrapped*, *Project for Paris*, and *Wrapped Reichstag, Project for Berlin*. Other important additions to the Dorothy and Herbert Vogel Collection were *Untitled* by Philip Pearlstein, Will Barnet's *The Collectors*—a marvelous portrait of the two collectors—and *Wall Drawing 65* by Sol LeWitt.

**Prints** | The collection of old master prints benefited from an unusually large number of acquisitions across a wide variety of media. The most notable among several extremely important early illustrated books is the anonymous gift of a copy in the original binding of Bernhard von Breitenbach's account of his trip to the Holy Land (Mainz, 1486), with woodcut illustrations by Erhard Reuwich. The elegant frontispiece and fold-out panorama of Venice are acknowledged landmarks in early book illustration. Anton Koberger's two volume *Bible* (Nuremberg, 1483), also in its original Nuremberg bindings and illustrated with 109 hand-colored woodcuts, was given by Lois and Robert Erburu and an anonymous donor. We acquired one of the few intact albums of Antonio Lafréry's *Speculum Romanae Magnificentiae*, containing 82 of the earliest engraved views of Rome from 1549 to 1589. An anonymous donor presented the elaborately bound dedication copy of a 1570 German Bible with 144 woodcuts by Jost Amman and other artists, all hand-colored and gilded.



Among Renaissance woodcuts are Albrecht Dürer's *Saint John the Baptist and Saint Onuphrius*, a very early impression of Niccolò Boldrini's *Saint Jerome in the Wilderness* after Titian, and Andrea Andreani's epic rendering of the biblical flood. Perhaps the most exquisite print new to the collection is Rembrandt van Rijn's etching, *The Great Jewish Bride*, purchased with funds bequeathed by Gaillard F. Ravenel and Frances P. Smyth-Ravenel. Our collection of Rembrandt prints was further enhanced by *Jan Uytenbogaert, The Goldweigher*, a rare unfinished artist's proof.

Among many acquisitions from the baroque and rococo periods were a complete set of four engravings by Joseph and Johann Baptist Sebastian Klauber, *The Times of Day*; a fine impression of a color etching and lavis-manner engraving by Jean-François Janinet, the *Colonnade et Jardins du Palais de Medici* (after Hubert Robert) given by Ivan E. and Winifred Phillips in memory of Neil Phillips; and a unique etched proof before letters of Giovanni Battista Piranesi's *The So-Called Temple of Hercules at Cori*, purchased through the William B. O'Neal Fund.

The most substantial addition to our nineteenth-century holdings is a collection of some three thousand lithographs by Paul Gavarni in twenty unbound volumes. Alongside our extensive collection of Daumier prints, this archive establishes the Gallery as a major resource for the study of nineteenth-century French prints depicting aspects of daily life. Virginia and Ira Jackson made a partial and promised gift of more than one hundred prints by Pierre Bonnard, including numerous rare proofs, and a selection of prints by his contemporaries.

The Jacksons' outstanding collection is establishing the Gallery as a center for Nabi graphic art. Two woodcuts by Edvard Munch, *The Old Seaman* and *Stormy Night*, came from The Epstein Family Collection. The Patrons' Permanent Fund made it possible to acquire a rare portfolio of six screenprints by Jackson Pollock, a complete set of the first edition, in pristine condition, and the Gallery's first prints by the artist.

Lee and Ann Fensterstock donated 105 prints by fifteen artists editioned at Gemini G.E.L. This gift, with recent works by David Hockney, Ellsworth Kelly, Richard Serra, and the last works by Roy Lichtenstein, gives us a far more complete representation of the print production of this important print workshop. Gemini G.E.L. and Gemini G.E.L.<sup>LLC</sup> donated a group of eight prints and six edition sculptures, including the Gallery's first works by Robert Gober and Ann Hamilton. Thanks to Dr. Cyrus and Myrtle Katzen, the Gallery acquired five Jasper Johns prints of various media dating from 1998 to 2000. Gerald Cerny has added to his earlier donation 233 prints by 135 contemporary artists working in Czechoslovakia and Poland, dating from 1909 to 1999, but principally from the last half of the century. Thanks to a grant from the Richard Florsheim Art Fund we acquired thirteen prints, dating from 1950 to 1958, by five artists who worked in California over the course of their careers, including Clinton Adams, Dorr Bothwell, and Leonard Edmondson.



The Collectors Committee expanded our collection of twentieth-century artist's portfolios with "9", containing nine prints by nine artists published by Hollander Workshop, Inc. Other significant portfolios were Sol LeWitt's *Color Bands* of eight color linoleum cuts, a gift of Thomas G. Klarner; Jean Toomer's *Cane*; and a deluxe edition by Arion Press containing ten woodcuts by Martin Puryear and accompanied by a portfolio of seven of the images, a gift of Doris and Don Fisher. Susan Lorence added to her previous gifts of illustrated books with two volumes containing contemporary prints, Robert Ryman's *Nohow On* and Günther Förg's *Stations of the Cross*.

**Photographs** | Funds from the Patrons' Permanent Fund, the Trellis Foundation, and an anonymous donor made possible the purchase of 459 photographs by master twentieth-century American photographer Lee Friedlander. The group includes a complete set of vintage prints of all the photographs Friedlander made for his 1970 book *Self-Portrait*, in which he combined documentary photography with personal expression. Also included is a series of self-portraits made between 1990 and 1999 that were published in the book *Lee Friedlander* (2000), as well as a group of photographs that survey his most notable projects, such as *American Monuments*, portraits of his wife Maria, and *The Desert Seen*. The artist donated twenty-five more photographs to the Gallery, including vintage prints of some of his earliest images of jazz players and gospel singers made in the 1950s, several self-portraits and portraits of Maria, and two of his acclaimed nudes from the 1980s.

The Patrons' Permanent Fund enabled the Gallery to acquire a collection of 197 photographs, five portfolios, two bound volumes, and one assemblage from Washington attorney Joshua P. Smith. Focusing primarily on work made from the 1940s through the late 1970s, the collection includes rare vintage prints by photographers who worked shortly before and during World War II, such as Roy DeCarava, Louis Faurer, Sid Grossman, William Klein, Leon Levinstein, Helen Levitt, Lisette Model, Louis Stettner, and Weegee. Also included are works by American photographers from the 1960s, such as Garry Winogrand, as well as works by photographers associated with the Bauhaus-inspired Institute of Design, such as Harry Callahan, Aaron Siskind, and Ray K. Metzker. The "new topographics" movement of the 1970s is represented by the work of Robert Adams, Lewis Baltz, and Frank Gohlke.

A donation from The André and Elizabeth Kertész Foundation of twenty-nine photographs by Kertész enriches our holdings from the artist's early career in Hungary. It includes several works made in and around Paris, where he emigrated in 1925, for example *Chimneys, Paris*.

The National Gallery of Art is most grateful to all who supported the enhancement of the collection this year. Among the 2,869 works acquired, there were 15 paintings, 34 sculptures, 1,261 drawings, 733 prints, portfolios, and volumes, and 826 photographs.



## Paintings

**Benton**, Thomas Hart, American, 1889–1975, *Corn and Winter Wheat*, 1948, oil on canvas, 2001.122.1, Gift (Partial and Promised) of Helen Lee Henderson in memory of Helen Ruth Henderson, Founder, HRH Foundation

**Bonington**, Richard Parkes, British, 1802–1828, *The Grand Canal*, 1826/1827, oil on canvas, 2001.87.1, Gift of Roger and Vicki Sant

**Bray**, Jan de, Dutch, c. 1627–1688, *Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen*, c. 1660, oil on panel, 2001.86.1, Gift of Joseph F. McCrindle

**Garofalo**, Italian, 1481–1559, *Christ Washing the Disciples' Feet*, c. 1520/1525, oil on panel, 2001.29.1, Patrons' Permanent Fund

**Corot**, Jean-Baptiste-Camille, French, 1796–1875, *The Island and Bridge of San Bartolomeo, Rome*, 1825/1828, oil on paper on canvas, 2001.23.1, Patrons' Permanent Fund

**La Farge**, John, American, 1835–1910, *The Last Valley—Paradise Rocks*, 1867–1868, oil on canvas, 2000.144.1, Gaillard F. Ravenel and Frances P. Smyth-Ravenel Fund

**Mangold**, Robert, American, born 1937, *Red/Gray Zone Painting*, 1998, acrylic and colored pencil on canvas, 2001.9.26, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

**Master** of the Death of Saint Nicholas of Münster, German, active c. 1460–1490, *Calvary*, c. 1470/1480, oil on panel, 2001.70.1, Patrons' Permanent Fund

**Moskowitz**, Robert, American, born 1935, *Big Picture*, 1979–1980, oil on canvas, 2000.160.1, Gift of Mr. and Mrs. Joseph A. Helman

**Pechstein**, Max, German, 1881–1955, *Sommermittag*, 1911, oil on canvas, 2000.178.1, Gift (Partial and Promised) of the Arnold Saltzman Family

**Ruscha**, Edward, American, born 1937, *Lisp*, 1968, oil on canvas, 2001.56.1, Gift of the Collectors Committee

**Ryman**, Robert, American, born 1930, *Untitled*, 1961, oil on linen, 2001.61.1, Patrons' Permanent Fund; *Untitled*, 1965–1966, oil on linen, 2001.61.2, Patrons' Permanent Fund

**Scully**, Sean, American, born 1945, *Wall of Light Tara*, 2000, oil on canvas, 2001.69.1, Gift of John and Judith Hannan

**Walscapelle**, Jacob van, Dutch, 1644–1727, *Still Life with Fruit*, 1675, oil on panel, 2001.71.1, Juliet and Lee Folger/The Folger Fund

**Wouwerman**, Philips, Dutch, 1619–1668, *Battle Scene*, c. 1645/1646, oil on panel, 2000.159.1, Gift of Joseph F. McCrindle in memory of Frederick A. den Broeder

## Sculpture

**Anguier**, Michel, French, 1612–1686, *Neptune with a Hippocamp*, model 1652, cast probably 1652/1680s, bronze, 2001.41.1, Patrons' Permanent Fund

**Chamberlain**, John, American, born 1927, *Le Molé*, 1971, polyester resin, aluminum and silicon oxide, 2001.74.10, Gift of Gemini G.E.L.

**Charpentier**, Alexandre, French, 1856–1909, *Alexandre-Charles Monod*, 1843–1921, *Surgeon at L'Hôpital de St-Antoine* (obverse); *Monod Demonstrating a Procedure in the Operating Theater* (reverse), 1906, bronze, 2000.158.1.a, b, Gift of Lisa and Leonard Baskin

**Christo**, American, born 1935, *Air Package, Project for the Garden of the Museum of Modern Art, New York City*, 1968, polyethylene, rope, twine, Plexiglas globe, wood, and paint, 2001.2.3; *Corridor Store Front Project*, 1966–1967, wood, Plexiglas, cardboard, paint, enamel paint, wax crayon, charcoal, and electric light, 2001.2.4; *Package 1965*, 1965, fabric, rope, and twine, 2001.2.8, Gift of a Private Collector in honor of Dorothy and Herbert Vogel

**David d'Angers**, Pierre-Jean, French, 1788–1856, *Marie-Joseph-Paul-Yves-Roch-Gilbert du Motier, Marquis de Lafayette*, 1757–1834, *General and Statesman*, 1830, bronze, 2000.158.2, Gift of Lisa and Leonard Baskin

**Dupré**, Guillaume, French, c. 1574–1642, *Charles de Valois*, 1573–1650 (obverse); *Phoenix* (reverse), 1620, bronze, 2000.158.3.a, b, Gift of Lisa and Leonard Baskin

**Emilian or possibly Bolognese 16th Century**, *Carlo Borromeo*, 1538–1584, *Cardinal Archbishop of Milan 1560*, 1584, lead, 2000.158.4, Gift of Lisa and Leonard Baskin

**Flavin**, Dan, American, 1933–1996, *"monument" for V. Tatlin*, 1968, cool white fluorescent light, 2001.68.1, Gift of the Collectors Committee; *"monument" for V. Tatlin*, 1969–1970, cool white fluorescent light, 2001.84.1, Gift of the Collectors Committee

**German or Scandinavian 17th Century**, *Gustavus II Adolphus*, 1594–1632, *King of Sweden 1611* (obverse); *Marie Eleonora of Brandenburg*, 1599–1655, *Queen of Sweden 1620* (reverse), possibly c. 1620, silver, 2000.158.6.a, b, Gift of Lisa and Leonard Baskin

**Graham**, Robert, American, born 1938, *Untitled*, 1982, porcelain in black and white, 2001.74.5, Gift of Gemini G.E.L.

**Hartman**, Carl Gustave, Swedish, 1666–1738, *Karl Bonde*, 1648–1699, *Swedish Senator* (obverse); *Shield of Arms* (reverse), 1699, silver, 2000.158.7.a, b, Gift of Lisa and Leonard Baskin

**Holtzhey**, Johann Georg, Dutch, 1729–1808, *William IV Charles Henry Friso*, 1711–1751, *Stadholder of United Netherlands* (obverse); *Death of the Stadholder* (reverse), 1751, silver, 2000.158.8.a, b, Gift of Lisa and Leonard Baskin

**Judd**, Donald, American, 1928–1994, *Untitled*, 1971, stainless steel with brown acrylic sheet, 2001.74.12, Gift of Gemini G.E.L.

**Karlsteen**, Arvid, Swedish, 1647–1718, *Charles XI*, 1655–1697, *King of Sweden 1660*, and *Ulrica Leonora of Denmark*, d. 1693, *Queen of Sweden 1680* (obverse); *Juno Sealing Marriage Pact with Jupiter* (reverse), 1680, lead, 2000.158.9.a, b, Gift of Lisa and Leonard Baskin

**Kienholz**, Edward, American, 1927–1994, *Krone*, 1981, nickel-plated gasoline can with Fresnel lens system and light bulb mounted on wooden table with fabric doily and plastic ashtray and including a cassette player with tapes, 2001.74.4, Gift of Gemini G.E.L.

**Molart**, Michel, French, active c. 1650–1710, *Louis XIV*, 1638–1715, *King of France 1643* (obverse); *Inscription* (reverse), 1684, lead, 2000.158.5.a, b, Gift of Lisa and Leonard Baskin

**Passamonti**, Stefano, Italian, active c. 1816–1851, *Antonio Canova*, 1757–1822 (obverse); *Apollo Belvedere* (reverse), 1816, lead, 2000.158.14.a, b, Gift of Lisa and Leonard Baskin

**Posch**, Leonhard, after, German, 1750–1831, *Johann Wolfgang von Goethe*, 1749–1832 (obverse), 1809, bronze, 2000.158.15.a, Gift of Lisa and Leonard Baskin

**Price**, Kenneth, American, born 1935, *Bolivar*, 1998, painted clay, 2001.74.13, Gift of Gemini G.E.L.<sup>11c</sup>

**Roty**, Louis-Oscar, French, 1846–1911, *Body of Sadi Carnot Borne to the Panthéon* (obverse); *France Mourning the President of the Republic* (reverse), 1898, bronze, 2000.158.10.a, b, Gift of Lisa and Leonard Baskin

**Schadow**, Johann Gottfried, after, *Pegasus Soaring above Parnassus* (reverse), c. 1815, bronze, 2000.158.15.b, Gift of Lisa and Leonard Baskin

**Serra**, Richard, American, born 1939, *Five Plates, Two Poles*, 1971, hot-rolled steel, 2001.27.1, Gift of The Morris and Gwendolyn Cafritz Foundation

**Severo da Ravenna**, Italian, active 1496–1525/1538, *Siren Candleholder*, c. 1510/1530, bronze, 2001.85.1, Gift of Patricia Bauman and John Landrum Bryant

**Simon**, Thomas, English, 1618–1665, *Oliver Cromwell Commemorating the Victory at the Battle of Dunbar* (obverse); *Parliament Assembled in One House* (reverse), 1650, bronze, 2000.158.11.a, b, Gift of Lisa and Leonard Baskin

**South German or Austrian 17th Century**, *Adam and Eve*, c. 1600/1650, ivory, 2001.75.1, Patrons' Permanent Fund

**Stella**, Frank, American, born 1936, *Prinz Friedrich von Homburg, Ein Schauspiel*, 3X, 1998–2001, stainless steel, aluminum, painted fiberglass, and carbon fiber, 2001.90.1, Gift of The Morris and Gwendolyn Cafritz Foundation

**Turrell**, James, American, born 1943, *Roden Crater*, 1986, Philippine mahogany box with fiberglass topographical model of Roden Crater, soil from the site, statement book, and portfolio, 2001.74.14, Gift of Gemini G.E.L.

**Tuttle**, Richard, American, born 1941, *Monkey's Recovery for a Darkened Room (Bluebird)*, 1983, wood, wire, acrylic, mat board, string, and cloth, 2001.9.29, *White Cotton Octagonal*, 1971, cotton cloth, 2001.9.30, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

**Wellisch**, Joseph, Austrian, 1718–1761, after Baron Johann Lazarus de Gyalakuta, Hungarian, active c. 1741, *Queen Maria Theresa of Austria Paying Homage to the Virgin while Receiving the Hungarians' Oath of Allegiance* (obverse); *The Arms of Transylvania* (reverse), 1741, silver, 2000.158.12.a, b, Gift of Lisa and Leonard Baskin

**Woeriot**, Pierre, French, 1532–1599, *Charles IX*, 1550–1574, *King of France 1560* (obverse); *Charles II*, 1390–1431, *Duke of Lorraine* (reverse), 1572, bronze, 2000.158.13.a, b, Gift of Lisa and Leonard Baskin

## Drawings

**Altdorfer**, Albrecht, German, 1480 or before–1538, *Christ Nailed to the Cross*, c. 1512, pen and brown and black ink with gray wash, heightened with white on brownish-pink prepared paper, 2000.116.1, Patrons' Permanent Fund

**Alvise dal Friso**, Italian, c. 1544–1609, *The Lamentation with Saints* (recto); *Christ Fallen on the Cross* (verso), pen and brown ink, 2001.31.1.a, b, Ailsa Mellon Bruce Fund

**Barnet**, William, American, born 1911, *The Collectors*, 1977, charcoal and carbon, 2001.95.1, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees



**Bearden**, Romare, American, 1911–1988, *The Street (Composition for Richard Wright)*, c. 1977, black felt-tip pen, 2001.58.1, Werner H. Kramarsky Fund and Collectors Committee Fund; *Le Jazz*, c. 1967, graphite, 2001.66.1, Gift of Allen Skeens; *Tomorrow I May Be Far Away*, 1967, collage on canvas, 2001.72.1, Paul Mellon Fund

**Benucci**, Giuseppe, Italian, active c. 1769, *Presentation Drawing for the Ceiling Fresco of the Ognissanti*, c. 1769, pen and black ink with gray and brown wash and watercolor over traces of chalk on 4 joined pieces of paper, 2000.118.1, Director's Discretionary Fund

**Bergmüller**, Johann Georg, German, 1688–1762, *The Holy Angels Protecting a Hermit from Evils*, 1726, brown ink and gray wash over graphite, 2000.130.1, Ailsa Mellon Bruce Fund

**Bornet**, Claude, French, 1733–1804, *An Elderly Lady in a Mauve Silk Dress*, 1767, pastel, 2001.21.1, Gift of Mr. and Mrs. James T. Dyke

**Böse**, Konrad, German, 1852–1938, *Profile of a Man Wearing Spectacles*, c. 1885, graphite, 2001.82.1, Ailsa Mellon Bruce Fund

**Candid**, Peter, Attributed to, Flemish, c. 1548–1628, *Saint Mark the Evangelist* (after Heinrich Aldegrever), c. 1600, pen and brown ink and wash, heightened with white over black chalk, 2001.11.1, Ailsa Mellon Bruce Fund

**Canuti**, Domenico Maria, Italian, 1620–1684, *A Male Herm*, c. 1669, charcoal heightened with white on tan paper, 2001.62.1, Pepita Milmore Memorial Fund

**Christ**, Joseph, German, 1732–1788, *Saint Augustine's Zealous Love of God*, pen and gray ink with gray wash, heightened with white and incised for transfer, 2001.4.1, Gift of Mr. and Mrs. Kurt Meissner

**Christo**, American, born 1935, *Packed Coast, Project for Little Bay, New South Wales, Australia*, 1969, collage with photostat by Harry Shunk, fabric, rope, twine, graphite, wax crayon, fabric sample, aerial photograph, tracing paper, tape, and staples; *The Gates, Project for Central Park, New York City*, 1997, collage with photograph by Wolfgang Volz, aerial photograph, pastel, charcoal, wax crayon, graphite, and tape on 2 sheets of paper; *The Mastaba of Abu Dhabi, Project for United Arab Emirates*, 1979, collage with printed map and technical data, pastel, charcoal, wax crayon, and graphite on 2 sheets of paper; *Over the River, Project for the Arkansas River, Colorado*, 2000, collage with drawn topographic contour map, pastel, charcoal, wax crayon, graphite, and tape on 2 sheets of paper; *Over the River, Project for the Ark-*

*ansas River, Colorado*, 2000, collage with drawn topographic contour map, pastel, charcoal, wax crayon, graphite, and tape on 2 sheets of paper; *The Pont Neuf Wrapped, Project for Paris*, 1984, collage with printed map, pastel, charcoal, wax crayon, and graphite on 2 sheets of paper; *Running Fence, Project for Sonoma and Marin Counties, California*, 1976, collage with printed topographic contour map, 2 sheets of technical data, pastel, charcoal, wax crayon, and graphite on 2 sheets of paper; *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida*, 1983, collage with aerial photograph by Wolfgang Volz, fabric sample, enamel paint, pastel, charcoal, wax crayon, and graphite on 2 sheets of paper; *Wrapped Trees, Project for the Foundation Beyeler, Riehen, Switzerland*, 1997, graphite, wax crayon, charcoal, and wash; *Wrapped Walk Ways, Project for Jacob L. Loose Memorial Park, Kansas City, Missouri*, 1978, collage with 2 photographs by Wolfgang Volz, fabric, graphite, charcoal, pastel, wax crayon, fabric sample, and staples on 2 sheets of paperboard, 2001.2.1–13.a, b, Gift of a Private Collector in honor of Dorothy and Herbert Vogel; *Wrapped Reichstag, Project for Berlin*, 1995, collage with printed elevation drawing, photograph by Wolfgang Volz, fabric sample, charcoal, pastel, wax crayon, graphite, and tape on 2 sheets of paper, 2001.2.14. a, b, Gift of Christo and Jeanne-Claude in honor of Dorothy and Herbert Vogel; *The Gates, Project for Central Park, New York City*, 1996, collage with photograph by Wolfgang Volz, printed map, enamel paint, graphite, wax crayon, and tape on paperboard; *The River, Project*, 1992, collage with charcoal, graphite, colored pencil, wax crayon, conté crayon, enamel paint, and ball-point pen on paperboard; *The River, Project*, 1992, collage with charcoal, graphite, colored pencil, conté crayon, and enamel paint on paperboard; *The Pont Neuf Wrapped, Project for Paris*, 1985, collage with photograph by Wolfgang Volz, enamel paint, graphite, colored pencil, wax crayon, and tape on paperboard; *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida*, 1983, collage with photograph by Wolfgang Volz, enamel paint, graphite, colored pencil, ball-point pen, and tape; *Packed Coast, Project for Australia, near Sydney*, 1969, collage with photograph by Harry Shunk, printed map, enamel paint, graphite, wax crayon, ball-point pen, and tape on paperboard; *Wrapped Reichstag, Project for Berlin*, 1994, collage with photograph by Wolfgang Volz, printed map, wet media crayon, enamel paint, graphite, colored pencil, and tape on heavy gray cardboard; *Wrapped Walk Ways, Project for Jacob L. Loose Park, Kansas City, Missouri*, 1978, collage with photograph by Wolfgang Volz, enamel paint, graphite, wax crayon, ball-point pen, and tape on paperboard; *The Umbrellas, Project for 6–8 Miles—3,000 Umbrellas*, 1984, graphite, 2001.9.1–4, 6–8, 10, 24, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

**Crawford**, Ralston, American, 1906–1978, *Drawing for "June 18, 1954," 1954; Eroded Conch Shell*, 1947; *Cologne*, 1940s; *Untitled*, 1953; *Untitled*, 1965, pen and black ink, 2000.164.7, 10, 12, 18–19, Gift of Neelon Crawford

**Cuyp**, Aelbert, Dutch, 1620–1691, *Panoramic Landscape along the Rhine*, 1640s, black chalk with yellow, brown, and gray wash and touches of gum arabic, 2001.91.1, Patrons' Permanent Fund

**Decamps**, Alexandre-Gabriel, French, 1803–1860, *Oriental Landscape*, c. 1845, charcoal counterproof on brown paper, 2001.6.1, Gift of Paul McCarron

**Diebenkorn**, Richard, American, 1922–1993, 120 drawings in various media, *Portrait of a Woman and Profile Study* (recto); *Studies of Woman's Face and Hands* (verso), charcoal; *Partially Nude Seated Woman in Hat* (recto); *Partially Nude Seated Woman Wearing Hat and Necklace* (verso), pen and black ink; *Portrait of a Woman with Cigarette* (recto), graphite; *Seated Woman* (verso), charcoal; *Woman Facing Left* (recto), graphite; *Woman Facing Left* (verso), pen and blue ink; *Study of Seated Woman* (recto); *Woman Reclining* (verso), charcoal; *Study of Seated Female Nude* (recto), graphite and charcoal; *Studies of a Seated Female Nude* (verso), charcoal; *Reclining Female Nude* (recto); *Reclining Female Nude* (verso), graphite; *Seated Female Nude with Head Bowed* (recto); *Seated Female Nude* (verso), graphite; *Female Nude Seated on a Cushion*, charcoal; *Seated Female Nude with Legs Crossed*, charcoal; *Female Nude with Legs Raised*, charcoal; *Reclining Nude Male*, brush and black ink; *Crouching Female Nude*, charcoal; *Reclining Woman*, pen and blue ink; *Seated Female Nude, Facing Front*, graphite; *Seated Woman with Legs Crossed*, charcoal; *Seated Female Nude, Facing Left*, charcoal and graphite; *Seated Woman with Legs Crossed*, charcoal; *Standing Female Nude*, charcoal; *Two Reclining Women*, brush and black ink; *Female Nude with Bowed Head*, graphite; *Seated Female Nude Leaning Forward with Bowed Head*, brush and black ink; *Seated Woman with Arms Crossed*, graphite; *Landscape with Buildings*, pastel; *Seated Woman*, graphite; *Seated Woman* (recto and verso), pen and black ink; *Rear View of Female Nude with Standing Figure*, charcoal; *Seated Woman with Raised Knee*, graphite; *Seated Female Nude*, brush and black ink; *Reclining Female Nude*, pen and black ink; *Reclining Woman*, pen and black ink; *Landscape View*, watercolor; *Reclining Female Nude with Crossed Legs*, pen and black ink; *Seated Female Nude with Legs Crossed*, pen and black ink; *Seated Female Nude*, charcoal; *Reclining Female Nude*, graphite; *Seated Woman in Armchair*, charcoal; *Seated Female Nude, Facing Left*, blue

felt-tip pen and charcoal; *Woman Playing the Piano*, graphite; *Seated Nude Woman Wearing Glasses*, charcoal; *Seated Woman*, charcoal; *Nude Woman Seated in Armchair*, pen and black ink; *Woman Putting on Stockings*, charcoal; *Woman Reading*, black crayon; *Reclining Female Nude*, brush and black ink; *Untitled*, graphite; *Untitled*, pen and black ink; *Seated Woman*, graphite; *Study of Female Nude*, pen and black ink; *Female Nude in Black Stockings*, charcoal; *Female Nude Facing Right*, charcoal; *Seated Nude Woman*, pen and black ink; *Reclining Female Nude and Distant Figure*, brush and black ink over graphite; *Seated Nude Woman in Black Stockings*, brush and black ink; *Female Nude Standing near a Chair*, black crayon; *Seated Woman Reading*, black crayon; *Standing Female Nude* (recto); *Study of Woman's Legs* (verso), charcoal; *Woman Seated in Armchair*, charcoal; *Portrait*, brush and black ink; *Woman Relaxed*, pen and black ink; *Woman with Eyes Closed*, pen and black ink; *Study of Seated Figures and Standing Child*, charcoal; *Two Seated Figures*, black ink; *Portrait of a Woman*, pen and black ink; *Female Nude Bending Forward*, graphite; *Untitled*, gouache; *Study of a Woman Facing Right*, graphite; *Study of a Woman Facing Right*, graphite; *Standing Female Nude*, brown chalk; *Crouching Female Nude*, charcoal; *Seated Female Nude with Coat Draped over Shoulders*, charcoal; *Seated Female*, graphite; *Seated Woman in Coat with Fur Collar*, pen and black ink; *Seated Female Nude with Necklace*, graphite; *Seated Female Nude, Head Resting on Hand*, black chalk; *Seated Female Nude*, brush and black ink; *Woman Seated on Stool*, graphite; *Seated Female Nude*, brush and black ink; *Seated Female Nude*, brush and black ink; *Female Nude Kneeling on One Knee*, brush and black ink; *Seated Female Nude*, charcoal; *Sleeping Female Nude*, charcoal; *Sleeping Female Nude*, charcoal; *Landscape*, watercolor and charcoal; *Seated Female Nude*, charcoal and black ink; *Two Seated Figures*, charcoal; *Standing Female Nude with Raised Arms*, brush and black ink; *Seated Female Nude with Black Stockings*, graphite; *Nude Woman Seated on Stool*, pen and black ink; *Kneeling Female Nude Leaning Back*, pen and black ink; *Kneeling Female Nude with Head Tossed Back*, pen and black ink; *Sleeping Woman* (recto); *Head of a Young Woman* (verso), 1956, graphite; *Sleeping Woman*, blue ball-point pen; *Sleeping Woman*, blue ball-point pen; *Seated Figure (Face Torn Away)*, black ink and charcoal; *Reclining Woman*, graphite; *Seated Woman*, charcoal; *Seated Woman with Crossed Arms*, pen and black ink; *Woman with Cigarette*, pen and black ink; *Torso of Female Nude*, graphite; *Young Woman in Profile, Facing Left*, pen and black ink; *Seated Female Nude with Crossed Legs*, charcoal with ink wash; *Seated Nude Woman*, black crayon; *Seated Nude Woman*, charcoal; *Reclining Female Nude*, charcoal; *Seated Woman*, charcoal; *Female Nude Leaning Over Stool*, charcoal; *Seated Female Nude*, pen and black ink; *Study of a Woman*,



black ink; *Reclining Female Nude*, brush and black ink; *Study of a Woman Facing Left*, charcoal; *Two Seated Female Nudes, Facing Right*, pen and black ink with wash on 2 sheets of paper; *Woman Reading*, black crayon; *Seated Woman with Legs Crossed*, black crayon; *Studies of a Nude Couple*, charcoal and ink wash; *Seated Female Nude, Facing Left*, pen and black ink; *Seated Woman in Pleated Skirt*, blue and black ink with charcoal; *Seated Female Nude*, black crayon; *Seated Couple*, black crayon; 1035 drawings in various media, *Untitled*, 2000.141.4–123, 130–1164, Gift of Phyllis Diebenkorn

**Diller**, Burgoyne, American, 1906–1965, *Untitled*, 1961; *Untitled*, 1961; *Untitled*, 1961; *Untitled*, 1962; *Untitled*, 1962; graphite and crayon, 2000.162.1–5, Gift of halley k harrisburg and Michael Rosenfeld

**Dix**, Otto, German, 1891–1969, *Zwei Weiber*, 1923, brush with India ink, 2001.37.1, Eugene L. and Marie-Louise Garbaty Fund and Edward E. MacCrone Fund

**Duclaux**, Antoine Jean, French, 1783–1868, *Landscape near Vourlis*, c. 1830, black chalk heightened with white chalk on brown paper, 2000.161.1, Gift of Jak Katalan in honor of Karen B. Cohen

**Dutch** 18th Century, *The Judgment of Paris*, c. 1745, pen and black ink with gray wash, 2001.3.1, Woodner Collection

**El Hanani**, Jacob, Israeli, born 1947, *Merhav (Open Space)*, 1990, pen and black ink, 2000.169.1, Gift of Susan Lorence in memory of Annalee Newman

**Flemish** 17th century, *Forest Interior*, c. 1610, pen and brown ink and wash over graphite, heightened with white, 2001.12.1, Ailsa Mellon Bruce Fund

**Fuller**, Isaac, English, 1606–1672, *Young Woman with a Pearl Necklace*, 1660s, pen and brown ink, 2000.179.1, Gift of Lowell Libson and Spink-Leger in honor of Diane Nixon

**Gheyn II**, Jacques de, Dutch, 1565–1629, *Elegantly Dressed Soldier Tamping His Caliver*, c. 1597; *Elegantly Dressed Soldier Preparing to Fire His Caliver*, c. 1597, pen and brown ink with gray wash, 2000.117.1, 2000.134.1, Gift of The Ahmanson Foundation

**Guston**, Philip, American, 1913–1980, *Iron*, 1976, acrylic on paper board, 2000.163.1, Gift of David and Renee McKee

**Haag**, Carl, German, 1820–1915, *In der Wüste*, 1859, watercolor over graphite, 2001.19.1, Gift of Alexander M. and Judith W. Laughlin

**Herrera II**, Francisco, Spanish, 1622–1685, *Standing Saint with a Crucifix and a Book*, 1660s, pen and brown ink, 2001.35.1, William B. O'Neal Fund

**Hirschvogel**, Augustin, German, 1503–1553, *Hilltop Castles*, c. 1546, pen and black ink, 2001.34.1, William B. O'Neal Fund

**Hubbich**, Karl, German, 1891–1979, *A Woman Undressing*, c. 1922, graphite, 2001.10.2, Ailsa Mellon Bruce Fund

**Huet**, Paul, French, 1803–1869, *Rock Cliffs along the Romanche*, 1858, watercolor over black chalk, 2001.80.1, Gift of Mr. and Mrs. James T. Dyke

**Isabey**, Eugène, French, 1803–1886, *Fishing Boats Tossed before a Storm*, watercolor and gouache over black chalk, 2001.79.1, Gift of Mr. and Mrs. James T. Dyke

**Kalckreuth**, Stanislaus Graf von, German, 1820–1894, *Sketchbook: Landscapes in Southern Germany and Switzerland*, 1857, sketchbook with 23 graphite drawings, 2001.82.2, Ailsa Mellon Bruce Fund

**Kobell**, Franz Innocenz Josef, German, 1749–1822, *Forest Edge on a Brilliant Day*, c. 1800, brush with brown and gray wash, 2001.5.1, Gift of Arturo and Corinne Cuellar

**Koch**, Joseph Anton, Austrian, 1768–1839, *The Roman Campagna with an Ancient Fountain*, 1795/1805, pen and brown ink over graphite, 2001.63.1, Pepita Milmore Memorial Fund

**LeWitt**, Sol, American, born 1928, *Wall Drawing 65*, 1971, colored pencil, 2001.9.25, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

**Linck**, Jean Antoine, Swiss, 1766–1843, *An Alpine Village in Summertime*, black chalk and graphite, heightened with white chalk, on tan paper, 2001.17.1, Ailsa Mellon Bruce Fund

**Murer**, Christoph, Swiss, 1558–1614, *Joshua and the Israelites before the Walls of Jericho*, c. 1600, pen and black ink and gray wash, 2001.39.1, Ailsa Mellon Bruce Fund

**Neher**, Georg, Bohemian, active c. 1600, *Madonna and Child Appearing to a Suppliant*, c. 1600, pen and black ink with gray wash, 2001.49.1, Gift of Mr. and Mrs. Kurt Meissner

**Novelli**, Pietro Antonio, Italian, 1729–1804, *Elisha Watching Elijah Ascend in the Fiery Chariot*, pen and brown ink with brown wash and black chalk, 2001.50.1, Gift of Luca Baroni

**Passarotti**, Bartolomeo, Italian, 1529–1592, *Studies of a Left Arm, a Young Woman, a Madonna and Child, a Face in Profile, and Nude Figures (recto)*; *Studies of a Sculpture of a Male Nude, Vertebrae, and Gesturing Figures (verso)*, pen and brown ink, 2000.124.1.a, b, Ailsa Mellon Bruce Fund

**Pearlstein**, Philip, American, born 1924, *Untitled*, 1963, brush and sepia ink, 2001.55.1, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

**Pernet**, Jean Henry Alexandre, French, c. 1763–unknown, *Garden Capriccio with Antique Ruins*, c. 1788, watercolor and black ink over graphite, 2001.83.1, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips

**Picasso**, Pablo, Spanish, 1881–1973, *Head of a Woman*, c. 1903, pastel, 2001.3.2, Woodner Collection

**Ranchicourt**, Philibert d'Amiens de, French, 1781–1825, *A Fashionable Couple Seen from Behind*, c. 1810, black and white chalk on yellow paper, 2001.15.1, Ailsa Mellon Bruce Fund

**Reinhold**, Friedrich Philipp, German, 1779–1840, *A Wayside Shrine Carved into a Rocky Tor*, 1821, graphite, 2001.46.1, Ailsa Mellon Bruce Fund

**Richter**, Ludwig, German, 1803–1884, *Sketchbook with Landscapes, Figures, and Plants*, 1848, sketchbook with 22 graphite drawings, 2000.185.1.a–v, Ailsa Mellon Bruce Fund

**Rubens**, Sir Peter Paul, Flemish, 1577–1640, *Part of the Crowd at the Ecce Homo (after Titian)*, black and red chalk with pen and black ink, 2001.121.1, Bequest of Mrs. Alice Kaplan

**Salathé**, Friedrich, Swiss, 1793–1858, *Courtyard of a Swiss Country House; Fortified Castle above a Narrow Valley; A Terraced Garden by a Villa (recto)*; *Italian Mountain Landscape (verso)*, 1815/1821, graphite, 2001.49.2–4.a, b, Gift of Mr. and Mrs. Kurt Meissner

**Schellenberg**, Johann Rudolph, Swiss, 1740–1806, *Camel*, 1770s; *Fighting Cock*, c. 1775, red and black chalk, 2001.88.1–2, Ailsa Mellon Bruce Fund

**Sheeler**, Charles, American, 1883–1965, *Interior with Stove*, 1932, conté crayon, 2000.181.1, Gift (Partial and Promised) of Aaron I. Fleischman

**Signorelli**, Luca, Workshop of, *The Sacrifice of Isaac*, c. 1500, red chalk heightened with white, 2001.3.3, Woodner Collection

**Steiner**, Johann Conrad, Swiss, 1757–1818, *A Wooded Valley with Rocky Cliffs*, 1785, pen and black ink with watercolor, 2001.17.2, Ailsa Mellon Bruce Fund

**Tarsia**, Bartolomeo, Italian, died 1765, *The Triumph of Wisdom*, c. 1750, pen and brown ink with gray and brown wash, heightened with white over black chalk, squared for transfer in black chalk, 2000.153.1, Ailsa Mellon Bruce Fund

**Tiepolo**, Giovanni Battista, Italian, 1696–1770, *Two Monks with a Prostrate Man*, c. 1725, pen and brown ink with brown and gray wash over black chalk, 2001.3.4, Woodner Collection

**Toulouse-Lautrec**, Henri de, French, 1864–1901, *A Monkey Playing on His Back (recto)*; *A Lady with a Fancy Hairdo and Hat (verso)*, 1880, graphite, 2001.57.1.a, b, Gift of Evelyn Stefansson Nef

**Troger**, Paul, Austrian, 1698–1762, *River God*, c. 1720, red chalk heightened with white on oatmeal paper, 2001.63.2, Pepita Milmore Memorial Fund

## Prints and Illustrated Books

**Adams**, Clinton, American, born 1918, *August Still Life*, 1956, lithograph; *Candle-flame*, 1951, lithograph; *The Window II*, 1959, etching, engraving, and aquatint, 2001.43.1–3, Gift of the Richard Florsheim Art Fund

**Allen**, James E., American, 1894–1964, *Fulton's Folly*, 1930s, lithograph, 2001.53.1, Gift of A. Thompson Ellwanger III; *Getting the Christmas Tree*, 1939, lithograph, 2001.53.2, Gift of the Ellwanger/Mescha Collection

**Alt**, Jaroslav, Czech, born 1950, *Red and White Bricks*, 1980, drypoint, 2000.166.1, Gift of Gerald Cerny

**Altmann**, Jiří, Czech, born 1942, *Thomas [à] Becket*, 1965, woodcut, 2000.166.2, Gift of Gerald Cerny

**Amman**, Jost, Swiss, 1539–1591, and other artists, *Biblia. Das ist: die gantze Heylige Schrift Teutsch* (Frankfurt am Main, 1570), illustrated book with 2 parts in 1 volume (presentation copy for Christoff Herzog zu Württemberg, the dedicatee of this edition); 3 title pages printed in red and black within woodcut borders; 144 woodcuts all with contemporary coloring and heightening in gold and silver; the binding with silver-gilt roundels and relief plaque, 2001.54.1, Anonymous Gift

**Anderle**, Jiří, Czech, born 1936, *Comedy Nr. 2*, 1965–1966 and 1999, mezzotint, etching, and drypoint with hand-colored drawing; *Commedia dell'arte*, 1992, hand-colored etching and aquatint; *David II—Dedicated to Paul Wunderlich*, 1975, mezzotint, etching, and drypoint; *Il Sorriso—Omaggio a un poeta*, 1976–1978 and 1999, variation with color drawing; *Love for Love*, 1999, mezzotint, etching, and drypoint; *Le Quattro stagioni*, 1985, hand-colored drypoint and mezzotint; *Through the 20th Century*, 1999, lithograph, etching, drypoint, collage, and hand-coloring, 2000.166.3–8, 10, Gift of Gerald Cerny

**Anderle**, Jiří, Czech, born 1936, and Bohumil Hrabal (author), Czech, 1914–1997, *Libeňské Artikule*, 1994, illustrated book with 10 etchings with aquatint, 2000.166.9, Gift of Gerald Cerny



**Andreani**, Andrea, Italian, 1558/1559–1629, *The Deluge*, probably 1583/85, woodcut from 2 blocks on 2 joined sheets of paper, 2001.42.1, Ailsa Mellon Bruce Fund and Edward E. MacCronie Fund

**Anquetin**, Louis, French, 1861–1932, *Le Cavalier et le Mendiant* from *L'Estampe originale*, 1893, lithograph, 2000.180.37, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Auriol**, George, French, 1863–1938, *Trembling Woods*, 1893, color lithograph, 2000.180.10, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Axmann**, Mikoláš, Czech, born 1955, *Fair Weather in a Cage*, 1993, monotype; *Experimental Dusks*, 1994, stoneprint; *The Beginning of the Road*, 1992, monotype; *Arrested Motion*, 1993, stoneprint, 2000.166.11–14, Gift of Gerald Cerny

**Baldessari**, John, American, born 1931, *Two Bowlers (with Questioning Person)*, 1994, color lithograph and screenprint on 2 sheets of paper, 2001.74.2.a,b, Gift of Gemini G.E.L.

