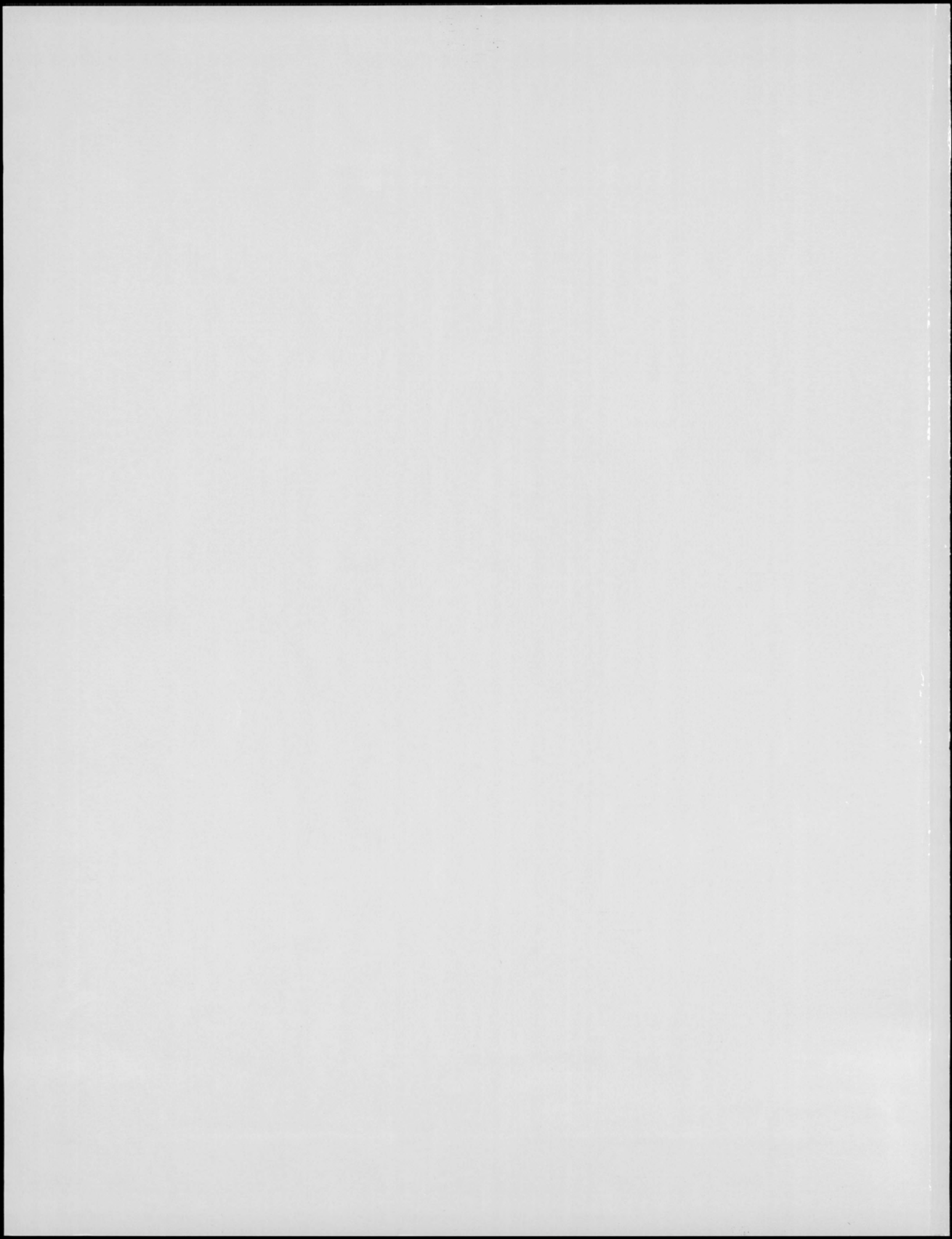


NATIONAL GALLERY OF ART

1999 Annual Report





1999 ANNUAL REPORT





NATIONAL GALLERY OF ART
1999 Annual Report

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Cover: View of the fountain in the new National
Gallery of Art Sculpture Garden, with the western
façade of the West Building in the background.
Photograph by Robert Shelley

Title page: Sanford Robinson Gifford, *Slout, Egypt*,
1874, oil on canvas, 53.3 x 101.6 cm, New Century
Fund, Gift of Joan and David Maxwell, 1999.7.1

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David O. Maxwell

* deceased



Edgar Degas, *Racehorses* (study for "Scene from the Steeplechase: The Fallen Jockey"), c. 1866, charcoal on light brown paper, 27.6 x 43.2 cm, Collection of Mr. and Mrs. Paul Mellon, 1999.79.9

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(as of 30 September 1999)

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PRESIDENT'S FOREWORD

The loss of Paul Mellon this past year has prompted all of us at the National Gallery of Art to reflect on, and to celebrate, his extraordinary gifts to the world's arts community. Over nearly sixty years, as a founding benefactor, trustee, president, chairman, and finally, honorary trustee, Paul Mellon guided the National Gallery with wisdom and dedication, leaving the indelible mark of his fine eye, farsighted judgment, and penetrating generosity on every aspect of the institution. My fellow trustees and I have treasured Paul's gracious leadership. In his final gift he bequeathed a substantial endowment for art acquisition, education, the Gallery Archives, and the Center for Advanced Study in the Visual Arts in addition to donating seventy-three masterworks of painting, sculpture, and drawing carefully chosen from his personal collection. A magnificent legacy, this bequest continues the remarkable thoughtfulness that characterized his lifetime of philanthropy. On behalf of the trustees and the entire staff of the National Gallery, I extend deepest sympathies to Paul's wife, Bunny, his family, and his many friends.

The dynamic partnership between the federal government and the private sector, proposed by Andrew Mellon and accepted by Franklin D. Roosevelt and the Seventy-fifth Congress in 1937, has enabled the National Gallery to establish and sustain the highest standards of museum practice. In 1999 there was no clearer example of this public-private cooperation than the spring opening of the National Gallery of Art Sculpture Garden. Located on a prominent site on the National Mall adjacent to the Gallery's West Building—federal land set aside for the purpose—the wonderful new outdoor exhibition space was given to the nation by The Morris and Gwendolyn Cafritz Foundation, which generously provided funds for the design and construction of the garden as well as for the purchase of several monumental works of art. Further exceptional acquisitions were made possible by other private gifts from The Nancy Lee and Perry Bass Fund, The Donald Fisher Family, and John and Mary Pappajohn.

The National Gallery is indebted to the president of the United States and the Congress, which continued funding

in fiscal year 1999 for the Gallery's operations and maintenance and for the repair and renovation of its landmark facilities. These funds enable the institution to fulfill its mission of service to the nation, with year-round free admission.

The Gallery's buildings and all works of art are gifts from the private sector or purchases through private funds. Private philanthropy also supports the excellence of the Gallery's programs. Since its inception, the nation's art museum has benefited from the support of foundations. The highlight among many notable grants this year for a range of projects was a major commitment from the Richard King Mellon Foundation in honor of Paul Mellon. This memorial gift is for the renovation of the West Building ground floor sculpture galleries, which was of great importance to Paul. We were delighted as well to receive a significant commitment from the Roger and Vicki Sant Fund of The Community Foundation for the National Capital Region for the acquisition of nineteenth-century European paintings.

The National Gallery of Art has also enjoyed generous corporate sponsorship of special exhibitions and programs over the years. The Board of Trustees recognized four outstanding members of the corporate community, awarding the Medal for Distinguished Service to Education in Art to Charles R. Lee, as chairman and chief executive officer of GTE Corporation; Lucio A. Noto, as chairman and chief executive officer of Mobil Corporation; and Lily and Edmond J. Safra, of Republic New York Corporation and Safra Republic Holdings. We are grateful for their leadership in promoting public appreciation for the arts. Special thanks in fiscal year 1999 go to Andersen Consulting for its support of the exhibition *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam*; Nippon Telegraph and Telephone Corporation for *Edo: Art in Japan 1615-1868*; Ford Motor Company for *John Singer Sargent*; Airbus Industrie for *Portraits by Ingres: Image of an Epoch*; and Aetna for *Mary Cassatt*.

The New Century Gift Committee continues to attract friends from the

Washington metropolitan area whose donations fund the acquisition of major works of art. It means a great deal to us that so many who enjoy the hometown advantage of the Gallery's collections and programs have responded generously. The lasting impact of planned giving is also tremendously important to the National Gallery. In the past year several individuals have made commitments to establish charitable remainder trusts and planned bequest intentions.

The Gallery's two annual giving programs, the Collectors Committee and The Circle of the National Gallery of Art, include members from across the country. The Collectors Committee, cochaired by Doris Fisher and Barney Ebsworth, meets once a year to acquire modern and contemporary art for the Gallery's collection. This spring the group seized the opportunity to purchase a rare oil painting by photographer Edward Steichen. The Circle of the National Gallery provides the resources and flexibility to fund acquisitions, conservation, education, and exhibitions. We appreciate the energetic leadership of Julie Folger and David Maxwell, which has fueled the steady growth of The Circle. As David Maxwell stepped down this year, we welcomed Marina French of New York City as the new co-chair of the group.