**Barrière**, Dominique, French, probably 1610/1620–1678, *Landscape with a Mill* (after Titian), c. 1650, etching, 2001.18.1, Ailsa Mellon Bruce Fund

**Barry**, James, Irish, 1741–1806, *The Angelic Guards*, c. 1802, etching and engraving, 2001.30.1, Ailsa Mellon Bruce Fund

**Bauch**, Jan, Czech, 1898–1995, *Kafka*, 1983, drypoint; *Sad Clown*, 1970, drypoint [proof], 2000.166.15–16, Gift of Gerald Cerny

**Baudet**, Étienne, French, c. 1636–1711, *Adoration of the Golden Calf* (after Nicolas Poussin), c. 1682, engraving, 2001.16.1, Ailsa Mellon Bruce Fund

**Bearden**, Romare, American, 1911–1988, *Iliad*, c. 1970, color monoprint collage, 2001.36.1, Gift of the Collectors Committee

**Beatrizet**, Nicolaus, French, 1515–1565 or after, Antonio Lafréry (publisher). Italian, 1512–1577, and Various Artists, *Speculum Romanae Magnificentiae*, 1549/1589, bound volume with 82 engravings and etchings by Beatrizet, the Master of the Die, Agostino dei Musi, Léon Davent, et al., 2000.119.1, Gift of Lois and Robert Erburu

**Bednářová**, Eya, Czech, 1937–1986, *Untitled*, color etching, 2000.166.17, Gift of Gerald Cerny

**Bernard**, Émile, French, 1868–1941, *Christ from L'Estampe originale*, woodcut, 1894; *La Dame au Manchon* (recto); *La Lessive* (verso), 1888, woodcuts on pink paper 2000.180.64–65, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Beuther**, Friedrich (designer and author), German, 1776/1777–1856; John Baptist Hössel, German, active c. 1799–1824; and D. Landini, Italian, active c. 1824, *Dekorationen für die Schaubühne nebst einem Vorworte über Theatermalerei* (Braunschweig, 1824), unbound volume with 4 color aquatints, 2001.40.1, Mark J. Millard Architectural Collection

**Bilek**, František, Czech, 1872–1941, *Jan Hus*, woodcut, 2000.166.18, Gift of Gerald Cerny

**Bilková**, Alena, Czech, born 1946, *From the Cycle Water—Light*, 1990, mixed media, 2000.166.19, Gift of Gerald Cerny

**Blabolilová**, Marie, Czech, born 1948, *Winter*, 1979, etching [artist's proof], 2000.166.20, Gift of Gerald Cerny

**Blache**, Charles-Philippe, French, 1860–1907, *Crépuscule* from *L'Estampe originale*, 1894, color lithograph, 2000.180.67, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Bocquet**, Louis, French, active early 18th century, *Galo-Bayeux*, color stipple engraving, 2000.175.2, Gift of A. Thompson Ellwanger III

**Boissieu**, Jean-Jacques de, French, 1736–1810, *Desert Monks*, 1797, etching, drypoint, and roulette; *Triumphal Arch*, 1759, etching; *Ruins of the Château Saint-Chamond, Loire*, 1759, etching; *Two Houses with Tile Roofs*, 1759, etching; *The Spring at l'Orsière*, 1759, etching; *The Spinner*, 1759, etching; *Ancient Tower with a Water Mill*, 1759, etching, 2000.150.1, 3–8, Ailsa Mellon Bruce Fund

**Boldrini**, Niccolò, Italian, 1510–1566 or after, *Saint Jerome in the Wilderness* (after Titian), c. 1530, woodcut, 2000.156.1, Ailsa Mellon Bruce Fund

**Bolswert**, Schelte Adams, Flemish, 1586–1659, *Sailing Boats in a Tempest* (after Andries van Eertvelt), c. 1638; *Landscape with a Large Rainbow* (after Sir Peter Paul Rubens), c. 1638; *Landscape with Roman Ruins* (after Sir Peter Paul Rubens), c. 1638, etching with engraving, 2000.182.1–3, Ailsa Mellon Bruce Fund

**Bonnard**, Pierre, French, 1867–1947, *Conversation*, 1893, lithograph; *Les Chiens*, 1893, lithograph; Cover for *Album d'estampes originales de la Galerie Vollard*, 1897, color lithograph on China paper; *La Loge*, 1898, color lithograph; *La Loge*, 1898, color lithograph on China paper [proof]; *L'Arrière-grandmère*, 1895, color lithograph reworked with colored pencil on China paper [proof]; Poster for *L'Estampe et l'affiche*, 1897, color lithograph; *Le Canotage*, 1897, color lithograph on China paper; Poster for *Le Figaro* (announcement of Abel Hermant's novel), 1903, color lithograph; Poster for *France-Champagne*, 1891, color lithograph; *Au Théâtre* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Avenue du Bois* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Le Pont* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Le Pont* from *Quelques aspects de la vie de Paris*, 1899,

color lithograph; *Le marchand des quatre-saisons* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Le marchand des quatre-saisons* from *Quelques aspects de la vie de Paris*, 1899, color lithograph [proof]; *Dans la rue*, c. 1900, color lithograph; *Le Verger* from *Germinal*, 1899, color lithograph on china paper; *Parisiennes*, 1895, lithograph; *Parisiennes* from *La Revue blanche*, 1893, lithograph; *Coin de rue* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Coin de rue vue d'en haut* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Rue vue d'en haut* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Jeune femme aux bas noirs*, 1893, lithograph; *Jeune femme aux bas noirs*, 1893, lithograph on dark blue paper [proof]; *Boulevard* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Boulevard* from *Quelques aspects de la vie de Paris*, 1899, color lithograph [proof]; Cover for *Quelques aspects de la vie de Paris*, 1899, color lithograph on China paper; Cover for Victor Jozé's *Reine de joie, moeurs du demi-monde*, 1892, color lithograph [proof]; *La Revue blanche* no. 35, September 1894, journal with *Femme au parapluie* as frontispiece; *L'Arc de Triomphe* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; Poster for *Les Peintres graveurs*, 1896, color lithograph; *Maison dans la cour* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; *Maison dans la cour* from *Quelques aspects de la vie de Paris*, 1899, color lithograph [proof (canceled plate)]; *Papa, maman* from *Petites scènes familiales*, 1895, lithograph on China paper; *Place le soir* from *Quelques aspects de la vie de Paris*, 1899, color lithograph; Poster for *La Revue blanche*, 1894, color lithograph; *Réverie* from *Petites scènes familiales*, 1895, lithograph on China paper [proof]; *Rue, le soir, sous la pluie* from *Quelques aspects de la vie de Paris*, 1899, color lithograph [proof]; *Rue, le soir, sous la pluie* from *Quelques aspects de la vie de Paris*, 1899, color lithograph [proof (canceled plate)]; Supplement to *L'Omnibus de Corinthe*, 1897, lithograph; *Deux enfants sur un banc*, 1945, lithograph; *Deux nues (Les baigneuses)*, 1927/1929, drypoint; *Femme assise dans sa baignoire*, 1942, color lithograph; *La coupe at le comptoir*, 1925, lithograph; *Dernier reflet*, 1927/1928, lithograph; *Etude de nue*, 1925, lithograph; *Femme debout dans sa baignoire*, 1925, lithograph; *Femme debout dans sa baignoire*, 1925, lithograph with remarques; *La Lettre*, 1925, lithograph; *La nuit tombe*, 1927–1928, lithograph; *La rue Molitor*, 1925, lithograph; *La toilette assise*, 1925, lithograph; *Le Bain (première planche)*, 1925, lithograph; *Le Bain (deuxième planche)*, 1925, lithograph; *Le Menu*, 1925, lithograph; *Les bas*, 1927/1928,

lithograph; *Paysage du Midi*, 1925, lithograph; *L'Enfant à la lampe*, 1897, color lithograph [proof]; *Garde municipale*, 1893, lithograph; Poster for *L'Estampe et l'affiche*, 1897, lithograph [proof]; Supplement to *L'Omnibus de Corinthe*, 1897, lithograph; *La Porte-fenêtre*, 1927, lithograph; *Le parc Monceau*, 1937, etching; *Le Radiateur*, 1942/1946, color lithograph; Cover for *La Lithographie en couleurs*, 1898, color lithograph [proof]; *Nue à la toilette*, 1912, lithograph; *Arcachon. Qui veut des écopeaux!* from *Petites scènes familiales*, 1893, lithograph [proof]; *Départ des amis* from *Petites scènes familiales*, 1893, lithograph [proof]; *Dimanche matin* from *Petites scènes familiales*, 1893, lithograph [proof]; *Dodo, l'enfant do* from *Petites scènes familiales*, 1893, lithograph [proof]; *L'Angéus du matin* from *Petites scènes familiales*, 1893, lithograph [proof]; *La Baraque* from *Petites scènes familiales*, 1893, lithograph [proof]; *La chanson du grand-père* from *Petites scènes familiales*, 1893, lithograph; *Le Chevrier* from *Petites scènes familiales*, 1893, lithograph [proof]; *Les heures de la nuit* from *Petites scènes familiales*, 1893, lithograph [proof]; *Pensée triste* from *Petites scènes familiales*, 1893, lithograph [proof]; *Premier air de Fifi* from *Petites scènes familiales*, 1893, lithograph [proof]; *Prrière* from *Petites scènes familiales*, 1893, lithograph [proof]; *Promenade à Âne* from *Petites scènes familiales*, 1893, lithograph [proof]; *Place Clichy*, 1922, color lithograph [proof]; *Portrait d'Ambroise Vollard*, 1924, etching, 2000.180.1–9, 11–23, 33, 36, 39, 41–42, 44, 46–50, 54, 68–69, 71–91, 93–114, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Bonnard**, Pierre, French, 1867–1947, Georges Courteline (author), French, 1858–1929, and Claude Terrasse (composer), French, 1867–1923, *Pantheon-Courcelles* (Paris, 1899), music volume with lithographic cover and title page, 2000.180.59, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Bonnard**, Pierre, French, 1867–1947, and Alfred Jarry, French, 1873–1907, *Almanach du Père Ubu illustré* (Paris, 1899), "petit" volume with 20 photo-relief illustrations; *Almanach illustré du Père Ubu (XXe siècle)* (Paris, 1901), bound volume with 79 color photo-reliefs in red, blue, and black (before numbered edition, uncut); *Almanach illustré du Père Ubu (XXe siècle)* (Paris, 1901), bound volume with 79 photo-reliefs; *Répertoire des Pantins* (Paris, 1898), portfolio of 9 lithographs, 2000.180.32, 37, 40, 43, 45, 51–53, 60–62, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Bonnard**, Pierre, French, 1867–1947, and Longus (author), Greek, 3rd century AD, *Daphnis et Chloé* (Paris, 1902), bound volume with 151 lithographs, 2000.180.57, Virginia and Ira Jackson Collection, Partial and Promised Gift



- Bonnard, Pierre**, French, 1867–1947, and **Pierre Louys** (author), French, 1870–1925, *Le Crépuscule des nymphes* (Paris, 1946), bound volume with 24 transfer lithographs, 2000.180.92, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre**, French, 1867–1947, and **André Mellerio** (author), French, *La Lithographie en couleurs* (Paris, 1898), volume with color lithographic cover and frontispiece, 2000.180.55, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre**, French, 1867–1947, and **Octave Mirbeau** (author), French, 1848–1917, *Dingo* (Paris, 1924), unbound volume with 55 etchings, 2000.180.70, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre**, French, 1867–1947, and **Claude Terrasse** (composer), French, 1867–1923, *Petit salfège illustré* (Paris, 1893), bound volume with 32 color lithographic relief-prints [regular edition], 2000.180.56, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre**, French, 1867–1947, and **Paul Verlaine** (author), French, 1844–1896, *Parallèlement* (Paris, 1900), bound volume with 109 color lithographs and 9 wood-engraved ornaments, 2000.180.58, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre**, French, 1867–1947, and Various Artists, *Album de la Revue blanche*, vol. 2 (Paris, 1895), album with 12 lithographs and cover by Bonnard, Henri de Toulouse-Lautrec, Edouard Vuillard, Odilon Redon, Félix Vallotton, Maurice Denis, Henri-Gabriel Ibels, Charles Cottet, József Rippl-Ronai, Paul-Elie Ranson, Ker Xavier Roussel, and Louis Paul Henri Sérusier, 2000.180.115, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnet, Louis Marin**, French, 1736–1793, *Les Échasses* (after Jean-Baptiste Huet), c. 1790, color stipple engraving, 2000.175.1, Gift of A. Thompson Ellwanger III
- Born, Adolf**, Czech, born 1930, *The Grand Art Historian with a Group of Critics*, 1997, color lithograph, 2000.166.21, Gift of Gerald Cerny
- Borofsky, Jonathan**, American, born 1942, *Art is for the Spirit*, 1989, color screenprint; *Art is for the Spirit (State)*, 1989, color screenprint; *Berlin Dream (Close Up) at No. 2994014*, 1986, screenprint in blue on mirrored Plexiglas; *Berlin Dream Stamp (Negative Version)*, 1991, black and white photograph with perforations; *Big 5 from the Number 3253776*, 1989, woodcut and relief; *Cross Head*, 1991, photogravure etching and screenprint; *Deer Dream*, 1991, color screenprint; *Face*, 1991, etching; *Goldfish Dream*, 1991, color lithograph and screenprint; *I Could Fly at No. 3088747*, 1989, color lithograph; *I Could Fly at No. 3088748*, 1989, color lithograph; *I Could Fly at No. 3088749 (State I)*, 1989, color lithograph; *I Could Fly at No. 3088750 (State II)*, 1989, color lithograph; *I Could Fly at No. 3088751 (State III)*, 1989, color lithograph; *I Dreamed I Could Fly at No. 3088752 (State IV)*, 1989, color lithograph; *I Dreamed I Was Taller Than Picasso*, 1991, color lithograph; *Numbered Money*, 1986, sheet of U.S. currency encased between 2 sheets of Plexiglas with screenprint in green and assemblage; *Picasso Dream Fractured*, 1990, color lithograph and screenprint in white on 5 sheets of paper; *Subway Dream*, 1983, screenprint with programmed electronic dimmer and incandescent lamp; *Subway Dream*, 1983, color screenprint with programmed electronic dimmer and incandescent lamp; 3124736, 1991, screenprint; *Art is for the Spirit at No. 3094233*, 1988, color screenprint; *Flower Head*, 1991, color etching, 2000.177.1–21, 72–73, Gift of Lee and Ann Fensterstock; *Hammering Man at No. 3302552*, 1990, collage and screenprint, 2001.74.3, Gift of Gemini G.E.L.
- Boštik, Václav**, Czech, born 1913, *Untitled*, 1965/68, drypoint with pastel, 2000.166.22, Gift of Gerald Cerny
- Bothwell, Dorr**, American, 1902–2000, *Sea Treasure*, 1952; *Spanish Easter*, 1950, color screenprints, 2001.43.4–5, Gift of the Richard Florsheim Art Fund
- Boudník, Vladimír**, Czech, 1924–1968, *Untitled*, 1961, mixed media, 2000.166.23, Gift of Gerald Cerny
- Brázda, Jifi**, Czech, born 1952, *In a Cage*, 1992, etching, mezzotint, and engraving, 2000.166.24, Gift of Gerald Cerny
- Budíková, Jana**, Czech, born 1946, *Dedication*, 1995, screenprint, 2000.166.25, Gift of Gerald Cerny
- Burant, František**, Czech, born 1924, *Time of the Honey Bees*, 1991, drypoint, 2000.166.26, Gift of Gerald Cerny
- Buren, Daniel**, French, born 1938, *Situated Lithographs: Five Out of Eleven*, 1989, color lithograph on 10 sheets of paper, 2000.177.74.a–j, Gift of Lee and Ann Fensterstock
- Čapová, Hana**, Czech, born 1956, *Under the Veil of Night*, 1987, etching [proof], 2000.166.27, Gift of Gerald Cerny
- Čechová, Olga**, Czech, born 1925, *A Mild Day*, 1969, color lithograph, 2000.166.28, Gift of Gerald Cerny
- Cepelák, Ladislav**, Czech, born 1924, *Door*, 1991, aquatint; *Horizontal*, 1983, mezzotint; *Horizontal*, 1992, aquatint; *Butterfly*, 1988, aquatint; *Cloud*, 1998, aquatint and mixed media; *Snow Trace*, 1991, aquatint diptych; *Snow Furrows*, 1968, aquatint; *Tree*, 1992, aquatint; *Wall*, 1992, aquatint, 2000.166.29–37, Gift of Gerald Cerny
- Černý, Josef**, Czech, born 1934, *Time of the Chrysanthemum*, etching and aquatint, 2000.166.38, Gift of Gerald Cerny
- Chatrný, Dalibor**, Czech, born 1925, *Bílá, blanc, bianco, weiss, white*, 1972–1974, mixed media; *With Both Hands*, 1995, lithograph; *Relief Print*, 1966, relief and lithograph, 2000.166.39–41, Gift of Gerald Cerny
- Christo, American**, born 1935, *Orange Store Front Project*, 1964/1991, color lithograph, varnished, with collage of brown wrapping paper, broadcloth, staples, acetate and galvanized iron sheet; *Wrapped Roman Sculpture, Project for die Glyptothek-München*, 1991, color collotype and screenprint with collage of fabric, transparent polyethylene, thread, twine, tape, graphite, felt-tip pen, wax crayon, and photograph by Wolfgang Volz, 2001.9.5, 9, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees
- Činčera, Jan**, Czech, born 1961, *Homage to the Corrugated Container Board HO 1*, 1994, woodcut, 2000.166.42, Gift of Gerald Cerny
- Činčerová, Eva**, Czech, born 1943, *Composition I*, 1994, hand-colored etching, 2000.166.43, Gift of Gerald Cerny
- Cinybulk, Vojtěch**, Czech, 1915–1994, *Ritual Dance*, 1989, color linoleum cut, 2000.166.44, Gift of Gerald Cerny
- Courtois, Guillaume**, French, 1628–1679, *The Raising of Lazarus* (after Tintoretto), etching, 2000.128.1, Ailsa Mellon Bruce Fund
- Crawford, Ralston**, American, 1906–1978, *Broken Window #2*, 1954; *Broken Window #2*, 1955; *Collage #7*, 1955; *Cologne Landscape #3*, 1951; *Crack Up Fragment*, 1949; *Freight Cars #2*, 1955; *June 18, 1954 #2*, 1954; *Lobster Pots #1*, 1955; *St. Gilles #3*, 1962; *Windows*, 1957; *First Avenue #1*, 1954; *First Avenue #2*, 1954; *First Avenue #1*, 1954; 10–12–54, 1954, lithographs, 2000.164.1–6, 8, 9, 11, 13–17, Gift of Neelon Crawford
- Cruikshank, Isaac**, British, 1756–1810/1811, *The Sportsmen Resting; The Sportsmen's Departure*, color stipple etchings, 2000.175.3, 4, Gift of A. Thompson Ellwanger III
- Cywicki, Janusz**, Polish, born 1949, *Quietly-3*, three-dimensional silkscreen and collage, 2000.166.45, Gift of Gerald Cerny
- Daumier, Honoré**, French, 1808–1879, *Oh Patrie!!!*, 1840; *Tiens v'la peut-etre une pratique*, 1847, lithographs, 2000.165.1–2, Gift of Lila Oliver Asher; *Une Révolte a Bord*, 1843, lithograph, 2001.25.1, Ailsa Mellon Bruce Fund
- Davent, Léon**, French, active 1540/1556, *Lust* (after Luca Penni), c. 1547, etching and engraving, 2000.184.1, Ailsa Mellon Bruce Fund
- Demel, Karel**, Czech, born 1942, *Poet*, 1986, color engraving, drypoint, etching, and mezzotint; *Brel—The Man from La Mancha*, 1989, engraving, drypoint, etching, and mezzotint; *Leoš Janáček—Capriccio*, 1990, engraving, drypoint, etching, and mezzotint; *Adagio (Gustav) M[ahler] X*, 1998, color engraving, etching, dry-point, and aquatint, from *Legacy of the Jewish Spirit*, 2000.166.46–48, 218.a, Gift of Gerald Cerny
- di Suvero, Mark**, American, born 1933, *Santana Wind*, 1990, aquatint, 2000.177.75, Gift of Lee and Ann Fensterstock
- Diebenkorn, Richard**, American, 1922–1993, *Double Map of Ireland*, 1990, etching; *Coat I*, 1990, etching; *Coat II*, 1990, etching and aquatint; *Coat III*, 1990, softground etching; *Coat IV*, 1990, softground etching and aquatint; *Coat V*, 1990, softground etching and aquatint, 2000.141.124–129, Gift of Phyllis Diebenkorn
- Dine, Jim**, American, born 1935, *Garry's Necklace*, 1986, color etching and drypoint; *Sovereign Nights*, 1986, color etching from two plates, 2000.167.1–2, Gift of Lionel C. Epstein and Family
- Dürer, Albrecht**, German, 1471–1528, *Saint John the Baptist and Saint Onuphrius*, c. 1504, woodcut, 2001.76.1, Ailsa Mellon Bruce Fund
- Dušek, Lubomír**, Czech, born 1951, *The Romantic*, 1987, etching and aquatint, 2000.166.49, Gift of Gerald Cerny
- Edmondson, Leonard**, American, born 1916, *Initiation*, 1951, lithograph; *Prior Disposition*, 1950, etching; *Projective Agent*, 1951, lithograph; *Sunlit Fantasy*, 1955/1956, color screenprint, 2001.43.6–9, Gift of the Richard Florsheim Art Fund
- Ehinger, Gabriel**, German, 1652–1736, *Christ the Savior* (after Johann Heinrich Schönfeld), c. 1680; *The Virgin* (after Johann Heinrich Schönfeld), c. 1680, etchings, 2000.151.1–2, Ailsa Mellon Bruce Fund
- Erazim, Milan**, Czech, born 1946, *Catch me if you can*, 1993, lithograph; *Troubled Sleep*, 1985, color lithograph; *Psychodrama I*, 1985, color lithograph; *Chance No. 1*, 1992, color lithograph, 2000.166.50–53, Gift of Gerald Cerny
- Fischer, Joseph**, Austrian, 1769–1822, *Boating Party in a Grotto*, 1794, color etching and aquatint, 2001.78.1, Ailsa Mellon Bruce Fund
- Förg, Günther**, German, born 1952, *Stations of the Cross*, 1990, bound volume with 1 etching, 2000.169.2, Gift of Susan Lorence in memory of Annalee Newman



- Francis**, Sam, American, 1923–1994, *Untitled*, 1967, color lithograph, 2000.137.1, Gift of the Collectors Committee; *Untitled*, 1993, color aquatint, 2000.177.105, Gift of Lee and Ann Fensterstock
- Fuchs**, M.G., active c. 1890–1910, *Levite of Ephraim and His Dead Wife* (after Jean-Jacques Henner), c. 1898; *Mrs. Bonham* (after Sir Edward Coley Burne-Jones), c. 1902, lithographs [proofs], 2000.175.5–6, Gift of A. Thompson Ellwanger III
- Gavarni**, Paul, French, 1804–1866, *Oeuvres de Gavarni*, collection of more than 3,000 lithographs in 20 unbound volumes, each with an etched ex-libris attributed to Felicien Rops, 2000.127.1–20, Ailsa Mellon Bruce Fund
- Gessner**, Salomon, Swiss, 1730–1788, *Schriften*, 1777–1778, bound volume with 20 etched and engraved illustrations, 2000.138.1, William B. O'Neal Fund
- Gieryszewski**, Ryszard, Polish, born 1936, *Division Lines 2*, color woodcut, 2000.166.54, Gift of Gerald Cerny
- Ginsberg**, Allen, American, 1926–1997, *The Ballad of The Skeletons*, 1996, color screenprint; *Untitled #2*, 1997, color lithograph and screenprint, 2000.177.22–23, Gift of Lee and Ann Fensterstock
- Gober**, Robert, American, 1954, *Untitled*, 2000, lithograph, 2001.74.6, Gift of Gemini G.E.L.<sup>11C</sup>
- Graf I**, Urs, Swiss, c. 1485–1527/1529; **Master DS**, Swiss, active c. 1503–1515; and **Pope Gregory IX** (author), Italian, c. 1145–1241, *Decretalium Gregorii noni liber accuratissime emendatus cum concordantiis*, 1511, bound volume with 4 woodcut illustrations, 2001.20.1, William B. O'Neal Fund
- Gross**, František, Czech, 1909–1985, *Untitled*, 1985, color lithograph, 2000.166.55, Gift of Gerald Cerny
- Grygar**, Milan, Czech, born 1926, *Linear Score*, 1979, color lithograph; *Surface and Free Play*, 1993, screenprint, 2000.166.56–57, Gift of Gerald Cerny
- Hamera**, Oldřich, Czech, born 1943, *Untitled*, 1967, color structural etching and mixed media, 2000.166.58, Gift of Gerald Cerny
- Hamilton**, Ann, American, born 1956, *written*, 2000, embossing, 2001.74.7, Gift of Gemini G.E.L.<sup>11C</sup>
- Hampel**, Josef, Czech, born 1932, *Separation*, 1985, linoleum cut and relief, 2000.166.59, Gift of Gerald Cerny
- Hampel**, Petr, Czech, born 1943, *XXth Century*, 1976, etching, 2000.166.60, Gift of Gerald Cerny
- Hasemann**, Arminius, German, born 1888, *Totentanz*, 1921, woodcut [proof], 2000.128.2, Ailsa Mellon Bruce Fund
- Hašková**, Eva, Czech, born 1946, *Memory of Karel Capek*, 1991, etching and aquatint, 2000.166.61, Gift of Gerald Cerny
- Havličková**, Daniela, Czech, born 1946, *Jugglers*, 1984, mixed media, 2000.166.62, Gift of Gerald Cerny
- Hayek**, Pavel, Czech, born 1959, *Locust Tree Pods*, 1997; *Caraway Seeds*, 1993, screenprints, 2000.166.63–64, Gift of Gerald Cerny
- Heckel**, Erich, German, 1883–1970, *Cover for "Graphik der Gegenwart,"* 1930, color woodcut, 2000.165.3, Gift of Lila Oliver Asher
- Heyden**, Jan van der, Dutch, 1637–1712, *Burning of the Old Amsterdam Town Hall*, 1690, etching and engraving, 2000.152.1, Ailsa Mellon Bruce Fund
- Hlaváček**, Josef, Czech, born 1952, *Untitled*, 1992, woodcut; *Returns I*, 1992, color woodcut, 2000.166.65–66, Gift of Gerald Cerny
- Hockney**, David, British, born 1937, *Ink in the Room*, 1993, color lithograph with screenprint; *Slow Forest*, 1993, color lithograph with screenprint; *Four Part Splinge*, 1993, color lithograph and screenprint on 4 sheets of paper, 2000.177.76–77, 103.a–d, Gift of Lee and Ann Fensterstock; *Going Round*, 1993, color lithograph and screenprint on 4 sheets of paper, 2001.74.11.a–d, Gift of Gemini G.E.L.
- Hodonský**, František, Czech, born 1945, *Flood*, 1994; *Watery Shapes*, 1994, color woodcuts, 2000.166.67–68, Gift of Gerald Cerny
- Hopfer I**, Daniel, German, c. 1470–1536, *The Crucified Christ in a Decorated Niche*, etching, 2000.154.1, Ailsa Mellon Bruce Fund
- Hopfer**, Hieronymus, German, active c. 1520–1550 or after, *Personification of Rome* (after Giovanni Battista Palumba), etching, 2000.183.1, Ailsa Mellon Bruce Fund
- Houra**, Miroslav, Czech, born 1933, *Boat III*, 1990, woodcut, 2000.166.69, Gift of Gerald Cerny
- Hubbich**, Karl, German, 1891–1979, *Lydia and Berty*, 1921, drypoint [unique proof], 2001.10.1, Ailsa Mellon Bruce Fund
- Hudeček**, František, Czech, 1909–1990, *Night Walker*, 1945, woodcut, 2000.166.70, Gift of Gerald Cerny
- Hullmandel**, Charles Joseph, British, 1789–1850, *Twenty-four Views of Italy Drawn from Nature and Engraved upon Stone*, 1818, bound volume with 24 lithographs, 2001.45.1, Mark J. Millard Architectural Collection
- Ibels**, Henri-Gabriel, French, 1867–1936, *Untitled* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.24, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Istler**, Josef, Czech, born 1919, *Decalogue*, 1991, etching and aquatint [proof]; *Vegetation*, 1948, lithograph, 2000.166.71–72, Gift of Gerald Cerny
- Jacque**, Charles Émile, French, 1813–1894, *Waterside Village*, 1848, drypoint, 2000.129.1, Ailsa Mellon Bruce Fund
- Janáček**, Zbyněk, Czech, born 1957, *Z Cyklu pro Marka Rothka*, 1996, screenprint, 2000.166.73, Gift of Gerald Cerny
- Jandová**, Ludmila, Czech, born 1938, *Untitled*, 1991, drypoint, aquatint, and monoprint; *Circle and Square*, 1992, drypoint, aquatint, and monoprint; *Illicit Division*, 1992, color drypoint, 2000.166.74–76, Gift of Gerald Cerny
- Janiček**, James, Czech, born 1935, *Little Monument*, 1988, color lithograph, 2000.166.77, Gift of Gerald Cerny
- Janinet**, Jean-François, French, 1752–1814, *Colonnade et Jardins du Palais de Medici* (after Hubert Robert), c. 1776, color etching and lavis-manner engraving, 2000.146.1, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips
- Jarcovják**, Lubomír, Czech, born 1962, *Untitled*, 1991, etching and drawing on brown paper [proof]; *Untitled*, 1991, etching and aquatint on brown paper [proof], 2000.166.78, 79, Gift of Gerald Cerny
- Jemelka**, Jan, Czech, born 1953, *Three Sisters—Under God's Gaze*, 1995–1997, color woodcut and painting; *Three Sisters*, 1990/1995, color woodcut and mixed media; *Weathercock*, 1991, color woodcut, 2000.166.80–82, Gift of Gerald Cerny
- John**, Jiří, Czech, 1923–1972, *Bark*, 1970, drypoint, 2000.166.83, Gift of Gerald Cerny
- Johns**, Jasper, American, born 1930, *Flag on Orange*, 1998, color aquatint and etching; *Two Costumes*, 2000, color aquatint, etching, and drypoint; *Untitled*, 2000, color linoleum cut; *Untitled*, 1998, color aquatint, etching, softground, and open-bite; *Untitled*, 1999, color aquatint, spitbite aquatint, sugarlift aquatint, etching, and photogravure, 2001.28.1–5, Gift of Dr. Cyrus and Myrtle Katzen
- Johnston**, Ynez, American, born 1920, *The Ivory Coast*, 1958, color etching and aquatint; *Mediterranean Winter*, 1955, etching and aquatint, 2001.43.10–11, Gift of the Richard Florsheim Art Fund
- Kabátová-Táboraká**, Zdenka, Czech, born 1933, *Divertimento I*, 1991; *Thornbushes*, 1992, etchings with drypoint, 2000.166.84–85, Gift of Gerald Cerny
- Kaiser**, Jaroslav, Czech, born 1919, *The Secretary's Day*, 1966, screenprint and photolithograph; *Spring Motif*, 1997, screenprint; *The Lovers' Cathedral*, 1968, linoleum cut, photolithograph, and screenprint; *Comet*, 1986, color screenprint; *Signals*, 1967, linoleum cut, photolithograph, and screenprint; *Private Print*, *Untitled*, color lithograph; *Requiem for Jan Palach*, photolithograph and screenprint; *Great Century of Technology*, 1986, color screenprint, 2000.166.86–91, 93–94, Gift of Gerald Cerny
- Kaiser**, Jaroslav, Czech, born 1919, and Mirko **Kaizl** (author), *Jaroslav Kaiser en tjekskk grafik, hans exlibris og lejlighedsgrafik*, 1966–1985, bound volume with 30 mixed-media ex libris, 2000.166.92, Gift of Gerald Cerny
- Kavan**, Jan, Czech, born 1947, *Exorcism II*, 1992, color aquatint and etching, 2000.166.95, Gift of Gerald Cerny
- Kelly**, Ellsworth, American, born 1923, *Black Form*, 1967, lithograph, 2000.137.2, Gift of the Collectors Committee; *Blue Curve (State III)*, 1988, color lithograph; *EK*, 1990, lithograph; *EK/Green*, 1990, color lithograph; *EK/Spectrum II*, 1989, color lithograph; *EK/Spectrum III*, 1990, color lithograph; *Jack I*, 1990, lithograph; *Jack II*, 1990, lithograph; *Jack III*, 1990, lithograph; *Jack/Blue*, 1990, color lithograph; *Jack/Spectrum*, 1989, color lithograph; *Untitled (Gray State II)*, 1988, lithograph; *Untitled (Gray State III)*, 1988, lithograph; *Untitled (Orange State II)*, 1988, color lithograph; *Untitled (Orange State III)*, 1988, color lithograph; *Untitled (Purple State II)*, 1988, color lithograph; *Untitled (Red State II)*, 1988, color lithograph; *Untitled (Red State III)*, 1988, lithograph; *Jack/Gray*, 1990, lithograph; *Jack/Red*, 1990, color lithograph, 2000.177.24–40, 78–79, Gift of Lee and Ann Fensterstock; *Purple/Red/Gray/Orange*, 1988, lithograph, 2001.74.1, Gift of Gemini G.E.L.
- Klauber**, Joseph Sebastian, and Johann Baptist **Klauber**, German, 1710–1768, *The Times of Day* (after Johann Wolfgang Baumgartner), complete set of 4 engravings, 2000.143.1–4, Ailsa Mellon Bruce Fund
- Kobliha**, František, Czech, 1877–1962, *Mournful Ballad about Home*, before 1914; *Tristan*, 1909, woodcuts, 2000.166.96–97, Gift of Gerald Cerny
- Kokolia**, Vladimír, Czech, born 1956, *Untitled*, 1990, color linoprint and mixed media [proof]; *Barevny*, 1993, color linoleum cut, 2000.166.98 and 217.c, Gift of Gerald Cerny
- Konopiská**, Eliška, Czech, *Play*, 1983, color aquatint and etching, 2000.166.99, Gift of Gerald Cerny