In 1999 the composition of the Board of Trustees changed when Louise W. Mellon retired after six years of service. David O. Maxwell, a longtime supporter of the Gallery, was elected to fill the vacated position on the board. Alexander M. Laughlin is chairman of the board, and Robert F. Erburu, Julian Ganz Jr., and I, as president, continue 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 are ex officio trustees.

David Maxwell took the place of Julian Ganz as chair of the Trustees' Council, the national group that advises the board, with Robert W. Duemling continuing as vice-chair. We would like to thank those on the Council whose terms ended in 1999: Daniel N. Belin of



John Frederick Peto, *The Blue Envelope*, c. 1890s, oil on wood, 10.8 x 16.5 cm, Collection of Mr. and Mrs. Paul Mellon, 1999.79.28

Los Angeles; Frederic C. Hamilton of Denver; Linda H. Kaufman of Norfolk, Virginia; Frank H. Pearl and Sharon Rockefeller of Washington, D.C.; and Richard M. Scaife of Pittsburgh. New members are William T. Coleman Jr. of McLean, Virginia; LaSalle D. Leffall Jr. and Roger W. Sant of Washington, D.C.; Edward J. Mathias of Bethesda, Maryland; and Diane A. Nixon and Frederick A. Terry Jr. of New York City. We also received returning members Calvin Cafritz of Washington, D.C.; James T. Dyke of Little Rock, Arkansas; Edward E. Elson of New York City; Doris Fisher of San Francisco; and Teresa Heinz of Pittsburgh. On behalf of the board, I wish to thank all of the volunteers who, through their dedication and service to the National Gallery, uphold Paul Mellon's example of stewardship.

Paul Mellon's love of the National Gallery centered on his belief that it is

a living institution. He was justifiably proud of what his family had created in partnership with the United States government for the benefit of the American people, and he nurtured its growth and development with great satisfaction. The trustees of the National Gallery of Art share his pride and are deeply grateful to the federal government and to the many private friends whose generous support continues to sustain this precious vitality. Reinforced by the exceptional talents of the staff, we look forward to a future of excellence, achievement, and service to the nation.

Robert H. Smith
President





DIRECTOR'S STATEMENT

The defining qualities and strengths of the National Gallery of Art are the enduring legacy of Andrew W. Mellon, his son Paul Mellon, and daughter Ailsa Mellon Bruce. Paul Mellon, the renowned philanthropist, art collector, patron of the arts, and horse breeder, was unparalleled in his gifts to the nation's cultural life. His generosity established the Gallery as one of the premier art museums in the world. Modest and kind, he was among the great philanthropists of our time and a gentleman in every sense.

Paul Mellon and his sister Ailsa represent the second generation of benefactors to the National Gallery. Paul continued the family's extraordinary munificence, his father's commitment to giving back to society becoming the son's way of life. He provided visionary and judicious leadership that spanned decades, from the founding of the Gallery until his death last year. Paul Mellon served as the National Gallery's first president from 1938 to 1939, rejoining the Board of Trustees in 1945 following his military service. He served again as president from 1963 to 1979 and as board chairman from 1979 to

1985, when he became an honorary trustee. It was under his guidance that both the West and the East Buildings were designed and built, the latter with funds provided by Paul, Ailsa, and The Andrew W. Mellon Foundation. The nation has Paul Mellon to thank for the choice of I. M. Pei as the architect of the East Building. He was also instrumental in founding the Gallery's Center for Advanced Study in the Visual Arts, with the mandate, in his words, "to increase our understanding of our heritage of the art of the Western world."

Paul Mellon's beneficence to the National Gallery and to the country concluded with the bequest of seventy-three major works of art, many of which he lived with and enjoyed immensely. With these and earlier gifts, he made the Gallery one of the world's foremost centers of French impressionist and post-impressionist art, with great depth and strength in American masterworks of the nineteenth century and a comprehensive representation of key figures in British art. During his lifetime Paul Mellon donated some 900 paintings, sculpture, and works on paper to the Gallery. A memorial exhibition is

Paul Mellon at the opening of the West Building's ground floor sculpture galleries in 1983, with two works given by Mr. and Mrs. Mellon: Antoine-Louis Barye's *Gaston de Foix on Horseback* and Jean-Louis-Ernest Meissonier's *Horseman in a Storm*.

planned for fiscal year 2000 to celebrate the interests of Paul and Bunny Mellon and the discernment and elegance for which they have become known. Their gifts have more than fulfilled Andrew Mellon's vision, placing the National Gallery at the forefront of the world's great art museums.

The character of the Gallery is epitomized by its collection. What began as the gift to the nation from one man, Andrew Mellon, now includes works of art given by more than 1,100 donors. This year was an extraordinary one for acquisitions. Sanford Gifford's *Slout, Egypt*, the finest and most important of this major nineteenth-century American landscape painter's Egyptian works, came to the Gallery as the gift of Joan and David Maxwell. John Haberle's *Imitation*, a great trompe-l'oeil painting and one of the artist's masterpieces, was a gift from the Amon G. Carter Foundation. Raphaëlle Peale's *A Dessert*, an exemplar of early American still-life painting and the first work by this artist to enter the collection, was a partial and promised gift from Jo Ann and Julian Ganz Jr. in memory of Franklin D. Murphy.

Major examples of twentieth-century art were also noteworthy additions to the collection. A compelling work by Washington color field painter Morris Louis, *Ambi II*, and American abstract expressionist Robert Motherwell's *In Plato's Cave No. 1* were both acquired through The Nancy Lee and Perry Bass Fund. Georgia O'Keeffe's powerful abstract *Black, White and Blue* was a partial and promised gift from Mr. and Mrs. Barney A. Ebsworth, and Pat Steir's dramatic *Curtain Waterfall* was also a gift from the Ebsworths. *Le Tournesol* by Edward Steichen is the only extant painting from the artist's modernist period. Acquired for the Gallery by the Collectors Committee, it greatly enriches the collection of early twentieth-century American art.

The May 23 opening of the National Gallery of Art Sculpture Garden, made possible with funding from The Morris and Gwendolyn Cafritz Foundation, realized a plan that Paul Mellon and

Stewart Udall, as Secretary of the Interior, had signed an agreement to pursue in 1966. Indeed it reflects the intentions of eighteenth-century city planner Pierre-Charles L'Enfant, who envisioned a park on the site. The present design was created by Laurie D. Olin, landscape architect, of Olin Partnership, in association with key members of the Gallery staff. New plantings of native American canopy trees, flowering trees, shrubs, groundcover, and perennials provide a natural, parklike setting for the display of significant works of sculpture. A fountain in the center becomes a new ice skating rink in the winter.

Installed throughout the Sculpture Garden are seventeen outstanding examples of twentieth-century sculpture, ranging from forty-two inches to twenty feet in height and weighing as much as eight tons. Among the works entering the collection this year, four were donated by The Morris and Gwendolyn Cafritz Foundation: *Puellae* by Polish-born Magdalena Abakanowicz; *Stele II* by American artist Ellsworth Kelly; *House I* by American pop artist Roy Lichtenstein; and *Typewriter Eraser, Scale X*, by Claes Oldenburg and Coosje van Bruggen. Other works given this year included British artist Barry Flanagan's *Thinker on a Rock*, a gift of John and Mary Pappajohn; American artist Sol LeWitt's *Four-Sided Pyramid*, a gift of The Donald Fisher Family; and Lucas Samaras' *Chair Transformation Number 20B*, acquired through The Nancy Lee and Perry Bass Fund. We were particularly pleased that this new urban space attracted more than 660,700 visits in its first four months.

Special exhibitions at the National Gallery continue to be an integral aspect of our programming. The year began with great enthusiasm as we opened the exceedingly popular *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam*. The international focus then turned to *Edo: Art in Japan 1615-1868* with its concurrent performing arts festival; monographic exhibitions of paintings by nineteenth-century American expatriate John Singer Sargent and the grand-style portraits of French



Raphaelle Peale, *A Dessert*, 1814, oil on wood, 34 x 48.3 cm, Gift (Partial and Promised) of Jo Ann and Julian Ganz Jr. in memory of Franklin D. Murphy, 1999.44.1

master Jean-Auguste-Dominique Ingres; and finally the groundbreaking *Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*. Please look for descriptions of these and other exhibitions in the following section of this report.

One of the Gallery's highest priorities remains the stewardship of the West and East Buildings. We are grateful for the continued federal funding of several crucial capital improvements. We were particularly pleased this year with the completion of the fifth and final phase of replacing the original skylights in the West Building. This major project, which required the successive closing of quadrants of the building and removal of the

works of art, now provides diffused natural light in which to view the nation's paintings and sculpture in more than ninety main floor galleries. Significant progress was also made toward installation of new automation/energy management and fire protection systems.

In addition, a comprehensive master facilities plan recently adopted ensures that the buildings and systems will be repaired or replaced on a cycle that provides optimum operations effectiveness and efficiency. This ten- to twelve-year plan is ambitious yet critical. It includes exterior, structural, and architectural repairs; interior mechanical, electrical, and plumbing systems replacement; and safety and security improvements. An



Pat Steir, *Curtain Waterfall*, 1991, oil on canvas, 351.8 x 295.9 cm, Gift of Mr. and Mrs. Barney A. Ebsworth, 1998.97.1

office of capital projects was established to manage the design and construction work called for in this plan and to coordinate it with myriad other Gallery activities.

Two significant curatorial appointments were made this year: Peter Parshall joined the Gallery as curator of old master prints, and Jeffrey Weiss was promoted to curator of modern and contemporary art. I was also pleased to name Ysabel Lightner as chief of the Gallery Shops division.

We noted with great sadness the death of Frances P. Smyth-Ravenel, the Gallery's editor-in-chief for the past eighteen years and a key member of the staff for thirty years. She oversaw the editing, design, and production of hundreds of exhibition catalogues and other publications, each one undeniably influenced by her keen eye and refined taste. The Gallery owes much to Franny for her commitment to excellence, both in intelligent and elegant design and in clear, concise writing.

In fiscal year 1999 we recorded more than 6.7 million visits to the National Gallery, the highest number since 1988. Visitors came from every U.S. state and territory as well as from eighty foreign countries. I am particularly grateful to the Administration and Congress for honoring their original pledge of ongoing appropriations of federal funds to operate and maintain the Gallery and to protect and care for the nation's art collection. I also appreciate the dedication of the staff and volunteers of the Gallery, who share their knowledge, talent, experience, and dedication in the service of a local, national, and international constituency, reaching school children and adults of all ages. Finally, my gratitude is extended to the many lenders and donors, both public and private, whose generosity enables the Gallery to maintain the high quality of the collections and special exhibitions.

The mission and goals set in place by the founder of the National Gallery remain vital and vibrant today. As we look ahead, the Gallery is committed to strengthening the collection; protecting and enhancing the Gallery's buildings

and grounds; and widening its appeal to all Americans through active education and exhibition programs. The Gallery continues to seek out and acquire outstanding works of art, either by donation or by purchase with private funds. Special exhibitions are in development that will illuminate particular aspects of the collection as well as focus on material of exceptional merit from other cultures and periods. The multiyear master facilities plan for the West and East Buildings launches the Gallery on a carefully planned strategy to safeguard these national treasures. Renovation began this year on the West Building ground floor sculpture galleries. Slated for completion in 2001, the new exhibition spaces will give added prominence to the 3,000 works in the Gallery's sculpture holdings and will be a wonderful capstone for the celebration of the collection as we enter the new millennium.

Earl A. Powell III
Director





SUMMARY OF THE YEAR

Gifts and Acquisitions

Among the many works of art that came to the National Gallery in the bequest of Paul Mellon, none is more poignant than Degas' *Scene from the Steeplechase: The Fallen Jockey*. Mr. Mellon greatly admired Degas, sharing his sense of the beauty and grace of horses and his fascination with the excitement of the racetrack. In this monumental oil two riderless horses seem just about to trample the recumbent figure of an injured jockey. With the pink of the jockey's coat echoed in the sunset beyond, this image strikes a somber chord. Nine drawings and pastels by Degas, including several studies for this painting, were part of Mr. Mellon's gift.

Another highlight of the Mellon bequest were thirty-four spectacular wax and plaster sculptures by Degas, completing the group of fifty-one such works that Mr. and Mrs. Mellon began giving the Gallery in 1985. These include numerous figures of horses and jockeys as well as the wax original of the celebrated *Little Dancer Fourteen Years Old*, exhibited in Paris in 1881.

George Stubbs' *White Poodle in a Punt*, a personal favorite of Mr. Mellon's, is a

sympathetic portrayal of a dog that looks directly at the viewer while balancing gingerly in a vessel that floats through the English countryside. Of the five still lifes by John Frederick Peto in the Mellon bequest, all are compact tabletop groupings of desk or kitchen subjects. Peto's focus on the simplest arrangements, or even a single object seen at close range, gives these works a heightened power that belies their small size.

These choice works of art are but a few of those Mr. Mellon designated as final gifts to the institution his father founded in 1937. Other notable acquisitions, including gifts from new and longtime friends of the National Gallery, are mentioned in the following paragraphs, in roughly chronological order by date of execution. A complete list of art acquisitions for fiscal year 1999 is published on pages 51–67 of this annual report.

PAINTINGS—Valentin de Boulogne's *Soldiers Playing Cards and Dice*, acquired through the Patrons' Permanent Fund, is a major addition to the collection of seventeenth-century baroque paintings. The powerful image shows the perva-

Scott Burton's *Six-Part Seating*, 1985 (fabricated 1998), Gift of the Collectors Committee, 1998.146.1, and Mark Di Suvero's *Aurora*, 1992–1993, Gift of The Morris and Gwendolyn Cafritz Foundation, 1996.72.1, are installed at the northeast corner of the National Gallery of Art Sculpture Garden.



George Stubbs, *White Poodle in a Punt*, c. 1780, oil on canvas, 127 x 101.5 cm, Paul Mellon Collection, 1999.80.22

Edgar Degas, *Scene from the Steeplechase: The Fallen Jockey*, 1866, reworked 1880–1881 and c. 1897, oil on canvas, 180 x 152 cm, Collection of Mr. and Mrs. Paul Mellon, 1999.79.10

sive influence of Caravaggio (who died in Rome in 1610, about five years before Valentin's arrival in the city), both in its low-life subject and in its strong chiaroscuro.

A characteristic painting by nineteenth-century Dutch artist Jacob Maris, *View of the Mill and Bridge on the Noordwest Buitensingel in The Hague*, was purchased through the Patrons' Permanent Fund. With its large scale, bold

composition, and broad technique, this panoramic landscape is the type of work by Maris that was admired by the young Van Gogh. It is the first Hague School painting to enter the collection.

Raphaelle Peale's evocative still life, *A Dessert*, came to the Gallery as the partial and promised gift of Jo Ann and Julian Ganz Jr. Although Peale suggests the brevity of life by focusing on perishable fruits, he includes an amply filled

decanter and wine glass behind the sumptuous array of lemons, oranges, and nuts to create a sense of bounty and a feast for the eyes.

Another important early American painting was John Haberle's *Imitation*, acquired through the New Century Fund, gift of the Amon G. Carter Foundation. The meticulously rendered still life of a dollar bill, coins, and stamps established Haberle's professional repu-





tation. It joins still lifes by Peto and by William Harnett to establish a significant representation of trompe-l'oeil painting in the collection.

Two fine nineteenth-century landscapes were added to the American collection. George Henry Durrie's *Winter in the Country*, purchased through the Avalon Fund, distills the quiet beauties of a New England farmscape. Currier and Ives made Durrie's images familiar through its published lithographs, yet none of the prints can match the lovely details and subtle handling of his best paintings. Sanford Robinson Gifford's *Siout, Egypt*, which came to the Gallery through the New Century Fund as the gift of Joan and David Maxwell, recalls

the artist's travels to this exotic location. It is the first painting by Gifford to enter the collection and beautifully demonstrates his mastery of both atmospheric and linear perspective.

The Collectors Committee purchased for the Gallery an extremely rare painting by photographer Edward Steichen, *Le Tournesol (The Sunflower)*, that dates from the precisionist period of his work. Other major twentieth-century paintings acquired by the National Gallery this year were Mr. and Mrs. Barney A. Ebsworth's generous gift of Pat Steir's dramatic *Curtain Waterfall*, which alternately evokes the gestural brush strokes of abstract expressionism and Asian painting traditions, and the Ebsworths'

partial and promised gift of Georgia O'Keeffe's superb *Black, White and Blue*, an abstract painting that shows the artist at the height of her powers.

The Nancy Lee and Perry Bass Fund enabled the Gallery to purchase two important paintings: Morris Louis' *Ambi II* and the first and finest in a series of six works by Robert Motherwell that explore the spatial conventions of the window, *In Plato's Cave No. 1*. The Morris and Gwendolyn Cafritz Foundation funded the purchase of a triptych by Ellsworth Kelly, *Three Panels: Yellow, Orange, Blue*, a recent example of Kelly's further refinement of color and abstract form. Ross Bleckner's *Birds Falling*, the first work by the artist to enter the col-



John Haberle, *Imitation*, 1887, oil on canvas, 25.4 x 35.6 cm, New Century Fund, Gift of the Amon G. Carter Foundation, 1998.96.1

Adélaïde Labille-Guiard, *Marie-Josèphe-Félicité de la Rochefoucauld, Vicomtesse de Gand*, 1787, pastel on blue paper, 55 x 46 cm, New Century Fund, 1999.92.1

lection, was the gift of Anthony T. Podesta.

This year thirty paintings in the collection were reframed with antique or reproduction period frames. The frame committee traveled to England, Germany, and Switzerland in search of antique frames, and twenty-four frames were purchased with funding from the Ailsa Mellon Bruce Fund and The New Century Fund.