- Konupek**, Jan, Czech, 1883–1950, *The Raising of Lazarus*, 1930s, drypoint, 2000.166.100, Gift of Gerald Cerny
- Kooning**, Willem de, American, 1904–1997, *Untitled*, 1967, lithograph, 2000.137.3, Gift of the Collectors Committee
- Kornatovský**, Jiří, Czech, born 1952, *Untitled*, 1996–1997, color etching and aquatint, 2000.166.101, Gift of Gerald Cerny
- Kotasová**, Věra, Czech, born 1939, *Meditation Object III*, 1995, linoleum cut, 2000.166.102, Gift of Gerald Cerny
- Králík**, Jaroslav, Czech, 1924–1995, *Untitled*, drypoint; *Grünwald's Hands*, 1991, drypoint; *Play with Signs*, 1993–1994, drypoint; *Sheet from Einstein's Notebook*, 1992, drypoint; *Shift in the Boulder of Time*, 1998, drypoint and perforation; *Project of the Burden I*, 1995, drypoint and aquatint; *Conversation with Grünwald*, 1992, drypoint; *Meeting in the Square*, 1992, drypoint, 2000.166.103–110, Gift of Gerald Cerny
- Kratina**, Radoslav, Czech, born 1928, *Red-Blue Landscape No. 16*, 1972, color screenprint; *Forty Variations in a Square*, 1992, screenprint in black; *Irony of Geometry*, 1970, color screenprint; *Checkmate and Luster*, 1972, screenprint; *The Waning Square*, 1993, screenprint in black, 2000.166.111–115, Gift of Gerald Cerny
- Krátky**, Bohumil, Czech, born 1913, *Untitled*, 1998, color lithograph, from *Legacy of the Jewish Spirit*, 2000.166.218.b, Gift of Gerald Cerny
- Kučera**, Zdenek, Czech, born 1935, *Six Squares*, 1994, screenprint, 2000.166.116, Gift of Gerald Cerny
- Kučerová**, Alena, Czech, born 1935, *The Bath*, 1971; *Landscape*, 1992; *Sea*, 1992, perforations with relief, 2000.166.117–119, Gift of Gerald Cerny
- Kučerová**, Tereza, Czech, born 1964, *Mrs. B*, 1993; *Growth*, 1993, color lithographs, 2000.166.120–121, Gift of Gerald Cerny
- Kulhánek**, Oldřich, Czech, born 1940, *Life in a Spiral*, 1997, lithograph; *P.O. Box No. 84*, 1984, color lithograph; *Untitled*, 1998, lithograph, from *Legacy of the Jewish Spirit*, 2000.166.122–123, 218.c, Gift of Gerald Cerny
- Kupka**, František, Czech, 1871–1957, *Untitled*, 1913, etching, 2000.166.124, Gift of Gerald Cerny
- Lamr**, Aleš, Czech, born 1943, *Gethsemane Garden*, 1991; *Burning Bush*, 1992; *Miracle*, 1997, color lithographs, 2000.166.125–127, Gift of Gerald Cerny
- Lande**, Willem van, Dutch, c. 1610–after 1650, *Pharaoh Perishing in the Red Sea*, etching, 2001.77.1, Ailsa Mellon Bruce Fund
- Laufrová**, Alena, Czech, born 1952, *Franz Kafka VII*, 1991, color etching, drypoint, and aquatint; *Distress I*, mixed media; *Grass—Shards*, 1995, color etching, drypoint, and aquatint, 2000.166.128–130, Gift of Gerald Cerny
- LeWitt**, Sol, American, born 1928, *Color Bands*, 2000, 8 color linoleum cuts, 2000.147.1–8, Gift of Thomas G. Klarner
- Lhotak**, Kamil, Czech, 1912–1990, *Untitled*, 1980, color lithograph; *Target*, 1966, color lithograph and drawing, 2000.166.131–132, Gift of Gerald Cerny
- Lichtenstein**, Roy, American, 1923–1997, *Explosion*, 1967, color lithograph, 2000.137.4, Gift of the Collectors Committee; *Landscape with Boats*, 1996, color screenprint and lithograph; *Landscape with Poet*, 1996, color lithograph and screenprint; *Modern Art I*, 1996, color screenprint; *Modern Art II*, 1996, color screenprint, 2000.177.90–93, Gift of Lee and Ann Fensterstock
- Liesler**, Josef, Czech, born 1912, *Stop, Poetry*, 1980, color lithograph, 2000.166.133, Gift of Gerald Cerny
- Lindner**, Richard, American, 1901–1978, *We Are All One*, 1967, color lithograph, 2000.137.5, Gift of the Collectors Committee
- Lorch**, Melchior, Danish, 1526/1527–1583 or after, *Hubert Goltzius*, 1574, engraving, 2000.152.2, Ailsa Mellon Bruce Fund
- Mucha**, Alphonse Marie, Czech, 1860–1939, and Léon Maillard (author), French, *Les Menus et Programmes illustrés* (Paris, 1898), bound volume with 460 lithographic and photozincotype illustrations by Mucha, Henri-Gabriel Ibels, Jules Chéret, Henri de Toulouse-Lautrec, Louis Maurice Boutet de Monvel, et al; 22 *hors-texte* plates in color and duotone, and the original lithographed end papers by Mucha, 2001.59.1, Given in Memory of Martin Atlas by His Friends
- Majolin**, Martin, Czech, born 1972, *Sign I*, 1995, woodcut, 2000.166.134, Gift of Gerald Cerny
- Malichová**, Katěrina, Czech, born 1964, *Landscape*, 1991, 3 color lithographs, 2000.166.135–137, Gift of Gerald Cerny
- Marden**, Brice, American, born 1938, *Beyond Eagles Mere 2*, 2001, color etching and lithograph; *Eagles Mere Muses*, 2001, etching and lithograph, 2001.74.8–9, Gift of Gemini G.E.L.<sup>LLC</sup>
- Master of the Cologne Bibles**, German, active c. 1479, and Anton Koberger (publisher), German, c. 1445–1513, *Bible*, 1483, 2 bound volumes with 109 woodcuts; illustrations and initials with contemporary coloring and decoration in gold leaf, 2001.73.1.1–2, Gift of Lois and Robert Erburu and an Anonymous Donor
- Mellan**, Claude, French, 1598–1688, *Adam and Eve at the Foot of the Cross*, c. 1647, engraving, 2001.14.1, Ailsa Mellon Bruce Fund
- Meřicka**, Jan, Czech, born 1955, *Field No. 1*, 1993, etching; *Railroad Crossing Gates VII*, 1993, etching and aquatint, 2000.166.138–139, Gift of Gerald Cerny
- Michálek**, Miloš, Czech, born 1949, *Head (no head)*, 1988, color woodcut; *Analysis*, 1995, woodcut; *Layers*, 1993, color woodcut, 2000.166.140–142, Gift of Gerald Cerny
- Michálek**, Ondřej, Czech, born 1947, *Rest VIII*, 1997, woodcut and screenprint; *Early Uncertainty*, 1996, linoleum cut and screenprint; *Luminous Object*, 1987, color linoleum cut, 2000.166.143–145, Gift of Gerald Cerny
- Morley**, Malcolm, American, born 1931, *Coconut Grove*, 1987, color lithograph; *Coconut Grove (State)*, 1987, color lithograph; *Erotic Fruits*, 1993, color liftground and spitbite aquatint, 2000.177.41–43, Gift of Lee and Ann Fensterstock
- Motherwell**, Robert, American, 1915–1991, *Untitled*, 1966, color lithograph, 2000.137.6, Gift of the Collectors Committee
- Mouclier**, Marc, French, 1866–1948, *Untitled* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.25, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Munch**, Edvard, Norwegian, 1863–1944, *The Old Seaman*, 1899; *Stormy Night*, 1908/1909, woodcuts, 2001.7.1–2, The Epstein Family Collection
- Murray**, Elizabeth, American, born 1940, *Whazzat #22*, 1996, pastel over collaged color lithograph; *Trying To*, 1993, color lithograph and screenprint construction with hand-applied pastel, 2000.177.44, 98, Gift of Lee and Ann Fensterstock
- Muzika**, František, Czech, 1900–1974, *Larva VI*, 1967, lithograph, 2000.166.146, Gift of Gerald Cerny
- Mžyk**, Josef, Czech, born 1944, *Dressing Gown—Interior I*, 1979, screenprint, 2000.166.147, Gift of Gerald Cerny
- Natus-Šalamounová**, Eva, Czech, born 1936, *Stroll*, 1993, color lithograph, 2000.166.148, Gift of Gerald Cerny
- Nauman**, Bruce, American, born 1941, *All Thumbs Holding Hands*, 1998, lithograph with hand-cut collage; *Partial Truth*, 1997, screenprint with embossing; *Partial Truth*, 1999, embossing; *Untitled*, 1994, lithograph; *Untitled*, 1994, lithograph and screenprint; *Untitled*, 1994, color screenprint, 2000.177.45–50, Gift of Lee and Ann Fensterstock
- Nepras**, Karel, Czech, born 1931, *Do všech světových stran*, 1993, etching, 2000.166.217.b, Gift of Gerald Cerny
- Nešleha**, Pavel, Czech, born 1937, *Holy Grail No. 4*, 1965, mixed media; *The History of Human Hands IV*, 1970, etching and drypoint; *The Guard*, etching and drypoint, 2000.166.149–151, Gift of Gerald Cerny
- Neureuther**, Eugen Napoleon, German, 1806–1882, *Dornröschen*, 1836, etching, 2001.38.1, Ailsa Mellon Bruce Fund
- Nevelson**, Louise, American, 1900–1988, *Dusk in August*, 1967, lithograph with embossing on brown paper, 2000.137.7, Gift of the Collectors Committee; *Untitled*, 1986, color screenprint with collage, 2000.168.1, Gift of Mr. and Mrs. Earl A. Powell III
- Nováčková**, Zuzana, Czech, born 1945, *Well*, 1993, mixed media, 2000.166.152, Gift of Gerald Cerny
- Novák**, Rostislav, Czech, born 1942, *Untitled*, 1995, screenprint and mixed media; *Moonshine*, 1993, screenprint, 2000.166.153–154, Gift of Gerald Cerny
- Oldenburg**, Claes, American, born 1929, *Apple Core—First State*, 1990, color lithograph on green paper; *Extinguished Match*, 1989, color lithograph; *Extinguished Match—First State*, 1989, lithograph; *Hard Times Bulb—Day #21*, 1995, lithograph with chine collé on tan paper, and attached coathanger; *Hard Times Bulb—Night #27*, 1995, lithograph with chine collé on gray paper, and attached coathanger; *Profiterole*, 1989, color lithograph on gray paper; *Profiterole—Gray State*, 1989, color lithograph on gray paper; *Sneaker Lace in Landscape—Blue*, 1991, color lithograph; *Sneaker Lace in Landscape—Gray*, 1991, color lithograph; *Sneaker Lace in Landscape—Red*, 1991, color lithograph; *Apple Core—Autumn*, 1990, color lithograph; *Apple Core—Spring*, 1990, color lithograph; *Apple Core—Summer*, 1990, color lithograph; *Apple Core—Winter*, 1990, color lithograph on black paper, 2000.177.51–60, 80–83, Gift of Lee and Ann Fensterstock
- Otava**, Jan, Czech, born 1950, *Living and Dead Nature*, 1981, etching, drypoint, and roulette, 2000.166.155, Gift of Gerald Cerny



- Otreba**, Ryszard, Polish, born 1932, *Request Days*, color plastercut, 2000.166.156, Gift of Gerald Cerny
- Ovčáček**, Eduard, Czech, born 1933, *Rubbing II*, 1988, color lithograph; *Old-New Signs II*, 1993, screenprint, 2000.166.157–158, Gift of Gerald Cerny
- Pacovská**, Květa, Czech, born 1928, *Marks*, 1990, color lithograph with suspended collage; *SCRAP II*, 1990, color lithograph [proof]; *Demarcated Space III*, 1995, color lithograph with hand-colored collage, 2000.166.159–161, Gift of Gerald Cerny
- Palečková**, Veronika, Czech, born 1962, *Four Magpies and a Dog*, 1991, color lithograph; *Landscape—The Bird and the Lunatic*, 1994, color etching; *Triptych—Engagement Dance*, 1994, etching, 2000.166.162–164, Gift of Gerald Cerny
- Pearson**, Henry C., American, born 1914, *Face*, 1967, color lithograph, 2000.137.8, Gift of the Collectors Committee
- Pesicová**, Jaroslava, Czech, born 1935, *Queen Esther*, color mezzotint, from *Legacy of the Jewish Spirit*, 2000.166.218.d, Gift of Gerald Cerny
- Piacka**, Igor, Czech, born 1962, *Queen Esther*, etching and aquatint, from *Legacy of the Jewish Spirit*, 2000.166.218.e, Gift of Gerald Cerny
- Picasso**, Pablo, Spanish, 1881–1973, *Two Women Waking Up*, 1959, color linoleum cut, 2001.65.1, Edward E. McCrone Fund
- Piranesi**, Giovanni Battista, Italian, 1720–1778, *The So-Called Temple of Hercules at Cori*, 1769, etching [unique proof before letters], 2000.123.1, William B. O'Neal Fund; *Lettere di Giustificazione scritte a Milord Charlemont e a' di lui Agenti di Roma* (Rome, 1757), bound volume with 8 etched illustrations and presentation leaf, 2000.145.1, Mark J. Millard Architectural Collection
- Plišková**, Naděžda, Czech, born 1934, *WC/Water Closet*, 1980, drypoint [proof], 2000.166.165, Gift of Gerald Cerny
- Polanzani**, Francesco, Italian, 1700–after 1783, *Head of a Young Woman* (after Carlo Cignani), etching and engraving, 2000.139.1, Ailsa Mellon Bruce Fund
- Polcar**, Miroslav, Czech, born 1947, *Calligraphy*, 1991/1992, drypoint and perforation, 2000.166.166, Gift of Gerald Cerny
- Pollock**, Jackson, American, 1912–1956, *Untitled*, 1951, complete set of 6 screenprints with signed cover (first edition), 2001.24.1–6, Patrons' Permanent Fund
- Pos**, Peter, Czech, born 1944, *American Indians in the Summer*, 1991, color lithograph [artist's proof], 2000.166.167, Gift of Gerald Cerny
- Prášil**, Jaroslav, Czech, 356, 1993, color drypoint and aquatint, 2000.166.168, Gift of Gerald Cerny
- Preissig**, Vojtěch, Czech, 1873–1944, *A Clear Day and Plenty of Roses*, 1919, color etching, 2000.166.169, Gift of Gerald Cerny
- Příbyl**, Lubomir, Czech, born 1937, *The Enlarging Net*, 1993; *Experienced Prisms VIII*, 1993, material prints, 2000.166.170–171, Gift of Gerald Cerny
- Pucharová**, Dana, Czech, born 1938, *Part of the Whole*, 1998, color lithograph in 5 parts printed on Plexiglas paper, 2000.166.172, Gift of Gerald Cerny
- Puryear**, Martin, American, born 1941, *Karintha*, 2000; *Becky*, 2000; *Carma*, 2000; *Fern*, 2000; *Esther*, 2000; *Avey*, 2000; *Bona*, 2000, woodcuts, 2001.89.2–8, Gift of Doris and Don Fisher
- Puryear**, Martin, American, born 1941, and Jean **Toomer** (author), American, 1894–1967, *Cane*, 2000, bound volume with 10 woodcuts, afterword by Leon Litwack, and colophon page, 2001.89.1.a–j, Gift of Doris and Don Fisher
- Quaglio**, Domenico, German, 1787–1837, *Saemtliche kleine Radierte Blätter*, 1814, portfolio of 22 etchings, 2000.126.1.a–v, Ailsa Mellon Bruce Fund; *Wallfahrts Kirche in Thyrol*, 1818, lithograph in black with yellow and ochre tint stones, 2001.44.1, Gift of Andrew Robison
- Ranny**, Emanuel, the Younger, Czech, born 1943, *Crow-like Landscape I*, 1990s, drypoint; *Hate and Love*, 1991, color lithograph, 2000.166.173–174, Gift of Gerald Cerny
- Ranson**, Paul, French, 1862–1909, *Untitled* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.26, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Rauschenberg**, Robert, American, born 1925, *L.A. Uncovered #12*, 1998, color screenprint; *L.A. Uncovered #7*, 1998, color screenprint; *Witness (Speculations)*, 1996, color screenprint; *Blue Line Swinger*, 1991, color lithograph on 3 sheets of gray paper; *Blues*, 1992, color lithograph; *Hollywood Sphinx*, 1991, color lithograph, 2000.177.61–63, 94.a–c, 99, 100, Gift of Lee and Ann Fensterstock
- Rauschenberg**, Robert, American, born 1925, and Darryl **Pottorf**, American, born 1952, *Quattro Mani IV*, 1998, color screenprint, 2000.177.64, Gift of Lee and Ann Fensterstock
- Rembrandt van Rijn**, Dutch, 1606–1669, *The Great Jewish Bride*, 1635, etching, 2001.64.1, Gaillard F. Ravenel and Frances P. Smyth-Ravenel Fund; *Jan Uytenbogaert*, "The Goldweigher," 1639, etching [unfinished artist's proof], 2001.64.2, Patrons' Permanent Fund
- Reuwich**, Erhard (the Master of the Housebook), German, active c. 1465/1500, and Bernhard von **Breitenbach** (author), German, died 1497, *Peregrinatio in terram sanctam* (Mainz, 1486), bound volume with 24 woodcuts, including 7 folding plates, 2001.81.1, Anonymous Gift
- Rezler**, Aleš, Czech, born 1964, *Fresh Reports*, 1990, mixed media [proof], 2000.166.175, Gift of Gerald Cerny
- Ricci**, Marco, Italian, 1676–1729, *Wilderness Landscape with Two Hermits*, 1730, etching, 2001.26.1, Ailsa Mellon Bruce Fund
- Richter**, Ludwig, German, 1803–1884, *Malerische Ansichten aus den Umgebungen von Rom*, 1831–1832, complete set of 6 etchings with original color, 2000.154.2.a–f, Ailsa Mellon Bruce Fund
- Richter**, Pavel, Czech, *Five-hundred-twenty*, 1995, screenprint, 2000.166.176, Gift of Gerald Cerny
- Richterová**, Marina, Czech, born 1962, *Queen Esther*, 1998, etching, from *Legacy of the Jewish Spirit*, 2000.166.218.f, Gift of Gerald Cerny
- Rode**, Bernhard, German, 1725–1797, *Darius Receiving Water from the Helmet of One of Alexander's Soldiers*, 1774, etching and drypoint, 2001.51.1, Gift of Susan Schulman
- Rotterová**, Romana, Czech, born 1931, *Music*, 1988, mixed media; *Landscape—Reading*, 1993, drypoint, 2000.166.177–178, Gift of Gerald Cerny
- Roučka**, Pavel, Czech, born 1942, *Coat of Arms*, 1995; *Tabula rasa*, 1993, color lithographs, 2000.166.179–180, Gift of Gerald Cerny
- Roussel**, Ker Xavier, French, 1867–1944, *Paysage, femmes causant* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.27, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Ružička**, Jindřich, Czech, born 1947, *Tree*, 1980, linoleum cut, 2000.166.181, Gift of Gerald Cerny
- Ryman**, Robert, American, born 1930, and Samuel **Beckett** (author), Irish, 1906–1989, *Nahow On*, 1989, bound volume with 6 aquatints in white, 2000.169.3.a–f, Gift of Susan Lorence in memory of Annalee Newman
- Ryman**, Robert, American, born 1930, and Amy **Baker Sandback** (author), American, born 1941, *Robert Ryman Prints 1969–1993: Catalogue Raisonné* (1993), portfolio with 1 color aquatint, 2000.131.1, Gift of the Collectors Committee
- Sadeler II**, Aegidius, Flemish, c. 1570–1629, *Rudolph II* (after Hans von Aachen), 1603, engraving, 2000.155.1, Ailsa Mellon Bruce Fund
- Šalamoun**, Jiří, Czech, born 1935, A, B, C, 1995; *Cartesan Greeting*, 1994, color lithographs, 2000.166.182–183, Gift of Gerald Cerny
- Schäufelein**, Hans, German, c. 1480/85–1538/1540, Hans Baldung **Grien**, German, 1484/1485–1545, Erhard **Schön**, German, c. 1491–1542, and Ulrich **Pinder** (author), German, died 1510/1519, *Speculum passionis domini nostri Jesu Christi*, 1519, bound volume with 41 woodcut illustrations, 2000.115.1, Gift of Ladislav and Beatrix von Hoffmann
- Sergent**, Antoine François, French, 1751–1847, *Monsieur Frère du Roi* (after Joseph Siffred Duplessis), 1789, aquatint, color etching, and engraving, 2000.132.1, Katharine Shepard Fund
- Serra**, Richard, American, born 1939, *Allée*, 1995, etching; *Broad Cove Marsh I*, 1996, etching; *Coltrane*, 1999, etching; *D.T.E.*, 1999, etching; *Esna*, 1991, screenprint with Paintstik on 2 sheets of paper; *L.A. 98*, 1999, etching; *T.E. Siegen*, 1999, etching; *Videy Afangar #10*, 1991, photo-etching with aquatint; *Videy Afangar #2*, 1991, lift ground, flat bite, and aquatint; *Videy Afangar #4*, 1991, lift ground, flat bite, and aquatint; *Videy Afangar #6*, 1991, photoetching and aquatint; *Videy Afangar #7*, 1991, photoetching, lift ground, and aquatint; *Videy Afangar #8*, 1991, photoetching, lift ground, and aquatint; *Hreppholar III*, 1991, intaglio construction; *Hreppholar VI*, 1991, intaglio construction; *Vesturey I*, 1991, intaglio; *Reykjavik*, 1991, Paintstik; *Double Black*, 1990, screenprint with Paintstik, 2000.177.65–71, 84–89, 95–97, 101–102.a, b, Gift of Lee and Ann Fensterstock
- Sérusier**, Paul, French, 1863–1927, *Paysage* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.28, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Serých**, Jaroslav, Czech, born 1928, *The Presence of Brilliance*, 1988, color lithograph; *Earthly Pleasure*, 1993, color lithograph; *Glare of One Night*, 1984, engraving, etching, drypoint, and monoprint [proof], 2000.166.184–186, Gift of Gerald Cerny
- Ševčík**, Miloš, Czech, born 1939, *Untitled*, 1993, drypoint, 2000.166.187, Gift of Gerald Cerny
- Severová**, Jaroslava, Czech, born 1942, *Alpha-Omega No. 3*, 1993, aquatint; *Front Side and Back Side No. C*, 1989, aquatint; *Wrong Side and Right Side No. 1*, 1983, aquatint; *Fish*, 1983, color etching, 2000.166.188–191, Gift of Gerald Cerny
- Seydl**, Zdeněk, Czech, born 1916, *The Actor Who at One Time Played Romeo*, 1960s, linoleum cut, 2000.166.192, Gift of Gerald Cerny
- Šindelová**, Jana, Czech, born 1970, *Untitled*, 1996, etching and mixed media, 2000.166.193, Gift of Gerald Cerny



**Sivko**, Pavel, Czech, born 1948, *Between Fences*, 1995; *High Tensions*, 1988, color lithographs, 2000.166.194–195, Gift of Gerald Cerny

**Skalník**, Jaska, Czech, born 1948, *Town of Angels*, 1998, color lithograph, 2000.166.196, Gift of Gerald Cerny

**Sklenář**, Zdeněk, Czech, 1910–1986, *Untitled*, color lithograph; *Garden*, 1967, mixed media, 2000.166.197–198, Gift of Gerald Cerny

**Skórczewski**, Krzysztof, Polish, born 1947, *Cathedral*, 1993, engraving, 2000.166.199, Gift of Gerald Cerny

**Smutný**, Dalibor, Czech, born 1964, *Untitled*, 1994, mezzotint; *Variation*, 1995, mezzotint and etching, 2000.166.200–201, Gift of Gerald Cerny

**Šoltészová**, Milena, Czech, born 1939, *Two Bottles*, 1990, drypoint and aquatint, 2000.166.202, Gift of Gerald Cerny

**Sompel**, Pieter van, Flemish, c. 1600–1643 or after, *Eleanora, Wife of Ferdinand II* (after Pieter Claesz. Soutman), 1640s, etching and engraving, 2001.77.2, Ailsa Mellon Bruce Fund

**Sopko**, Jiří, Czech, born 1942, *Barevná*, color lithograph, 2000.166.217, a, Gift of Gerald Cerny

**Stehlik**, Ctirad, Czech, born 1938, *Clouds*, 1980, color lithograph, 2000.166.203, Gift of Gerald Cerny

**Steinberg**, Saul, American, 1914–1999, *Untitled*, 1967, color lithograph, 2000.137.9, Gift of the Collectors Committee; *Cedar Bar*, 1997, aquatint and drypoint, 2000.177.104, Gift of Lee and Ann Fensterstock

**Storchová**, Hana, Czech, born 1936, *Birch Trees*, 1992, color etching and aquatint; *Flight*, 1978, color etching and aquatint; *We Shall All Reach Our Aims*, 1995, etching, 2000.166.204–206, Gift of Gerald Cerny

**Stratilová**, Libuše, Czech, born 1933, *The Cathedral's Soul III*, 1991; *Burning Bush II*, 1993, color linoleum cuts, 2000.166.207–208, Gift of Gerald Cerny

**Sukdolák**, Pavel, Czech, born 1925, *Arch*, 1993; *Queen Esther*, from *Legacy of the Jewish Spirit*, 1998, color lithographs, 2000.166.209, 218.g, Gift of Gerald Cerny

**Sukdolková**, Milada, Czech, born 1956, *Nonsense*, etching and aquatint, 2000.166.210, Gift of Gerald Cerny

**Sura**, Jaroslav, Czech, born 1929, *Inaugural Serigraph for the Opening of Galerie Graphieon in Prague*, 1999; *Merrymaking Friends*, 1994, screenprints, 2000.166.211–212, Gift of Gerald Cerny

**Švankmajer**, Jan, Czech, born 1934, *Natural Science*, 1973, hand-colored etching [proof], 2000.166.213, Gift of Gerald Cerny

**Synecká**, Naděžda, Czech, born 1926, *Music*, 1991, multiplate etching and aquatint, 2000.166.214, Gift of Gerald Cerny

**Testa**, Pietro, Italian, 1612–1650, *Venus and Adonis*, 1631/37, etching, 2001.76.2, Ailsa Mellon Bruce Fund

**Tischler**, Heinrich, Polish, 1892–1938, *Self-Portrait*, 1921, drypoint on tan wove paper [proof], 2000.140.1, Ailsa Mellon Bruce Fund

**Toulouse-Lautrec**, Henri de, French, 1864–1901, and Georges **Clemenceau** (author), French, 1841–1929, *Au Bar du Sinaï* (Paris, 1898), illustrated book with cover lithograph, 10 separate lithographs in 2 impressions each, and one of the "planches refusées," 2000.125.1, William B. O'Neal Fund

**Truksová**, Jana, Czech, born 1947, *The Break*, 1992, color lithograph, 2000.166.215, Gift of Gerald Cerny

**Váchal**, Josef, Czech, 1884–1969, *Azrael and Companions*, 1947, color woodcut [proof], 2000.166.216, Gift of Gerald Cerny

**Vallotton**, Félix, Swiss, 1865–1925, *La Poursuite* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.29, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Various Artists**, *Catalogue de L'Exposition de Peintures du Groupe Impressionniste et Synthétiste* (Paris, 1889), catalogue of exhibition at Monsieur Volpini's "Café des Arts"; *Volpini Exhibition Poster*, 1889, lithograph, 2000.180.30, 116, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Viani**, Domenico Maria, Italian, 1668–1711, *Saint Joseph and the Christ Child*, 1690s, etching, 2000.140.2, Gift of Bert Freidus

**Vičar**, Jan, Czech, born 1967, *Anthill*, 1998, linoleum cut intaglio, 2000.166.219, Gift of Gerald Cerny

**Vilhelmová**, Lenka, Czech, born 1957, *Head and Three Little Heads*, 1993, mixed media; *Cave, Bed, Grave*, 1994, mixed media with perforation; *Metronome*, 1994, color drypoint and relief; *Last Head*, 1996, mixed media, 2000.166.220–223, Gift of Gerald Cerny

**Villon**, Jacques, French, 1875–1963, *Minne in a Rocking Chair*, c. 1907, drypoint with aquatint [unique proof] (recto); *Maquis Caulaincourt ou le Tombereau*, 1901, color aquatint [unique proof] (verso), 2000.121.1.a–b, Margaret Mellon Hitchcock Fund; *Chess Board*, 1920, etching, 2001.52.1, Gift of Aaron I. Fleischman

**Vožniak**, Jaroslav, Czech, born 1933, *Untitled*, 1978, etching and aquatint; *Untitled*, 1980, etching, 2000.166.224–225, Gift of Gerald Cerny

**Vuillard**, Edouard, French, 1868–1940, *L'enfant couché et les couturières* from *Le Barc de Bouteville* exhibition catalogue, 1893, lithograph, 2000.180.31, Virginia and Ira Jackson Collection, Partial and Promised Gift

**Vysušíl**, Karel, Czech, born 1926, *Untitled*, 1967; *Yellow Countenance*, 1992, color lithographs, 2000.166.226–227, Gift of Gerald Cerny

**Walla**, Jindřich, Czech, born 1954, *TV Screen*, 1994, mezzotint [proof], 2000.166.228, Gift of Gerald Cerny

**Waroquier**, Henry de, French, 1881–1970, *Festival of Water and Lights*, 1937, engraving, 2000.150.2, Ailsa Mellon Bruce Fund

**Wiktor**, Tadeusz Gustaw, Polish, born 1946, *Platonía 2*, lithograph and collage, 2000.166.229, Gift of Gerald Cerny

**Woelffer**, Emerson, American, born 1914, *Colorado #8*, 1951, lithograph; *Double "O,"* 1953, softground etching, 2001.43.12–13, Gift of the Richard Florsheim Art Fund

**Zaech**, Bernhard, German, active c. 1650, *Roman Ruins with Animals and Figures* (after Jonas Umbach), c. 1650, complete set of six etchings, 2001.13.1–6, Ailsa Mellon Bruce Fund

**Ženatá**, Kamila, Czech, born 1953, *The Sun Is Always Shining on My Head*, 1995, mixed media; *Mysterious Transformations*, 1990, mezzotint, 2000.166.230–231, Gift of Gerald Cerny

**Zorner**, Rudolf, Czech, born 1941, *Earth-Sun of the Celts*, 1990, color mixed media, 2000.166.232, Gift of Gerald Cerny

**Zykmund**, Václav, Czech, 1914–1985, *Eight Small Etchings*, 1946, complete set of 8 etchings with aquatint, 2000.166.233.a–h, Gift of Gerald Cerny

## Photographs

**Abbott**, Berenice, American, 1898–1991, *Canyon, Broadway and Exchange Place*, 1936, gelatin silver print, 2000.148.1, Gift of Marvin Breckinridge Patterson; *Rockefeller Center Parking Space, 40 West 49th Street*, 1938, gelatin silver print, 2001.67.1, Patrons' Permanent Fund

**Adams**, Robert, American, born 1937, *Near Pendleton, Oregon*, 1978; *Quarried Mesa Top, Pueblo County, Colorado*, 1978; gelatin silver prints, 1983, 2001.67.2–3, Patrons' Permanent Fund

**American 20th Century**, *Dust Explosion Elevator*, c. 1900–1920; 2 gelatin silver prints, 2001.67.4–5, Patrons' Permanent Fund

**American 20th Century**, Possibly Leopold Stieglitz, 1867–1956, *Kitty*, c. 1922; *Kitty and Edward with an Unidentified Woman* (Elizabeth Stieglitz?), c. 1922; *Georgia Engelhard*, c. 1922–1925; *Georgia Engelhard*, c. 1922–1925; *Georgia, Agnes, and George Engelhard*, c. 1922–1925, Autochromes, 2001.33.16–20, Anonymous Gift

**Appelt**, Dieter, German, born 1935, *Monte Isola*, 1976, illustrated book with 51 offset lithographs and 1 gelatin silver print; *Der Fleck auf dem Spiegel, den der Atemhauch schafft* (*Breath Mark on the Mirror*), 1977, gelatin silver print; *From "Erinnerungsspur" (Memory's Trace)*, 1979, gelatin silver print; *From "Erinnerungsspur" (Memory's Trace)*, 1979, gelatin silver print; *Erinnerungsspur—Statische Vibration (Memory's Trace—Static Vibration)*, 1979, illustrated book with 36 offset lithographs and 1 gelatin silver print; *Erinnerungsspur—Statische Vibration (Memory's Trace—Static Vibration)*, 1979, portfolio of 10 gelatin silver prints; *Die Quelle (The Spring)*, 1980, gelatin silver print; *From the Sequence "Esra Pound,"* 1981–1982, gelatin silver print; *From the Sequence "San Giacomo,"* 1986, salted paper print, 2001.67.6–7, 8–10, 11–12, 13–22, 23–25, Patrons' Permanent Fund

**Arndt**, Gertrud, German, 1903–2000, *Self-Portrait with Sunglasses, Dessau*, 1928, gelatin silver print, 2001.67.26, Patrons' Permanent Fund

**Atget**, Eugène, French, 1857–1927, *Arcueil-Cachan, Parc de Madame de Provigny*, 1901, albumen print, 2000.122.1, Anonymous Gift

**Baltz**, Lewis, American, born 1945, *New Monterey*, 1968, gelatin silver print; *Sausalito*, 1968, gelatin silver print; *Dana Point #1*, 1970, gelatin silver print; *Dana Point #2*, 1970, gelatin silver print; *Ceiling Fixtures, 2000 Strong's Drive, Venice, California*, 1972, gelatin silver print; 1976, *Nevada*, 1978, portfolio of 15 gelatin silver prints, 2001.67.27–31, 32–46, Patrons' Permanent Fund

**Bracksieck**, Renate, German, active 1920s–1930s; *Carnival Lights*, 1920s–1930s; *Mannequins*, 1920s–1930s, gelatin silver prints, 2001.67.47–48, Patrons' Permanent Fund

**Bramson**, Stern J., American, 1912–1989, *Baron La Velle (Lawrence Jones) in His Home Theater, Louisville, Kentucky*, 1962; *Woman with Plymouth Belvedere, Louisville, Kentucky*, c. 1962, gelatin silver prints, 1989, 2001.67.49–50, Patrons' Permanent Fund



- Brandt**, Bill, British, born Germany, 1904–1983, *Evening at Kew Gardens*, 1932, gelatin silver print, after 1955, 2001.67.51, Patrons' Permanent Fund
- Brassai**, French, born Transylvania, 1899–1984, *Wheat Threshing, Bourbon*, early 1930s; *Fête populaire à Nice*, c. 1932; *Tree at Night*, c. 1932–1933; *14 Juillet, Place de la Contrescarpe*, c. 1932; *14 Juillet, Place de la Contrescarpe*, c. 1932; *Pont des Arts*, 1934; *Col de l'Isèran*, c. 1935; *Water Study*, 1930s; *Farming Couple*, mid-1930s; *Evening at Longchamp Racetrack*, 1937–1938; *Apartment House Window*, late 1930s; *Le Rendez-vous*, Act I, 1945, gelatin silver prints, 2001.1.1–12, Samuel H. Kress Foundation; *Matisse and His Model at the Villa d'Alesia, Paris*, 1939, gelatin silver print, 2001.67.52, Patrons' Permanent Fund
- Callahan**, Harry, American, 1912–1999, *Multiple Exposure Trees*, 1945; *Lake Michigan*, 1947; *Eleanor, Chicago*, 1948; *Eleanor, Chicago*, 1956; *Collage*, c. 1956, gelatin silver prints, 2000.172.1–5, Gift of Ann Solomon; *Chicago*, 1949, dye transfer print, 2001.67.53, Patrons' Permanent Fund
- Chochoła**, Václav, Czech, born 1923, *Plynějeme (Gas Tank)*, 1947, gelatin silver print, 2001.67.54, Patrons' Permanent Fund
- Christenberry**, William, American, born 1936, *Grave*, 1982, portfolio of 5 dye transfer prints; *South End of Palmist Building—Havana, Alabama*, 1979, chromogenic print, 2001.67.55–59, 60, Patrons' Permanent Fund
- Christo**, American, born 1935, and **Jeanne-Claude**, American, born 1935, *The Pont Neuf Wrapped*, Paris, 1975–1985, 1985; *Running Fence, Sonoma and Marin Counties, California*, 1972–1976, 1976; *Running Fence, Sonoma and Marin Counties, California*, 1972–1976, 1976; *Running Fence, Sonoma and Marin Counties, California*, 1972–1976, 1976; *The Umbrellas, Japan-USA*, 1984–1991, 1991; *The Umbrellas, Japan-USA*, 1984–1991, 1991; *The Umbrellas, Japan-USA*, 1984–1991, 1991; *Valley Curtain, Grand Hogback, Rifle, Colorado*, 1970–1972, 1972; *Wrapped Reichstag, Berlin*, 1971–1995, 1995; *Wrapped Reichstag, Berlin*, 1971–1995, 1995; *Wrapped Walk Ways, Loose Park, Kansas City*, 1977–1978, 1978, color photographs by Wolfgang Volz, 2001.9.11–19, 21–23, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees; *Wrapped Coast, Little Bay, Sydney, Australia*, 1968–1969, 1969; *Valley Curtain, Grand Hogback, Rifle, Colorado*, 1970–1972, 1972; *Valley Curtain, Grand Hogback, Rifle, Colorado*, 1970–1972, 1972, color photographs by Harry Shunk, 2001.9.20, 27–28, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees
- Clift**, William, American, born 1944, *Shadow, Mont-Saint-Michel, France*, 1982, gelatin silver print, 2001.67.61, Patrons' Permanent Fund
- Cohen**, John, American, born 1932, *Red Grooms and Terry Barrell, "The Burning Building"*, 1959, gelatin silver print, 2000.135.1, Gift of the Collectors Committee
- Corpron**, Carlotta M., American, 1901–1988, *Light Abstraction*, c. 1947, gelatin silver print, 2001.67.62, Patrons' Permanent Fund
- Crawford**, Ralston, American, 1906–1978, *2501 Willard Street, Wilmington, Delaware*, 1939; *Boiler Syntheses*, c. 1940; *Untitled*, c. 1942, gelatin silver prints, 2000.149.1–3, Anonymous Gift
- Croner**, Ted, American, born 1922, *Cafeteria, New York City*, 1947, gelatin silver print, 2001.67.63, Patrons' Permanent Fund
- Cumming**, Robert, American, born 1943, *American Bullet Proof Vest Custom-Made for Assistant Superintendent of Criminal Investigation, Alfred William Riggs, Jerusalem, Palestine*, 1979, gelatin silver print, 2001.67.64, Patrons' Permanent Fund
- Davidson**, Bruce, American, born 1933, *South Wales*, 1967, gelatin silver print, 2001.67.65, Patrons' Permanent Fund
- della Porta**, Patrizia, Italian, born 1954, *National Gallery of Art, Washington: Variations on the Theme*, 1981, 2 gelatin silver prints; *National Gallery of Art, Washington: Variations on the Theme*, 1999, 3 gelatin silver prints, 2001.60.1–2, 3–5, Edward E. MacCrone Fund
- Doisneau**, Robert, French, 1912–1994, *Au café concert Saint Yves, René Bernard et Claude Apel, des garçon de café Melomanes*, c. 1950; *Hommages respectueux, concert Mayol*, 1952, gelatin silver prints, 2001.67.66–67, Patrons' Permanent Fund
- Eggleston**, William, American, born 1939, *Used Tires*, 1973, dye transfer print, 2001.67.68, Patrons' Permanent Fund
- Elisofon**, Eliot, American, 1911–1973, *Optometrist*, 1935–1936, gelatin silver print, 2001.67.69, Patrons' Permanent Fund
- Evans**, Walker, American, 1903–1975, *Bridgeport, Connecticut*, 1941; 2 gelatin silver prints, 2001.67.70–71, Patrons' Permanent Fund
- Fays**, Baron A., French, active 1850s, *Paysage de sapins sous la neige*, c. 1852, silver print (possibly developed-out) from waxed-paper negative, 2001.47.1, Anonymous Gift
- Feininger**, T. Lux, American, born Germany, 1910, *Self-Portrait with Dancing Couple*, 1928–1929, gelatin silver print, 2001.67.72, Patrons' Permanent Fund
- Fichter**, Robert, American, born Switzerland, 1939, *Large Mouth Bass Dezaster*, 1982; *Waiting for the Signal*, 1982, cibachrome prints, 2000.174.1–2, Gift of Marc Freidus
- Fischer**, Arno, German, born 1927, *Berlin*, 1956; *Berlin*, 1958, gelatin silver prints, 2001.67.73–74, Patrons' Permanent Fund
- Frank**, Robert, American, born Switzerland 1924, *Place de la République*, 1949; *Le chien l'Andalou*, 1949; *Longchamp*, 1949; *Place de l'Étoile*, 1951–1952; *Paris*, 1951–1952; *14e arrondissement*, 1951–1952, gelatin silver prints, 2000.173.1–6, Gift of Jane P. Watkins; *Trolley—New Orleans*, 1955, gelatin silver print, 2001.8.1, Gift of Maria and Lee Friedlander
- Friedlander**, Lee, American, born 1934, *Count Basie on the Road*, 1956; *Wooden Joe Nicholas, New Orleans*, 1957; *Sweet Emma Barrett, New Orleans*, 1958; *Ben Schultz, Atlantic City*, 1960; *New York City*, 1963; *Self-Portrait*, 1960s; *Self-Portrait*, 1960s; *Self-Portrait*, 1960s; *Self-Portrait*, 1960s; *Self-Portrait*, 1960s; *Atlantic City*, 1969; *Princeton, New Jersey*, 1969; *Tampa*, 1970; *Atlantic City*, 1971; *Philadelphia*, 1973; *Arches National Park*, 1974; *Boston*, 1974; *Cambridge*, 1975; *Anna*, c. 1975; *Canton, Ohio*, 1980; *Canton, Ohio*, 1980; *New York City*, 1980; *Kyoto*, 1981; *Nude*, 1980s; *Nude*, 1981, gelatin silver prints, 2001.8.2–26, Gift of Lee Friedlander; *Self-Portraits*, 1960s, 216 gelatin silver prints; *Later Self-Portraits*, 1990s, 77 gelatin silver prints; *Maria*, 1960s–1990s, 40 gelatin silver prints; *American Monuments*, 1976, 29 gelatin silver prints; *Nudes*, 1991, 10 gelatin silver prints; *Letters to the People*, 1993, 8 gelatin silver prints; *The Desert Seen*, 1996, 30 gelatin silver prints; *Helen Levitt, New York City*, 1959, gelatin silver print; *New Orleans*, 1959, gelatin silver print; *Bruno Sammartino, New York City*, 1960, gelatin silver print; *DeDe and Billie Pierce*, 1962, gelatin silver print; *Galax, Virginia*, 1962, gelatin silver print; *New York City*, 1962, gelatin silver print; *New York City*, 1962, gelatin silver print; *Newark, New Jersey*, 1962, gelatin silver print; *Portland, Maine*, 1962, gelatin silver print; *Wade Ward's Granddaughters, Galax, Virginia*, 1962, gelatin silver print; *Cincinnati, Ohio*, 1963, gelatin silver print; *Monsey, New York*, 1963, gelatin silver print; *New York City*, 1963, gelatin silver print; *New York City*, 1963, gelatin silver print; *New York City*, 1963, gelatin silver print; *New York City*, 1963, gelatin silver print; *New York City*, 1964, gelatin silver print; *Denver, Colorado*, 1965, gelatin silver print; *Kansas, Missouri*, 1965, gelatin silver print; *Los Angeles*, 1965, gelatin silver print; *New York City*, 1965, gelatin silver print; *Aretha Franklin*, 1968, chromogenic print; *Jean Genet, Chicago*, 1968, gelatin silver print; *New York City*, 1968, gelatin silver print; *New York City*, 1968, gelatin silver print; *Paul Tate, Lafayette, Louisiana*, 1968, gelatin silver print; *R. O. Blechman, New York City*, 1968, gelatin silver print; *Jim Dine, London*, 1969, gelatin silver print; *Butte, Montana*, 1970, gelatin silver print; *Hillcrest, New York*, 1970, gelatin silver print; *Knoxville, Tennessee*, 1971, gelatin silver print; *New York City*, 1971, gelatin silver print; *Albuquerque, New Mexico*, 1972, gelatin silver print; *Idaho*, 1972, gelatin silver print; *New City, New York*, 1973, gelatin silver print; *Florida*, 1974, gelatin silver print; *Woodman, Wisconsin*, 1974, gelatin silver print; *R. B. Kitaj, London*, 1975, gelatin silver print; *Nina Szarkowski, New York, New York*, 1976, gelatin silver print; *Erik and Anna Friedlander, Grand Canyon, Arizona*, 1977, gelatin silver print; *Kentucky*, 1977, gelatin silver print; *Pittsburgh*, 1979, gelatin silver print; *Pittsburgh*, 1979, gelatin silver print; *Pittsburgh*, 1979, gelatin silver print; *Raoul Hague, Woodstock, New York*, 1983, gelatin silver print; *Boston*, 1986, gelatin silver print; *Chippewa Falls, Wisconsin*, 1986, gelatin silver print; *Chippewa Falls, Wisconsin*, 1986, gelatin silver print, 2001.22.1–459, Patrons' Permanent Fund, Trellis Fund, and Anonymous Gift
- Garcia**, Hector, Mexican, born 1923, *José Clemente Orozco*, 1947, gelatin silver print, 2001.67.75, Patrons' Permanent Fund
- Gohlke**, Frank, American, born 1942, *Signs near Freeway—Houston, Texas*, 1978; *View of Bay Bridge—San Francisco, California*, 1979, gelatin silver prints, 1981, 2001.67.76, 78, Patrons' Permanent Fund; *Landscape—near King City, California*, 1979; *Area Clearcut Prior to 1980 Eruption Surrounded by Downed Trees—Clearwater Creek Valley—9 Miles East of Mount Saint Helens, Washington*, 1981; *Aerial View: Logs and Debris in South End of Spirit Lake—4.5 Miles North of Mount Saint Helens, Washington*, 1982; *Aerial View: Parking Lot, Midway Shopping Center—Saint Paul, Minnesota*, 1982, gelatin silver prints, 1983, 2001.67.77, 79–81, Patrons' Permanent Fund
- Gowin**, Emmet, American, born 1941, *Nancy, Danville, Virginia*, c. 1965; *Edith, Danville, Virginia*, 1971, gelatin silver prints, 2001.67.82–83, Patrons' Permanent Fund
- Grachev**, Mikhail, Russian, active 1930s, *Military Games*, 1930s; *Pioneer with Gun*, 1930s, gelatin silver prints, 2001.67.84–85, Patrons' Permanent Fund
- Grossman**, Sid, American, 1913–1955, *Aguadulce, Guatemala*, c. 1945; *Coney Island*, 1947–1948; *Coney Island*, 1947–1948, gelatin silver prints, 2001.67.86–88, Patrons' Permanent Fund
- Gutmann**, John, American, born Germany, 1905–1998, *Cord in Harlem*, 1936, gelatin silver print, 1980s; *The Game—New Orleans*, 1937, gelatin silver print, 1980s; *The Artist Lives Dangerously, San Francisco*, 1938, gelatin silver print, 1980s; *Double Portrait, San Francisco*, 1938, gelatin silver print; *Reach, San Francisco*, 1938, gelatin silver print, 1980s; *John Gutmann: Ten Photographs*, 1982, portfolio of 7 gelatin silver prints (incomplete), 2001.67.89–93, 94–100, Patrons' Permanent Fund



- Hausmann**, Raoul, Austrian, 1886–1971, *Synthetisches Kino der Malerei*, 1918; *Punaise des prés*, 1930; *Chardon espagnol*, c. 1930; *Pantoufle de la Sainte Vierge*, c. 1930; *Pissenlit en fleur*, 1932; *Llorenç Carbonell Playing Guitar, Ibiza*, 1933, gelatin silver prints, 2001.1.13–18, Samuel H. Kress Foundation
- Heath**, David, American, born 1931, *New York City, 7th Avenue and 54th*, 1959, gelatin silver print, 2001.67.101, Patrons' Permanent Fund
- Heinecken**, Robert, American, born 1931, *Geoffrey Beane*, 1971; *The Provincials*, 1971; *Simmons Beauty Rest*, 1971, halftone reproductions overprinted with offset lithographs, 2001.67.102–104, Patrons' Permanent Fund
- Horvat**, Frank, Italian, born 1928, *Paris—St. Lazare*, 1958, gelatin silver print, 2001.67.105, Patrons' Permanent Fund
- Iturbide**, Graciela, Mexican, born 1942, *Mujer Angel, Sonora Desert, Mexico*, 1979, gelatin silver print, 2001.67.106, Patrons' Permanent Fund
- Jacobi**, Lotte, American, born Germany, 1896–1990, *Lieselotte Felger as "Die Westpantaille" in "Der Kreisler," Berlin*, 1931; *Photogenic*, 1946–1955, gelatin silver prints, 2001.67.107–108, Patrons' Permanent Fund
- Josephson**, Kenneth, American, born 1932, *Matthew*, 1965; *Drottningholm, Sweden*, 1967; *Stockholm*, 1967; *Wyoming*, 1971, gelatin silver prints, 2001.67.109–112, Patrons' Permanent Fund
- Kertész**, André, American, born Hungary, 1894–1985, *Sleeping Youth*, 1912; *Boys Reading, Esztergom*, 1915; *Self-Portrait at Front*, c. 1915–1916; *Self-Portrait, Wounded, with Officer*, 1916; *Budapest*, 1918; *Peasant Woman with Soldier*, 1918; *Reassignment of a Hussar*, 1919; *Street Scene*, 1919; *Duna Haraszi*, 1919; *Self-Portrait*, 1919; *Jenő Kertész*, 1919; *Men Working*, 1919; *Jenő Kertész*, c. 1919; *Village (Budafolk?)*, c. 1919; *Jenő Kertész*, 1920; *Self-Portrait with Elizabeth*, 1920; *Self-Portrait*, 1921; *Jenő Kertész*, 1922; *Self-Portrait with Jenő and Mother Ernesztin, Szigetbecse*, c. 1923; *Woman on Street*, 1924; *Self-Portrait with Elizabeth*, 1924; *Jenő Kertész*, 1924; *Camera Club*, 1924; *Riverbank*, 1920s; *Town Meeting*, 1920s; *Courbevoie*, 1926; *Bretagne*, 1926; *Chimneys, Paris*, 1927, gelatin silver prints, 2000.170.1–29, Gift of The André and Elizabeth Kertész Foundation; *From My Window*, 1978, gelatin silver print, 2001.67.113, Patrons' Permanent Fund
- Khalip**, Yakov, Russian, 1908–1980, *Large-Bore Cannon, The Baltic Fleet*, 1937; *The Watch, The Baltic Fleet*, 1937, gelatin silver prints, 2001.67.114–115, Patrons' Permanent Fund
- Klein**, William, American, born 1928, *Four Heads, New York*, 1954, gelatin silver print, 1980s; *Boy + Girl + Swing, New York*, 1955, gelatin silver print, 1980s; *Boy + Gun + Girl, New York*, 1955, gelatin silver print; *Candy Store, Amsterdam Avenue*, 1955, gelatin silver print, 1980s; *Gun 1, New York*, 1955, gelatin silver print, 1980s; *Selwyn, 42nd Street, New York*, 1955, gelatin silver print, 1980s; *Toy Ball, Waldorf, New York*, 1955, gelatin silver print, 1980s; *Smoke + Veil, Paris*, 1958, gelatin silver print, 1980s; *Bikini, Moscow*, 1959, gelatin silver print, 1980s; *Simone + Nina, Spanish Steps, Rome*, 1960, gelatin silver print, 2001.67.116–125, Patrons' Permanent Fund
- Le Blondel**, Alphonse, French, active 1842–1892, *Décor d'atelier, nature morte*, c. 1855, salted paper print from collodion negative, 2001.47.2, Anonymous Gift
- Levinstein**, Leon, American, 1910–1988, *Coney Island*, c. 1960; *Coney Island*, 1960s; *Times Square*, c. 1965; *Fifth Avenue*, 1969, gelatin silver prints, 2001.67.126–129, Patrons' Permanent Fund
- Levitt**, Helen, American, born 1913, *New York*, 1938, gelatin silver print; *New York*, c. 1938, gelatin silver print; *New York*, c. 1938, gelatin silver print; *New York*, c. 1938–1939, gelatin silver print; *New York*, c. 1942, gelatin silver print; *New York*, 1971, dye transfer print, 1992; 2001.67.130–135, Patrons' Permanent Fund
- Libsohn**, Sol, American, 1914–2001, *29th Street, West of 5th Avenue*, c. 1940, gelatin silver print, 2001.67.136, Patrons' Permanent Fund
- Lyon**, Danny, American, born 1942, *Benny, Grand and Division, Chicago*, 1965, gelatin silver print; *Racers, McHenry, Illinois*, 1965, gelatin silver print; *Ellis Prison Shakedown*, 1968, gelatin silver print, 1970; *Entering Prison*, 1968, gelatin silver print, 1971, 2001.67.137–140, Patrons' Permanent Fund
- Marville**, Charles, French, 1816–1879, *Statue of the Virgin, Notre Dame, Paris*, c. 1851, salted paper print from paper negative, 2001.32.1, Anonymous Gift
- Mayne**, Roger, British, born 1929, *Children in a Bombed Building*, 1954; *Goalie, Street Football, Brindley Road*, 1956; *Bicycles and Graffiti, North Kensington*, 1957; *Girl Jiving, Southam Street*, 1957; *Street Football, Addison Place W11*, 1957, gelatin silver prints, 2001.67.141–145, Patrons' Permanent Fund
- Meatyard**, Ralph Eugene, American, 1925–1972, *Untitled (No Focus)*, 1958; *Untitled (Figure with Dolls)*, 1959; *Untitled (Two Figures)*, 1962, gelatin silver prints, 2001.67.146–148, Patrons' Permanent Fund
- Metzker**, Ray K., American, born 1931, *Philadelphia*, 1963; *Philadelphia*, 1964; *Atlantic City*, 1966; *New Mexico*, 1971; *City Whispers*, 1980; *City Whispers*, 1982, gelatin silver prints, 2001.67.150–155, Patrons' Permanent Fund
- Messenger**, Annette, French, born 1943, *Mes Voeux*, 1990, gelatin silver prints and colored pencil on paper under glass, 2001.67.149, Patrons' Permanent Fund
- Misrach**, Richard, American, born 1949, *Train Tracks, Colorado Desert, California*, 1984, chromogenic print, 2001.67.156, Patrons' Permanent Fund
- Model**, Lisette, American, 1901–1983, *Lower East Side*, c. 1939–1942; *Lower East Side*, c. 1942; *Singer, Café Metropole*, 1945; *Bud Powell*, c. 1950, gelatin silver prints, 2001.67.157–160, Patrons' Permanent Fund
- Moriyama**, Daido, Japanese, born 1938, *Untitled*, c. 1978, 2 gelatin silver prints, 2001.67.161–162, Patrons' Permanent Fund
- Morris**, Wright, American, 1910–1998, *New Mexico*, 1940; *New Orleans*, 1940, gelatin silver prints, 2001.67.163–164, Patrons' Permanent Fund
- Nixon**, Nicholas, American, born 1947, *The Brown Sisters*, 1975–1984, 1991, 11 gelatin silver prints, 2001.67.165–175, Patrons' Permanent Fund
- O'Sullivan**, Timothy H., American, born Ireland, 1840–1882, *Tufa Domes, Pyramid Lake, Nevada*, 1867, albumen print from collodion negative, 2000.122.2, Anonymous Gift
- Owens**, Bill, American, born 1938, *Ronald Reagan*, 1972, gelatin silver print, 2001.67.176, Patrons' Permanent Fund
- Pfahl**, John, American, born 1939, *Altered Landscape: Six Oranges*, 1975, dye transfer print; *Altered Landscape: Triangle, Bermuda*, 1975, dye transfer print; *Altered Landscape: Haystack Cone, Freepoint, Maine*, 1976, dye transfer print; *Altered Landscape: Canyon Point, Zion National Park, Utah*, 1977, chromogenic print, 2001.67.177–180, Patrons' Permanent Fund
- Rainer**, Arnulf, Austrian, born 1929, *Untitled*, 1973, gelatin silver print with paint and scratching; *Untitled*, c. 1975, gelatin silver print with paint, 2001.67.181–182, Patrons' Permanent Fund
- Roh**, Franz, German, 1890–1965, *Negative Nude, 1920s–1930s*, gelatin silver print, 2001.67.183, Patrons' Permanent Fund
- Rosenblum**, Walter, American, born 1919, *Girl on a Swing, Pitt Street, New York*, 1938; *Boy on a Roof, Pitt Street, New York*, 1950, gelatin silver prints, 2001.67.184–185, Patrons' Permanent Fund
- Sekaer**, Peter, American, born Denmark, 1901–1950, *New Orleans*, c. 1936, gelatin silver print, 2000.157.1, Anonymous Gift
- Shaikheth**, Arkadii, Russian, 1898–1959, *A Komsomol Youth at the Wheel*, 1931, gelatin silver print, 2001.67.186, Patrons' Permanent Fund
- Siskind**, Aaron, American, 1903–1991, *Terrors and Pleasures of Levitation #63*, 1962; *Terrors and Pleasures of Levitation #58*, 1965; *Terrors and Pleasures of Levitation #477*, 1956, gelatin silver prints, 2000.136.1–2, 2001.48.1, Gift of the Collectors Committee; *Harlem Home*, 1937–1939, gelatin silver print; *Gloucester 3*, 1949, gelatin silver print; *Jerome, Arizona 21*, 1949, gelatin silver print, 1975; *New York I*, 1951, gelatin silver print, 1975; *Martha's Vineyard 108*, 1954, gelatin silver print, 1975; *Chicago 56*, 1960, gelatin silver print; *Terrors and Pleasures of Levitation*, 1972, portfolio of 10 gelatin silver prints, 2001.67.187–192, 193–202, Patrons' Permanent Fund
- Skurikhin**, Anatoly, Russian, active 1940s, *At Home after World War II*, 1945, gelatin silver print, 2001.67.203, Patrons' Permanent Fund
- Steiner**, Ralph, American, 1899–1986, *Front of Old Ford*, 1929, gelatin silver print, 1979; *Park Avenue Garage*, 1965, gelatin silver print, 1981, 2001.67.204–205, Patrons' Permanent Fund
- Stettner**, Louis, American, born 1922, *Family Walking, 14e arrondissement, Paris*, 1949; *The Reading Wall, Paris*, 1951–1952; *Man near Manhole, Times Square, New York City*, 1952–1954; *Sailor, Times Square, New York City*, 1952–1955, gelatin silver prints, 2001.67.206–209, Patrons' Permanent Fund



**Stieglitz**, Alfred, American, 1864–1946, *George and Agnes Engelhard*, 1907; *Ma*, 1907; *Ma*, 1907; *Ma*, 1907; *Ma*, probably 1907; *Ma*, probably 1907; *Fred Varnum*, 1907–1916; *Lake George*, 1907–1916; *Lake George*, 1907–1916; *George and Agnes Engelhard*, 1908–1910; *Georgia Engelhard*, 1912–1913; *Georgia Engelhard*, 1912–1913; *Georgia Engelhard*, 1912–1913; *Georgia Engelhard*, 1912–1913; *Georgia Engelhard*, 1912–1913, Autochromes, 2001.33.1–15, Anonymous Gift

**Tournachon**, Adrien, French, 1825–1903, *Vache Garonnaise, âgée de 5 à 6 ans*, 1856, gelatin coated salted paper print from collodion negative, 2000.122.3, Anonymous Gift

**Tripe**, Linnaeus, Captain, British, 1822–1902, *Temple, Burma*, 1855, salted paper print from waxed-paper negative, 2001.32.2, Anonymous Gift

**VanDerZee**, James, American, 1886–1983, *Club Lido*, 1930s; *A Casual Affair*, 1932; *Dress Rehearsal #2*, 1934, gelatin silver prints, 2000.171.1–3, Gift of Ellen and Richard Sandor

**Webb**, Todd, American, 1905–2000, *Harry Callahan*, Detroit, 1942; *Pierce Arrow*, New York, 1946; *Roosevelt Poster, 106th Street*, New York, 1946; *Paris*, 1953, gelatin silver prints, 2001.67.210–213, Patrons' Permanent Fund

**Weegee**, American, 1899–1968, *Copkiller (Booked on Suspicion of Killing a Policeman — Anthony Esposito, Accused "Copkiller")*, 1941; *Corpse with Revolver (Murder in Hell's Kitchen — Gunman Killed by Off-Duty Cop at 344 Broome Street)*, 1942; *New Year's Eve at Sammy's in the Bowery (Shorty, the Bowery Cherub, New Year's Eve at Sammy's Bar)*, 1943; *The Critic*, 1943; *The Critic (Mrs. George Washington Kavanaugh)*, 1943; *The Critic*, 1943; *The Critic*, 1943; *Teenage Boy Arrested for Strangling a Little Girl (Frank Pape, Arrested for Homicide)*, 1944; *Puritan*, 1945; *Boy Shooting "Zip" Gun in Air near Manhattan Police Headquarters, Mulberry and Mott Streets (Section Called "Little Italy")*, New York City, 1948; *Human Cannonball*, c. 1952, gelatin silver prints, 2001.67.214–224, Patrons' Permanent Fund

**Wessel**, Henry Jr., American, born 1942, *Utah*, 1974; *Tucson, Arizona*, 1976, gelatin silver prints, 2001.67.225–226, Patrons' Permanent Fund

**Weston**, Brett, American, 1911–1993, *Plastic Paint*, 1952, gelatin silver print, 2001.67.227, Patrons' Permanent Fund

**White**, Minor, American, 1908–1976, *Untitled from "Song without Words"*, c. 1947, gelatin silver print, 2001.67.228, Patrons' Permanent Fund

**Winogrand**, Garry, American, 1928–1984, *Park Avenue, New York*, 1959, gelatin silver print; *Near Carmel*, 1964, gelatin silver print; *New York City Airport*, c. 1972, gelatin silver print; *Fort Worth, Texas*, 1974–1977, gelatin silver print; *15 Big Shots*, 1983, portfolio of 15 gelatin silver prints, 2001.67.229–232, 233–247, Patrons' Permanent Fund

**Wiškovský**, Eugen, Czechoslovakian, 1888–1964, *Pohled Do Dvora (View of Courtyard)*, 1951, gelatin silver print, 2001.67.248, Patrons' Permanent Fund

**Yavno**, Max, American, 1911–1985, *Leg of Sanderson's*, 1949, gelatin silver print, 2001.67.249, Patrons' Permanent Fund

**Yva** (Else Simon-Neuländer), German, 1900–1942, *Jewelry Advertisement*, 1930s, gelatin silver print, 2001.67.250, Patrons' Permanent Fund

**Zhitomirsky**, Alexander, Russian, 1907–1993, *Honeymoon Album*, 1931, ink and gouache with gelatin silver prints and photomechanical reproductions; *Honeymoon Album*, 1931, ink and gouache with gelatin silver prints and photomechanical reproductions; *Self-Portrait on Building*, 1932, gelatin silver print and photomechanical reproduction; *MACKA (When Unmasked)*, 1962, photomontage; *Untitled (Protective Helmet)*, 1971, photomontage; *Dupont (Capitalist Snake)*, 1974, photomontage, 2001.67.251–256, Patrons' Permanent Fund



Fiscal year 2001 began with *Art for the Nation: Collecting for a New Century* (1 October 2000 to 4 February 2001). The exhibition featured one hundred forty of the most outstanding acquisitions since the Gallery's fiftieth anniversary in 1991 and highlighted the remarkable generosity of private donors to the museum over the past decade.

*Art Nouveau: 1890–1914* (8 October 2000 to 28 January 2001) explored the development of a “modern” style at the turn of the previous century. A collaboration with London's Victoria and Albert Museum, the exhibition was also shown in Tokyo. At the National Gallery, highlights from the 1900 World's Fair in Paris were included as well as sections presenting sources of the new style and examples from eight of the cities in which art nouveau flourished. Featured were more than three hundred fifty masterpieces in painting, sculpture, graphics, the decorative arts, and architecture.

*Prints Abound: Paris in the 1890s, From the Collections of Virginia and Ira Jackson and the National Gallery of Art* (22 October 2000 to 25 February 2001), included more than one hundred twenty original prints for posters, portfolios, illustrated books and journals, song sheets and music primers. The exhibition represented the many manifestations of artists' printed images in late nineteenth-century France.

In the ongoing series of small exhibitions from the Armand Hammer Collection, one (16 November 2000 to 13 May 2001) focused on Italian drawings, the other (13 May to 4 November 2001) on faces and figures.

*Modern Art and America: Alfred Stieglitz and His New York Galleries* (28 January to 22 April 2001) explored Stieglitz's seminal role in American modernism with many works of art he showed in his New York galleries from 1908–1946. Approximately one hundred ninety works addressed the introduction of European modern art at his gallery 291. A distinctly American form of modernism was considered in masterworks shown at his last gallery, An American Place.

*Cy Twombly: The Sculpture* (6 May to 29 July 2001) was the first major exhibition devoted to the sculptural dimension of the artist's work. Fifty-eight works dating from 1946 to the present and related to the dada and surrealist tradition included found objects and rough elements of wood coated in plaster and white paint, or cast in bronze.

*The Unfinished Print* (3 June to 7 October 2001), focusing on works from the Gallery's collection, investigated the question of aesthetic resolution in European printmaking from the fifteenth to the early twentieth century and explored the changing taste for prints that openly reveal the procedure by which they were envisioned and brought to completion.

*Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin* (10 June to 3 September 2001), provided a survey of nineteenth-century German painting through seventy-five works from the collection of the Alte Nationalgalerie, Berlin. Included were the canvases of Caspar David Friedrich and other romantic painters, those by the naturalists, by Eduard Gaertner and Johann Erdmann Hummel, and by Adolph Menzel, Max Beckmann, and Lovis Corinth.

*Jasper Johns: Prints from Four Decades* (3 June to 7 October 2001) featured an installation from the Gallery's collection, focusing on the artist's printmaking with examples from 1960 through 2000. Represented were most of Johns' print processes and his iconic motifs.

*Virtue and Beauty: Leonardo's "Ginevra de' Benci" and Renaissance Portraits of Women* (30 September 2001 to 6 January 2002) surveyed the rise of female portraiture in Florence from c. 1440 to c. 1540 and the social role of women during the Renaissance. Forty-seven works included panel paintings, marble sculptures, medals, and drawings.

During the fiscal year, 233 lenders from twenty countries and twenty-four states loaned 1,428 works of art to fifteen exhibitions. Three audio tours, one film program, and six exhibition brochures were produced at the Gallery.



## Temporary Exhibitions at the National Gallery of Art

### **The Triumph of the Baroque: Architecture in Europe 1600–1750**

(continued from the previous fiscal year to 9 October 2000) Organized by the National Gallery of Art, the Palazzo Grassi, Venice, the Montreal Museum of Fine Arts, and the Musée des Beaux-Arts, Marseille; Henry A. Millon, curator, with Guy Cogeval, Paolo Viti, and Marie-Paule Vial, guest curators. Supported by EduCap Inc., with additional support from Juliet and Lee Folger/The Folger Fund and early support for research and educational programs from the Samuel H. Kress Foundation

### **Landscape Drawings from the Armand Hammer Collection**

(continued from the previous fiscal year to 12 November 2000) Organized by the National Gallery of Art; Margaret Morgan Grasselli, curator

### **Prints and Drawings from the Permanent Collection**

(continued from the previous fiscal year to 15 October 2000) Organized by the National Gallery of Art; Andrew C. Robison, Margaret Morgan Grasselli, Ruth Fine, Charles Ritchie, and Gregory Jecmen, curators

### **Small Northern European Portraits from the Walters Art Gallery, Baltimore**

(continued from the previous fiscal year to 21 December 2000, originally scheduled to close 19 February 2001) Organized by the National Gallery of Art; Arthur K. Wheelock Jr., curator, with Joaneath Spicer, guest curator. Brochure supported by Juliet and Lee Folger/The Folger Fund

### **Art for the Nation:**

#### **Collecting for a New Century**

(1 October 2000 to 4 February 2001) Organized by the National Gallery of Art; Alan Shestack, curator. Supported by Verizon Foundation

#### **Art Nouveau, 1890–1914**

(8 October 2000 to 28 January 2001) Organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington; Paul Greenhalgh, guest curator. Supported by the DaimlerChrysler Corporation Fund; additional support from the Terra Foundation for the Arts, Robert and Arlene R. Kogod, Eleanor and Donald Taffner, and The Fund for the International Exchange of Art. Film supported by a grant from the Terra Foundation for the Arts; also supported by an indemnity from the Federal Council on the Arts and the Humanities

#### **Prints Abound: Paris in the 1890s, From the Collections of Virginia and Ira Jackson and the National Gallery of Art**

(22 October 2000 to 25 February 2001) Organized by the National Gallery of Art; Judith Brodie, curator, with Phillip Dennis Cate, guest curator

### **Italian Drawings from the Armand Hammer Collection**

(16 November 2000 to 13 May 2001) Organized by the National Gallery of Art; Margaret Morgan Grasselli, curator

### **Modern Art and America: Alfred Stieglitz and His New York Galleries**

(28 January to 22 April 2001) Organized by the National Gallery of Art; Sarah Greenough and Charles Brock, curators. Supported by Deutsche Bank and Deutsche Banc Alex. Brown

### **Cy Twombly: The Sculpture**

(6 May to 29 July 2001) Organized by The Menil Collection, Houston, and the Öffentliche Kunstsammlung, Basel; Jeffrey Weiss, curator, with Katharina Schmidt and Paul Winkler, guest curators

### **Faces and Figures: Drawings from the Armand Hammer Collection**

(13 May to 4 November 2001) Organized by the National Gallery of Art; Margaret Morgan Grasselli, curator

### **The Unfinished Print**

(3 June to 7 October 2001) Organized by the National Gallery of Art; Peter Parshall, curator

### **Jasper Johns:**

#### **Prints from Four Decades**

(3 June to 7 October 2001) Organized by the National Gallery of Art; Ruth Fine, curator. Supported by HSBC Bank USA

### **Spirit of an Age:**

#### **Nineteenth-Century Paintings from the Nationalgalerie, Berlin**

(10 June to 3 September 2001) Organized by the Nationalgalerie, Berlin, in collaboration with the National Gallery of Art, Washington, and the National Gallery, London; Philip Conisbee, curator. Supported by the Anna-Maria and Stephen Kellen Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

### **Virtue and Beauty: Leonardo's**

#### **Ginevra de' Benci and Renaissance Portraits of Women**

(30 September 2001 to 6 January 2002) Organized by the National Gallery of Art; David Brown, curator. Supported by Airbus; also supported by an indemnity from the Federal Council on the Arts and the Humanities. Catalogue supported by the Samuel H. Kress Foundation

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Collection of Francis M. Naumann, New York  
Collection of James and Barbara Palmer Sam and Connie Perkins, Olathe, Kansas  
Seymour H. Persky  
Her Majesty Queen Elizabeth II  
Collection of Robert Rauschenberg

Collection of Jack Rennert, New York  
Laura Gold, Park South Gallery at

Carnegie Hall, New York  
Joel and Debra Ruby, Houston  
Steven Schmidt  
Collection of Eric Streiner  
Sheldon H. Solow and The Solow Art and Architecture Foundation  
Eleanor and Donald Taffner  
Mr. Harry Turner  
Cy Twombly  
Unity Temple Unitarian Universalist Congregation of Oak Park  
Linden Havemeyer Wise

### **Public Collections (outside United States)**

#### **• Austria**

Vienna: Historisches Museum der Stadt Wien; Piaristenkollegium Maria Treu in Wien; Österreichisches Museum für angewandte Kunst

#### **• Belgium**

Brussels: Musée Horta; Musées Royaux d'Art et d'Histoire; Musées Royaux des Beaux-Arts de Belgique; Musées Royaux d'Art d'Histoire

#### **• Canada**

Montreal: Canadian Centre for Architecture

Ottawa: National Gallery of Canada

#### **• Denmark**

Copenhagen: Kunstindustrimuseet

#### **• France**

Nancy: Musée de l'École de Nancy; Musée des Beaux-Arts, Nancy

Paris: Bibliothèque Forney; Musée d'Orsay; Musée de la Mode et du Textile; Musée des Plans-Reliefs; Musée national d'art moderne, Centre Georges Pompidou; Musée Gustave Moreau; Musée Rodin; Service Historique de la Marine

Reims: Musée des Beaux-Arts, Reims

Sèvres: Musée national de Céramique

#### **• Germany**

Augsburg: Stadt Augsburg Kunstsammlungen

Berlin: Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Gemäldegalerie; Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Nationalgalerie

Burghausen: Kirche von Marienberg

Frankfurt: Städelsches Kunstinstitut und Städtische Galerie; Städelsches Kunstinstitut Frankfurt am Main

Hamburg: Museum für Kunst und Gewerbe

Munich: Münchner Stadtmuseum; Villa Stuck

Schwerin: Staatliches Museum Schwerin



- **Hungary**  
Budapest: Museum of Applied Arts
- **Italy**  
Bologna: Accademia di Belle Arti; Museo Civico d'Arte Antica-Museo Davia Bargellini  
Caserta: Soprintendenza B.A.A.A.S. per le Province di Caserta e Benevento  
Florence: Galleria degli Uffizi; Galleria degli Uffizi, Gabinetto Disegni e Stampe; Museo Nazionale del Bargello  
Rome: Museo di Roma e Galleria Comunale d'Arte Moderna; Museo Nazionale di Castel Sant'Angelo  
Treviso: Museo Civico L. Bailo  
Turin: Museo Civico d'Arte Antica e Palazzo Madama  
Venice: Museo Correr
- **The Netherlands**  
Amsterdam: Amsterdams Historisch Museum; Gemeentearchief Amsterdam; Rijksmuseum  
Rotterdam: Museum Boijmans Van Beuningen  
The Hague: Koninklijk Huisarchief
- **Norway**  
Oslo: Kunstindustrimuseet i Oslo; Munch Museet; Norwegian Folk Museum
- **Portugal**  
Lisbon: Museu Calouste Gulbenkian
- **Russia**  
Moscow: A.V. Shchusev State Research Museum of Architecture  
Saint Petersburg: Central Naval Museum; Scientific Research Museum of the Academy of Arts of Russia; The State Hermitage Museum
- **Spain**  
Madrid: Museo Thyssen-Bornemisza
- **Switzerland**  
Basel: Öffentliche Kunstsammlung Basel, Kunstmuseum, Arnold Rüdinger Fund  
Saint Gall: Stiftsbibliothek  
Zurich: Kunsthaus Zürich
- **United Kingdom, England**  
Birmingham: Birmingham Museums and Art Gallery  
Brighton: Brighton Museum and Art Gallery  
Greenwich: National Maritime Museum  
London: Royal Institute of British Architects; The British Museum; The Courtauld Gallery, Courtauld Institute of Art; The National Gallery; The Trustees of Burghley House; The Vicar and Church Wardens, Saint Martin-in-the-Fields; Victoria and Albert Museum  
Norwich: University of East Anglia  
Oxford: Ashmolean Museum
- **United Kingdom, Scotland**  
Edinburgh: National Museums of Scotland  
Glasgow: Glasgow Museums; Glasgow School of Art  
Stirling: Kippen Kirk Session
- **Public Collections (United States)**
- **California**  
Los Angeles: Gemini G.E.L.; Los Angeles County Museum of Art; The J. Paul Getty Museum  
San Francisco: San Francisco Museum of Modern Art  
San Marino: The Huntington Library, Art Collections, and Botanical Gardens
- **Connecticut**  
Hartford: Wadsworth Atheneum Museum of Art  
New Haven: Beinecke Rare Book and Manuscript Library, Yale University; Yale University Art Gallery
- **Delaware**  
Wilmington: Delaware Art Museum
- **District of Columbia**  
Washington: Smithsonian Institution, Hirshhorn Museum and Sculpture Garden; National Gallery of Art; National Gallery of Art, Library; Smithsonian Institution, National Museum of African Art; Smithsonian Institution, National Museum of American Art; Smithsonian Institution, National Portrait Gallery; The Library of Congress; The Phillips Collection; Washington National Cathedral
- **Florida**  
Miami Beach: The Wolfsonian-Florida International University  
Winter Park: Charles Hosmer Morse Museum of American Art
- **Georgia**  
Atlanta: High Museum of Art
- **Illinois**  
Chicago: Chicago Historical Society; David and Alfred Smart Museum of Art, University of Chicago; The Art Institute of Chicago  
Edwardsville: University Museum, Southern Illinois University
- **Iowa**  
Des Moines: Des Moines Art Center  
Iowa City: The University of Iowa Museum of Art
- **Maryland**  
Baltimore: The Baltimore Museum of Art; The Walters Art Museum
- **Massachusetts**  
Andover: Addison Gallery of American Art  
Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts  
Cambridge: Houghton Library, Harvard University  
Williamstown: Sterling and Francine Clark Art Institute  
Worcester: Worcester Art Museum
- **Minnesota**  
Minneapolis: Frederick R. Weisman Art Museum; The Minneapolis Institute of Arts
- **Missouri**  
Kansas City: The Nelson-Atkins Museum of Art  
Saint Louis: The Saint Louis Art Museum; Washington University Gallery of Art
- **Nebraska**  
Lincoln: Sheldon Memorial Art Gallery, University of Nebraska
- **New Jersey**  
Newark: The Newark Museum  
Princeton: Princeton University Art Museum  
Trenton: New Jersey State Museum
- **New Mexico**  
Santa Fe: Georgia O'Keeffe Museum
- **New York**  
Brooklyn: Brooklyn Museum of Art  
Buffalo: Albright-Knox Art Gallery  
Clarence: Town of Clarence  
Ithaca: Cornell University  
New York: Smithsonian Institution, Cooper-Hewitt National Design Museum; Solomon R. Guggenheim Museum; The Frick Collection; The Metropolitan Museum of Art; The Museum of Modern Art; Whitney Museum of American Art  
Poughkeepsie: The Frances Lehman Loeb Art Center  
Syracuse: Everson Museum of Art
- **North Carolina**  
Raleigh: North Carolina Museum of Art
- **Ohio**  
Cincinnati: Cincinnati Art Museum  
Cleveland: The Cleveland Museum of Art  
Toledo: The Toledo Museum of Art
- **Pennsylvania**  
Philadelphia: Philadelphia Museum of Art  
Pittsburgh: Carnegie Museum of Art
- **Tennessee**  
Nashville: Fisk University Galleries
- **Texas**  
Austin: Jack S. Blanton Museum of Art  
Dallas: Dallas Museum of Art  
Fort Worth: Amon Carter Museum  
Houston: The Menil Collection  
San Antonio: The Marion Koogler McNay Art Museum
- **Virginia**  
Norfolk: The Chrysler Museum  
Richmond: Virginia Museum of Fine Arts
- **Washington**  
Seattle: Frye Art Museum

## Lenders to the Permanent Collection

- Eli and Edythe L. Broad | Roy Lichtenstein, *Rouen Cathedral (Seen at Five Different Times of the Day)*, Set III
- Calder Foundation, New York | Alexander Calder, *1 Red, 4 Black plus X White; Aztec Josephine Baker; Cheval Rouge; Cheval Rouge (maquette); Object with Red Ball; Red Panel; Tom's; Tom's (maquette); Untitled*
- Catholic University of America, Oliveira Lima Library | Frans Post, *Brazilian Landscape, Said to Be Pernambuco*
- Cleveland Museum of Art | Attributed to Rembrandt van Rijn, *A Bearded Man*
- Cooper-Hewitt, National Museum of Design, Smithsonian Institution | Giovanni Domenico Tiepolo, *The Immaculate Conception*
- Collection of the Artist | Helen Frankenthaler, *Mountains and Sea*
- Peter A. Jay | Gilbert Stuart, *John Jay*
- Collection of the Artist | Jasper Johns, *Between the Clock and the Bed; Field Painting; No; Target; Dancers on a Plane*
- Manoogian Collection | George Caleb Bingham, *The Jolly Flatboatmen*
- Manoogian Foundation | William Merritt Chase, *Portrait of Whittredge*; Richard Caton Woodville, *War News from Mexico*
- Joseph F. McCrindle | Jan de Bray, *Double Profile Portrait of the Artist's Parents, Salomon de Bray and Anna Westerbaen*; Corrado Giaquinto, *Christ at the Column*; Bernardo Strozzi, *Saint Francis*
- The Metropolitan Museum of Art, New York | Francesco di Giorgio Martini, *The Nativity*
- Smithsonian American Art Museum | Sir Anthony van Dyck, *Marchesa Elena Grimaldi-Cattaneo*; Sebastiano Mazzoni, *The Banquet of Cleopatra*; Jan Anthonisz. Ravesteyn, *Judith Langley*
- National Museum of Health and Medicine of the Armed Forces Institute of Pathology | Thomas Eakins, *Dr. John H. Brinton*
- 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; Study Head of a Black Soldier; Study Head of a Black Soldier; Study Head of a Black Soldier; Preliminary Sketch for Shaw Memorial; Shaw Memorial; Early Study of the Allegorical Figure for the Shaw Memorial*



Schroder Collection, London | Hans Mielich, *Portrait of a Woman*

Collection of Candida and Rebecca Smith | David Smith, *Aggressive Character*; *Lunar Arcs on One Leg*; *Blue Construction*; *Ninety Father*; *Black-White Forward*; *Construction December II*

U.S. Naval Academy Museum | Jean Joseph Benjamin Constant, *Favorite of the Emir*

White House Collection | Paul Cézanne, *The Forest*; *House on the Marne*; *House on a Hill*

Erving and Joyce Wolf | Francis Augustus Silva, *Indian Rock*, *Narragansett Bay*

Anonymous | Willem van Aelst, *Grapes in a Basket*, *Peaches on a Silver Dish*, *Chestnuts*, *a Large White and Two Red Admiral Butterflies*, *a Fly and a Snail on a Vine Tendril*, *on a Red Velvet Cloth over a Partly Draped Ledge*; Bernardo Bellotto, *Pirna, The Fortress of Sonnenstein*; Nicolaes Pietersz.