SCULPTURE—An exquisite silver statuette of *Christ at the Column*, modeled by the great Roman baroque sculptor Alessandro Algardi, was acquired through the William Stamps Farish Fund. Mounted on an ebonized wood reliquary base, it belongs to the same

composition as the Gallery's figure of a Flagellator by Algardi, a group representing *The Flagellation of Christ*. *Christ's Package* of 1961, the earliest work by this artist in the collection, was given by Dorothy and Herbert Vogel.

DRAWINGS—Albrecht Dürer's *Female Nude Praying* was the latest gift from Dian and Andrea Woodner, who continue to preserve at the National Gallery the core of the great collection assembled by their father, Ian Woodner. The addition of this excellent figure study makes the Gallery the largest and most important repository of Dürer drawings outside Europe. A drawing by one of Dürer's foremost pupils, Hans Süss von Kulmbach, *A Standing Apostle Holding*

a Book was the gift of Sharon Greer-Phillips in memory of her husband, Neil Franklyn Phillips. A striking German fifteenth-century drawing of *Christ and Mary Interceding with God the Father* came to the Gallery through the Ailsa Mellon Bruce Fund.

Diane Allen Nixon gave two important Italian drawings: *An Angel in Flight* of about 1594 by Jacopo Chimenti, a delightful study of a very human young angel on the wing, and *The Return of the Prodigal Son* by Guercino, of about 1640, exemplifying the artist's masterful pen work. Giovanni Battista Tiepolo's *Head of a Magician*, gift of Mrs. Christian Aall, is a beautifully rendered study. From Michael Miller and Lucy Vivante came



Master of the Playing Cards, *A Poet Reading*, 1430s, engraving, 13.3 x 9 cm, Gift of Ladislaus and Beatrix von Hoffmann, 1999.26.1

a witty caricature drawing by Pier Francesco Mola.

The Gallery, in making a concerted effort to improve its small holdings of pastels, used the New Century Fund to purchase an elegant portrait of the Vicomtesse de Gand done by Adélaïde Labille-Guiard, one of the leading female artists of the eighteenth century. In addition, Camille Pissarro's *La Vachère*, a large, strikingly colorful pastel of a young woman, was acquired through the generosity of three longtime friends of the Gallery, Evelyn Stefansson Nef and Mr. and Mrs. James T. Dyke.

The Patrons' Permanent Fund made possible the purchase of a very rare original album of sixty-one drawings and twenty tracings by Jacques-Louis David,

all made during his years at the French Academy in Rome, 1775–1780. This album, a significant contribution to the Gallery's neoclassical holdings, includes thirteen remarkable landscape studies made in the streets of Rome and the surrounding countryside as well as copies after paintings and antique sculpture.

The Dr. Cyrus Katzen Foundation enabled the Gallery to acquire a unique 1912 sketchbook by Oscar F. Bluemner, with beautiful landscape drawings—most in watercolor with artist's notes—that record Bluemner's travels through France and Italy. This colorful volume strengthens the collection of artists' sketchbooks.

Mr. and Mrs. Stephen Kellen gave the Gallery its first watercolor by Wassily

Kandinsky, *Geteilt (Divided)*, a bold example of his work in a medium that was vital to his art throughout his career. With the Director's Discretionary Fund the Gallery acquired its first watercolor by Max Weber, *Dancer in Green*, one of the earliest cubist images in American art. The Eugene L. and Marie-Louise Garbaty Fund made possible the purchase of a fine watercolor by American artist Stanton MacDonald-Wright, *Generation*, the first synchromist work to enter the collection.

The Gallery's holdings of Franz Kline's work expanded dramatically with Rufus F. Zogbaum's marvelous gift of twenty-five drawings, among them many early figurative sketches. Elisabeth R. Zogbaum added five mature drawings by Kline to

The New Century Fund made possible the purchase of two other outstanding early German engravings, both by the Master E.S.: *St. Barbara* is our first example of the artist's earliest style, and *The Madonna and Child in a Garden* is a refined and delicate work printed in white ink on black paper—one of only four impressions in the world.

A lithograph of *Predjama Castle* by Karl Friedrich Schinkel, the leading architect in early nineteenth-century Germany, is a quintessential romantic work, acquired through the Pepita Milmore Memorial Fund.

Another notable purchase through the New Century Fund was a stunning series of five unique artist's proofs of Jacques Villon's important early aquatint, *La Parisienne, tournée à droite*, revealing the artist's daring experimentation with color and exploitation of technical variations of intaglio processes. In an unusual coincidence, the Gallery also acquired three further unique proofs of this print—one thanks to the generosity of Evelyn Stefansson Nef, and two through the Eugene L. and Marie-Louise Garbaty Fund.

Augmenting their previous gifts of Marc Chagall prints, Gerhard E. and Marianne Pinkus donated sixteen splendid prints and drawings, plus a portrait of Chagall by German printmaker Hermann Struck. Dr. Toni G. Marcy added three drypoints, a soft-ground etching, and a lithograph by Lovis Corinth to her previous gifts of works by this important German printmaker. The generosity of Werner H. and Sarah Ann Kramarsky made it possible for the Gallery to acquire Jasper Johns' latest print, with its luscious, richly colored surface; the work was inspired by Matthias Grünewald's sixteenth-century *Isenheim Altarpiece*.

Dr. Christopher A. Graf donated four prints and two bound volumes produced at the contemporary print workshop, Landfall Press in Chicago, which attest to the richness, diversity, and conceptual range of Landfall's work. The Gallery's Graphicstudio Archive was enriched with thirteen contemporary prints, two portfolios, and an edi-

tion sculpture, including works by James Rosenquist, Keith Sonnier, Richard Tuttle, and the Gallery's first examples by Andrea Modica, Lorna Simpson, and Mexican artist Graciela Iturbide.

In the course of this year, 929 visitors examined works of art in the European print and drawing study room in the East Building. Another 441 visitors made use of the study room for American prints, drawings, and photographs in the West Building.

PHOTOGRAPHS—The New Century Fund enabled the Gallery to purchase a group of four exceptional vintage photographs by August Sander from his series *Man of the Twentieth Century*, startlingly direct portraits of German people of every level of society and profession. László Moholy-Nagy's *Untitled (Positive)*, purchased with funds from The Circle of the National Gallery of Art, derives from the artist's experiments with photograms (cameraless photographs). Funds from the Collectors Committee supported the purchase of a unique photograph by sculptor David Smith, made as the artist moved from cubist paintings to collages and then to free-standing sculpture. Photographs such as *Untitled* provided Smith with another means of exploring ways to combine forms, define space, and use light to reveal structure.

Augmenting its previous gifts, The André and Elizabeth Kertész Foundation generously donated seven rare vintage photographs by Kertész. The group includes self-portraits that comment on his relationship to the world around him, such as *Albany*, in which he is both the observer and the observed, and *South Port, Long Island*, which speaks of his dislocation from his surroundings.

SCULPTURE GARDEN—Following decades of planning and great anticipation, the National Gallery of Art Sculpture Garden opened this year with seventeen outstanding examples of twentieth-century sculpture, more than half of which were new acquisitions by major postwar artists. In addition to

her previous gifts of works by this important abstract expressionist. The Nancy Lee and Perry Bass Fund also made possible the purchase of six drawings and collages by Motherwell, selected to represent a wide range of his work and to make especially significant additions to the collection.

PRINTS—Ladislav and Beatrix von Hoffmann very generously provided funds for the Gallery to purchase a fifteenth-century engraving of great rarity and art historical significance: *A Poet Reading* is by the Master of the Playing Cards, the first artist known to have made engravings. Probably the last work by this artist that remained in private hands, it is a beautiful and sensitively rendered image.



funding the development of the site, The Morris and Gwendolyn Cafritz Foundation made possible the purchase of several seminal works. Magdalena Abakanowicz' *Puellae* consists of thirty individual headless girls cast in bronze—one of her "crowds," which are often seen as the artist's response to the former totalitarianism of her native Poland. Louis Bourgeois' *Spider*, with its silver nitrate patina, is a unique variant from the artist's spider series in which the looming yet fragile creature embodies childhood memories of security, fear, and loss. Ellsworth Kelly's *Stele II*, an early outdoor planar sculpture in weathering steel, is named for a type of ancient commemorative monument, but its refined shape actually recalls that of kilometer markers the artist saw in France in the 1950s. Roy Lichtenstein's *House I* incorporates the hallmarks of his "pop" style while exploiting the illu-

sionistic effects of a third dimension to create a witty object based on stage set design. Claes Oldenburg and Coosje van Bruggen's *Typewriter Eraser, Scale X*, monumentalizes a common—now obsolete—object, which had been a favorite childhood toy of Oldenburg's from his father's office and entered the artist's repertoire in the late 1960s. Tony Smith's multifaceted *Moondog*, consisting of fifteen extended octahedrons and ten tetrahedrons, relates at once to Smith's training as an architect, the various geometries of minimalist art, and natural forms.