Berchem, *An Italianate Landscape with Figures*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Jan Brueghel the Elder, *A Road with a Ford in a Wood*; Jean-Charles Cazin, *The Quarry of Monsieur Pascal near Nauterre*; Chuck Close, *Jasper*; Dirck van Delen, *Church Interior with Elegant Figures*; Arshile Gorky, *Self-Portrait*; *Still Life on the Table*; *The Limit*; *Portrait of Master Bill*; Jan van Goyen, *Peasants and a Soldier Conversing*; *Dune Landscape with Figures Resting by a Path and Shipping on an Estuary in the Background*; Willem Claesz. Heda, *Banquet Piece with an Overturned Tazza and Oysters*; Jan Davidz. de Heem, *Still Life with a Tazza, a Gilt Cup, and a Fruit Pie*; *Still Life with Fruit, Oysters, and Two Glasses of Wine on a Stone Ledge*; Jan van der Heyden, *A View in Amsterdam*; Roy Lichtenstein, *Cosmology*; Edouard Manet, *Spring*; Jan Miense Molenaer, *A Lute Player*; Jacopo Palma il Giovane, *Venus and Cupid at the Forge of Vulcan*; Robert Rauschenberg, *Summer Rental + I*; Sir Peter Paul Rubens, *Landscape with Willows*; Salomon van Ruysdael, *River Landscape*; Frans Snyders, *Still Life of Fruit (A Swag of Autumnal Fruits)*; Cy Twombly, *Untitled*; Willem van de Velde the Younger, *The Evening Gun Shipping in a Calm with a Dutch Bezan Yacht Firing a Salute*; Philips Wouwerman, *Landscape*; *Riders and Horses Resting by a River*

## Loans

### Extended Loans from the National Gallery Collection (outside United States)

(Works not in National Lending Service marked with\*\*)

#### • Belgium

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

#### • Canada

Ottawa: United States Embassy Residence | John Singer Sargent, *Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)* (returned); Gilbert Stuart, *William Thornton* (returned); *Anna Maria Brodeau Thornton (Mrs. William Thornton)* (returned)

#### • England

London: United States Embassy Residence | Sir William Beechey, *Lieutenant-General Sir Thomas Picton*; Francis Cotes, *Mrs. Thomas Horne*; Franklin C. Courter, *Lincoln and His Son, Tad\*\** (returned); Frederick Carl Frieseke, *Memories*; Thomas Gainsborough, *William Yelverton Davenport*; Winslow Homer, *Sunset*; Walt Kuhn, *Pumpkins*; George Benjamin Luks, *The Bersaglieri*; Gari Melchers, *The Sisters*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Mathilde Townsend*; *Miss Grace Woodhouse* (returned); Thomas Sully, *John Quincy Adams* (returned); Benjamin West, *Maria Hamilton Beckford (Mrs. William Beckford)*; after Benjamin West, *Benjamin West* (returned)

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

#### • France

Paris: Musée du Louvre | Severo da Ravenna, *The Christ Child\*\**

Paris: United States Embassy Residence | George Inness, *Lake Albano*, *Sunset* (returned); Mark Rothko, *Untitled* (returned)

#### • Ireland

Dublin: United States Embassy Residence | Gilbert Stuart, *Counsellor John Dunn*; *John Bill Ricketts*

#### • Italy

Florence: Casa Buonarroti | after Michelangelo Buonarroti, *Damned Soul\*\**

#### • Portugal

Lisbon: United States Embassy Residence | American 19th Century, *Allegory of Freedom* (returned); *View of Concord* (returned); Ralph Eleaser Whiteside Earl, *Family Portrait* (returned); Fritz Müller, *Capture of the "Savannah" by the U.S.S. "Perry"* (returned); Thomas Sully, *The Vanderkemp Children* (returned)

### Extended Loans from the National Gallery Collection (United States)

(Works not in National Lending Service marked with\*\*)

#### • Alabama

Birmingham: Birmingham Museum of Art | Anders Zorn, *Hugo Reisinger*

Montgomery: Montgomery Museum of Fine Arts | Mark Rothko, *Untitled*

#### • California

Oakland: Oakland Museum | Mark Rothko, *Untitled*; *Untitled*

#### • Connecticut

Hartford: Wadsworth Atheneum Museum of Art | Mark Rothko, *Untitled*

#### • District of Columbia

National Museum of American History | Charles Peale Polk, *General Washington at Princeton*

National Trust for Historic Preservation | Bernard Hailstone, *David E. Finley*

Blair House | John Singleton Copley, *Harrison Gray*; Style of Benjamin Marshall, *Race Horse and Trainer*; Gilbert Stuart, *Dr. William Hartigan (?)*

The Library of Congress | Carl Milles, *Head of Orpheus*

Office of the Vice President of the United States | American 18th Century, *Attack on Bunker's Hill, with the Burning of Charles Town*; American 19th Century, *Imaginary Regatta of America's Cup Winners*; American 20th Century, *View of Aberdeen, Washington*; Lydia Field Emmet, *Olivia*; A. Hashagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rogers*; Walt Kuhn, *Green Apples and Scoop*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam*; Alexander Helwig Wyant, *Peaceful Valley*

Residence of the Vice President of the United States | Frederick Carl Frieseke, *Memories* (returned)

The White House | American 19th Century, *Abraham Lincoln, Stylized Landscape*; *Indians Cooking Maize*; George Catlin, *Assiniboine Warrior and His Family*; *Antelope Shooting—Assiniboine*; *A Small Cheyenne Village*; *Comanche Chief, His Wife, and a Warrior* (returned); *Comanche Chief with Three Warriors* (returned); *Battle between the Jicarilla Apaches and Comanches* (returned); *Two Unidentified North American Indians* (returned); *Pawnee Indians Approaching Buffalo*; *Osage Chief with Two Warriors*; *An Osage Indian Pursuing a Comanche*; *Three Mandan Warriors Armed for War*; *An Aged Minatarree Chief and His Family*; *Ojibbeway Indians* (returned); *An Ojibbeway Village of Skin Tents*; *Three*

*Navaho Indians* (returned); *A Flathead Chief with His Family* (returned); *Three Young Chinook Men*; *Four Dogrib Indians*; *Buffalo Chase*; *Making Flint Arrowheads—Apachees*; *View of the Lower Mississippi* (returned); *Excavating a Canoe—Nayas Indians* (returned); Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; *Boston Harbor*; Raoul Dufy, *The Basin at Deauville\*\** (returned); Henri Matisse, *Still Life with Pineapple* (returned); Mark Rothko, *The Party*; *Number 7* (returned); *Untitled*; Thomas Sully, *Andrew Jackson* (returned)

Secretary of Agriculture | American 19th Century, *Spring on the Range* (returned); *Bucks County Farm Outside Doylestown, Pennsylvania* (returned); American 19th Century, *Farmhouse in Mahantango Valley*; *Leaving the Manor House*; Georgia Timken Fry, *Flock of Sheep*; Henri-Joseph Harpignies, *Landscape*; A. A. Lamb, *Emancipation Proclamation*; Amzi Emmons Zeliff, *The Barnyard* (returned)

Secretary of Commerce | Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"* (returned); Raoul Dufy, *Regatta at Cowes\*\** (returned); Walt Kuhn, *Green Apples and Scoop* (returned); Leonid, *Derrynane Harbor, Ireland* (returned)

Secretary of Defense | George Catlin, *Fort Union*; *Prairie Dog Village*

Secretary of Education | American 19th Century, *Washington at Valley Forge*; Pierre Bonnard, *Bouquet of Flowers* (returned); André Derain, *Road in Provence* (returned); *Abandoned House in Provence* (returned); after Jean-Baptiste Greuze, *Benjamin Franklin* (returned); after William John Wilgus, *Ichabod Crane and The Headless Horseman* (returned); Karl Knaths, *Marble Mantle*; Matta, *Genesis*; Mark Rothko, *Untitled*; *Untitled*

Secretary of Energy | American 19th Century, *Chief Jumper of the Seminoles* (returned); American 19th Century, *Indians Cooking Maize* (returned); *Lexington Battle Monument* (returned); Thomas Chambers, *Storm-Tossed Frigate* (returned); Joseph Bartholomew Kidd after John James Audubon, *Black-Backed Three-Toed Woodpecker* (returned)

Administrator, Environmental Protection Agency | Joseph Bartholomew Kidd after John James Audubon, *Black-Backed Three-Toed Woodpecker*; *Orchard Oriole*; Auguste Renoir, *Landscape between Storms*; Douglas Volk, *Abraham Lincoln*

Secretary of Housing and Urban Development | American 19th Century, *Imaginary Regatta of America's Cup Winners* (returned); *"We Go for the Union"* (returned); Eugène Boudin, *Coast of Brittany\*\** (returned); George Ropes, *Mount Vernon* (returned); Douglas Volk, *Abraham Lincoln* (returned); American 19th Century,

*The End of the Hunt; The Start of the Hunt; Twenty-two Houses and a Church; American 20th Century, After the Wedding in Warren, Pennsylvania; Thomas Chambers, Bay of New York, Sunset*

Secretary of State | American 19th Century, *Washington at Valley Forge* (returned); A. A. Lamb, *Emancipation Proclamation* (returned); Maurice Utrillo, *The Pont Saint-Michel, Paris* (returned)

United States Trade Representative | American 19th Century, *New England Farm in Winter* (returned); Chinese Qing Dynasty, *Archery Contest* (returned); Karl Knaths, *Marble Mantle* (returned); Mark Rothko, *Untitled* (returned); Marguerite Zorach, *Christmas Mail* (returned); American 19th Century, *Spring on the Range*; Thomas Chambers, *Felucca off Gibraltar; Storm-Tossed Frigate*; T. Davies, *Ship in Full Sail*; J. G. Tanner, *Engagement between the "Monitor" and the "Merrimac"*

Secretary of Transportation | Circle of Jacob Adriaensz. Bellevois, *Dutch Ships in a Lively Breeze*; Follower of Claude Lorrain, *Harbor at Sunset*; L. M. Cooke, *Salute to General Washington in New York Harbor*; Hugues Merle, *Children Playing in a Park*; René Pierre Charles Princeteau, *Horses*

Secretary of the Treasury | Mark Rothko, *Untitled*; James McNeill Whistler, *Alice Butt*

White House Chief of Staff | Mark Rothko, *Untitled (women and girl in interior)* (returned); *Untitled* (returned); *Untitled* (returned); *Untitled* (returned)

Supreme Court of the United States

Chief Justice Rehnquist | George Cuit, the Younger, *Easby Abbey, near Richmond; Captain Edward H. Molyneux, Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Lawrence Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Justice Ginsburg | Mark Rothko, *The Omen; Untitled*

Justice Kennedy | Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; Walt Kuhn, *Zinnias*

Justice O'Connor | George Catlin, *After the Buffalo Chase—Sioux; An Apachee Village; Buffalo Chase, Sioux Indians, Upper Missouri; A Crow Village and the Salmon River Mountains; Two Blackoot Warriors and a Woman*

Justice Scalia | Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt*; Augustus Vincent Tack, *Charles Evans Hughes*

Justice Souter | Rembrandt Peale, *George Washington*; Gilbert Stuart, *Captain Joseph Anthony*; after Gilbert Stuart, *William Constable*; James Lloyd; Augustus Vincent Tack, *Harlan F. Stone*

Justice Stevens | American 19th Century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Alphonse Legros, *Hampstead Heath*; C. Gregory Stapko after John Constable, *A View of Salisbury Cathedral\**; Maurice Utrillo, *Street at Corté, Corsica*; Franz Xaver Winterhalter, *Queen Victoria*

#### • Indiana

Indianapolis: Indianapolis Museum of Art | Max Beckmann, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Mark Rothko, *Sketch for Mural H*

#### • Maryland

Hagerstown: Washington County Museum of Fine Arts | Frederick Kimmelmeyer, *First Landing of Christopher Columbus*

#### • Pennsylvania

Doylestown: James A. Michener Art Museum | American 19th Century, *Profile Portrait of a Lady\**; *Profile Portrait of a Man\**; Joseph Goodhue Chandler, *Girl with Kitten*; Edward Hicks, *The Landing of Columbus*

#### • Virginia

Fairfax: George Mason University | Alfredo Halegua, *America*; Lila Pell Katzen, *Antecedent*

### Temporary Loans to Museum Collections (outside United States)

(Works in National Lending Service marked with\*)

#### • France

Paris: Musée national d'art moderne, Centre Georges Pompidou | 1 January 2000–28 February 2001, Mark Rothko, *Red, Black, White on Yellow*

#### • Switzerland

Basel: Fondation Beyeler | 31 July–12 November 2000, Mark Rothko, *Untitled (Seagram Mural)\**

### Temporary Loans to Museum Collections (United States)

#### • Oregon

Portland: Portland Art Museum | 28 May–3 December 2000, Auguste Renoir, *Picking Flowers*

### Loans to Temporary Exhibitions (outside USA)

(Works in National Lending Service marked with\*)

#### • Australia

Sydney: Art Gallery of New South Wales | *World without End: Photography and the 20th Century* (1 December 2000–21 February 2001), Walker Evans, *Subway Portrait; Subway Portrait; Subway Portrait; Subway Portrait; Subway Portrait; Subway Portrait*

#### • Austria

Graz: Steiermärkisches Landesmuseum Joanneum | *Gauguin und die Bretagne—ein neuer Aufbruch (Gauguin and Brittany: A New Beginning)* (10 June–1 October 2000), Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Pair of Wooden Shoes (Sabots); Self-Portrait Dedicated to Carrière*

Vienna: Kunsthistorisches Museum

Wien | *El Greco* (4 May–16 September 2001), El Greco (Domenikos Theotokopoulos), *Laocoön* | *El Greco im Umfeld seiner Zeitgenossen (El Greco and His Contemporaries)* (22 September–21 October 2001), El Greco (Domenikos Theotokopoulos), *Laocoön*

#### • Belgium

Brussels: Palais des Beaux-Arts de Bruxelles | *Bruxelles, une ville au carrefour de cultures* (7 September–5 November 2000), James McNeill Whistler, *Gold-House, Brussels; Grand'Place, Brussels* | *Voici, 100 Ans d'Art Contemporain* (23 November 2000–28 January 2001), Richard Artschwager, *Hair Sculpture—Shallow Recess Box*; Lynda Benglis, *Pour Daum; Untitled*; Donald Judd, *Untitled*; Robert Mangold, *Untitled; Untitled*; Mark Rothko, *Untitled\**

#### • Canada

Montreal: The Montreal Museum of Fine Arts | *Hitchcock and Art: Fatal Coincidences* (16 November 2000–16 April 2001, circulated to Musée national d'art moderne, Centre Georges Pompidou, Paris, 6 June–24 September 2001), Ralston Crawford, *Lights in an Aircraft Plant\**

Ottawa: National Gallery of Canada | *Gustav Klimt: Modernism in the Making* (15 June–16 September 2001), Gustav Klimt, *Baby (Cradle)*

#### • England

Colchester: University Gallery, University of Essex | *Constable and Wivenhoe Park: Reality and Vision* (18 September–16 December 2000), John Constable, *Wivenhoe Park, Essex*

London: The British Museum | *Correggio and Parmigianino: Master Draughtsmen of the Renaissance* (6 October 2000–7 January 2001, circulated to The Metropolitan Museum of Art, New York, 5 February–6 May 2001), Correggio, *Study for the "Madonna della Scodella"* (recto); *Women Carrying a Torch*; Italian 16th Century, *Studies of a Male Torso*; Parmigianino, *Madonna and Child*

London: Dulwich Picture Gallery | *Gerrit Dou (1613–1675): Master Painter in the Age of Rembrandt* (6 September–19 November 2000, circulated to Mauritshuis, The Hague, 9 December 2000–25 February 2001), Gerard Dou, *The Hermit* | *Murillo: Scenes of Childhood* (14 February–13 May 2001), Bartolomé Esteban Murillo, *Two Women at a Window*

London: Hayward Gallery | *Goya's Drawings: The Private World of the Journal-Albums* (22 February–13 May 2001), Francisco Goya, *Mascaras crueles (Cruel Masks)* (recto); *Mendigos que se llevan solos en Bordeaux (Beggars Who Get about Their Own in Bordeaux)*

London: The National Gallery | *Impressions: Painting Quickly in France, 1860–1890* (1 November 2000–28 January 2001, circulated to Van Gogh Museum, Amsterdam, 2 March–20 May 2001, and Sterling and Francine Clark Art Institute, Williamstown, 16 June–8 September 2001), Edgar Degas, *Women Viewed from Behind* (Williamstown only); Claude Monet, *Bazille and Camille (Study for "Déjeuner sur l'Herbe")*; Berthe Morisot, *Hanging the Laundry out to Dry\**; Auguste Renoir, *Head of a Dog; Madame Monet and Her Son* (Amsterdam and Williamstown only)

London: Royal Academy of Arts | *The Genius of Rome 1592–1623* (20 January–16 April 2001, circulated to Museo del Palazzo di Venezia, Rome, 9 May–16 September 2001), Pensionante del Saraceni, *Still Life with Fruit and Carafe*

London: Tate Britain | *William Blake* (9 November 2000–11 February 2001), William Blake, *The Accusers of Theft, Adultery, Murder (War); The Dance of Albion (Glad Day); Dream of Thirialatha* (from "America," canceled plate d); *Fragment of canceled plate for "A Prophecy"* (recto); *Job and His Daughters; Joseph of Arimathea Preaching to the Britons; Los and His Spectre* (verso); *Satan before the Throne of God*

London: Tate Modern | *Surrealism: Desire Unbound* (20 September 2001–1 January 2002), Alberto Giacometti, *The Invisible Object (Hands Holding the Void)\**

#### • France

Besançon: Musée des Beaux-Arts et d'Archéologie | *Gustave Courbet et la Franche-Comté* (22 September–31 December 2000), Gustave Courbet, *La Grotte de la Loue*

Lodève: Musée de Lodève | *Derain et Vlaminck 1900–1915* (22 June–28 October 2001), André Derain, *Still Life\**

Metz: Musées de la Cour d'Or | *Le Chemin des reliques: Témoignages précieux et ordinaires de la vie religieuse à Metz au Moyen Âge* (15 December 2000–18 March 2001), French 12th Century, *Reliquary Châsse*





Madrid: Museo Thyssen-Bornemisza | *Paisaje Americano: Explorar el Eden* (27 September 2000–14 January 2001), Thomas Cole, *The Voyage of Life: Childhood; The Voyage of Life: Manhood; The Voyage of Life: Old Age; The Voyage of Life: Youth* | *El Renacimiento Mediterráneo: Viajes de Artistas e Itinerarios de Obras entre Italia, Francia y España en el Siglo XV* (The Mediterranean Renaissance: The Movement of Artists and Works of Art between Italy, France, and Spain in the Fifteenth Century) (31 January–6 May 2001, circulated to Museo de Belles Arts de València, Valencia, 18 May–2 September 2001), Rogier van der Weyden, *Saint George and the Dragon* | *Setting out for a Promenade in the Parc des Lions at Port-Marly* (27 June–21 October 2001), Jean-Baptiste-Camille Corot, *Madame Stumpf and Her Daughter*

#### • Switzerland

Basel: Fondation Beyeler | *Mark Rothko Rooms* (24 June 2001–31 August 2002), Mark Rothko, *No. 8; Untitled (Seagram Mural)*

Zurich: Kunsthaus Zürich | *Alberto Giacometti* (18 May–9 September 2001), Alberto Giacometti, *The Forest; No More Play*

#### Loans to Temporary Exhibitions (United States)

(Works in National Lending Service marked with\*)

#### • Alabama

Birmingham: Birmingham Museum of Art | *Fiftieth Anniversary Celebration—Reinstallation of Kress Collection* (1 March 2001–1 March 2002), Matteo de' Pasti, *Isotta degli Atti of Rimini, Mistress then Wife 1456, of Sigismondo Malatesta* (obverse); *Isotta degli Atti of Rimini, Mistress then Wife 1456 of Sigismondo Malatesta* (obverse); *Jesus Christ* (obverse); *Sigismondo Pandolfo Malatesta, 1417–1468, Lord of Rimini 1432* (obverse); *Pisanello, Niccolò Piccinino, c. 1386–1444, Condottiere* (obverse)

#### • California

Los Angeles: Los Angeles Museum of Contemporary Art | *2000 BC: The Bruce Conner Story Part II* (1 October 2000–14 January 2001), Bruce Conner, *Book Pages*

Los Angeles: UCLA at the Armand Hammer Museum of Art and Cultural Center | *Heavenly Visions: Shaker Gift Drawings and Gift Songs* (28 August–21 October 2001), Samantha Fairbanks and Mary Wicks, *A Sacred Sheet Sent from Holy Mother Wisdom by Her Angel of Many Signs*

San Francisco: The Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum | *Edward Hicks* (24 September 2000–7 January 2001), Edward Hicks, *Peaceable Kingdom\**

#### • Connecticut

Hartford: Wadsworth Atheneum Museum of Art | *The Impressionists at Argenteuil* (9 September–3 December 2000), Claude Monet, *Argenteuil; The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias); The Bridge at Argenteuil; Woman with a Parasol—Madame Monet and Her Son; Auguste Renoir, Claude Monet; Madame Monet and Her Son; Regatta at Argenteuil; Alfred Sisley, Boulevard Héloïse, Argenteuil* | *Gauguin's Nirvana: Painters at Le Pouldu 1889–90* (27 January–29 April 2001), Paul Gauguin, *At the Black Rocks (Aux roches noires); Human Sorrow (Misères humaines); Landscape at Le Pouldu*

New Haven: Yale Center for British Art | *Great British Paintings from American Collections: Holbein to Hockney* (26 September–30 December 2001), Sir Anthony van Dyck, *Queen Henrietta Maria with Sir Jeffrey Hudson; Gilbert Stuart, The Skater (Portrait of William Grant); James McNeill Whistler, Wapping\**

#### • District of Columbia

Washington: The Corcoran Gallery of Art | *Andy Warhol: Social Observer* (18 November 2000–15 March 2001), Andy Warhol, *Vote McGovern*

Washington: Hirshhorn Museum and Sculpture Garden | *Clyfford Still* (21 June–16 September 2001), Clyfford Still, *Untitled*

Washington: The Phillips Collection | *Over the Line: The Art and Life of Jacob Lawrence* (26 May–19 August 2001), Jacob Lawrence, *Daybreak—A Time to Rest* | *Impressionist Still Life* (22 September 2001–13 January 2002), Vincent van Gogh, *Roses; Edouard Manet, Flowers in a Crystal Vase*

#### • Florida

Gainesville: Samuel P. Harn Museum of Art, University of Florida | *Intimate Rituals and Personal Devotions: Spiritual Art through the Ages* (12 August 2000–14 January 2001), German 15th Century, *Christ on the Cross; Madonna between Saints Catherine and Barbara*

Orlando: The Mennello Museum of American Folk Art | *Masterworks of American Folk Art Exhibit* (19 September 2001–6 January 2002), Edward Hicks, *Penn's Treaty with the Indians\**

#### • Georgia

Atlanta: High Museum of Art | *Degas and America: The Early Collectors* (3 March–27 May 2001, circulated to The Minneapolis Institute of Arts, 16 June–9 September 2001), Edgar Degas, *Horse Walking; The Races; The Road (La Route); Self-Portrait*

#### • Illinois

Chicago: The Art Institute of Chicago | *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930* (25 February–16 May 2001, circulated to The Metropolitan Museum of Art,

New York, 26 June–9 September 2001), Edouard Vuillard, *Place Vintimille; Woman in a Striped Dress* | *Van Gogh and Gauguin: The "Studio of the South"* (11 September 2001–13 January 2002), Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Self-Portrait Dedicated to Carrière; Vincent van Gogh, Farmhouse in Provence; Self-Portrait*

Chicago: David and Alfred Smart Museum of Art, University of Chicago | *The Theatrical Baroque* (9 January–22 April 2001), Sir Anthony van Dyck, *Philip, Lord Wharton*

Chicago: Museum of Contemporary Art | *Sol LeWitt Retrospective* (22 July–22 October 2000), Sol LeWitt, *Wall Drawing No. 681 C; Yellow Lines, Not Straight, Not Touching*

Chicago: Terra Museum of American Art | *In Search of the Promised Land: Frederick Edwin Church and Exploration* (5 August–1 October 2000, circulated to Portland [Oregon] Art Museum, 21 October 2000–3 January 2001, and Portland [Maine] Museum of Art, 18 January–18 March 2001), Frederic Edwin Church, *Morning in the Tropics*

#### • Indiana

Indianapolis: Indianapolis Museum of Art | *Crossroads of American Sculpture* (14 October 2000–21 January 2001), David Smith, *Circle I; Circle II; Circle III*

#### • Massachusetts

Andover: Addison Gallery of American Art | *Alice Neel 1900–1984* (6 October–31 December 2000, circulated to Philadelphia Museum of Art, 18 February–15 April 2001, and Walker Art Center, Minneapolis, 10 June–2 September 2001), Alice Neel, *Hartley*

#### • Michigan

Ann Arbor: University of Michigan Museum of Art | *Mark Rothko and the Lure of the Figure: Paintings 1933–46* (16 December 2000–25 February 2001), Mark Rothko, *Mother and Child\*; Sacrificial Moment\*; Untitled\*; Untitled\*; Untitled (four figures in a plaza)\*; Untitled (nude)\*; Untitled (subway)\*; Untitled (three women)\**

Grand Rapids: The Grand Rapids Art Museum | *Unending Frontier: Art of the West* (29 September–31 December 2000), Thomas Hart Benton, *Trail Riders\**

#### • Mississippi

Jackson: Mississippi Museum of Art | *Andrew Wyeth: Close Friends* (3 February–13 May 2001, circulated to Greenville County Museum of Art, Greenville, South Carolina, 6 June–26 August 2001), Andrew Wyeth, *Field Hand* (recto)

#### • Missouri

Kansas City: The Nelson-Atkins Museum of Art | *Tempus Fugit: Time Flies* (15 October–31 December 2000), Max Weber, *Rush Hour, New York\** | *Winslow Homer and the Critics: Forging a National Art in the 1870s* (18 February–6 May 2001, circulated to Los Angeles County Museum of Art, 10 June–9 September 2001), Winslow Homer, *Breezing Up (A Fair Wind); Blackboard* (Kansas City only); *Girl with Hay Rake* (Kansas City only)

Saint Louis: The Saint Louis Art Museum | *Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein* (4 November 2000–7 January 2001), Sebald Beham, *Saint Sebald Carrying the Model of His Church in Nuremberg* | *Vincent van Gogh and the Painters of the Petit Boulevard* (17 February–13 May 2001, circulated to Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 8 June–2 September 2001), Georges Seurat, *Seascape at Port-en-Bessin, Normandy\**

#### • New Hampshire

Hanover: Hood Museum of Art, Dartmouth College | *The Power of Appearances: Renaissance and Reformation Portrait Prints* (7 October–3 December 2000, circulated to The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, 19 January–11 March 2001, and Joslyn Art Museum, Omaha, 14 April–20 May 2001), Heinrich Aldegrever, *Jan van Leyden; Martin Luther; Self-Portrait; Self-Portrait; Albrecht Altdorfer, Martin Luther; Leonhard Beck, The Young White King at the Butts; Tournament on the Occasion of the Festivity of the Marriage; Barthel Beham, Emperor Charles V; Emperad Ferdinand I; Hans Burgkmair I, Conrad Celtes; The Imperial Eagle, Agostino Carracci after Titian, Titian; Nicolo della Casa, Baccio Bandinelli; Henry II of France; Lucas Cranach the Elder, Luther as an Augustinian Friar; Luther as "Junker Jorg"; Lucas Cranach the Younger, Philip Melancton, Half-Length to the Left, Standing Behind a Breastwork; Lucas Cranach the Elder, The Reformers Luther and Hus Giving Communion to the Princes of the House of Saxony; The Virgin and Child Adored by Frederick the Wise of Saxony; Lucas Cranach the Younger, John William, Duke of Saxe-Coburg; after Lucas Cranach the Younger, Martin Luther, Half-Length to the Left with a Book in His Hands; Albrecht Dürer, The Betrothal of Maximilian with Mary of Burgundy; The Betrothal of Philip the Fair with Joan of Castile; Cardinal Albrecht of Brandenburg ("Large Cardinal"); Emperor Maximilian I; Frederick the Wise, Elector of Saxony; Philip Melancton; Saint Eustace; German 16th Century, Albrecht Dürer; Giorgio Ghisi, after Marcello Venusti, Michelangelo Buonarroti; Hendrik Goltzius, Hans Bol; Frederik de Vries; Philip Galle; Henry IV; Josephus Scaliger; Pieter van der Heyden, Albrecht Dürer; Augustin Hirschvogel, Self-Portrait;*



Hans Holbein the Younger, *Erasmus of Rotterdam*; Daniel Hopfer I, *Emperor Charles V*; *Emperor Maximilian I*; *Kunz von der Rosen*; *Girolamo da Siena*; Hieronymus Hopfer, *Charles V*; *Erasmus of Rotterdam*; Hans Sebald Lautensack, *Johann Aventinus (Johann Turmair)*; *Ferdinand I*; *Ulrich Schwaiger (?)*; Thomas de Leu, *Antoine Caron*; *Catherine de Medici*, *Queen of France*; Lucas van Leyden, *Emperor Maximilian I*; Melchior Lorch, *Martin Luther*; Master IB, *Martin Luther*; Crispijn de Passe I, *Elizabeth, Queen of England*; After Georg Pencz, *Georg Pencz*; *Wife of Georg Pencz*; Martino Rota, *Alexander de Medicis and Cosmo de Medicis*; *Emperor Maximilian II*; Jan Pietersz. Saenredam after Pieter Isaacz., *Hans van Aachen*; Erhard Schön, *Albrecht Dürer at Age Fifty-Six*; Enea Vico, *Giovanni de' Medici*; Hieronymus Wierix, *Henry of Navarre*; *Phillip II of Spain*; Hanover only: Giovanni Boldù, *Self-Portrait* (obverse); Caradosso, *Donato Bramante*, c. 1444–1514, *Architect* (obverse); Felice Antonio Casone, *Lavinia Fontana*, 1552–1614, *Bolognese Painter* (obverse); Niccolò Fiorentino, *Lorenzo de' Medici*, il Magnifico, 1449–1492 (obverse); Florentine 15th Century, *Cosimo de' Medici*, 1389–1464, *Pater Patriae* (obverse); Annibale Fontana, *Giovanni Paolo Lomazzo*, 1538–1600, *Milanese Painter and Writer on Art* (obverse); Italian 16th Century, *Clement VII*, Pope 1523–1534; *Pius IV (Giovanni Angelo Medici)*, 1499–1565; *Pope 1559*; Leone Leoni, *Baccio Bandinelli*, 1493–1460, *Florentine Sculptor* (obverse); *Michelangelo Buonarroti*, 1475–1564, *Florentine Artist* (obverse); *Andrea Doria*, 1468–1560, *Genoese Admiral* (obverse); Quentin Massys, *Desiderius Erasmus of Rotterdam*, 1465/1466–1530; *Matteo de' Pasti*, *Leone Battista Alberti*, 1404–1472, *Architect and Writer on Art and Science* (obverse); Alfonso Ruspagliari, *Portrait of a Lady*; Style of Niccolò Fiorentino, *Giovanni Pico della Mirandola*, 1463–1494, *Philosopher and Poet* (obverse); *Giovanna Albizzi*, *Wife of Lorenzo Tornabuoni* (obverse)

#### • New Jersey

Newark: The Newark Museum | *Art and Home: Dutch Interiors in the Age of Rembrandt* (30 September 2001–20 January 2002), *Rembrandt van Rijn*, *Jan Six*; *Self-Portrait Drawing at a Window*

#### • New Mexico

Santa Fe: Georgia O'Keeffe Museum | *O'Keeffe on Paper* (29 July–29 October 2000), *Georgia O'Keeffe*, *Crazy Day*; *No. 7 Special*; *Nude No. III*; *Second, Out of My Head*; *The Shell*

#### • New York

Brooklyn: Brooklyn Museum of Art | *Lée Krasner* (6 October 2000–7 January 2001), *Lée Krasner*, *Imperative*

Glens Falls: The Hyde Collection Art Museum | *Picturing Gentility: Portraits of Women in American Art* (24 September–3 December 2000), *Erastus Salisbury Field*, *Woman Holding a Book\**; *Charles Cromwell Ingham*, *Cora Livingston\**

New York: AXA Gallery | *Hard Pressed: 600 Years of Prints and Process* (2 November 2000–27 January 2001), *Jacques Callot*, *The Fair at Impruneta*; *Claude Mellan*, *The Sudarium of Saint Veronica*; *Prince Rupert*, *Count Palatine*, *The Standard Bearer*

New York: The Frick Collection | *El Greco: Themes and Variations* (15 May–29 July 2001), *El Greco (Domenikos Theotokopoulos)*, *Christ Cleansing the Temple*

New York: The Metropolitan Museum of Art | *Art and the Empire City: New York, 1825–1861* (11 September 2000–7 January 2001), *John Frederick Kensett*, *Beacon Rock, Newport Harbor\** | *The Treasury of Basel Cathedral* (28 February–27 May 2001), *Hartmann Schedel* (author) and *Workshop of Michel Wolgemut* and *Workshop of Wilhelm Pleydenwurff*, *Liber Chronicarum (Nuremberg Chronicle)* | *Vermeer and the Delft School* (5 March–27 May 2001, circulated to The National Gallery, London, 20 June–16 September 2001), *Pieter de Hooch*, *A Dutch Courtyard*; *Johannes Vermeer*, *Girl with the Red Hat*; *Woman Holding a Balance* | *William Blake* (26 March–24 June 2001), *William Blake*, *Fragment of canceled plate for "A Prophecy" (recto)*; *Los and His Spectre (verso)*; *Satan before the Throne of God* | *Caspar David Friedrich*; *Moonwatchers* (11 September–11 November 2001), *Johan Christian Dahl*, *View from Vaakero near Christiania*

New York: National Academy of Design | *The Cos Cob Art Colony: Impressionists on the Connecticut Shore* (13 February–13 May 2001, circulated to The Museum of Fine Arts, Houston, 17 June–9 September 2001), *Childe Hassam*, *Oyster Sloop, Cos Cob\** | *Rave Reviews: American Art and Its Critics, 1826–1925* (20 September–31 December 2000, circulated to Gilcrease Museum, Tulsa, 31 January–1 April 2001, and Indianapolis Museum of Art, 29 April–1 July 2001), *Jasper Francis Cropsey*, *The Spirit of War* (New York only); *Childe Hassam*, *Allies Day, May 1917\** (New York only); *John Singer Sargent*, *Street in Venice* (New York only); *Irving R. Wiles*, *Miss Julia Marlowe\**

Southampton: The Parrish Art Museum | *Follies: Fantasy in the Landscape* (19 May–22 July 2001), *Stefano Della Bella*, *The Inhabited Tree*

#### • Ohio

Toledo: The Toledo Museum of Art | *The American West: Out of Myth, into Reality* (8 October–31 December 2000), *George Catlin*, *A Little Sioux Village\**; *Three Shoshone Warriors\**; *Two Apache Warriors and a Woman\**

Youngstown: The Butler Institute of American Art | *William Baziotes: The Poetic Spirit* (12 November 2000–7 January 2001), *William Baziotes*, *Desert Landscape*

#### • Pennsylvania

Carlisle: The Trout Gallery, Dickinson College | *Writing on Hands: Memory and Knowledge in Early Modern Europe, 1470–1700* (8 September–25 November 2000), *Albrecht Dürer*, *Doubting Thomas*; *Attributed to Philip Galle after Pieter Bruegel the Elder*, *The Alchemist*; *German 15th Century*, *An Easter Calendar Beginning with the Year 1466*; *Lucas van Leyden*, *The Dentist*; *Netherlandish 15th Century*, *The Hand as the Mirror of Salvation*; *Marcantonio Raimondi*, *The Three Doctors*; *Rembrandt van Rijn*, *Faust*; *Jan Pietersz. Saenredam after Hendrik Goltzius*, *Touch*

Philadelphia: Arthur Ross Gallery, University of Pennsylvania | *Transformation: Jews and Modernity* (24 April–17 June 2001), *Jonathan Borofsky*, *Berlin Dream Stamp*; *Eugène Delacroix*, *Jewish Woman of Algiers (Juive d'Alger)*; *Lee Friedlander*, *Evergreen Tree (Northern France, 1972)*; *R. B. Kitaj*, *Der russische Revolutionsfilm*; *Wir haben es nicht vergessen: Nouse n'avons pas oublié: We Have Not Forgotten*; *Louise Nevelson*, *Untitled*; *Garry Winogrand*, *New York City*

#### • Rhode Island

Newport: Newport Art Museum | *The Morris Legacy: Profile of a Newport Collection* (29 June–9 September 2001), *Fitz Hugh Lane*, *New York Harbor*

#### • Texas

Fort Worth: Modern Art Museum of Fort Worth | *Wayne Thiebaud: A Paintings Retrospective* (24 September 2000–14 January 2001, circulated to The Phillips Collection, Washington, 10 February–29 April 2001, and Whitney Museum of American Art, New York, 28 June–23 September 2001), *Wayne Thiebaud*, *Cakes*

Houston: Houston Museum of Natural Science | *John James Audubon in the West: The Last Expedition, Mammals of North America* (24 March–28 May 2001, circulated to Autry Museum of Western Heritage, Los Angeles, 23 June–30 September 2001), *John Woodhouse Audubon*, *Black-footed Ferret\**

Houston: The Museum of Fine Arts, Houston | *Walker Evans* (17 December 2000–4 March 2001), *Walker Evans*, *Lunch Wagon Detail, New York*; *The Passengers*; *Signs, Beaufort, South Carolina*; *Subway Portrait*; *Subway Portrait*; *Subway Portrait*; *Subway Portrait* | *Bernardo Bellotto* (29 July–21 October 2001), *Bernardo Bellotto*, *The Fortress of Königstein*

#### • Virginia

Richmond: Virginia Historical Society | *The Virginia Landscape* (13 July–12 November 2000), *American 19th Century*, *The End of the Hunt\**

#### • Washington

Seattle: Seattle Art Museum | *Twentieth-Century American Art: The Ebsworth Collection* (10 August–12 November 2000), *Arthur Dove*, *Moon*; *Georgia O'Keeffe*, *Black, White, and Blue*; *Charles Sheeler*, *Classic Landscape*; *Bob Thompson*, *Tree* | *John Singer Sargent* (14 December 2000–18 March 2001), *John Singer Sargent*, *Nonchalant (Repose)*; *Sketch of Cellini's "Perseus"*

#### • Wisconsin

Madison: Elvehjem Museum of Art, University of Wisconsin-Madison | *Paris 1900: "The American School" at the Universal Exposition* (16 September–3 December 2000), *Gari Melchers*, *The Sisters\**; *Willard Leroy Metcalf*, *Midsummer Twilight\**

Milwaukee: Milwaukee Art Museum | *O'Keeffe's O'Keeffes: The Artist's Collection* (4 May–19 August 2001, circulated to Georgia O'Keeffe Museum, Santa Fe, 14 September 2001–13 January 2002), *Georgia O'Keeffe*, *First Drawing of the Blue Lines* (Milwaukee only); *Jack-in-the-Pulpit No. III*; *Jack-in-the-Pulpit No. VI*; *No. 20—From Music-Special* (Santa Fe only); *Sky Above White Clouds I*; *Winter Road I*

### Exhibition Catalogues

**Modern Art and America: Alfred Stieglitz and His New York Galleries**  
 Edited by Sarah Greenough (612 pages, 190 color, 350 b/w; copublished with Bulfinch Press, Boston)

**The Unfinished Print**  
 By Peter Parshall, Judith Brodie, and Stacey Sell (100 pages, 16 color, 70 b/w; copublished with Lund Humphries, London)

**Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women**  
 By David Alan Brown, with contributions by Dale Kent, Victoria Kirkham, Roberta Orsi Landini, Mary Westerman Bulgarella, and Joanna Woods-Marsden (236 pages, 90 color, 110 b/w, copublished with Princeton University Press)

### Exhibition Brochures

**Art Nouveau**, by Paul Greenhalgh and Mari Griffith

**Modern Art and America: Alfred Stieglitz and His New York Galleries**, by Sarah Greenough

**Cy Twombly: The Sculpture**, by Jessica Stewart

**Jasper Johns: Prints from Four Decades**, by Claudia Bohn-Spector

**Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin**, text adapted from the exhibition brochure, National Gallery, London

**Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women**

### Systematic Catalogues

**European Sculpture of the Nineteenth Century**  
 By Ruth Butler and Suzanne G. Lindsay et al. (525 pages, 150 color, 195 b/w; copublished with Oxford University Press)

**The Mark J. Millard Architectural Collection, Volume IV: Italian and Spanish Books, Fifteenth through Nineteenth Centuries**  
 By Martha D. Pollak (545 pages, 400 b/w; copublished with George Braziller, Inc.)

### Studies in the History of Art

**Small Bronzes in the Renaissance**  
 Edited by Debra Pincus (vol. 62; 282 pages, 307 b/w; copublished with Yale University Press, New Haven and London)

### Other Gallery Publications

**National Gallery of Art, Washington, Map and Guide**  
 By Carla Brenner and Barbara Moore (64 pages, 74 color, map; published in association with Scala Publishers, London)

### Awards

**Ginevra's Story** (film) International Council of Museums, first prize; The New York Festivals, finalist; International Council of Museums Grand Prix de l'Audiovisuel

**O'Keeffe on Paper** (exhibition catalogue) American Association of Museums design award; Association of American University Presses' Book, Jacket and Journal Show design award

**Gerrit Dou, 1613-1675** (exhibition catalogue) Association of American University Presses' Book, Jacket and Journal Show design award

**Prints Abound: Paris in the 1890s, from the Collections of Virginia and Ira Jackson and the National Gallery of Art** (exhibition catalogue) American Association of Museums design award; American University Presses' Book, Jacket and Journal Show design award; DC Chapter of the American Institute of Graphic Arts design award

**Art for the Nation: Collecting for a New Century** (exhibition catalogue) American Association of Museums design award; American Institute of Graphic Arts 50 Books/50 Covers design award

**The Mark J. Millard Architectural Collection, Volume IV: Italian and Spanish Books, Fifteenth through Nineteenth Centuries** (collection catalogue) American Association of Museums design award

**The Patricia G. England Collection of Fine Press and Artists' Books** (book) American Association of Museums design award; American Institute of Graphic Arts 50 Books/50 Covers design award

**Teaching Art Nouveau, 1890-1914** (educational resource) American Association of Museums design award

### Staff Publications

Anderson, Nancy. "Albert Bierstadt: A Letter from New York." *Archives of American Art Journal* 40, nos. 3, 4 (2000), 28-31.

\_\_\_\_\_. "Reflecting on Ruins." *Journal of the West* 40, no. 4 (Fall 2001), 53-59.

Barbour, Daphne, and R. J. M. Olson. "Toward a New Method for Studying Glazed Terracottas: Examining a Group of tonidi by Andrea della Robbia." *Apollo* 154, no. 475 (September 2001).

Brenner, Carla, and Barbara Moore. *National Gallery of Art, Washington, Map and Guide*. London, 2001.

Christen, Barbara S. "A 'New' New England: Proposals for New Haven and Waterbury, Connecticut." In *Cass Gilbert, Life and Work: Architect of the Public Domain, 177-191*, 305-306, ed. Barbara S. Christen and Steven Flanders. New York, 2001.

\_\_\_\_\_. "The Architect as Planner: Cass Gilbert's Responses to Historic Open Space." In *Inventing the Skyline: The Architecture of Cass Gilbert, 177-228*, ed. Margaret Heilbrun. Exh. cat., New-York Historical Society. New York, 2000.

Conisbee, Philip. "The Shipwreck, 1772, by Claude-Joseph Vernet." In *Melanges en hommage a Pierre Rosenberg*, 153-158. Paris, 2001.

\_\_\_\_\_. Review of *Paysages d'Italie. Les peintres du plein air (1780-1830)*, Grand Palais, Paris, and Palazzo Te, Mantua, by Anna Ottani Cavina et al. In *Burlington Magazine* 143 (July 2001), 445-447.

Cropper, Elizabeth. "L'arte cortigiana a Firenze. Dalla Repubblica dissimulata allo Stato paterno." In *Storia delle arti in Toscana: Il Cinquecento*, 85-115, ed. Roberto Paolo Ciardi and Antonio Natali. Florence, 2000.



- \_\_\_\_\_, editor and introduction. "The Diplomacy of Art: Artistic Creation and Politics in Seicento Italy." Papers from a colloquium held at the Villa Spelman, Florence, 1998. Milan, 2000.
- \_\_\_\_\_. "Ancients and Moderns: Alessandro Tassoni, Francesco Scannelli, and the Experience of Modern Art." In *Perspectives on Early Modern and Modern Intellectual History*, 303–324, ed. Joseph Marino and Melinda Schlitt. Rochester, NY, 2001.
- Daniels, Maygene, coeditor and contributor. *A Guide to the Archival Care of Architectural Records: 19th–20th Centuries*. Paris, 2000. Published in French as *Manuel de traitement des archives d'architecture XIXe–XXe siècles*.
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- \_\_\_\_\_, editor. *Sperimentare l'architettura*. Guarini, Juvarrà, Alfieri, Borra e Vittonè. Turin, 2000.
- Dickerman, Leah. "Dada's Solipsism." *Documents* 19 (Fall 2000), 16–19.
- \_\_\_\_\_. "Lenin in the Age of Mechanical Reproduction." In *Disturbing Remains: Memory, History and Crisis in the Twentieth Century*, 77–110, ed. Michael S. Roth and Charles G. Salas. Los Angeles, 2001.
- Doumato, Lamia. "Opening the Door to Paradise: The Art of Bishop Theodorus and Saint Thomas, Imagery in Thirteenth-Century Syria." *Islam and the Medieval Mediterranean* 12 (2000) 141–171.
- \_\_\_\_\_. "Magnificent Recreation." Review of *Antioch, the Lost Ancient City* by Christine Kondoleon et al. In *Art Documentation* 20, no. 2 (Fall 2001), 57–58.
- \_\_\_\_\_. Review of *The Color of Silver: William Spratling, His Life and Art* by Taylor Littleton. In *Choice* 38 (November 2000), 3.
- \_\_\_\_\_. Review of *Dictionary of Gems and Gemology* by Moshen Manutcheht-Danai. In *Choice* 38 (March 2001), 44.
- \_\_\_\_\_. Review of *The Jewels of Jean Schlumberger* by Chantal Bizot and Marie Noel de Evelyne Posseme. In *Choice* 39 (September 2001), 46–47.
- \_\_\_\_\_. Review of *Kremlin Gold: 1,000 Years of Russian Gems and Jewels* by Joel Bartsch. In *Choice* 38 (January 2001), 25–26.
- \_\_\_\_\_. Review of *Love and Loss: American Portrait and Mourning Miniatures* by Robin Jaffee Frank. In *Choice* 38 (March 2001), 37.
- \_\_\_\_\_. Review of *Paulding Farnham: Tiffany's Lost Genius* by John Loring. In *Choice* 38 (April 2001), 67–68.
- \_\_\_\_\_. Review of *Treasures of Catherine the Great*, ed. Mikhail B. Piotrovski. In *Choice* 38 (June 2001), 10–11.
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In fiscal year 2001 viewing audiences of nearly seventeen million enjoyed 175,000 program presentations. A special review of education resource programs was carried out in order to modernize and expand the institution's learning materials. Program expansion included the production of three videos: a ten-minute introduction to the Gallery for elementary school groups; a twenty-two-minute video on art conservation for middle school students produced in cooperation with the conservation department and the Fairfax County, Virginia, public schools; and a twenty-seven-minute high definition video and DVD exploring the theories and artistic use of color for high school students and adults. The video introduction to the Gallery will be distributed with new reference booklets to all student groups scheduling tours. The conservation video will be accompanied by printed lesson plans and will become part of the Fairfax middle school curriculum in art and science. The conservation and color videos and DVD will be distributed nationally through the education resources program.

The focus of education publications was research and development support of the division's new education resources. More than one hundred films, videos, slide programs, and other learning materials were reviewed. All 16mm films were retired. A DVD and reader's guide on seven American artists — Church, Peto, Chase, Homer, Whistler, Audubon, and Moran — were produced from valuable but technologically out-of-date materials. In addition to the videos, pre-visit printed materials were produced addressing seventeen elementary-level tour topics. Other videos, an online teaching lesson portal, and close-captioning of existing video programs will be part of this long-term initiative. A new sixty-four-page guide to the permanent collections was published in collaboration with Scala Books, London, and issued in English, French, and Spanish, with a Japanese edition to follow. Education publications staff

served on various technology committees. The children's site on the Web continues to be recognized as one of the best Web addresses for children. A new Web feature was added to the popular *NGAkids* — an adventure with Rogier van der Weyden's *Saint George and the Dragon*. Other Web projects included fourteen in-depth studies on works in *Art for the Nation*, each looking closely at unique aspects of creativity and including artists such as Jacopo Bassano, Rembrandt van Rijn, Edgar Degas, and Jasper Johns; the development of these studies was sponsored by Verizon Foundation. Ten essays for *Exploring Themes in American Art* were excerpted from the Gallery's American Art videodisc, and the teaching packet for *Art Nouveau* was prepared for the Web. The Micro Gallery's thirteen computer stations were fitted with new, speedier equipment, replacing seven-year-old original software. The Gallery's six art information desks were staffed by 150 volunteers, who provided 19,808 hours of service answering 1.75 million inquiries in person and by mail, Internet, and telephone.

Public tours and lectures serving approximately 35,000 visitors to the Gallery covered fifty-nine topics on the permanent collection, which ranged from discussions of such masterworks as Bellini and Titian's *Feast of the Gods* to thematic tours of "The Fate of the Figure in Twentieth-Century Art." Lecturers led visitors through all special exhibitions, with *Art Nouveau, 1890–1914*, the most popular. In support of the exhibition *Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin*, the lecturing staff presented a seven-part summer lecture series entitled "Art for the Nation: Museums with a Purpose." Topics included the Vatican Collection, the Hermitage in Saint Petersburg, and the collection of Amer-



ican paintings at the Pennsylvania Academy of the Fine Arts. A series of lectures on "Impressionism in Context" was also offered. New program formats were introduced by the department to broaden the options of visitors and encourage greater interaction between staff lecturers and members of the audience during gallery talks. Open discussions on early Italian paintings and Pablo Picasso were offered. Novice audiences are encouraged to sharpen their visual skills in the popular "Reading Art" series. Topics included images of saints, American portraits, and literary subjects in old master paintings. In addition to general topics, nearly one hundred volunteer docents, trained by the departmental staff, added tours of the nineteenth-century French collections on weekends. Such tours are now available throughout the week, as are tours of American and Italian art. Docents also led visitors through some special exhibitions, including *Art Nouveau* and *Spirit of an Age*. The Director's recorded tour was expanded from fifty to more than one hundred thirty objects and given a more conversational format. Commentary from curators, in combination with professional narrators speaking the words of artists, has been interspersed with observations from the director. Background music, appropriate to the collections discussed, and new state-of-the-art audio equipment further enhance this program.

The department of academic programs offered public symposia in conjunction with the *Art Nouveau*, *Alfred Stieglitz*, and *Spirit of an Age* exhibitions. Fifty Sunday lecture programs were held, including a series in January focusing on aspects of American art, the annual November lecture held in tribute to Sydney J. Freedberg, and the Andrew W. Mellon Lectures in the Fine Arts given by Salvatore Settis. An evening public lecture was given in conjunction with the *Cy Twombly* exhibition. Three interns participated in the 2000-2001 Internships in the Museum Profession program, and the Gallery hosted two Graduate Lecturing Fellows and twenty summer interns. The

Gallery also hosted museum professionals from other countries as part of the museum training programs, including one from Taiwan and ten from Brazil, the latter participating in a Seminar in Transit supported by Vitae, part of the Lampadia Foundation. More than 11,000 visitors attended academic program events.

The department of teacher and school programs served approximately 60,000 students, teachers, families, and volunteers. Winner of the 2001 Mayor's Art Award for Outstanding Contributions to Arts Education, "Art Around the Corner" continued to provide multiple-visit experiences for fifth- and sixth-grade students in four District of Columbia public schools. School tours served more than 40,000 students on 3,300 tours at the Gallery led by 150 volunteer docents. The audience for family and youth programs continued to grow, reaching more than 16,000. "Stories in Art" sessions doubled to thirty-six (eight given in both Spanish and English). A new school tour, "Art Tales," was piloted. More than 2,400 visitors enjoyed the self-guided family Postcard Tours on American and modern figurative art, and 1,300 children and adults participated in thirty-six family workshops on topics including "Vivid Vacations," "Renaissance Portraits of Women," and "Explore Henry Moore." These programs also provided a platform to engage nontraditional Gallery audiences through collaborations with In2Books and Fairfax County public schools' Title One Office. A new three-day, studio-based course, "Focus on Drawing," encouraged parents and children to work side-by-side in observing and drawing. The children's film program served 7,000 children and adults in twenty-four screenings and offered a summer animation workshop whose resulting

animated films, inspired by the Gallery's collections, were screened publicly. Three high school programs offered 340 local youth a chance to explore museum careers. Teacher programs included the 2001 Teacher Institute, in which the Gallery hosted twelve teams of three teachers each at a six-day technology seminar devoted to planning new electronic educational programs for the Gallery's Web site; and a newly instituted, after-school teacher workshop for educators unfamiliar with the Gallery. Saturday workshop sessions presented insights into Civil War history, Alfred Stieglitz, and the work of women artists. The "Evening with Educators" program, offered in collaboration with the Kennedy Center, explored the *Art Nouveau* exhibition through a slide lecture, self-guided tour, and teaching resources.

Film retrospectives throughout the year were introduced by leading scholars in the field of film history. Diverse topics focused on major movements that have affected world cinema, such as Soviet film of the 1960s, the French New Wave, German avant-garde film from the 1920s to the 1940s, and Italian and French postwar cinema. In association with the Library of Congress, the series "ATV before Video" celebrated the preservation of early television, featuring such rare programs as *NBC Opera Theatre*, *Kraft Television Theatre*, *American Forum*, *Broadway Open House*, and the *Original Amateur Hour* from the 1950s. In conjunction with the exhibition *Art Nouveau, 1890–1914*, seven weekend programs explored the relation-

ship between art nouveau and motion picture design in the early twentieth century, with extraordinary French, German, Italian, British, and American examples. "Silent Divas," another series in association with the art nouveau exhibition, consisted of restored Italian prints from 1915 to 1919. The series "Video Art/Video Culture" looked at recent video art from young American video artists on the East and West coasts. Three young Chinese directors discussed their latest work in the series "Urban Generation: Chinese Society in Transformation." Documentaries on art were also a weekly feature of the film program, culminating in the series "Masters of Music" during the summer of 2001. The *Washington Post* regularly included photo previews and articles relating to the Gallery's film programs.

Thirty-seven concerts were presented in the Gallery's 59th season of weekly concerts from 1 October 2000 to 24 June 2001. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Embassy of Canada. Highlights of the season included performances by the Chamber Music Society of Lincoln Center, the Westminster Choir, pianists Paul Badura-Skoda and Cecile Licad, and jazz vocalist Diane Schuur. The National Gallery Orchestra played its tra-



ditional New Year Concert on 7 January 2001 to an overflow audience of approximately six hundred. The American Music Festival, presented throughout May 2001, included world premiere performances of works by Jeffrey Chappell, James Grant, and Sotireos Vlahopoulos. The exhibition *Art Nouveau, 1890–1914*, was honored by concerts of music written near the turn of the twentieth century. The exhibition *Cy Twombly: The Sculpture* was honored by soprano Marilyn Taylor and pianist Robert Brewer, who performed works by George Crumb, Charles Vardell, Robert Ward, and Kenneth Frazelle. The National Gallery Orchestra, under the direction of Gallery music director George Manos, played works by Beethoven and Brahms in honor of the exhibition *Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin*. WGMS-FM continued its inclusion of Gallery concerts in the monthly series “Front Row Washington,” and excerpts from several Gallery concerts were broadcast nationally on NPR’s “Performance Today.” National Gallery concerts were the subject of nineteen reviews in the *Washington Post*, nine photo previews in the *Washington Times*, and feature articles in the *Buyer’s Guide* and the *Journal Newspapers*. Previews of upcoming concerts were a regular feature of the Gallery’s weekly program on WGMS-FM, “This Week at the National Gallery of Art.” Holiday caroling in the Rotunda was provided for the public, as were a presentation of music connected with the Robert Gould Shaw Memorial for a Saturday teacher workshop and assistance for the summer Teacher Institute.

The events of 11 September abruptly stopped shipment of the European loans for *Virtue and Beauty* and *Aelbert Cuyp*. A few loans were canceled entirely, but once shipments resumed, both exhibitions opened to the public as scheduled with only a few late arrivals.

Art movement for the first phase of the master facilities plan began with relocating approximately two thousand medals and plaquettes, about seventy textiles, and more than one hundred Italian paintings and sculptures. Along with ongoing projects and exhibitions, 13,583 art movements were recorded for paintings, sculpture, and decorative arts. Several traveling exhibitions were processed: the *Ebsworth* exhibition completed its tour in Seattle; *O'Keeffe* went to Santa Fe; and *Gerrit Dou* completed its tour in London and The Hague. The outgoing loan program involved packing and moving 769 objects to and from 207 sites. In July the monumental sculpture by Frank Stella, *Prince Friedrich von Homburg, Ein Schauspiel, 3X*, arrived in multiple parts and was installed after several months of designing and constructing a concrete base. The Gallery's collection management system, Leonardo, is the key information technology system for the collections. A committee was formed to examine advances in technology that will more efficiently facilitate the Gallery's collection management. The Maryland Institute College of Art sponsored twelve Israeli students who came to the Gallery to copy works of art. Seventy permits were issued to thirty-nine copyists this year.

The department of loans and the National Lending Service administered the loans of 691 works of art to 208 sites. This number includes the loan of 493 works to 123 temporary exhibitions at 162 institutions and the extended loan of 195

Gallery works to 43 sites. Three paintings from Gallery collections were on short-term loan to the permanent collections of three United States and foreign museums. Among Gallery loans were two paintings by Johannes Vermeer, *Girl with the Red Hat* and *Woman Holding a Balance*, and Pieter de Hooch's *A Dutch Courtyard*, which was loaned to the exhibition *Vermeer and the Delft School* at the Metropolitan Museum of Art, New York, and the National Gallery, London. *Saint George and the Dragon* by Rogier van der Weyden traveled to *The Mediterranean Renaissance* exhibition at the Museo Thyssen-Bornemisza, Madrid, and the Museu de Belles Artes de València. A group of the Gallery's drawings by Pieter Bruegel the Elder was on view in an exhibition of his graphic work at the Museum Boijmans Van Beuningen, Rotterdam, and the Metropolitan Museum of Art. The National Lending Service organized an exhibition of old master prints, *The Power of Appearances: Renaissance and Reformation Portrait Prints*, for the museums of Dartmouth College and Vassar College and for the Joslyn Art Museum, Omaha.

Twenty-one major painting conservation treatments were completed, including work on Hieronymous Bosch's *Death and the Miser*, Rembrandt's *Apostle Paul*, Jacques-Louis David's *The Emperor Napoleon in His Study*, and Vincent van Gogh's *Self Portrait*, as well as others in the old masters category, such as Jean-Charles Cazin's *The Windmill*, Jean-Baptiste-Camille Corot's *River View*, Eduard Gaertner's *City Hall at Torun*, Neroccio de' Landi's *Claudia Quinta*, Sir Peter Paul Rubens' *The Meeting of Abraham and Melchizedek*, and Francisco de Zurbarán's *Saint Lucy*. Among the twentieth-century paintings treated were Henri Matisse's *Open Window, Collioure*, Albert Gleizes' *Football Players*, and Barnett Newman's *Dionysius*. New acquisition treatments included Jan Both's *An Italianate Evening Landscape*, Jean-Baptiste-Camille Corot's *The Island*



and *Bridge of San Bartolomeo, Rome*, John La Farge's *The Last Valley—Paradise Rocks*, and Philips Wouwerman's *Battle Scene*. Four paintings were treated for in-house and traveling exhibitions: Ercole de' Roberti's *Giovanni II Bentivoglio and Ginevra Bentivoglio* for the *Virtue and Beauty* exhibition, and Aelbert Cuyp's *The Maas at Dordrecht* and *River Landscape with Cows* for the *Cuyp* exhibition. In addition, staff carried out 38 major and 789 minor examinations and 66 minor treatments. Other major projects of the year included the examination of fifteenth-century Italian paintings for the systematic catalogue; the examination of and follow-up research for Gallery paintings by Masolino and Masaccio with a research team from the Opificio delle Pietre Dure, Florence; the collaboration with a visiting expert on metamerism and color-matching issues as they relate to inpainting; and research into the materials and techniques of numerous artists in the collection.

Object conservators carried out twenty-five major and 475 minor treatments and more than four thousand examinations. *Bird in Space* by Constantin Brancusi received a new support ensuring long-term structural stability. Major cleaning and inpainting of *Standing Woman* by Wilhelm Lehmbruck returned rich coloration to its surface; not previously exhibited, this bronze will be featured in the new sculpture galleries. The East Building's popular mobile, *Untitled*, by Alexander Calder, underwent a major examination and cleaning. A number of the Gallery's largest works were treated, including Tony Smith's *Wandering Rocks* and Sol LeWitt's *Four-Sided Pyramid*. A new site was chosen for *Untitled*, a monumental work of weathering steel by Lila Katzen on long-term loan to George

Mason University in Fairfax, Virginia. Conservators were actively involved with the installation of *Prinz Friedrich von Homburg, Ein Schauspiel, 3X*, by Frank Stella, and engaged in every phase of the purchase of *Five Plates, Two Poles*, by Richard Serra. The exhibitions *Art Nouveau* and *The View from Denver* at the White House required 270 examinations as well as a number of minor treatments. Among research conducted by the object conservators was a technical study of Brancusi's metal casting methods. With the support of a CASVA Paired Fellowship, technical examination of a number of eighteenth-century bronzes by Francesco Righetti and his contemporaries was carried out. Under the auspices of a "Save America's Treasures" grant, conservators have established an ongoing research project to compare commercial paint systems for physical and chemical durability.

The paper conservation department prepared a number of objects for exhibition. Edouard Vuillard's large five-panel screen in gouache, *Place Vintimille*, was closely examined and the media consolidated before it was sent to the Art Institute of Chicago and the Metropolitan Museum of Art for *Beyond the Easel: Decorating Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930*. In preparation for the exhibition *Gemini G.E.L.*, Michael Heizer's *Scrapmetal Drypoint #6* was treated locally to reduce wood-burn stains spanning its perimeter. Another major treatment in anticipation of an exhibition was on the two-sided drawing by Edvard Munch, *In Man's Brain*, a charcoal and watercolor image. Many prints were treated for the in-house exhibition *The Unfinished Print*, including Sir Anthony van Dyck's *Self Portrait*, Félix Bracquemond's *Edmond de Goncourt*, and Rembrandt's *Self-Portrait Leaning on a Stone Sill*.

Photograph conservators completed the three-year project to conserve the Alfred Stieglitz Collection in preparation for the publication of the collection catalogue and the accompanying exhibition. Research and administrative support was directed toward the materials and construction of the new storage facility for the Gallery's accessioned photographs. The Samuel H. Kress photograph conservator continued the conservation of the vast holdings of the Gallery's photographic archives. Treatments from the permanent collection included Gustav Naeye's *Head of a Young Man*, Antoine Watteau's *Italian Comedians Taking Their Bows*, and Friedrich Salathé's *Ruins of a Rheinland Castle*. A series of four heavily damaged eighteenth-century engravings by Johann Baptist Klauber, entitled *Mane*, *Meridies*, *Vesper*, and *Nox*, were treated, as were two architectural drawings on tracing paper illustrating designs for the Andrew W. Mellon Memorial. These drawings were featured in an article and lecture by the Gallery archivist. One hundred ten watercolors in the *Index of American Design* were given major treatment, and another 100 major treatments, 168 minor treatments, and 1,016 condition examinations were carried out. 686 prints and drawings were matted and 619 were framed and/or unframed. The paper sample collection grew to more than 2,200 catalogue sample groups and proved valuable in several Gallery projects. The department of photographs consulted the samples to identify sheets and mounts used by Alfred Stieglitz, and sheets were identified for an essay in the exhibition catalogue for *A Century of Drawing*. The head of paper conservation was awarded a CASVA Paired Fellowship.

The textile conservation laboratory examined, treated, and prepared two tapestries after Bernard van Orley, *The Garden of Gethsemane* and *The Crucifixion*, for loan to the Metropolitan Museum of Art exhibition, *Tapestry of the Renaissance: Art and Magnificence*. An Art Nouveau exhibition period room was installed that included a fabric ceiling, walls, and furniture. Research and examination of textile works of art was performed in preparation for the *Index of American Design* exhibition and catalogue. The textile storage location was moved, the dye plant project with the horticulture department continued, and research performed of modern materials in regard to storage and exhibition. The department participated in research on color imaging, the reinstallation of the modern permanent collection, and research and examination of textile works for the *Romare Bearden* exhibition.

The scientific research department undertook a major technical study of *The Small Crucifixion* by Matthias Grünewald in conjunction with conservation treatment. A comparative study was done of paintings in Basel, Colmar, and Karlsruhe, and the art history intern studied the inventory of Grünewald's painting studio. A study of the evolution of Aelbert Cuyp's painting technique throughout his career was carried out and the conservation research intern analyzed samples from Dutch seventeenth-century tonal landscapes. Technical research on paintings by Rubens and Van Dyck at the Gallery was undertaken in preparation for the upcoming systematic catalogue volume. X-ray fluorescence analysis determined the alloy composition of sculptures by Constantin Brancusi and Wilhelm Lehmbruck. X-ray diffraction analysis identified pigments used by Picasso and the Dutch painter Jan Both. In Gallery works by Van Gogh, cross sections and pigment scrapings were examined with scanning electron microscopy-energy dispersive spectrometry to identify the pigments.



A pigmented wax coating and corrosion products from Wilhelm Lehmbruck's *Standing Woman* were analyzed. Varnishes and binding media from five paintings by Barnett Newman were identified, including three from the Stations of the Cross series. Paints from outdoor sculptures were analyzed to determine the most durable coatings. Fourier-transform infrared spectrometry using attenuated total reflectance microscopy determined conclusively, for the first time, that Alfred Stieglitz employed beeswax to coat his photographs. This technique can be used directly on the photograph without taking samples or leaving disfiguring marks. Analytical methods were investigated for the characterization of synthetic organic pigments with liquid chromatography/mass spectrometry, and a diode array detector was purchased and installed.

A Bruker GADDS x-ray diffractometer was purchased with funds made available through a generous gift from the Andrew W. Mellon Foundation. It will greatly enhance our ability to characterize inorganic and organic crystalline materials as well as providing analytical capabilities until now unavailable to the Gallery. The study of the solvent-extractable components of oil paint films, which received additional funding from the Netherlands Organization for Scientific Research, has been completed. Research fellow Kenneth Sutherland completed measurements of solvent-extractable components in paint samples to investigate the swelling of paint samples in solvents. This has led to important new insights into the effects of cleaning solvents on oil paint. Senior research fellow Roy Berns continued working with the Gallery's scientists and conservators to explore the potential of digital imaging

techniques and color spectroscopy for the study of works of art. Multispectral imaging systems are being researched in the hope that a state-of-the-art imaging system will provide color-accurate images as well as of spectroscopic data, obtained directly from the works of art, which will allow pigment identification, reconstruction of faded areas, simulated cleaning, nonmetameric retouching, and more. The Culpeper Fellow completed a study of the role of gelatin in the long-term stability of paper.

The department worked with the education department on themes for a video on color. Staff lectured at conferences and meetings, prepared manuscripts for publication, and served on Ph.D. committees and as reviewers for professional journals and conferences.

The department of curatorial records coordinates the Gallery's research on the World War II provenance of its collection. This year the European sculpture collection was reviewed for evidence of unrestituted art and parts of the collection were checked against the Art Loss Register database. Updated provenance information is available on the Gallery's Web site. Staff spoke widely at national and international conferences on the topic of provenance research and participated in an American Association of Museums Task Force to prepare guidelines for making provenance information available on the Internet. Research contributing to the systematic catalogue project concentrated on the fifteenth-century Italian paintings. Newly available documentation from the Kress Foundation has been integrated into the object files and the collection database updated with new information. Documentation and information on the permanent collection of painting, sculpture, and decorative arts is made accessible to staff and outside researchers, and object files and database records are updated daily in order to document the collection as completely as possible.

The Gallery archives received two important collections this year documenting the restitution of looted art in Europe following World War II. Margaret Farmer Planton donated the papers of her father, Walter Farmer, relating to his work as a Monuments, Fine Arts and Archives officer. Craig Hugh Smyth transferred his papers and photographs concerning the restitution of looted art and the operation of the Central Collecting Point in Munich. Holdings of visual and audio materials also were enhanced by generous gifts. Mary Armstrong Amory donated her multimedia portrayal, *Richard Bales Conducting the National Gallery Orchestra*, and related archival materials. Pho-

tographer Mary Hill donated a group of negatives documenting a day at the museum in the early 1960s. Volkmar Wentzel gave an illustrated volume with photographs and reminiscences of a visit from Andrew W. Mellon. Mr. and Mrs. John McGraw and T. Michael Miller donated early concert recordings and related materials concerning pianist Helen McGraw's numerous performances at the museum; included is the earliest known recording of a National Gallery concert, McGraw's 1945 performance at the Second American Music Festival.

Oral histories were conducted with Linda Kaufman, J. Carter Brown, and Katherine Stainer-Hutchins. Curator Ruth Fine interviewed Dorothy and Herbert Vogel for the oral history program. An analytic inventory of records and photographs of the Index of American Design was completed, making these historical materials fully accessible for the first time. Nearly 650 architectural drawings of the Gallery's campus were organized, preserved, and described, and the collection of historical slides was systematized. Work also continued on the organization and description of the John Rewald papers, which include important research materials about impressionist and postimpressionist artists. More than five hundred historical photographs from the Rewald files were added to a database to promote improved accessibility and preservation of the originals. In recognition of the National Gallery's sixtieth anniversary, a display of archival images describing the museum's history and architecture was installed on the ground floor of the West Building, and illustrated panels were prepared on the design and architecture of the new ground floor sculpture galleries.



The library enhanced its research collections in critical subject areas by acquiring important titles ranging from the sixteenth to the twentieth century. Funds provided by Robert F. Erburu made it possible to obtain rare first editions of three titles by Albrecht Dürer on perspective, fortification, and human proportion. All published in Nuremberg, they contain more than two hundred woodcuts by Dürer and an inscription indicating that they were bound together in the second half of the sixteenth century to create a *Sammelband*. The J. Paul Getty Fund in honor of Franklin D. Murphy supported the acquisition of three titles published in 1532, in original *Sammelband* binding, formerly owned by the Prince Fürstenberg at Donaueschingen. Included are *De re militari libris XII* by Roberto Valturio, *De re militari libri quatuor* by Flavius Vegetius Rhenanus, and *Institutiones geometricae* by Dürer. The first two works were standard Renaissance sources for military strategists in the mid-sixteenth century and often appeared together. The third is a first edition of Camerarius' translation of *Unterweysung der Messung*. The fund also supported the acquisition of the collected works in four volumes (1764-1781) of Jakob Boehme, a sixteenth-century German theosophist.

The New Century Fund made possible the purchase of four titles on artistic anatomy, most notably Jean Cousin's *Livre de pourtraicture* (1608), which features eighteen woodcuts by the artist. The book was widely used as a drawing guide by contemporary artists. A fine copy of Johann Wolfgang von Goethe's *Zur Farbenlehre* (1810), the only edition with text complete in two volumes and with twelve plates hand-colored under the author's direction, was a valuable addition to our holdings on color theory. Approximately 650 titles were added to our nineteenth- and early twentieth-century scientific and technical manuals relating to the fine arts and photography. A gift by Thomas Klarner enabled the library to obtain several

notable works representing the dada movement, including *Vingt-cinq poèmes* by Tristan Tzara (1918), with eleven original woodcuts by Hans Arp.

The library benefits greatly from the generosity of many individuals. David Wethey donated an extensive research collection belonging to his late father, art historian and educator Harold E. Wethey, who served as the Gallery's Kress Professor in 1981 and 1982. It includes more than two thousand books as well as photographs and slides and is a significant contribution to our scholarly resources on the late Renaissance in Italy, the baroque in Spain, and Latin American art. The library's collection of artists' books was enriched by gifts from Harriet Bart, Patricia G. England, L. J. Douglas and Gary Justis, and Christine Kermaire. Other important donations were received from J. Carter Brown, Robert Gurbo, Mark Samuels Lasner, and Herbert and Dorothy Vogel.

The Cicognara Library cataloguing project, supported by a grant from the Samuel H. Kress Foundation, now includes more than 3,700 records, which are available worldwide through the library's online catalogue. In 2001 the library acquired 7,617 volumes, admitted 3,702 visitors, conducted 711 orientations, answered 21,014 reference inquiries, and shared 3,657 volumes with other institutions through interlibrary loan. Books from the library's collection were included in three exhibitions elsewhere. Colgate University's exhibition *Venice before San Marco* featured Sabellico's *Chroniche che tractano de la origine de Veneti* (1507) and Bernardo Trivisano's *Della laguna di Venezia* (1718). For its exhibition *Book as Art XIII: Books about Artists*, the National Museum of Women in the Arts borrowed Laura Davidson's *An Architect's Measure*

(1996) and *Homage Angelico* (1998), and Carol Schwartzott's *Joseph Cornell: A Dossier of Sorts* (1996) and *Matisse: Ode/Odalisque* (1994). The library's copy of *Andy Warhol: A Retrospective* (1989) was loaned to the Corcoran Gallery of Art for the exhibition *Andy Warhol: Social Observer*.

The photographic archives continued to strengthen its holdings of images supporting the study of European and American art. A highlight was the picture archive of the K. and V. Waterman Gallery in Amsterdam, one of the leading Dutch art dealers in the 1970s and 1980s. The collection contains approximately 130,000 reproductions of Dutch, Flemish, and other European paintings. The Samuel H. Kress Foundation generously provided funding for this purchase. Other notable purchases include a group of photographs made by Wolfgang Wolters in connection with his research on Venetian and Dalmatian art and architecture, documenting Venice's influence on the Adriatic coast during the fifteenth and sixteenth centuries; a collection of photographs by Catherine Steinmann of the World Trade Center before its destruction last fall; and a vintage group portrait by George Platt Lynes: *Artists in Exile, Pierre Matisse Gallery New York, 1942*, featuring Max Ernst, Marc Chagall, Piet Mondrian, and Fernand Léger.

Many individuals contributed images to the collection. David Wethey gave approximately 16,500 photographs. William Brumfield, Walter Cahn, Sheldon Grossman, and John O'Brien also made significant donations throughout the year. Approximately 175,000 images were added to the collection from all sources, including more than 15,300 in microform.

The Samuel H. Kress Foundation Fellowship in Photograph Conservation entered its second year in 2001 with treatment of more than eight hundred images from the rare photograph collection. Thanks to the foundation's support, a survey of the collection was completed and the images in most urgent need of preservation were stabilized.