Numerous individual gifts were also made for the Sculpture Garden. The Collectors Committee acquired Scott Burton's *Six-Part Seating*, a group of elegant red granite seats/sculptures ideally suited for utilitarian purposes in an outdoor public setting. The Donald Fisher Family generously donated Sol LeWitt's

Four-Sided Pyramid, which recalls the ancient ziggurat structure that the artist first employed in the 1960s. Barry Flanagan's *The Thinker on a Rock*, an irreverent parody of Rodin's *The Thinker*, was given by John and Mary Pappajohn. The Nancy Lee and Perry Bass Fund made possible the purchase of Lucas Samaras' *Chair Transformation Number 20B*, a fantastical stairlike stack of five chairs, executed in bronze with a powdery verdigris patina.

The National Gallery of Art offers sincere thanks to all who gave so generously to build the nation's art collection in the past fiscal year. Among the 921 works of art acquired, there were 26 paintings, 117 sculptures, 150 drawings, 475 prints, portfolios, and volumes, and 153 photographs. Please see pages 51–67 for a complete list of gifts and acquisitions.

August Sander, *Road Construction Workers, Westerwald*, 1917, gelatin silver print, 16.9 x 23 cm, New Century Fund, 1999.49.1

Exhibitions

The 1999 fiscal year opened with the immensely popular *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam* (4 October 1998 to 3 January 1999), supported by Andersen Consulting. Organized by the National Gallery of Art and the Van Gogh Museum, Amsterdam, in collaboration with the Los Angeles County Museum of Art, the exhibition brought to an enthusiastic American audience seventy compelling canvases that spanned the artist's entire career. The Gallery published a fully illustrated catalogue, brochure, large-print guide, and teaching program. It also produced a recorded tour with commentary and music in new high-fidelity audio and random-access format. The exhibition traveled to the Los Angeles County Museum of Art, its only other U.S. venue.

Bernini's Rome: Italian Baroque Terracottas from The State Hermitage Museum, St. Petersburg (11 October 1998 to 18 January 1999) came to Washington with the support of Republic National Bank of New York, Safra Republic Holdings S.A., Luxembourg, and Banco Safra S.A., Brazil. Organized by the Art Institute of Chicago and the State Hermitage Museum, St. Petersburg, the exhibition included thirty-five choice terracotta studies and models by seventeenth- and eighteenth-century Italian masters representing the sculptors' purest and freest style.

To celebrate last year's magnificent bequest from Betsey Cushing Whitney, the Gallery presented *Gifts to the Nation from Mr. and Mrs. John Hay Whitney* (18 October 1998 to 3 January 1999), with sixteen masterpieces of post-impressionism and fauvism by such artists as Matisse, Toulouse-Lautrec, and Braque. The installation was supported by The Circle of the National Gallery of Art.

Love and War: A Manual for Life in the Late Middle Ages (8 November 1998 to 31 January 1999) focused on the so-called Housebook, the most important secular manuscript from medieval Germany, still privately owned. Complementing its fascinating images of jousting, courtly love, and ordinary life were drypoints by the Housebook Master, prints, drawings, manuscripts, and illustrated books by other fifteenth-century artists, and contemporary artifacts such as armor and one of the earliest surviving mechanical clocks.

Edo: Art in Japan 1615-1868 (15 November 1998 to 15 February 1999), supported by NTT Corporation, was an unprecedented presentation of more than 200 art objects from feudal Japan, including nearly fifty National Treasures and Important Cultural Properties, many of which had never before left the country. Grouped thematically, the screen paintings and scrolls, sculpture and armor, ceramics and lacquers, textiles and color woodblock prints elucidated the society and culture of the period. The exhibition was organized by the National Gallery of Art, the Agency for Cultural Affairs, Government of

Japan, and the Japan Foundation. It was accompanied by a fully illustrated catalogue, color brochure, large-print guide, teaching program, and two versions of the audio tour that reflected changes in the objects displayed. The Gallery worked with NTT and a consultant from Scripps College to develop and install an interactive, multimedia program at six kiosks near the exit of the exhibition. The Edo Festival—featuring performances by Taiko drummers, firemen acrobats, kabuki actors and dancers, and a marionette theater troupe, among other entertainers—was made possible by The Circle of the National Gallery of Art, the Fund for the International Exchange of Art, and The Japan Foundation.

In the new year *American Impressionism and Realism: The Margaret and Raymond Horowitz Collection* (24 January to 9 May 1999) gave visitors an opportunity to view forty-nine superb paintings, watercolors, pastels, and drawings by William Merritt Chase, Childe Hassam, John Twachtman, and others that are not usually accessible to the public. Margaret and Raymond Horowitz, having formed one of the finest groups of American impressionist and realist works in private hands, most generously made their collection available for exhibition at the National Gallery, which published a handsome, fully illustrated catalogue on this occasion.

The Dutch Cabinet Galleries, created with the generous support of Juliet and Lee Folger / The Folger Fund, provided the setting for *From Botany to Bouquets: Flowers in Northern Art* (31 January to 31 May 1999), the second in a series of exhibitions made possible by Shell Oil Company Foundation. A radiant selection of sixteenth- and seventeenth-century floral still-life paintings was displayed alongside watercolors, manuscripts, and botanical books, revealing not only their life-like qualities but also their relationships to nature and poetry.

The acclaimed *John Singer Sargent* exhibition (21 February to 31 May 1999), supported by Ford Motor Company, drew throngs of appreciative visitors to see 113 works by the greatest portraitist



Vincent van Gogh's *Wheatfield with Crows*, 1890, oil on canvas, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), was among the powerful works on view in the exhibition *Van Gogh's Van Goghs*.

Jean-Auguste-Dominique Ingres, *Monsieur Louis-François Bertin*, 1832, oil on canvas, Musée du Louvre, Paris, was part of the Ingres exhibition.

An especially notable loan for the *Edo: Art in Japan* exhibition was *The Hikone Screen*, c. 1620s–1640s, six panels (two shown at top of facing page), from the Hikone Castle Museum, Shiga; designated a National Treasure, this elegant screen had never before left Japan. Other select works included the seventeenth-century *Nô mask: Zô onna* (*Zôami-style woman*), Ishikawa Prefectural Museum of Art, and the *Footed bowl with heron and lotus design*, 1690–1720, The Kyushu Ceramic Museum, Saga. Important Cultural Property.





of the Edwardian age. Organized by the Tate Gallery, London, in collaboration with the National Gallery of Art and the Museum of Fine Arts, Boston, it included not only Sargent's virtuoso portraits but his brilliant landscape and figure paintings as well. In addition to the fully illustrated scholarly catalogue, the Gallery produced an illustrated brochure, a large-print guide, and an audio tour.

Photographs from the Collection (25 April to 5 July 1999) presented exceptional

acquisitions in an area of growing strength in the Gallery's collecting. Supported by The Circle of the National Gallery of Art, this exhibition included photographs by William Henry Fox Talbot, André Kertész, Robert Frank, Julia Margaret Cameron, Charles Sheeler, Alfred Stieglitz, and others.

Overlapping briefly with the Sargent exhibition, *Portraits by Ingres: Image of an Epoch* (23 May to 22 August 1999) brought together a dazzling range of

portrait paintings and drawings by an equally gifted master of an earlier age. Supported by Airbus Industrie and organized by the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington, and the National Gallery, London, this show assembled some forty paintings and more than sixty drawings, including celebrated portraits of Napoleon Bonaparte, the duc d'Orléans, and newspaper magnate Louis-François Bertin. Accompanying

the exhibition were a fully illustrated catalogue, brochure, large-print guide, and audio tour as well as a one-day public symposium of distinguished scholars of Ingres.

The recent rediscovery of a long-lost masterpiece by Caravaggio in the residence of the Society of Jesus (the Jesuits) in Dublin, Ireland, was the occasion for *Caravaggio's "The Taking of Christ": Saints and Sinners in Baroque Painting* (30 May to 18 July 1999). Derived from an exhibition at the McMullen Museum of Art, Boston College, the presentation of this work at the National Gallery, made possible by EduCap Inc., was complemented by nine baroque paintings of "saints and sinners" from the Gallery collection and was discussed in an illustrated brochure.

Crowds of summer visitors came to see *Mary Cassatt* (6 June to 6 September 1999), its ninety paintings and prints representing the remarkable achievement of a modern woman working around the turn of the nineteenth century. Supported by Aetna and organized by the Art Institute of Chicago in collaboration with the Museum of Fine Arts, Boston, and the National Gallery, the exhibition included Cassatt's innovative scenes of the theater as well as her best-known images of mothers and children. An audio tour provided a guide to the show in Washington.

In the fall *The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China* (19 September 1999 to 2 January 2000) brought more than 200 astonishing works of art to American viewers. Supported by Eastman Kodak Company, with additional support from the Henry Luce Foundation, the exhibition spanned nearly six millennia and included ceramics and jade carvings, bronze vessels and gold ornaments, stone sculpture and life-size terracotta figures. Organized by the National Gallery of Art and the Nelson-Atkins Museum of Art, Kansas City, in cooperation with the State Administration of Cultural Heritage and Art Exhibitions China, The People's Republic of China, this presentation traveled to the Museum of Fine Arts, Houston, and the

Asian Art Museum of San Francisco. The National Gallery published a fully illustrated catalogue as well as a brochure, large-print guide, and teaching program. It also produced an audio tour and a nineteen-minute film, *Beyond the Yellow River: Recent Discoveries from Ancient China*, narrated by Amy Tan, which was shown continuously in the exhibition. A performing arts festival, including a presentation by Chinese bell ringers, was made possible by The Circle of the National Gallery of Art.