The slide library database now provides records for more than 83,000 images, or approximately 43 percent of the total holdings of 193,000 slides. Circulation remained constant at about 26,000 slides, with 15 percent of that number borrowed by the public. Use of the database by other visual resources collections worldwide has increased over the previous year. The slide library information page containing the *Public Lending Guide* was visited 6,000 times this year. In May, the slide library's cataloguing and classification manual was converted from a print publication to an electronic document that can be downloaded from the Gallery's Web site. The manual was accessed about 9,200 times in the first five months since its electronic debut. Many individuals, including Gallery staff, remembered the slide library with gifts of slides. Notable donors include Susan Silberburg-Pierce, who gave a beautiful set of Martin Schongauer's *Colmar Altarpiece*, and David Wethey, who presented the slide collection of his father. Significant gifts of slides were made by the Cleveland Museum of Art, the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, the Dallas Museum of Art, the Museum Ludwig, Cologne, and the National Gallery, London.

The editors office of the National Gallery produced several scholarly catalogues as well as a multitude of specialized materials both for the Web site and for print publication. In addition to three major exhibition catalogues, the Gallery



published one systematic catalogue, the fourth volume on the Mark J. Millard Architectural Collection, and one volume in the Studies in the History of Art series. Six brochures were produced, the bimonthly Calendar of Events, two issues of the development *Bulletin*, annual reports for the National Gallery and for the Center of Advanced Study in the Visual Arts, four press kits, object labels and wall texts for all exhibitions, and numerous invitations, flyers, and program announcements.

The Web site attracted an ever-wider audience with visits increasing from about 14,000 per day in October 2000 to about 24,000 per day in September 2001. Projects included fourteen in-depth studies on works from the permanent collection in conjunction with *Art for the Nation*; a special feature for the *Art Nouveau* exhibition; ten essays excerpted from the *Exploring Themes in American Art* videodisc; and a collaboration with the education division on the summer Teacher Institute program. The Web team designed and produced special features for *Prints Abound* and *The Unfinished Print*, redesigned print brochures for the Web for *Modern Art and America*, *Cy Twombly*, *Spirit of an Age*, and *Virtue and Beauty*; and published the teaching packet for *Art Nouveau* on the site. One new children's activity was added to *NGAkids*. The Gallery Shops pages continued to expand. Among new additions to the Intranet were policies and forms for the general accounting and EEO divisions as well as the personnel office, expanded pages and invitations for the press office, a Gallery archives photo search feature, and the slide library cataloguing manual.

The Center, now in its twenty-first year, sponsors the study of the visual arts in each of its four major program areas: fellowships, research, publications, and scholarly meetings. The resident community of scholars at the Center in 2000–2001 included individuals from Canada, France, Germany, India, Italy, New Zealand, Pakistan, the People's Republic of China, Russia, the United Kingdom, and the United States (see page 73 for a list of members). Scholars studied topics ranging from the figures of technology in German dada art to the relationship of art to power in Central Africa.

Four research projects under the direction of the deans are currently under way. They include the development of the National Gallery of Art's photographic archives of pre-1800 Italian architectural drawings, which has resulted in more than 40,000 images gathered from European collections; the production of "Keywords in American Landscape Design," a multi-volume reference work containing an illustrated glossary of landscape vocabulary in use in America from the colonial period to the mid-nineteenth century; the creation of a guide to documentary sources for the art history and archaeology of the Andes, funded by the Getty Grant Program and the Andrew W. Mellon Foundation; and the compilation of a bibliography of the technology and tools of luxury objects in the ancient world.

The Center sponsored three symposia during the academic year: "Circa 1700: Architecture in Europe and the Americas," made possible by the Andrew W. Mellon Foundation; "Creativity: The Sketch in the Arts and Sciences," cosponsored with the Institute for Advanced Study in Princeton and made possible in part with support from the Arthur Vining Davis Foundations; and the thirty-first annual session of the "Middle Atlantic Symposium in the History of Art," cosponsored by the University of Maryland. Other informal meetings held at the Center included two seminars: "Stradivarius, Cremona, and the Decoration of Instruments," cosponsored with the National Museum of American History, Smithsonian Institution; and "Kress Collection," sponsored by the Samuel H. Kress Foundation. These meetings were complemented by lectures, including the fiftieth Andrew W. Mellon Lectures in the Fine Arts, presented by Salvatore Settis. Other lectures were held on the topics of *Ancient History and Mystery in Three Venetian Renaissance Paintings* and "*Pretensions to Permanency*": *Tradition, Innovation, and the Economy of the Eighteenth-Century Portrait Bust*. Four *incontri* were held on various topics ranging from ancient Peruvian palaces to the Masaccio/Masolino Panel Project of the Opificio delle Pietre Dure, Florence.

One volume in the symposium series *Studies in the History of Art* was published this past year, *Small Bronzes in the Renaissance*. Papers from seven other symposia are in preparation for the series. For a complete description of the Center's activities, see *Center 21: Record of Activities and Research Programs, June 2000–May 2001*.



The following changes of attribution are the result of scholarly research utilizing the latest art-historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during the 2001 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were part of the attribution change.

	Formerly	Changes to
<b>Paintings</b>		
1943.11.2 <i>Feast of the Gods</i>	Follower of Honoré Daumier	Honoré Daumier, with additions by later hands
1963.10.19 <i>Michelangelo in His Studio</i>	Follower of Eugène Delacroix (Possibly Pierre Andrieu)	after Eugène Delacroix (Possibly Pierre Andrieu)
1997.100.1. a–c <i>The Raising of the Cross</i> (center, left, and right panels); <i>Saint Catherine</i> (right wing exterior); <i>Saint Barbara</i> (left wing exterior)	Nuremberg 15th Century	Master of the Starck Triptych
<b>Sculpture</b>		
1957.14.668. a, b <i>Giulia Astallia</i> (obverse); <i>Phoenix on a Pyre Looking at the Sun</i> (reverse)	Style of L' Antico, undated	Mantuan 15th Century (Possibly Giancristoforo Romano), c. 1485
1957.14.866. a, b <i>Marie de' Medici</i> (obverse); <i>Eagle on an Armillary Sphere</i> (reverse)	Style of Niccolò Fiorentino, c. 1485/1500	Attributed to Niccolò Fiorentino, c. 1475
1957.14.882. a, b <i>Giovanna Albizzi, Wife of Lorenzo Tornabouni</i> (obverse); <i>The Three Graces</i> (reverse)	Style of Niccolò Fiorentino	Attributed to Niccolò Fiorentino
1957.14.891. a, b <i>Lodovica Tornabuoni, Daughter of Giovanni Tornabuoni</i> (obverse); <i>Unicorn before a Tree</i> (reverse)	Style of Niccolò Fiorentino, undated	Attributed to Niccolò Fiorentino, c. 1485/1486

The National Gallery of Art was established by a remarkable act of private philanthropy, joined by a historic partnership with the federal government. In addition to the federal support for operations and maintenance, the Gallery relies on private citizens, foundations, and corporations to fund art acquisition as well as other projects and programs.

The support of private individuals through annual giving to The Circle and the Collectors Committee, planned giving, and major and specially designated gifts is critically important to the everyday activity of the Gallery and its ability to sustain its standards of excellence.

The Gallery is pleased to recognize the generous individuals, foundations, and corporations listed on the following pages for their gifts during the fiscal year. These gifts from the private sector, together with support for operations and maintenance from the federal government, continued the distinguished public-private partnership that has created an institution that is a source of delight, inspiration, and learning for millions of people.



## Benefactors

Benefactors are those who make cumulative gifts of art and/or funds at the level of \$2,500,000 or more. The Gallery was proud to add the following individuals to this distinguished list at the close of fiscal year 2001:

Christo and Jeanne-Claude  
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Gaillard F. Ravenel II and Frances P. Smyth-Ravenel  
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## Gifts of Art

The Gallery extends its thanks to those who gave works of art from 1 October 2000 through 30 September 2001. These gifts enhance the collections and carry on the tradition of generosity begun by the founding benefactors sixty years ago.

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## Library Gifts

The library greatly appreciates the gifts of significant art-historical books.

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## Corporate Sponsors

The Gallery is grateful to the corporations whose generous support allowed us to present special exhibitions of the highest quality. Corporate contributions for special exhibitions support related programs that enhance visitors' experiences, reach millions more online, and fund educational outreach programs for teachers and students throughout the country.

The following corporations supported exhibitions and programs that occurred in fiscal year 2001:

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During fiscal year 2001 these corporations also contributed support for future programs, publications, and exhibitions:

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## Millennium Funds

The Gallery is grateful to the following donors for their contributions for the Millennium Funds for art acquisition, special exhibitions, education, outreach, conservation, research initiatives, and unrestricted support. This support plays an essential role in helping the Gallery realize its mission of acquiring, exhibiting, interpreting, and preserving works of art at the highest possible standards.

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The Gallery is pleased to recognize the charter members of the Legacy Circle for their decision to include the museum in their estate plans. With their gifts, these individuals uphold a legacy of philanthropy to the benefit of future generations. (realized gifts marked with\*)

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(as of 30 September 2001)

The Gallery gratefully acknowledges members of the Collectors Committee for their annual gifts of \$15,000, \$30,000, or more. Their role is vital in helping the Gallery to acquire modern and contemporary art.

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(as of 30 September 2001)

The Gallery extends thanks to those contributors to The Circle for their generous annual gifts. Their support at the level of \$1,000, \$2,500, \$5,000, or \$10,000 or more provides funding for a range of activities throughout the Gallery.

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*Organic Chemist*  
Suzanne Q. Lomax

*Conservation Scientists*  
Lisha D. Glinsman  
Michael R. Palmer  
Christopher Maines

*Research Assistant*  
Corey D'Augustine

## Loans and Exhibitions Conservation

*Head of Department/  
Deputy Chief of Conservation*  
Mervin Richard

*Coordinator of Matting/Framing*  
Hugh Phibbs

*Senior Conservator*  
Michael Pierce

*Matter/Framer*  
Jenny Ritchie

*Frame Conservators*  
Stephan Wilcox  
Richard Ford

*Conservation Technician*  
Bethann Heinbaugh

## Center for Advanced Study in the Visual Arts

*Dean*  
Elizabeth Cropper

*Associate Deans*  
Therese O'Malley  
Peter Lukehart

*Center Administrator*  
Helen Tangires

*Research Associates*  
Robyn Asleson  
Barbara S. Christen  
Mary Pixley  
Eike Schmidt

*Project Staff*  
Karen Binswanger

*Program Assistants*  
Nicole Anselona  
Casey Benson  
Elizabeth Kielpinski  
Martha McLaughlin  
Kimberly Rodeffer

*Secretary*  
Laura Kinneberg

## Office of the Administrator

*Administrator*  
Darrell R. Willson

*Deputy Administrator*  
Charles H. Schneider

*Executive Assistant*  
Anne Valentine

*Staff Assistant*  
Jennifer McStay

*Assistant to the Administrator  
for Budget Analysis*  
Andrew McCoy

*Assistant to the Administrator  
for Business Activities*  
Stephanie Topolcus

## Office of Capital Projects

*Assistant to the Administrator for  
Capital Projects/Senior Architect*  
Susan Wertheim

*Energy Conservation Specialist*  
Dennis Donaldson

*Fire Protection Engineer*  
Robert Wilson

*Interior Design Specialist*  
Susan A. Ritterpusch

*Project Architect*  
Christopher Ruffing



**Office of Architectural Services**

*Assistant to the Administrator for Architectural Services/Senior Architect*  
James M. Grupe

*Assistant Senior Architect*  
Carl M. Campioli

*Project Architects*  
Bruce D. Condit  
William H. Cross Jr.  
CAD Manager/Architect  
Eric Mucklow

*Staff Assistant*  
Michele D. DuBois

**Equal Employment Opportunity Officer/Attorney**

Lindsay Patterson

**Facilities Management**

*Chief of Facilities*  
Kurt Sisson  
*Deputy Chief of Facilities*  
Michael Giamber

*Budget/ADP*  
Dan Hamm

*Special Projects Coordinator*  
Allan Riggles

*Assistant Special Projects Coordinator*  
Darrell Waytes

*Staff Assistant*  
Linda Hilliard

**Engineering Department**

*Supervisor*  
William Burns

*BAS Manager*  
Brian McGivney

*Engineering Technicians*  
Mark Casalez  
Eric Chamberlain  
Gary Ilko

*Engineering Draftsman*  
Keith Neal

**Work Control Center**

*Supervisor*  
John Haughey

*Work Control Coordinators*  
Gwendolyn Arnold  
Judith Williams

**Building Maintenance Department**

*Manager*  
Craig MacFarlane

**Carpenter Shop**

*Supervisor*  
Alvin Adams

*Wood Crafter Leaders*  
Dorson Abney  
George McDonald

*Wood Crafters*  
Francis Dyson Jr.  
Anthony Givens  
Willard Menson  
Robert Motley  
John Rogers

**Paint Shop**

*Supervisor*  
Rhonda McCord

*Painters*  
Joseph Copeland  
James Miller  
Jesus Pena  
Lester Smith  
Larry Welch

**Mason Shop**

*Supervisor*  
Roland Martin

*Mason Leader*  
Joseph Sandleitner

*Masons*  
Reginald Kellibrew  
Michael Proctor  
Gino Ricci  
Clare Wiedmaier

*Mason Worker*  
Christopher Baumann

*Mason Helper*  
Betty Holmes

*Roofer/Glazier*  
James Powell Jr.

**Building Services Department**

*General Foreman*  
Charles Boone

*Assistant Foreman*  
Harry Colclough

*Supervisors*  
Robert Bailey  
Sylvia Dorsey  
Frank Ford  
Angela Lee

*Leaders*  
Andre Adams  
Paul Cotton  
Geraldine Crawford  
Eva Harrison  
Sheila Sanders  
Carroll Shumpest

*Housekeepers*  
Maurice Anderson  
Kenneth Betts

James Bolden  
George Bridges  
Rowna Camper  
Gerald Carthorne  
James Clark  
Barbara Coleman  
Elsie Coleman  
Lewis Dobbs  
Bernessa Drain  
Geraldine Drayton  
Kim Dyson  
Emma Faison  
Allen Foster  
Oliver Fowler

Isaac Graham  
Josephine Halloman  
Carolyn Harvey  
Brock Hawkins  
Raymond Henson  
Alice Holloman  
Anthony Inabinet  
Lawrence Jackson  
Michon Jenkins  
Dorothy Johnson  
Teresa Johnson  
Lamont Lee  
Sheldon Malloy  
Theodora McCard  
Cassandra Pixley  
Leora Richardson  
Henry Rivers  
Betty Rufus  
Evelyn Scott  
Lorraine Staggs  
Angeline Sutton  
Gloria Thomas  
Diana Wells  
James Wells  
Zilphia Wright

**Building Operations Department**

*Manager*  
Pete Aitcheson

*Assistant Manager*  
John Bixler

*Supervisors*  
Darnell Bell  
Zery Mingo  
William Sutton  
Donald Young

*Leaders*  
Rodney Lough  
Larry Smith  
Anthony Thomas

*Engineering Technicians*  
Joseph Burgess  
Kevin Cockrell  
Eugene Givens  
Ed Hanna  
Gary Persing  
Shawn Sizemore

*Operating Engineers*  
James Hamilton  
Wayne Valentine  
James Wilson

*Maintenance Engineers*  
Noel Ashton  
Nathaniel Bethune  
Roger Dunning

*Operations Unit*  
Larry Brown  
Frank Lim  
John Ott  
Eugene Guthrie

*Utility Systems Repair Operators*  
Walter Coehins  
Floyd Harris  
Varon Lee  
Harvey Moore  
Clifton Mutts  
Carl Napper  
James Stevens  
Alexander Tonic

*Pipefitters*  
LeVern Jacobs  
Robert Lowry  
James Phillips

*Sheet Metal Mechanic*  
Mark Teed

**Electric Shop**

*Supervisor*  
Brian Thomas

*Leader*  
Daniel Smith

*Electricians*  
David Cole  
Fred Dodge  
Carlton Williams

*Electrical Worker*  
Leslie Raspberry

*Elevator Mechanic*  
Willie Parker

**Horticultural Services**

*Chief of Horticultural Services*  
Donald Hand

*Deputy Chief of Horticultural Services*  
Dianne Cina

*Horticulturists*  
Margaret Church  
David Gentilcore  
Julianna Goodman  
James Kaufmann  
Cynthia Lawless

*Gardener Leaders*  
Ulysses Greatheart  
James Stewart

*Gardeners*  
Anthony Ferrell  
Brian Johnson  
John Jones  
Ronald McGill  
Michael Peters  
Adam Sklar  
Ronald Terrell

**Protection Services****Office of the Chief of Protection Services**

*Chief*  
James J. Lucey

*Secretary*  
Geri M. Green

*Investigations*  
Enis Pinar  
James Deas

**Administration**

*Deputy Chief*  
Yvette Coles

*Computer Specialist*  
Stephen Lockard

*Supply Clerks*  
Michelle Cameron  
Chris L. Privott

*Program Specialist*  
Catherine Perryman

*Staff Assistant*  
Sherry Shaw-Johnson

*Office Automation Assistant*  
Zoya Mussienko  
Sandra Powell

*Secretary*  
Nicole Watson

**Technical Services**

*Deputy Chief*  
David G. Schott

*Technical Services Supervisor*  
Angelo Catucci

*Electronic Mechanics*  
Patrick Parrett  
William Shaw  
Nathaniel Stroman

*Locksmiths*  
Robert Brown  
Ty Cullins

*Safety and Occupational Health Manager*  
Philip Goldsmith

*Safety and Occupational Health Specialist*  
Joseph Harchick

*Personnel Security Specialist*  
Pamela Davis

**Visitor Services**

*Manager*  
Sandra Creighton

*Staff Assistants*  
Emily Hawkins  
Paula Phipps

**Operations**

*Deputy Chief*  
Michael Prendergast

*Captain of the Guard*  
Larry Kaylor

*Assistant Operations Officer*  
Richard Allen

*Security Driver*  
Joshua Mewborn

*Console Operator Supervisors*  
Frank Ebb  
Walter Queen

*Console Operators*

Philip Arnett  
Winston Franklin  
Derrick Hairston  
Barbara Height  
Tawania McKinzy  
Ernest Reynolds  
James Townsend  
Laverne Whitted

*Lieutenants*

Hajji Al-Hadith  
Cleven Brown  
Armando Hartley  
Dona Linder  
Ricky Manuel  
Lawrence Marshall  
Daniel Miller  
John Palmer  
Vincent Parker  
Karen Perry  
Kathy Sutton  
Marlene Tucker

*Sergeants*

Willie Barnes  
Bernard Clemons  
Timothy Fortt  
Emanuel Goddard  
Harry Groce  
Maurice Johnson  
William Johnson  
Quellan Josey  
Alonzo Kennedy  
Roger Kraft  
Joe Lewis  
Jeroboam Powell  
Anthony Thompson  
Sheila Wright

*Gallery Protection Officers II*

Daniel Bailey  
Latina Bailey  
Leonard Bashful  
Ludwig Bednar Jr.  
Vander Blount  
Ronald Brown  
Samuel Brown  
Tyrone Brown  
Wayne Buckner  
Alvin Burts  
Joseph Callahan  
Ellis Caudle  
Edward Chapman  
Luther Clark Jr.  
Venus Cristwell  
John Davis  
Wade Davis  
Jerry Doss  
Ernest Edwards  
Ronald Estes  
Benjamin Flores  
Paul Ford  
Edward Foster  
Robert Gayleard  
James Hairston  
George Hamilton  
Alvin Hawkins  
Peter Henderson  
Dennis Hill  
Donna Hinton

Edgar Hopson  
Joseph Hudson  
Felisha Jones  
Edward Johnson  
Frank Johnson  
David Lee  
Franklin Lewis  
Gary Lindsay  
David Logan  
Marvin Mallard  
Victor McCrea  
Frank Meyer  
Joseph Midgette  
Charles Moody  
Dexter Moten  
James Murphy  
Justina Page  
Ronald Randall  
Jerry Reaves  
William Richardson  
Dana Roberson  
Dexter Roberson  
Loretta Roy  
Ronald Sewell  
Calvin Simmons  
Ronnie Sloan Jr.  
John Smith  
Leroy Smith  
Timothy Smith  
Michael Strong  
Altina Sumter  
Edward Thomas  
Larry Turner  
Eugenio Velazquez  
Gerald Walker  
Linda West  
David Weston  
Lynn Williams  
Ralph Wright  
Willie Wright  
James Yancey

*Gallery Protection Officers*

Rukan Ahmed  
James Allison Jr.  
Ashley Arnold  
Jency Arrington  
Frederick Babb  
Cedric Baker  
Gwendolyn Bell  
Larita Best  
Vincente Best  
Ronald Bond Jr.  
Kenneth Bristow  
Steve Brock  
Wayne Bryant  
Benjamin Burgess  
Felesia Burgess  
Otis Butler  
Richard Byrd  
David Caldwell  
George Caldwell  
Joe Cardwell  
James Carlton  
Albert Carr Jr.  
Jesus Castro-Alvarez  
David Clark

Thomasine Cloude  
Walter Colbert  
Robert Conyers  
Leslie Copeland  
Dennis Diggs  
Raymond Dryburgh  
Thomas DuBois  
Alexander DuBoise  
Carlos DuBose  
Altwan Edwards  
Roby Ellis  
Neil Floyd  
Ardella Foster  
Alonzo Fountain  
Carlton Gaines  
Johnnie Gallop  
Gene Garrett  
Antone Gatewood  
John C. Gibson  
Dionne Gilbert  
Jermaine Ginyard  
Cynthia Greene  
Paul Gresham  
Carolyn Groce  
Mark Habermehl  
Lorne Harleston  
Burley Harris  
Thomas Henderson  
Elvis Hernandez  
Jimmie Hines  
Mildred Holeman  
Alice Holloman  
Fred Holmes  
Priscilla Hopkins  
Gregory Howard  
Ina Hunter  
Charles Jackson  
John Jackson  
Victor Jamison  
Alan Jenkins  
Jesus Jimenez  
Eric Johnson  
Wayman Johnson  
Yamashita Johnson  
John Jones  
Kenneth Jones  
Micah B. Jones  
Mariatu Koroma  
Lamont Lee  
Charles Leggett  
John Legrand  
Robert Lewis  
Tyrone Lewis  
Fransonia Littles  
Larry Macalino  
Rodney Mathew  
Isaac Mathis  
Darryl McCathon  
Quinyardo McClain  
Henry McKinnon  
Leroy Miller  
Leroy Moreno  
Billy Joe Norman  
Willie Norman  
Beverly North  
Joyce Palmer  
Nolen Paulk  
Joe Peterson  
Claude Poole  
Willie Pugh



Tyrone Rawls  
 Gary Reed  
 Marcus A. Reeves  
 Brannock Reilly  
 Robert Rice Jr.  
 Edward Roberts  
 James Roberts  
 Andrew Robinson  
 Michael Robinson  
 Patrick Rogers  
 John Sherrill  
 Willie Sims  
 Franklin Smalls  
 William Smallwood  
 Milton Sochor Sr.  
 Alexander Stephens  
 Gregory Stevenson  
 Earl Stewart  
 Reathel Stewart  
 Charles Strickland  
 Tamara Sutton  
 Jermaine Thomas  
 William Thorne  
 Reginald Thornton  
 Raymond Tyndle  
 William Walker  
 David Watchorn  
 Carlos Watson  
 Gregory Watson  
 Michael Webster  
 Verda Whitlow  
 Celia Whitney  
 Ronald Wilkins  
 Barry Williams  
 Annette Williamson  
 Philip Williamson  
 Andre Wilson  
 Wayne Wilson  
 Warren Woodson  
 Anthony Wright  
 Anne Wyder

*Gallery Security Officers*

Aaron Alexander  
 Paul Cawley  
 Jerome Corbett  
 Franz Espinoza  
 James Forman  
 Douglas Hamm  
 Errick James  
 Leroy Lawrence  
 Jacob Neal  
 Robert Norwood  
 Benjamin Scott  
 Abdul Sharif  
 Darryl Tyler  
 Cheryl Watson

**Personnel**

*Personnel Officer*  
 Michael Bloom  
  
*Deputy Personnel Officer*  
 Meredith Weiser  
  
*Systems Specialists*  
 Michele Caputo  
 Darryl Cherry

*Personnel Specialist*  
 Terrence Snyder

*Staffing Specialists*  
 Rick Decuir  
 Linda Pettiford

*Staffing Technician*  
 Janie Cole

*Employee Relations Advisors*  
 Luis Baquedano  
 Eric Janson

*Staff Assistant*  
 Tammy Bennett

*Receptionist*  
 Annette Brown

*Training Officer*  
 Judy Frank

*Training Administrator*  
 George Martin

*Training Specialist*  
 Edward Watson

**Administrative Services**

*Chief of Administrative Services*  
 Cathy Yates

*Staff Assistant*  
 Stephanie V. Lott  
*Computer Specialist*  
 Scott Stephens

*Administrative Officer*  
 Sharlene Mobley

*Fiscal Clerk*  
 Christy Williams

**Logistics Support Branch**

*Branch Chief*  
 Edward Harrison

*Travel and Transportation:*

*Program Assistant/Travel Coordinator*  
 Barbara Caldwell

*Transportation Assistant*  
 Dora Barksdale

*Driver*  
 Bruce Carter

*Records Management:*

*Information Management Specialist*  
 Victoria Emerson

*Mailroom:*

*Lead Mail Clerk*  
 Felton Byrd

*Mail Clerks*  
 James Arnold  
 Clifton Fleet  
 Jose Vallecillo

*Supply and Property:*

*Inventory Management Officer*  
 Ted Harper

*Supply Technicians*  
 Larry Fauntleroy

Paul Fortune  
 Kevin Grays  
 Anthony Sean Hilliard  
 Nathan Howell  
 Ulrick Vilmenay

*Warehouse and Distribution:*

*Supervisory Distribution Facilities Specialist*  
 Paul Rodriguez

*Warehouse Leader*  
 Samuel Baugh

*Materials Handlers*  
 Darnell Brandon  
 Brian Johnson  
 Dwyne Proctor

*Receiving Clerk*  
 Alfred Cohen

**Technical Support Branch**

*Branch Chief*  
 Thomas Valentine

*Audio Visual Services:*

*Program Assistant*  
 Dorian Breau

*Radio Production Specialist*  
 John Conway

*Motion Picture Projectionist*  
 Jeannie Bernhards

*Maintenance Technician*  
 Lester Barry

*Printing and Duplicating:*

*Off-Set Press Operators*  
 Patrick Beverly  
 Frank Schiavone

*Equipment/Copier Operator*  
 James Morris

*Telecommunications:*

*Telecommunications Specialist*  
 Michael Batt

*Supervisory Telephone Operator*  
 Minnie Barbour

*Telephone Operators*  
 Barbara McNair  
 Juanita Walker

*Photography Services:*

*Supervisory Photographer*  
 Dean Beasom

*Photographers*  
 Ricardo Blanc  
 Lorene Emerson

*Photographers/Lab*  
 Doris Alston  
 David Applegate  
 James Locke

*Secretary*  
 Geneva Rosenboro

*Digital Imaging Services:*

*Coordinator*  
 Robert Grove

*Visual Information Specialists*  
 Deborah Adenan  
 Christina Moore  
 Allison Needle

**Procurement and Contracts**

*Chief of Procurement*  
 Elaine Larison

*Deputy Chief of Procurement*  
 Jeffrey P. Petrino

*Contract Specialists*  
 Terry V. Ellis  
 Jeannette Rogue  
 Claudine A. Harper

*Purchasing Agents*  
 Barbara G. Manley  
 Grayling Reaves

*Staff Assistant*  
 Patricia Barber

**Office of the Treasurer**

*Treasurer*  
 James E. Duff

*Deputy Treasurer*  
 George-Ann Tobin

*Executive Assistant*  
 Judy Shindel

*Assistant Treasurer/Investment Management*  
 Michael W. Levine

*Supervisory Operating Accountant*  
 Kelly Liller

*Budget Officer*  
 William H. Roache

*Budget Analyst*  
 Jean Krevinas

*Assistant to the Treasurer for Risk Management and Special Projects*  
 Nancy Hoffmann

*Financial Program Specialist*  
 Rosa E. Jackson

**General Accounting**

*Comptroller*  
 Dale C. Rinker

*Deputy Comptroller*  
 David J. Rada

*Operating Accountants*  
 Ruth E. Lewis  
 Linda K. Smith

*Accounting Technicians*  
 Cynthia W. Czubat  
 Dyann Nelson-Reese  
 Brenda M. Stevenson  
 Stephanie L. Thorpe  
 Valerie M. Wright

**Retail System Manager**

Michael Chapman

**Accounts Payable Technician**

Kevin C. Oberman

**Sales Audit**

Earlene Bright

**Inventory Accounting Technician**

Richard Eckert

**Payroll****Supervisory Pay Technician**

Emma G. Moses

**Civilian Pay Technicians**

Brenda Cartwright

Margaret Myers

**Data Processing****Chief Information Officer**

Linda K. Stone

**Chief Technology Officer**

Richard C. Snyder

**Supervisory Computer Specialists**

Henry B. Clark

Susan E. Farr

**Financial Systems Manager**

Carol Ann Proietti

**Computer Specialists**

Rick Foster

Susan Y. Hsia

Jack M. Tucker

**Computer Operators**

Karen M. Martin

John H. McNeil

Roddie Worthington

**Visual Information Specialist**

Melissa Front

**Gallery Shops****Division Chief**

Ysabel L. Lightner

**Deputy Division Chief/Operations Manager**

Karen Boyd

**Office Administration****Office Manager**

Laura A. Fitzgerald

**Staff Assistant**

Vasily Lazarenko

**Merchandising****Merchandising Visual Information Specialist**

Noriko K. Bell

**Product Development Specialist/Buyer**

Judy C. Luther

**Book Buyers**

Dennis E. Callaghan

Donald L. Henderson

**Buyers**

Janet B. Kerger

Mary K. Sard

Nancy A. Sanders

**Program Specialist**

Shannon M. Rutherford

**Retail Systems****Systems Manager**

G. Lee Cathey

**Systems Analyst/Programmer**

Alexander Bloshteyn

**Technology Specialist**

Martin Rudder

**Store and Warehouse Operations****Visual Presentation:****Manager**

Therese M. Stripling

**Technicians**

Holly Ivanoff

Mary Tewalt

**West Building Shop:****Store Manager**

Nancy G. Vibert

**Assistant Store Managers**

Frenzetta Coward

Petra Giuland

C. Kelly Mayle

**Category Specialists**

Mary Heiss

Mary J. Powell

Chris Siron

**Lead Cashier**

Linda Peterson

**Cashiers**

Sara Basavaraju

Matthew Cockrell

Pamela Coleman

Denise Enriquez

Yehudith Freeman

Tia Hailey

Peter Huestis

Theresa Keys

Elizabeth McManus

Bonnie McBride

Kim Peacock

Nicole Shifflet

Timothy Turner

Merchandise Stock Clerks

Steven Corbin

Aaron Seaboch

**Concourse Book Store:****Store Manager**

Stephen McKevitt

**Assistant Store Managers**

Craig Himmons

Kelly Song

**Category Specialists**

Byron Chigoy

Charlene Conlon

Nicole Glaude

**Cashiers**

Pamela Baxter-Simms

Christine Chu

Denis Donovan

Sylvia A. Jenkins

Rodger Jones

Jeanette Ramsaroop

Chandra Rolle

Mildred Shivers

Rosemary Wilkerson

**Merchandise Stock Clerks**

Terry W. Gibson

Linda A. Hunt

**Warehouse and Mail Order Operations:****Operations Supervisor**

Stephen Richardson

**Lead Materials Handler**

Marvin M. Walton

**Materials Handlers**

Mike Nichols

Angela Johnson

Terrence Smith

**Truck Driver**

James B. Everett

**Lead Mail Clerk**

E. Jean Mitchell

**Mail Order Clerk**

Miriam Davis

**Shipping Clerk**

Todd Osborn

**Accounts Receivable Clerk**

Carol L. Messineo

**Visual Services****Coordinator of Visual Services**

Barbara Bernard

**Museum Specialists**

Nancy Stanfield

Barbara Goldstein Wood

**Office of Secretary and General Counsel****Secretary and General Counsel**

Elizabeth A. Croog

**Deputy Secretary and Deputy General Counsel**

John A. Lindburg

**Associate General Counsels**

Nancy Robinson Breuer

Marilyn Tebor Shaw

**Assistant General Counsel**

Isabelle Jain

**Legal Assistant**

Sarah E. Fontana

**Assistant Secretary**

Kathryn K. Bartfield

**Staff Assistant**

Carol A. Christ

**Secretary**

Montrue V. Conner

**Gallery Archives****Chief of Gallery Archives**

Maygene F. Daniels

**Deputy Chief of Gallery Archives**

Anne G. Ritchie

**Archivist**

Michele Lee

**Archives Technicians**

Tara Ballentine

Caitlin Jenkins

Torrence Thomas

**Staff Assistant**

Mary McCormack

**Office of External and International Affairs****Executive Officer, External and International Affairs**

Joseph J. Krakora

**Deputy to the Executive Officer**

Ellen Bryant

**Special Assistant**

Francine Linde

**External and International Affairs Associates**

Lydia Beruff

Adrienne Gennett

**Development****Chief Development Officer**

Ruth Anderson Coggeshall

**Senior Development Associate**

Cathryn Dickert Scoville

**Senior Associate**

Patricia A. Donovan

**Senior Associate for Planned Giving**

F.A. Bonnie Hourigan

**Senior Associate for Annual Giving**

Laurel Alexander

**Associate for Development Operations**

Elizabeth A. Hutcheson

**Associate for Foundation Relations**

Salina R. Muellich

**Development Officer, Prospect Research**

Rita P. Monner

**Development Officer, Annual Giving**

Betsy O'Brien

**Development Officer, Collectors Committee**

Kara Ramirez Mullins

**Development Associates, Annual Giving**

Elizabeth Spratt Cooper

Jinene DeRibas

**Development Associate, Stewardship**

Susan Redford

**Annual Giving Assistant**

Laurie E. Martens

**Network Specialist**

John D. Carstens



## Corporate Relations

*Chief Corporate Relations Officer*

Christine M. Myers

*Corporate Relations Associate*

Anne H. Lottmann

*Executive Assistant*

Catherine C. Labib

*Research and Multimedia Specialist*

Jeanette Crangle Beers

*Sponsorship Manager*

Susan McCullough

## Press and Public Information

*Press and Public Information Officer*

Deborah Ziska

*Publicists*

Lisa Knapp

Domenic Morea

*Program Assistant*

Shannon Roberts

*Receptionist*

David Wojcinski

*Staff Assistants*

Caroline Cobb

Kristin Fuller

## Special Events

*Assistant to the Director for Special Events*

Genevra O. Higginson

*Assistants*

Catharine A. Barnett

Bethann Burns

Nora Connolly

Elizabeth Lee Jahnke

Suzanne R. Pilet

Anne K. Sawkiw

Carissa E. South

Maria Tousimis

## Special Projects

*Special Projects Officer*

Pamela Jenkinson

*Special Projects Associates*

Carol Koelemay

Linda Daniel

## Music

*Assistant to the Director for Music*

George Manos

*Music Program Specialists*

Juliana Munsing

Stephen Ackert

*Music Librarians*

George Gillespie

Elmer Booze

*Concert Aides*

Eugenia Langley

Cathy Kazmierczak

Angela Rooney

Vrejoohie Armenian

## Fellowships

### Members, Center for Advanced Study in the Visual Arts

#### Academic Year 2000–2001

*Samuel H. Kress Professor*

Juergen Schulz

*Andrew W. Mellon Professor*

Nicholas Penny

*Andrew W. Mellon Lecturer in the Fine Arts*

Salvatore Settis

*Paul Mellon Senior Fellow*

Georges Roque

*Samuel H. Kress Senior Fellows*

Bruce Redford

Joaneath Spicer

*Ailsa Mellon Bruce Senior Fellows*

Matthew Biro

Finnbarr Barry Flood

Z. S. Strother

Frese Senior Fellow

Louise Rice

*Ailsa Mellon Bruce National Gallery of Art*

*Sabbatical Curatorial Fellows*

John Oliver Hand

Wilford W. Scott

*Paul Mellon Visiting Senior Fellows*

Fredrika H. Jacobs

Cynthia M. Pyle

Pietro Roccascca

Martin Schieder

Susan L. Siegfried

T. Barton Thurber

*Ailsa Mellon Bruce Visiting Senior Fellows*

Catherine J. Allen

Joseph Connors

Pamela Gerrish

Giuseppe Pucci

*Starr Foundation Visiting Senior Research Fellows*

Qing Chang

Abdul Rehman

*Samuel H. Kress Paired Fellows for Research in Conservation and Art History/Archaeology*

Debra Pincus

Shelley G. Sturman

*Samuel H. Kress Postdoctoral Curatorial Fellow*

Kathryn A. Tuma

*David E. Finley Predoctoral Fellows*

Fabio Barry

Stephen Pinson

Kristel Smentek

*Paul Mellon Predoctoral Fellows*

Carla Keyvanian

Sarah Linford

Pamela Warner

*Samuel H. Kress Predoctoral Fellows*

Kara Cooney

Kathryn Rudy

*Mary Davis Predoctoral Fellows*

Sarah Kennel

Alona Nitzan-Shifan

*Wyeth Predoctoral Fellow*

Wendy Bellion

*Ittleson Predoctoral Fellows*

David T. Doris

Nnamdi Elleh

*Andrew W. Mellon Predoctoral Fellows*

Stella Nair

Hajime Nakatani

*Robert H. and Clarice Smith*

*Predoctoral Fellow*

Stephanie Schrader

*Chester Dale Predoctoral Fellows*

Cheryl Finley

Arne Flaten

Rachel Haidu

Graham Larkin

*Predoctoral Fellows, Summer Travel*

*Abroad for Historians of American Art*

Francis Chung

Brian Clancy

Amy Pederson

## Fellows and Interns in Conservation

*Intern for the Art Materials Collection*

Annie Leist

### Painting Conservation

*Charles E. Culpeper Advanced Training Fellow*

Rikke Foulke

*William R. Leisher Memorial Fellow*

Allison Langley

*Training Program Intern*

Helen Spande

*Intern*

Maria Louise Pilo

### Paper Conservation

*Andrew W. Mellon Advanced Training Fellow*

Cynthia Karnes

### Object Conservation

*Andrew W. Mellon Advanced Training Fellow*

Angela Chang

### Scientific Research Department

*Andrew W. Mellon Research Fellow*

*Charles E. Culpeper Advanced Training Fellow*

Ileana Balta

### Graduate Lecturing Fellows

Anne Collins Goodyear

Rosemary Trippe

### Interns in the Museum Profession

Phoebe Avery

Brendan Fay

Alison McElheny

## Educap, Inc., Summer Interns

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Erin Caricofe

Tim Chapin

Amy Charleroy

Morgen Cheshire

Julie Cole

Felicity Coleman

Heather Cotter

C. D. Dickerson

Jean Henry

Rachel Hershberg

Elizabeth Jablonski

Suzanne Karr

Pol-Yin Lin

Christina Neilson

Michele Saunders

Angelique Sioc'han de Kersabiec

J. Alex Tapuio

Torrence Thomas

Carolien van den Akker

## Volunteers

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Lee Allen

Satomi Aoki

Diane Arkin

Donna Aubinoe

Hannah Aurbach

Barbara Baker

Bunny Baker

Rosalie Baker

Jane Barton

Kathleen Battle

Heinz Bauer

Sue Beddow

B. J. Beers

Marlene Bolze

Lena Boman-Schuerer

Maureen Fallon Bridgeland

Gail Briggs

Florence Brodkey

Ana Maria Brown

Debra Brown

Susan Brown

Susan C. Bruce

Roberta Buchanan

Donna Burnett

Carol Burton

James R. Byron

Mary Ann Cameron

Nancy Cammack

Karen Campbell

Sheila Campbell

Valerie Carleton

Marian Carroll

Jane Casazza

Sara Cherner

Mary Anne Clancy

William R. Cline

Mary Ann Coffland

Leslie K. Cohen

David Cooper

Elizabeth Corbin

Jeanette Cox

Dina D'Arcangelo

Joy Dale

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Dominique N. de Keghel  
Gerard de la Cruz  
Rutgera de Rivera  
Joan Dickey  
Virginia Dillon  
Anna Dixon  
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Judy Doyle  
Helga Ehudin  
Alice Ellington  
Hope Emerling  
Karen Epelbaum  
Elizabeth Farrell  
Leslie Jones Farrell  
Marilyn Farrington  
Sharon Feldman  
Victoria Feldman  
Paula G. Ferdinand  
Sima Ficks  
Deborah File  
Harriet Jillian Finkelstein  
Sandra Fischer  
Virginia N. Flavin  
Eleanor Foulger  
Phyllis Freirich  
Beba Gains  
Joyce Gamse  
Claude Gaujard  
Mary Gibb  
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Marcia Gilman  
Betty Ann Gilmore  
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Irya Gittelson  
Dawn S. Glass  
Kay Glenday  
Marilynn Goldsmith  
Enza Gorges  
Linda Graham  
Jonathan W. Gray  
Kathy Green  
Beth Griffith  
Deborah L. Griffith  
Nancy Hafer  
Florence Hall  
Ludwine Hall  
Pamela Gulley Hardin  
Melissa Harris  
Linda Harrison  
Florence Heller  
Eliane Herring  
Shannon Hobbs  
Jane Hochberg  
Nira Hodos  
Sandy Hoffmann  
Jennifer Hollings  
Sharon Holtzman  
Adriana Hopper  
Marta Madrid de Horgan  
Sandy Horowitz  
Marilyn Horwood  
Carol Pope Howerton  
Merry T. Hunt  
Mary Hurd  
Anne Irving  
Edie Izenberg