Finally, *The Drawings of Annibale Carracci* (26 September 1999 to 9 January 2000) presented ninety-five powerful and evocative drawings by this great sixteenth-century Bolognese artist. The centerpiece was the eleven-foot-square cartoon of *The Triumph of Bacchus and Ariadne* for the decoration of the Gallery Farnese in Rome. The exhibition was supported by Republic National Bank of New York, and Safra Republic Holdings, S.A., Luxembourg, with additional support from the Samuel H. Kress Foundation and The Circle of the National Gallery of Art. The Gallery published a fully illustrated catalogue.

During the fiscal year 304 lenders from twenty-two countries and twenty-four states loaned 1,451 works of art to sixteen exhibitions (including two that continued from the previous fiscal year). For a complete list of lenders, please see pages 70–73 of this report. United States government indemnity was secured for six exhibitions.

Public Programs

The National Gallery's art education initiatives served more than 10 million children, students, and adults around the world in fiscal year 1999. Focusing on the diverse needs and interests of its many constituencies, the Gallery offered programs for local, inner city elementary and high school classes as well as publications on its Web site and multimedia productions. The free loan of materials such as videos, books, slides, videodiscs, and CD-ROMs continued to be a primary source of art education for Americans both here and abroad.

Two exquisite models—Bernini's *Angel with the Superscription* and *Ecstasy of St. Teresa*, on loan with other terracottas from The State Hermitage Museum, St. Petersburg—give a sense of the beautiful objects presented in the exhibition *Bernini's Rome*.



Public tours and lectures at the Gallery covered eighty topics related to the collection and special exhibitions as well as introductory art appreciation courses. Lecturers presented the popular "Approaches to Van Gogh" and a seven-part summer series "Great Women in the Arts." In "Point-Counterpoint" they debated different interpretations of individual paintings. They also trained volunteer docents on subjects as varied as images of African Americans in the collection, Christian imagery in European art, and American impressionism. Docents added a new weekly tour in which they analyzed the impact of fundamental artistic decisions. Outside scholars delivered thirty-five Sunday lectures, including the 1999 Andrew W. Mellon Lectures in the Fine Arts; they participated in three public symposia and three extended programs, including one on George Romney organized with the Folger Shakespeare Library. A public "conversation" with Margaret and Raymond Horowitz focused on American impressionist and realist paintings in a special exhibition of their collection. These programs served almost 100,000 visitors. The Gallery also hosted sixty interns in various departments.

Education publications took advantage of changing technologies. The Micro Gallery, previously accessible only at the museum, was extensively revised and produced in CD-ROM format. In-depth studies on artists and important works in the collection reached growing audiences through the Gallery's Web site (www.nga.gov). Traditional teaching programs were published on ancient Chinese art and archaeology, Edo period Japan, and art since 1950—several of which were made available online, along with *SchoolArts* magazine articles and curricula for teachers. More than 7 million pages of art education materials were used by visitors to the Web site.

The corps of 163 art information volunteers, plus 61 volunteers who carried out a year-long survey of Gallery visitors, gave about 21,000 hours of service to the National Gallery during the year. The Gallery completed an interactive computer program to accompany its

American art videodisc, which contains almost 500 artist biographies, texts on 1,200 objects, a 150-word glossary, and more than 300 keywords. This tool was sent to more than 500 educational institutions across the U.S. that had received the videodisc. It is also being circulated as a long-term loan to audiences nationwide, and large portions of the text are being reconfigured for the Gallery's Web site. New free-loan resources include the teaching programs on art since 1950 and Edo Japan as well as the CD-ROM *National Gallery of Art, Washington*. Education resource programs were shown 159,629 times nationally and internationally—an all-time high—to audiences reported to number 7,944,111.

The Gallery offered programs for 60,000 teachers, students, and their families this year, including a new High School Institute, which introduced seventeen students from public and private schools in the District of Columbia to careers at the Gallery and seven Smithsonian agencies. Another seventeen students participated in a High School Seminar focusing on the American collection. New for families was a Children's Film Program, which attracted more than 300 for one viewing and was a venue for the D.C. International Film Festival for 3,200 children and adults. These programs allowed the Gallery to serve 7,390 families, almost double earlier numbers. About 50,000 school-age children made 3,000 tours of the collection, guided by 150 volunteer docents. A new class of 27 volunteers started the three-year training program. More than 150 teachers, principals, and administrators participated in three six-day sessions of the Teacher Institute, which focused on American art of the 1950s and 1960s; included were visits to the studios of Sam Gilliam and William Christenberry and performances by Thelonius Monk Jr. and David Amram. Programs for Edo, Sargent, Shaw Memorial, and Van Gogh exhibitions included workshops for 800 teachers, High School Days for 350 students, and tours for 2,000 schoolchildren.

Thematic film series, several of them offered in conjunction with exhibitions,

The *Terracotta figure of a kneeling archer*, Qin Dynasty (221–207 B.C.), from the Qin Terra-cotta Museum, Lintong, Shaanxi Province, was a dramatic presence in *The Golden Age of Chinese Archaeology* exhibition. A *Bronze tiger*, Shang Dynasty (c. 1600–1050 B.C.), from the Jiangxi Provincial Museum, Nanchang, Jiangxi Province, and a *Gilt bronze pagoda*, Tang Dynasty (A.D. 618–907), from the Famen Monastery Museum, Fuleng, Shaanxi Province, represented much earlier and later eras.



Paul Mercer Ellington conducted the Dukes of Dixieland at the jazz concert on the Mall to celebrate the opening of the National Gallery of Art Sculpture Garden in May 1999.

drew record crowds to the East Building auditorium this year. Programs included "Japan in the Edo Period," with Washington premieres of several Japanese *jidai-geki*, the sophisticated period films for which Japanese filmmakers are renowned; "Modernism and Blood Melodrama: The American Film Noir," which drew young people to see this classic American form presented in pristine theatrical prints; and "New Canadian Documentaries." Retrospectives featured the work of Mexican director Arturo Ripstein, of esteemed French director Robert Bresson, and of François Truffaut. Four filmmakers from Kazakhstan, a country now developing a distinctive film culture, discussed their recent work. Finally, "Bo Widerberg: A New Wave in Sweden" opened with a new print of *Elvira Madigan* from 1967.

Highlights of the 57th season of free weekly concerts, which ran from 4 October 1998 through 27 June 1999, included performances by the Brubeck Brothers Quartet, pianist Gregory Sioles, and the Christmas concert by the Washington Men's Camerata. The National

Gallery Orchestra performed its New Year's concert for an overflow audience of 600 in the West Garden Court, adjacent lobbies, and the West Sculpture Hall. The orchestra dedicated its 7 February 1999 concert to the memory of Paul Mellon, who had died earlier that week. Composer Nicholas Maw had the unusual honor of hearing two of his works performed in one season at the Gallery: violinist Mark Rush played his *Sonata for Solo Violin*, and the Coull String Quartet played the first Washington performance of his *Third String Quartet*. A jazz concert on the Mall that marked the opening of the National Gallery of Art Sculpture Garden featured the Duke Ellington Orchestra and the Dukes of Dixieland. In all, thirty-nine concerts were presented, supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from The Circle of the National Gallery of Art, the Embassy of Canada, and the Ann and Gordon Getty Foundation. Excerpts from Gallery concerts were heard nationally on NPR's "Perfor-

mance Today," including three rebroadcasts of the recital by pianist Kirill Gliadkovsky. The concerts were the subject of one feature article, eight photo previews, and nine reviews in local media. Previews of upcoming concerts are a regular feature on WGMS-FM's "This Week at the National Gallery of Art."

Collection Management and Conservation

The completion of the skylight replacement project in the West Building brought to a close a four-year marathon of art movement. The registrar's staff effectively moved more than 1,000 works out of successive construction zones into storage or changing exhibition spaces, then reinstalled them in their original galleries. During the last phase of construction over the French galleries, eighty-five paintings were lent to Kyoto and Tokyo, with sixty-nine continuing on to Los Angeles, for temporary exhibitions. This comprised the largest single group of works the Gallery has ever lent abroad. Acquiring an off-

site storage facility for over-size works previously housed in the East Building concourse galleries made it possible to reinstall the contemporary art collection in these spaces. The Gallery also issued 43 copyist permits; processed 3,001 incoming and 1,837 outgoing objects; and handled 11,663 movements of art.

Conservators and scientists provided another level of expert care for works in the collection and in exhibitions overseen by the Gallery, which entailed thousands of examinations and minor treatments. In addition, they pursued technical research to enhance conservation practices around the world, making available the results of their studies in international symposia, conferences, and professional journals. Continuing to build a "library" of artists' materials for use in research, conservators this year collected significant plant, pigment, and dyestuff in Japan.

Of twenty-five major painting conservation treatments, many were undertaken to prepare works for travel and exhibition. Such treatments benefited Copley's *Mrs. Adam Babcock*, which

needed paint consolidation and removal of discolored background overpaint; Whistler's *George W. Vanderbilt*, which had its dark varnish and extensive overpaint removed; and Velázquez' *Pope Innocent X*. Tanzio da Varallo's *St. Sebastian*, Vouet's *St. Jerome and the Angel*, and the newly acquired *Soldiers Playing Cards and Dice* by Valentin de Boulogne were shown to great effect following varnish removal and inpainting. Removal of green overpaint from the Tanzio drapery revealed the original yellow drapery in perfect condition underneath. Cleaning of Van Dyck's *Queen Henrietta Maria with Sir Jeffrey Hudson* made the work available in its best condition for exhibition on the 400th anniversary of the artist's birth. Other treatments focused on Blake's *Job and His Daughters*, Boudin's *Concert at the Casino, Deauville*, Philippe de Champaigne's *Martyrdom of St. Lawrence*, Jules Coignet's *View of Botzen with a Painter*, Paolo di Giovanni Fei's *Presentation of the Virgin*, a Follower of Pieter Brueghel's *Temptation of St. Anthony*, and a Follower of Velázquez' *Portrait of a Young Man*. Early modern and twentieth-century paintings underwent treatments, generally varnish removals, which revealed the artists' intended rich surfaces: André Derain's *View of the Thames*, Arthur Dove's *Moth Dance*, Van Gogh's *Flower Beds in Holland*, Eva Hesse's *Test Piece for "Contingent"*, Joan Mitchell's *Piano mécanique*, Modigliani's *Monsieur Deleu* and *Nude on a Blue Cushion*, Monet's *Bridge at Argenteuil*, *Gray Day*, and Picasso's *Nude Woman*.

Considerable attention was given to examining and treating works for the new Sculpture Garden, and a National Park Service grant to "Save America's Treasures" was received for conservation of some of the objects. Notable among thirteen major sculpture treatments were those for Tony Smith's *The Snake Is Out* in front of the East Building and Verrocchio's *Giuliano de' Medici*. Conservators also undertook technical research and treatment of Tilman Riemenschneider's *St. Burchard* in preparation for exhibition. They analyzed terracottas from the Hermitage on

display at the Gallery, a boon to the collaborative study with Harvard University of the Fogg's Bernini *bozzetti* and a complement to research being conducted by the Mellon Fellow on the polychrome *Portrait of a Nobleman* by Onofri. An intern from Chile with experience treating the colossal stone heads of Easter Island helped devise a treatment plan for Noguchi's *Great Rock of Inner Seeking*. The recent conservation of Saint-Gaudens' *Shaw Memorial* was the subject of "Scientific American Frontiers" on PBS and a live broadcast by the Massachusetts Corporation for Educational Television.

Paper conservators treated four fragile graphite drawings in the collection before their inclusion in the Ingres exhibition. Research and treatment of the fragmentary *St. Michael Defeating the Devils* by Master E.S. identified the print as the best impression extant and prepared it for display. Photograph conservators made progress on a three-year project to get the Gallery's Stieglitz photographs ready for publication, presenting their research at an Andrew W. Mellon Foundation workshop at New York University. Major treatments were performed on 80 works of art, while 745 prints and drawings were rematted for exhibition and 256 were reframed.

Scientists and conservators completed a thorough comparative study of commonly used retouching paints and a batch of urea-aldehyde resin retouching paints newly developed in the Gallery's research laboratory. The new paint proved stable in accelerated aging experiments and was found to have desirable optical and handling properties by a group of conservators in the U.S. and abroad. It will be produced commercially by the manufacturer that collaborated on this project. The National Center for Preservation Technology and Training continued its funding of research into protective coating systems for outdoor bronzes. An ongoing study of the effects of cleaning solvents on oil paints received additional support from the Netherlands Organization for Scientific Research. The new Culpeper Fellow began a study of the role of gelatin in

the long-term stability of paper. Scientists identified pigments and media in drawings, papers, and paintings in the collection. They undertook technical studies in conjunction with curatorial research on Flemish seventeenth-century paintings, focusing on the artistic development of Rubens and Van Dyck. They used microscopic analysis to identify the woods from which panel paintings were constructed. A study was undertaken of materials and methods used in paintings by Aelbert Cuyp. X-ray fluorescence analyses were performed on several bronzes to determine the surface alloy composition as well as on many of Van Gogh's paintings to define the artist's palette. Technical research was done on two paintings by Manet—the Gallery's *Dead Toreador* and the Frick Collection's *The Bullfight*—to look into Manet's development of two compositions from one Salon painting. Gallery scientists characterized efflorescence on works by Oldenburg, Rothko, and Jacob Lawrence. They evaluated twelve fabrics proposed for use in exhibition case linings. They also carried out analyses of fourteen papers made by Mexican artisans to determine their suitability for use in fine art printmaking; these papers came to the Gallery by way of Graphicstudio, The University of South Florida.

While conservators were involved in all of last year's temporary exhibitions, they played a major role in arrangements for *Edo: Art in Japan* and *The Golden Age of Chinese Archaeology*. Spending several weeks in Japan and in China, they prepared reports on the condition of each object and assisted with packing. They worked closely with Japanese and Chinese colleagues to safeguard highly sensitive textiles, prints and scrolls, and sculpture in these exhibitions and monitored many works in display cases that were buffered with silica gel to provide the appropriate relative humidity. Matters, framers, and the frame conservators provided support for exhibitions as well as works in the collection.

Resources for Scholarly Research

The National Gallery has undertaken a thorough review of the provenances of its prewar European paintings, in keeping with guidelines issued by the Association of Art Museum Directors through its task force on the spoliation of art during the Nazi/World War II era. The Gallery routinely conducts research on the provenance of works in its collection, consulting the National Archives, the London-based Art Loss Register, and other sources. It publishes the information not only in its systematic catalogue but also on its Web site, which includes known provenance for every painting and most sculpture in the collection. Extensive research is ongoing, but to date the Gallery has received no claims and has found no painting in the collection that appears on lists of unrestituted looted objects. Curatorial files and electronic records are updated daily.

In addition, the National Gallery Archives reorganized the papers of officers of Monuments, Fine Arts and Archives, including Charles Parkhurst, Edith Standen, Frederick Hartt, and Craig Hugh Smyth. It also produced a Guide to Research Resources Relating to World War II in its holdings, which was expanded and made available on the Web last year. The Gallery's photographic archives continued its organization and documentation of the Munich Central Collecting Point negative archive, making more than 9,000 prints and adding 12,000 records of artworks to a database that serves as an electronic finding aid for researchers.

The Gallery Archives also completed for the Web site an encyclopedic list of more than 700 exhibitions held at the National Gallery between 1941 and 1997. Drawings of the East Building by architect/artist Paul Stevenson Oles were photographed and catalogued. More than 1,300 color slides of Gallery buildings, visitors, and staff were digitized to permit preservation of the originals. Pond and Company transferred more than 800 drawings that document

recent mechanical work on the Gallery buildings, which were organized and added to the database of architectural records. Oral history interviews were conducted with former staff members Laura Smith Fisher, Robin Pell, David Rust, and Ross Watson. Deputy director Alan Shestack shared his knowledge of Lessing Rosenwald and the development of the Rosenwald Collection. Curator Ruth Fine interviewed Mrs. Martin Atlas concerning the development of the Martin and Liane W. Atlas Collection of avant-garde theater programs. Director Earl A. Powell III and staff member Catharine Brown were interviewed about their memories of Paul Mellon.

The National Gallery library acquired several important rare books last year. The Circle of the National Gallery of Art supported the purchase of both *Fürstliche Bau-Lust* (1698), one of five extant copies of a book that describes the house and gardens of Heinrich, Duke of Sachsen-Römhild, and *Roma festeggiante* (1687), an illustrated account of two festivals honoring Louis XIV (this copy presented to festival sponsor, Cardinal Ottoboni, who became Pope Alexander VIII in 1689). The Circle also made possible the purchase of a superb collection of about 400 nineteenth-century texts on the development of photography, including first editions of Louis Daguerre's *Historique et description des procédés du daguerréotype et du diorama* (1839) and Eadweard Muybridge's *Animal Locomotion* (1888). Other notable acquisitions included Heinrich Lautensack's *Dess Circelss vnd Richtscheys, auch der Perspectiua, vnd Proportion der Menschen vnd Rosse* (1618), purchased through the Andrew W. Mellon New Century Fund; and Hieronymus Rodler's *Eyn schön nützlich Buchlin und Vnderweisung der Kunst des Messens* (1531), Paul Pflinzing's *Schöner kurtzer Extract der Geometriae und Perspectivae* (1616), and Vincenzo Danti's unique *Il primo libro del trattato delle perfette proporzioni . . .* (1567), purchased through the J. Paul Getty Fund in honor of Franklin D. Murphy. The library is also grateful for the gifts of individuals,

including the estate of Paul Mellon; the estate of Frances P. Smyth-Ravenel and Gaillard Ravenel; Malcolm Bell; Brenda, Lady Cook; Patricia England; Ruth Fine; Julian Ganz Jr.; Mark Samuels Lasner; and Herbert and Dorothy Vogel.