Patricia Jacobs  
Francesca Janni  
Marilyn Jenkinson  
Marilyn Johnson  
Joan Jordano  
Cynthia Juvan  
Candace Kaller  
Rebecca Karo  
Louise Karpicus  
Evelyn Katz  
Nancy Keefe  
Carolyn Kelloff  
Marney Kennedy  
Carol King  
Ilze King  
Phyllis Knight  
Gunter Koenig  
Patricia Kraemer  
Carol Kuehl  
Barbara Kurtz  
Marie Kux  
Kate LaBuda  
Anne Lancaster  
Rita Landers  
Jacqueline Landfield  
Eugenia S. Langley  
Anne Lanman  
Jo Ann Larsen  
Gigi Lazarus  
Anne-Marie Lee  
Hillary Lee  
Anne Marie Lemaire  
Rosalie Lesser  
Peter S. Levitt  
Paula G. Litvak  
Janet Lloyd  
Doris Loftness  
Jean Loper  
Rody Lopez  
Franchia Loren  
Anne Lowenstein  
Ana Maria Macchetto  
Barbra Mann  
Anne Marie Marenburg  
Patricia Martin  
Terry Matan  
Karen Mathis  
Marylin Mathis  
Virginia Mayo  
Rebekah McKenna  
Ursula McKinney  
Mary Ellen McMillen  
Joseph McPhillips  
Virginia A. McQuoid  
Amy Meadows  
Kyla H. Medigovich  
Alberto Melo  
Caroline Miller  
Elaine Miller  
Jane R. Miller  
Marjorie Mitzner  
Joan Morton  
Mary Mossop  
Joan Banks Mulcahy  
Peter Neuhaus  
Lauren Higgins Nicholson

Elizabeth Niederman  
Akemi Nishida  
Saka Noma  
Olga Nosova  
Nur Nossuli  
Lucy O'Brien  
Mary Catharine O'Connell  
Mary O'Neill  
Mary Lee O'Neill  
Mariko Oka  
Linn Ong  
Gail H. Ostergaard  
Cecilia Ouspensky  
Lousie Owen  
Patty Owens  
Anne Padelford  
Martha Parker  
Hedwig Pasolini  
Connie Patrick  
Piera Pearce  
Annabel Perlik  
Maxie Phillips  
Karen Piper  
Judith D. Pomeranz  
Nancy Porter  
Annette Pozzo  
Anastasia Pratt  
Teresa Preville  
Christine Prichard  
Ludmila Pruner  
Maria Amelia Ramaciotti  
Ross Randall  
Pickett Davis Randolph  
Nancy Rankin  
Sally Ray  
Karen Redfern  
Lucia Jean Reynolds  
Nancy Richardson  
Margot Riddick  
Cynthea Riesenber  
Isabel Rodriguez  
Wynefred Rogerson  
Jo Roland  
Myriam Rollert  
Eileen Dugan Romano  
Suzannah Rubens  
Deborah Rucci  
Susan Rudy  
Sheila Ruffine  
Lois Sacks  
Leota Sarraf  
Marie N. Scaduto-Mendola  
Mary Schaad  
Suzanne Schiffman  
Tazuko Schmitz  
Susan Walker Scola  
Nancy Searles  
Mary Leigh Shepard  
Elizabeth Shepherd  
Carl Shugaar  
Judy Shulman  
Ruth Sickel  
Danielle Siew  
Milton A. Silveira

Iris Silverman  
Joan Silverman  
Beatriz Slotkoff  
Trudi Small  
Antonia Smiley  
Anne Louise Smith  
Sally Smyser  
Langley Spurlock  
James Stein  
Celia Steingold  
Gladys Stifel  
Mary Sullivan  
Mary Ann Sures  
Nancy Swain  
Hiroko Tada  
Michelle Tager  
Hiroko Takagi  
Etsuko Takeichi  
Lillian R. Taylor  
Karen Telis  
Gale Templeton  
Ruth Thomas  
Susan Toerge  
Laurie Trusty  
Susan Van Nice  
Greg F. Van Tatenhove  
Suzanne Vegh  
Rosario Velasquez  
Joy Vige  
Stella Walters  
Josephine Wang  
Kristina Wasserman  
Momoko Watanabe  
Jane Weems  
Maria Elena Weissman  
Anne West  
Michael Weyl  
William F. Whalen  
Sue White  
Sue Wickwire  
Elizabeth Wildhack  
Brooke Wilding  
Betty Wilson  
Thomas Winans  
Maria Ilona Wood  
Laura Wyman  
Fred S. Yamada  
Dora Jean Young  
Lois D. Young  
Joan Zeizel  
Kathryn Zoeller  
Gianna Zucchi

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Elsie Aranda  
Mary Anne Arbo  
Eleanor H. Augustine  
Rosalie Baker  
Edith Ball  
Valerie Ballard  
Eleanor J. Bateman  
Barbara Behr  
Diane Soucy Bergan  
Joan Davis Berger  
Catherine F. Beyer  
Marian Binder  
Barbara Bluestone



Janet Boccia  
BJ Boudreau  
Denise Boxberger  
Greta Brown  
Amy C. Bruins  
Mario Cader  
Marian Carroll  
Patricia A. Casson  
Nancy R. Center  
Joan K. Chapin  
Evelyn P. Childs  
Kimball Clark  
Simone Clarke  
Lynn Cleary  
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Janet F. Cooper  
Marcia Corey  
Sherry F. Cross  
Elizabeth des Cognets  
Therese des Rosiers  
Joanne DeSiato  
Verda Deutscher  
Janet Donaldson  
Kimberly Doyle  
My Le Ducharme  
Donna Edmondson  
Estelle S. Eisendrath  
Rose Evans  
Susana Fainbraun  
Judith Feldman  
Maureen Ferguson  
Barbara J. Fisher  
Marjorie Fisher  
Barbara W. Freeman  
Sue Fretts  
Marguerite L. Fry  
Pamela Fry  
John Garneski  
Agnes E. Gavin  
Joyce Gentile  
Jean Gerhardt  
Carla Augustina Góis  
Annette Goldschmidt  
Edward P. Greenberg  
Helena Gunnarsson  
Marylee Hair  
Harvey R. Hale  
Mary P. Hanrahan  
Tawney Harding  
Betty Hatch  
Josephine Hearld  
Jean Holder  
Leonard Holder  
Suzannah Rubens Hopkins  
Dru Hopper  
Claire Horowitz  
Mark Huey  
Gail Ellis Huh  
Eileen Hurley  
Florence Imburg  
Carmen Iribarren  
David Iverson  
Bernice Jacobsen

Grace Jaeger  
Barbara Jensen  
Lyn Jonnes  
Cynthia Juvan  
Nancy A. Kane  
Jill Kasle  
Nancy C. Kotz  
Elaine Krassner  
Sally Ann Kreisberg  
Marjorie Kress  
Adel M. Labib  
Julie La Fave  
Stephen L. Lake  
Shirley Lavine  
Mary Lawler  
Marion H. Lebanik  
Ilse Lewy  
Susan Lightsey  
Lionel Lipschultz  
Karen Livornese  
Ksenia Lobanova  
Amie Long  
Marty Longan  
Joyce MacCorquodale  
Rosetta Penna Maguigad  
Eileen Mandle  
Donald E. Markle  
Geraldine O. Markle  
Harriett C. Mathews  
Virginia McCormick  
Rebekah R. McKenna  
Virginia A. McQuoid  
Barbara Meyers  
Lynne Middleton  
Dena Zenti Moglia  
Bonnie Moisan  
Dale Moran  
Barbara B. Morris  
Yolanda Morris  
Nika Moscalionov  
Susan Murphree  
Gabriele A. Nanda  
Mary T. Neves  
Marian Nida  
Ronald E. Niemann  
Darvine J. Noel  
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June Ramey  
Karin Regan  
Annette B. Rich  
Donna Richards  
Bette Richardson  
Gail Ridgway  
Arlene Ring  
Sara T. Roberts  
Alix Robinson  
Wynefred W. Rogerson  
Eugene L. Rosenfeld  
Shirley Rosenfeld  
Howard J. Sanders  
Audri Schiller  
Roberta B. Schneidman  
Sonja Deaner Schulken  
Marilyn Schwaner  
Frances R. Short

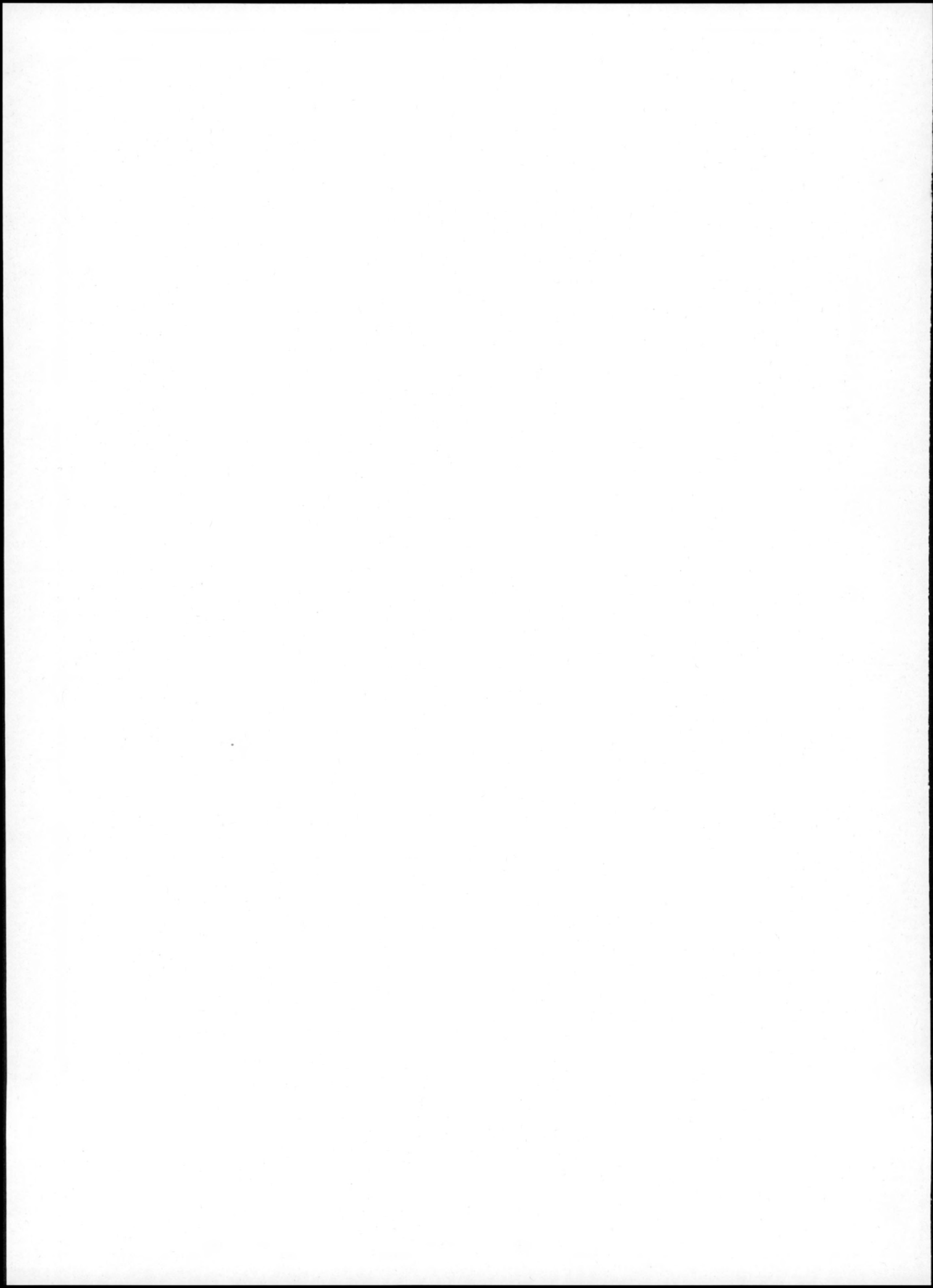
Carl Shugaar  
Margaret H. Sickels  
Nancy Silverman  
Esther Slaff  
Joan M. Steigelman  
Adele de Werff Stevens  
Debra A. Strickland  
Janet L. Sugg  
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Victor T.K. Tang  
Wei Tang  
Joan Timberlake  
Alicia Tisnado  
Ward C. Van Wormer  
Barbara Vondy  
Frances M. Walls  
Moon-Shia Wang  
Diane Wapner  
Robert W. Wegener  
Cécile West  
Mary Westfall  
Eleanor R. Williams  
Michael S. Winer  
Eileen Winkelman  
Sally G. Wise  
Frances Winston  
Maria Ilona Wood  
Merriam Woodhouse  
Gerry O. Wyche  
Antoine Yared  
Ruby O. Youngblood  
Joyce Zegen

#### **Library Volunteers**

Pat Clopper  
Mary Ellen Descheneaux  
James Early  
Edith B. Hebblethwaite  
Tara Heuser  
Diane Horowitz  
Adel M. Labib  
Ellen McVicker Layman  
Doris Rauch  
Lilly Rosen  
Lona Trowsley  
Rose Trippi

#### **Volunteer Interns**

Kelly Crawford  
Aurora Decourcelle  
Ashley Elston  
Katherine Fogg  
Joy Hsin  
Ysaac Hyo-jung Kim  
Lavina Lee  
Suzanne Shelley  
Norma Uemura









James E. Duff  
*Treasurer*

**Report of the Treasurer** | The National Gallery's mission of serving the United States in a national role by exhibiting great works of art, properly caring for the collection on behalf of future generations, and providing educational programs to our visitors and scholars continued in fiscal year 2001. While the tragic events of 11 September clearly affected the Gallery's financial position as the year closed, we had already responded to the economic slowdown over the course of the year by focusing on expenses and on the day-to-day operations of the institution, which were carried out with our commitment to the highest possible museum and scholarly standards. We are grateful to the President of the United States and to the Congress for the ongoing appropriation of federal funds that have enabled the Gallery to thrive since its founding. These funds provide critical support for the efficient operations and maintenance of the Gallery and for the protection and care of the nation's art collection.

Fiscal year 2001 appropriations of federal funds supported crucial expenditures, including increases in the costs of salaries and benefits for Gallery employees, as well as the supply, utility, and maintenance expenses for the operation of the institution. Federal renovation funds supported several major capital projects that were completed this year, including the West Building Mall Steps, the design work for the exterior stone repair of the east and west façades and portico of the West Building, and the fire protection system, as well as the ongoing repair and restoration of both the East and West Buildings. The Gallery's comprehensive master facilities plan addresses needed improvements to our exhibition galleries and public spaces and provides for the upgrade and modernization of both buildings over a ten- to twelve-year period.

The Gallery's public-private partnership is exemplified by the special exhibitions program, which brings together major works of art from public and private collections around the world that are enjoyed by millions of visitors each year. Federal support for exhibitions during the last thirty years has allowed the Gallery to play a significant role as a leader on a national and international level. In addition, the federal government, through its indemnity program of the Federal Council on the Arts and the Humanities, is a key factor in the Gallery's international special exhibitions program. In fiscal year 2001, three exhibitions received this federal indemnity: *Art Nouveau, 1890–1914*; *Spirit of an Age: Nineteenth-Century Paintings*



*from the Nationalgalerie, Berlin; and Virtue and Beauty: Leonardo's "Ginevra de' Benci" and Renaissance Portraits of Women.* This indemnity made it possible for the Gallery to present superb exhibitions that simply would not have been feasible without this important program.

*Operating Results* | Operating revenue in fiscal year 2001 totaled \$97.6 million, a decrease of \$34.6 million, or 26.2 percent less than the previous year. Most of this decrease reflects several large bequests that were received in fiscal year 2000 when compared to fiscal year 2001. The Gallery's investment portfolio suffered from the downturn in the financial markets at the end of the year and lost 9 percent overall in fiscal year 2001. A portion of the total investment return is designated annually to support operations. The remaining loss, \$60.3 million in fiscal year 2001, offset realized and unrealized gains that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisition, and endowment funds, decreased in 2001 by \$39 million when compared to the previous year, owing to several large bequests received in fiscal year 2000.

Operating expenses of \$97.3 million for fiscal year 2001 were 1.9 percent higher than the previous year, mainly due to increases in salary and benefits costs. Federal appropriated funds totaling \$74.2 million were obligated and utilized for the operation, maintenance, and renovation of the Gallery.

*Statement of Financial Position* | The Gallery's financial position declined in fiscal year 2001 with net assets decreasing \$57.9 million or 8.2 percent. This was largely the result of the weak performance of the investment portfolio in fiscal year 2001 in comparison to the performance in fiscal year 2000. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased \$75.5 million in fiscal year 2001 to \$486 million by 30 September 2001. The auditor's report and the statements of financial position, activities, and cash flow for the Gallery for the years ended 30 September 2001 and 2000 are presented on the following pages.

Statements of Financial Position | 30 September 2001 and 2000

<b>Assets</b>	2001	2000
Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury	\$21,049,854	\$16,580,817
Accounts receivable, net	4,514,136	4,329,121
Pledges receivable, net	16,847,978	10,841,263
Investments	486,010,208	561,470,731
Trusts held by others	6,961,927	8,638,675
Publications inventory, net	2,189,337	4,050,285
Deferred charges	1,256,347	1,522,679
Fixed assets, net	122,175,425	117,580,530
Art collections	—	—
Total assets	<u>\$661,005,212</u>	<u>\$725,014,101</u>
<b>Liabilities and Net Assets</b>		
<i>Liabilities</i>		
Accounts payable and accrued expenses	<u>\$17,564,241</u>	<u>\$23,754,996</u>
Total liabilities	<u>17,564,241</u>	<u>23,754,996</u>
<i>Net assets</i>		
Unrestricted		
Designated for collections and art purchases	16,994,348	18,953,888
Designated for special exhibitions	4,689,272	4,058,686
Designated for capital projects	32,851,786	29,133,841
Designated for education and public programs	17,995,561	20,970,099
Designated for other operating purposes	10,724,304	18,249,998
Designated for publications, including systematic catalogues	22,018,516	23,797,901
Designated for fixed assets	<u>122,175,425</u>	<u>117,580,530</u>
Total unrestricted	<u>227,449,212</u>	<u>232,744,943</u>
Temporarily restricted	134,057,357	166,464,895
Permanently restricted	<u>281,934,402</u>	<u>302,049,267</u>
Total net assets	<u>643,440,971</u>	<u>701,259,105</u>
Total liabilities and net assets	<u>\$661,005,212</u>	<u>\$725,014,101</u>

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



**Statements of Activities** | for the year ended 30 September 2001 with summarized financial information for the year ended 30 September 2000

<b>Operating</b>	Unrestricted	Temporarily Restricted	Permanently Restricted	2001 Total	2000 Total
<i>Support and revenue</i>					
U.S. Government appropriation	\$59,377,240	\$3,026,000	\$ —	\$62,403,240	\$61,317,035
Gifts and grants	3,144,593	5,477,960	—	8,622,553	49,211,828
Gallery shop sales, net	10,889,738	—	—	10,889,738	10,514,099
Investment return designated for operations	2,543,303	9,965,000	—	12,508,303	9,715,542
Royalties and other income	3,153,119	—	—	3,153,119	1,420,038
	<u>79,107,993</u>	<u>18,468,960</u>	<u>—</u>	<u>97,576,953</u>	<u>132,178,542</u>
Net assets released from restrictions to fund operating expenses	16,817,249	(16,817,249)	—	—	—
Total support and revenue	<u>95,925,242</u>	<u>1,651,711</u>	<u>—</u>	<u>97,576,953</u>	<u>132,178,542</u>
<i>Operating expenses</i>					
<i>Program services</i>					
Collections	25,879,513	—	—	25,879,513	25,937,472
Special exhibitions	14,325,819	—	—	14,325,819	14,647,569
Education, Gallery shops, and public programs	32,814,526	—	—	32,814,526	32,071,378
Editorial and photography	2,988,908	—	—	2,988,908	3,645,094
Total program services	<u>76,008,766</u>	<u>—</u>	<u>—</u>	<u>76,008,766</u>	<u>76,301,513</u>
<i>Supporting services</i>					
General and administrative	18,349,553	—	—	18,349,553	16,549,818
Development	2,915,857	—	—	2,915,857	2,633,327
Total supporting services	<u>21,265,410</u>	<u>—</u>	<u>—</u>	<u>21,265,410</u>	<u>19,183,145</u>
Total expenses	<u>97,274,176</u>	<u>—</u>	<u>—</u>	<u>97,274,176</u>	<u>95,484,658</u>
(Decrease) increase in net assets from operating activities	<u>(1,348,934)</u>	<u>1,651,711</u>	<u>—</u>	<u>302,777</u>	<u>36,693,884</u>
<b>Non-operating</b>					
U.S. Government appropriation — no-year renovation funds	—	10,847,000	—	10,847,000	6,311,000
Non-operating gifts and grants	—	6,863,285	\$7,185,029	14,048,314	53,065,638
Bad debt losses	—	(5,781)	—	(5,781)	(156,497)
Changes in value of trusts held by others	(68,571)	(10,629)	(1,645,120)	(1,724,320)	893,530
Investment return in excess of amount designated for operations	(12,989,315)	(21,703,449)	(25,654,774)	(60,347,538)	43,447,072
Other	4,184,738	—	—	4,184,738	(2,483,597)
Net assets released from restrictions to fund non-operating activities	<u>30,049,675</u>	<u>(30,049,675)</u>	<u>—</u>	<u>—</u>	<u>—</u>
Change in net assets from non-operating activities before acquisitions of works of art	<u>21,176,527</u>	<u>(34,059,249)</u>	<u>(20,114,865)</u>	<u>(32,997,587)</u>	<u>101,077,146</u>
Acquisitions of works of art	<u>(25,123,324)</u>	<u>—</u>	<u>—</u>	<u>(25,123,324)</u>	<u>(26,490,396)</u>
(Decrease) increase in net assets	<u>(5,295,731)</u>	<u>(32,407,538)</u>	<u>(20,114,865)</u>	<u>(57,818,134)</u>	<u>111,280,634</u>
Net assets at beginning of year	<u>232,744,943</u>	<u>166,464,895</u>	<u>302,049,267</u>	<u>701,259,105</u>	<u>589,978,471</u>
Net assets at end of year	<u>\$227,449,212</u>	<u>\$134,057,357</u>	<u>\$281,934,402</u>	<u>\$643,440,971</u>	<u>\$701,259,105</u>

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

**Statements of Cash Flows** | for the years ended 30 September 2001 and 2000

	2001	2000
<b>Cash flows from operating activities</b>		
(Decrease) increase in net assets	\$(57,818,134)	\$111,280,634
Adjustments to reconcile (decrease) increase in net assets to net cash provided by operating activities:		
Depreciation and amortization	5,569,725	5,776,680
Amortization of discount on pledges receivable	(472,614)	(264,315)
Contributions and investment appreciation for permanently restricted investments	(968,520)	(51,842,959)
Realized gains on sale of investments	(6,095,637)	(45,743,667)
Unrealized losses on investments	68,024,481	7,929,534
Changes in value of trusts held by others	1,676,748	(944,832)
Increase in accounts receivable, net	(185,015)	(1,216,573)
Increase in pledges receivable, net	(5,534,101)	(2,143,081)
Decrease (increase) in publications inventory, net	1,860,948	(196,672)
Decrease (increase) in deferred charges	266,332	(529,500)
(Decrease) increase in accounts payable and accrued expenses	(6,190,755)	3,080,292
Net cash provided by operating activities	<u>133,458</u>	<u>25,185,541</u>
<b>Cash flows from investing activities</b>		
Purchase of investments	(266,182,048)	(407,903,410)
Proceeds from sale of investments	279,713,727	340,475,566
Purchase of fixed assets	<u>(10,164,620)</u>	<u>(8,189,944)</u>
Net cash provided by (used in) investment activities	<u>3,367,059</u>	<u>(75,617,788)</u>
<b>Cash flows from financing activities</b>		
Contributions and investment appreciation for permanently restricted investments	<u>968,520</u>	<u>51,842,959</u>
Net cash provided by financing activities	<u>968,520</u>	<u>51,842,959</u>
Net increase in cash and cash equivalents	4,469,037	1,410,712
Cash and cash equivalents, at beginning of year	<u>16,580,817</u>	<u>15,170,105</u>
Cash and cash equivalents, at end of year	<u>\$21,049,854</u>	<u>\$16,580,817</u>
<b>Non-cash investing activities</b>		
Donated investment securities	<u>\$1,288,117</u>	<u>\$2,347,402</u>

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



1 | Summary of significant accounting policies

**General**

The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by Congress and signed by the President. This is supplemented with income from endowments designated for current operating expenditures as well as gifts and grants designated by the donors for specific programmatic activity. (All monies, related activities, and balances from federal sources are referred to herein as "federal," while all other monies, related activities, and balances are referred to herein as "private.") All identified inter-fund transactions have been eliminated from the financial statements.

**Measure of operations**

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

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

**Summarized financial information**

The financial statements include certain summarized prior-year information in total only, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Gallery's financial statements for the year ended 30 September 2000, from which the summarized information was derived.

**Net assets**

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

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

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

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

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

**Cash and cash equivalents**

Cash and cash equivalent include interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury. The Gallery considers all highly liquid investments with an original maturity of three months or less to be cash equivalents, except where such cash equivalents are held as part of a long-term investment strategy (see Notes 2 and 5).

**Pledges receivable**

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

**Investments**

Investments are carried at fair value based upon quoted market price when available at the end of the fiscal year. Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of gift if received by donation). Dividend and interest income is recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of activities (see Note 5).

**Trusts held by others**

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

**Publications inventory**

Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

**Deferred charges**

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

**Fixed assets**

The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Building improvements, equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

**Art collections**

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

The Gallery acquires its art collections through purchase or by donation-in-kind. Only current-year purchases made from specifically designated funds, not donations-in-kind, are reflected in the statement of activities. The Gallery does not deaccession any of its permanent collections.

**Unexpended appropriations**

Unexpended appropriations represent the Gallery's liability for funds provided by congressional appropriations and consist of obligated funds, unobligated funds, and unavailable authority. Obligated funds represent amounts designated for payment of goods and services ordered but not received, or for goods received and not yet paid for. Unobligated funds are generally available for current operations; however, there may be restrictions placed on the use of these amounts. Unobligated funds include amounts made available for multiple fiscal years and no-year appropriations that are available for an indefinite period of time. Unavailable authority includes amounts appropriated to the Gallery in prior fiscal years, which may not be used for current operations (see Note 8).

**Accrued leave**

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

### Employee benefits

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

All permanent employees of the Gallery, both federal and non-federal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. All

employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 11).

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

### Imputed financing sources

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

### Contributed services

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

### Functional allocation of expenses

The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Certain costs including depreciation, utilities, building maintenance, security, and other operating costs have been allocated among program and supporting services.

Included under the *collections* category are the costs of the care and display of the Gallery's collections. *Special exhibitions* includes travel, transportation of items and other services necessary for the display of special exhibitions. *Education, Gallery shops, and public programs* includes the cost of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to Gallery shop cost of goods sold and expenses. *Editorial and photography* includes the costs to produce the many publications produced by the Gallery. General and administrative includes expenses for executive management, financial administration, information systems, human resources, and legal services. Development includes the expenses associated with individual and corporate gifts and grants, annual appeals, and other fundraising efforts.

### Estimates

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

### Reclassifications

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

## 2 | Cash and cash equivalents

As of 30 September 2001 and 2000, federal cash of \$18,682,730 and \$13,640,859, respectively, was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.



### 3 | Accounts receivable

As of 30 September 2001 and 2000, accounts receivable consisted of the following:

	2001	2000
Due from brokers on sales of securities and accrued investment income	\$2,520,042	\$3,467,825
Special exhibition and other program receivables	1,773,695	691,667
Other	238,805	227,333
Subtotal	4,532,542	4,386,825
Less allowances	(18,406)	(57,704)
Total	<u>\$4,514,136</u>	<u>\$4,329,121</u>

### 4 | Pledges receivable

As of 30 September 2001 and 2000, pledges receivable consisted of the following:

	2001	2000
Due in one year or less	\$8,317,595	\$4,424,571
Due between one year and five years	9,533,749	7,606,853
Due in more than five years	30,000	100,000
Subtotal	17,881,344	12,131,424
Less discounts of \$883,366 and \$1,140,161 and allowances of \$150,000 and \$150,000, respectively	(1,033,366)	(1,290,161)
Total	<u>\$16,847,978</u>	<u>\$10,841,263</u>

### 5 | Investments

As of 30 September 2001 and 2000, investments consisted of the following:

	2001		2000	
	Cost	Fair Value	Cost	Fair Value
Loan to the U.S. Treasury	\$5,000,000	\$5,000,000	\$5,000,000	\$5,000,000
Government obligations and cash equivalents	17,691,352	17,763,817	32,605,505	33,181,987
Common and preferred stocks	113,173,798	121,524,750	111,300,323	137,568,102
Mutual funds (equity & fixed income)	376,230,469	337,334,662	371,672,203	382,320,404
Other	5,042,181	4,386,979	3,464,293	3,400,238
Total	<u>\$517,137,800</u>	<u>\$486,010,208</u>	<u>\$524,042,324</u>	<u>\$561,470,731</u>

In 1942, the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at  $\frac{1}{4}\%$  below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 5% to 5.75% during fiscal year 2001).

Interest income on this loan was \$267,743 and \$308,177 for the years ended 30 September 2001 and 2000, respectively.

(continued on next page)

## 5 | Investments (continued from previous page)

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

	Unrestricted	Temporarily Restricted	Permanently Restricted	2001 Total	2000 Total
<b>Investment return designated for operations</b>					
Interest on short-term investments	\$1,249,303	\$ —	\$ —	\$1,249,303	\$1,517,542
Investment return designated by spending policy for operations	1,294,000	9,965,000	—	11,259,000	8,198,000
Total investment return designated for operations	<u>\$2,543,303</u>	<u>\$9,965,000</u>	<u>\$ —</u>	<u>\$12,508,303</u>	<u>\$9,715,542</u>
<b>Investment return in excess of amount designated for operations</b>					
Dividends and interest (net of expenses of \$1,153,384 and \$1,442,440, respectively)	\$ 2,649,774	\$10,190,532	\$ —	\$12,840,306	\$13,830,939
Net investment (depreciation) appreciation	(14,345,089)	(21,928,981)	(25,654,774)	(61,928,844)	37,814,133
Total return on long-term investments	(11,695,315)	(11,738,449)	(25,654,774)	(49,088,538)	51,645,072
Investment return designated by spending policy for operations	(1,294,000)	(9,965,000)	—	(11,259,000)	(8,198,000)
Total investment return in excess of amount designated for operations	<u>\$(12,989,315)</u>	<u>\$(21,703,449)</u>	<u>\$(25,654,774)</u>	<u>\$(60,347,538)</u>	<u>\$43,447,072</u>

## 6 | Publications inventory, net

As of 30 September 2001 and 2000, net publications inventory consisted of the following:

	2001	2000
Retail	\$777,057	\$1,290,556
Work-in-process	774,128	1,855,212
Consignment	638,152	904,517
Total	<u>\$2,189,337</u>	<u>\$4,050,285</u>

## 7 | Fixed assets, net

As of 30 September 2001 and 2000, net fixed assets consisted of the following:

	2001	2000
Buildings and improvements	\$193,307,300	\$183,730,220
Equipment	26,783,126	25,667,899
Construction-in-progress	8,321,518	8,849,203
	228,411,944	218,247,322
Less: Accumulated depreciation and amortization	(106,236,519)	(100,666,792)
Total	<u>\$122,175,425</u>	<u>\$117,580,530</u>

Depreciation and amortization expense was \$5,569,725 and \$5,776,680 for fiscal years 2001 and 2000, respectively.



## 8 | Unexpended appropriations

The Gallery's unexpended federal appropriations as of 30 September 2001 and 2000 are as follows:

	One-year Funds	No-year Renovation Funds	No-year Special Exhibition Funds	Total 2001 Federal Appropriated Funds	Total 2000 Federal Appropriated Funds
<b>Balance beginning of period</b>					
Available	\$ —	\$2,618,459	\$230,498	\$2,848,957	\$4,178,483
Unavailable	693,182	—	—	693,182	726,268
Total beginning unexpended appropriations	693,182	2,618,459	230,498	3,542,139	4,904,751
Unavailable authority returned to U.S. Treasury	(131,889)	—	—	(131,889)	(66,715)
Current appropriation received	61,612,000	10,847,000	3,026,000	75,485,000	67,590,000
<b>Obligations incurred</b>					
Art care	(21,472,056)	—	—	(21,472,056)	(20,741,701)
Operations and maintenance	(13,658,944)	—	—	(13,658,944)	(13,096,688)
Security	(13,169,462)	—	—	(13,169,462)	(13,495,484)
General and administrative	(13,085,512)	—	—	(13,085,512)	(10,573,087)
Special exhibitions	—	—	(2,839,845)	(2,839,845)	(3,319,021)
Renovation and equipment	(171,313)	(9,833,378)	—	(10,004,691)	(7,659,916)
Total obligations incurred	(61,557,287)	(9,833,378)	(2,839,845)	(74,230,510)	(68,885,897)
Net change	(77,176)	1,013,622	186,155	1,122,601	(1,362,612)
<b>Balance end of period</b>					
Available	—	3,632,081	416,653	4,048,734	2,848,957
Unavailable	616,006	—	—	616,006	693,182
Total ending unexpended appropriations	\$616,006	\$3,632,081	\$416,653	\$4,664,740	\$3,542,139

## 9 | Net assets released from restrictions

Net assets are released from donor restrictions when the expenses are incurred to satisfy the restricted purposes as specified by donors.

The donor-specified restrictions that were met in the reporting period are as follows:

	2001		2000	
	Operating	Non-operating	Operating	Non-operating
Acquisition of art	\$ —	\$25,154,106	\$ —	\$26,154,918
Collections	1,156,182	—	906,126	—
Special exhibitions	7,450,879	—	6,020,692	—
Education and public programs	4,235,158	—	2,432,997	—
Editorial and photography	116,978	—	262,651	—
Capital projects	—	4,895,569	—	7,534,476
Operations	3,858,052	—	4,884,864	—
Total	\$16,817,249	\$30,049,675	\$14,507,330	\$33,689,394

## 10 | Analysis of restricted net assets

As of 30 September 2001 and 2000, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2001		2000	
	Temporarily Restricted	Permanently Restricted	Temporarily Restricted	Permanently Restricted
Acquisition of art	\$70,543,837	\$87,185,743	\$100,870,076	\$91,469,691
Collections	1,170,453	25,795,516	1,951,227	37,040,760
Special exhibitions	6,385,762	12,902,177	7,488,567	6,469,854
Education and public programs	24,758,390	47,510,300	29,315,063	61,819,980
Editorial and photography	682,802	—	675,955	—
Capital projects	11,456,329	—	5,204,898	—
Operations	19,059,784	108,540,666	20,959,109	105,248,982
Total	\$134,057,357	\$281,934,402	\$166,464,895	\$302,049,267

## 11 | Employee benefits

Total pension expense recognized in the Gallery's financial statements was \$4,047,350 and \$3,878,975 for the years ended 30 September 2001 and 2000, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,667,496 and \$1,483,209, respectively. To the extent that Gallery employees are covered by the thrift savings component of FERS, the Gallery's

payments to the plan are recorded as operating expenses. The Gallery's cost associated with the thrift savings component of FERS for the years ended 30 September 2001 and 2000, were \$1,133,785 and \$1,054,672, respectively.

In addition, the Gallery makes matching contributions for all employees who are eligible for current health and life insurance benefits. The Gallery's contributions for active employees are recognized as operating expenses. During fiscal years 2001 and 2000, the Gallery contributed \$2,649,732

and \$2,449,539, respectively. Using the cost factors supplied by OPM, the Gallery has not recognized as an expense in its financial statements the future cost of post-retirement health benefits and life insurance for its employees. These costs amounted to approximately \$4,011,475 and \$3,599,012 during fiscal years 2001 and 2000, respectively, are financed by OPM, and imputed to the Gallery

## 12 | Income taxes

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



**13 | Rental commitments**

The Gallery has entered into several operating leases for warehouse and office space, which continue through 31 January 2009. The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Future minimum rental commitments under these operating leases for the fiscal years ending September 30 are as follows:

	<u>Total</u>
2002	\$1,412,060
2003	1,408,378
2004	1,040,627
2005	853,899
2006	863,268
Thereafter	<u>1,982,924</u>
Total future minimum rental commitments	<u><u>\$7,561,156</u></u>

Rental expense was approximately \$1,044,100 and \$834,500 for the years ended 30 September 2001 and 2000, respectively.

**Report of Independent Accountants**

To the Board of Trustees of  
The National Gallery of Art

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) as of September 30, 2001, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Gallery's management; our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Gallery's 2000 financial statements; and in our report dated December 8, 2000 we expressed an unqualified opinion on those financial statements. We conducted our audit of these financial statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Controller General of the United States, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for the opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated December 7, 2001, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

*PricewaterhouseCoopers LLP*

December 7, 2001



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