Substantial progress was made on a two-year project to catalogue titles in the Biblioteca Cicognara microfiche, supported by a grant from the Samuel H. Kress Foundation. In 1999 the library acquired 8,299 volumes, admitted 3,918 visitors, answered 22,702 reference inquiries, and shared 3,985 volumes with other institutions via interlibrary loan. The online catalogue of 100,000 bibliographic records was published on the Gallery's Web site. The library loaned several rare books for exhibition at the Palazzo Grassi in Venice and the Corcoran Gallery of Art. The Gallery produced an eighteen-minute film, *Ex Libris: An Introduction to the National Gallery of Art's Rare Book Collection*, which premiered in January 1999.

The photographic archives added 12,564 photographs and 72,000 microform images to the collection. Significant acquisitions included 1,700 photographs of French baroque paintings and drawings from John O'Brien; 400 photographs of Italian Renaissance sculpture from the estate of Dr. Wendy Stedman Sheard; additional black-and-white prints of historic architecture in the Urals and Siberia, donated by William Brumfield, who took almost 5,000 photographs during expeditions to the region supported by the Library of Congress. Two nineteenth-century albums depict well-known monuments: a French album created shortly after the fall of the Paris Commune in 1871 documents firearm and artillery damage to the Louvre and Tuileries palaces; and a two-volume set of photographs by Stephen Thompson from 1872 features antiquities in the British Museum, including the Elgin Marbles. The archives began to organize John Rewald's extensive collection of photographs relating to Paul Cézanne, which includes photographs of the paintings as well as images of family, friends, and sites relevant to the artist's life and work.



The slide library's database was updated to include records for 63,500 images, nearly 35 percent of the total holdings of 180,000 slides. Of these, about 24,000 slides circulated, 16 percent of them to public borrowers. The reorganization of the collection was completed, with slides in both staff and lending collections filed in a manner consistent with systems in other major museum libraries. Notable gifts were made by the Philadelphia Museum of Art; the Museum of Fine Arts, Houston; the National Museum of American Art; and the Museum of Fine Arts, Boston.

Continued advances in digital-imaging capabilities enhanced numerous programs and projects. The Gallery completed a digital reconstruction of Leonardo da Vinci's *Ginevra de' Benci* and provided technical support for the

film "Ginevra's Story." It now produces and sells archival high-resolution ink-jet digital reproductions. In fiscal year 1999 the Gallery issued 3,843 contracts to reproduce works in the collection, sold 941 black-and-white photographs and 854 duplicate slides, and loaned 1,446 color transparencies for reproduction. The digital-imaging staff produced 6,005 scans and 13,705 prints. The photographic laboratory produced 8,430 color transparencies, 25,414 original 35mm color slides, 29,031 duplicate transparencies and slides, and 28,168 black-and-white prints for Gallery staff and outside scholars, publishers, and other institutions.

The National Gallery published a wide array of scholarly catalogues in fiscal year 1999 along with educational, development, and press materials. In addition

to seven major exhibition catalogues and brochures, including those for the monumental *Edo and Chinese Archaeology* projects, the editors office published the third of four volumes on the Mark J. Millard Architectural Collection, and one volume in the Studies in the History of Art symposium series. The Gallery also produced three teaching programs, the bimonthly calendars of events, *The Circle Bulletins*, myriad program brochures, invitations, and a book of poetry. An exceptional publication was the second revised edition, copublished with Bulfinch Press/Little, Brown and Company, Boston, of the award-winning 1983 letterpress volume *Alfred Stieglitz: Photographs and Writings*.

The Center for Advanced Study in the Visual Arts

The Center for Advanced Study in the Visual Arts sponsors scholarship in four major program areas: fellowships, research, publications, and meetings. The resident community of scholars at the Center in 1998–1999 included individuals working on topics that ranged from scribal traditions in ancient Mesoamerica to Picasso's working methods. Among the members of the Center were scholars from Australia, France, Germany, Italy, Mexico, the People's Republic of China, Poland, the United Kingdom, and the United States. For a complete list of fellows, see page 92 in this report. The year 1998–1999 was the first in a four-year initiative to encourage the participation of scholars from East and South Asia in the Center's programs. Initially funded by The Andrew W. Mellon Foundation and currently by The Starr Foundation, these fellowships provide for two months of research at the Center in Washington plus two months of travel to visit collections, libraries, and other institutions in the U.S.

Progress was made in three long-term research projects, including an illustrated glossary of landscape vocabulary in America from the colonial period to the mid-nineteenth century; and a guide to documentary sources for the art history and archaeology of the Andes, funded by the Getty Grant Program and the Center. In addition, about 39,000 images from European collections were acquired for the Gallery's photographic archives of pre-1800 Italian architectural drawings.

The Center sponsored three symposia during the 1998–1999 academic year: "Italian Panel Painting in the Dugento and Trecento," made possible by the Arthur Vining Davis Foundations; "Small Bronzes in the Renaissance," funded by the Samuel H. Kress Foundation; and "Moche: Art and Political Representation in Ancient Peru," supported by The Andrew W. Mellon Foundation. Among informal meetings was a

day-long seminar on "Ancient American Architectural Models." Meetings were complemented by lectures, including the Andrew W. Mellon Lectures in the Fine Arts, presented by Carlo Bertelli. Other lecture topics included the veneration of saints and their relics, urban studio artists in late imperial China, and modernist conceptions of the sculptural object. One informal presentation of research focused on the inventory of the *Kunstkammer* of the dukes of Bavaria.

One volume in the Studies in the History of Art symposium series was published this year, *The Art of Ancient Spectacle*. For a complete description of the Center's activities, see *Center 19: Record of Activities and Research Programs, June 1998–May 1999*.

Jacob Maris. *View of the Mill and Bridge on the Noord-west Buitensingel in The Hague*. 1873, oil on canvas. 81 x 144 cm. Patrons' Permanent Fund, 1999.56.1





REPORT OF THE TREASURER

The year 1999 was an exciting one for the National Gallery, beginning with the opening of the exhibition *Van Gogh's Van Goghs* and marking the culmination of many years' effort with the dedication of the National Gallery of Art Sculpture Garden, a gift to the nation from The Morris and Gwendolyn Cafritz Foundation. It is the continued support from public and private sectors that makes possible these notable accomplishments. The Gallery is grateful to the Administration and to Congress for the ongoing appropriation of federal funds to ensure the efficient operation and maintenance of the Gallery and the protection and care of the nation's art collection.

Appropriated federal funds supported increases in salary costs and fringe benefits as well as the supply, utility, and maintenance expenses for the new Sculpture Garden. Federal renovation funds supported several major capital projects, including the installation of an up-to-date fire protection system, the completion of a multiyear program of skylight replacement in the West Building, and the continuation of repairs and restoration in both the East and West Buildings. This year the Gallery ex-

panded its program of capital projects to include a comprehensive master facilities plan that has been designed to address necessary improvements to our galleries and public spaces and to restore both the East and West Buildings over a ten- to twelve-year period.

The federal government also provides crucial support through its indemnity program for the international component of the Gallery's special exhibitions. By assuming responsibility for insurance costs, the Federal Council on the Arts and the Humanities enables the Gallery to present great works of art borrowed from public and private collections around the world to millions of visitors each year. In fiscal year 1999 federal indemnity was granted for six exhibitions at the National Gallery of Art, including *Van Gogh's Van Goghs*, *Edo: Art in Japan*, and *The Golden Age of Chinese Archaeology*, presentations that would not have been possible without this key federal support.

The Gallery's net assets increased during the year, largely reflecting the strong performance of the investment portfolio compared with fiscal year 1998 and the continued successes of the National

Louise Bourgeois, *Spider*. 1996 (cast 1997), bronze with silver nitrate patina. Gift of The Morris and Gwendolyn Cafritz Foundation. 1997.136.1, greets visitors to the National Gallery of Art Sculpture Garden.

Gallery's development efforts. During fiscal year 1999 the Gallery also adopted two new accounting policies reflected in the accompanying financial statements regarding the treatment of fixed assets and the recognition of investment gains and losses on restricted funds.

Operating Results

Fiscal year 1999 operating revenue totaled \$88.2 million, an increase of \$9.2 million, or 11.7 percent, over the previous year. Most of this increase occurred as a result of higher levels of annual giving and income from the Gallery Shops. The Gallery's investment portfolio returned 13.8 percent in fiscal year 1999 and continues to benefit from a robust financial market. The Gallery's policy, set by the Board of Trustees, limits spending endowment income and gains that are available to support operations to 5 percent of the average market value as measured over a prior fifteen-quarter period. Investment return for the year in excess of the amount designated for operations was \$41.1 million. Other non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds, declined in 1999 by \$3.6 million when compared with 1998, owing to several large bequests received in 1998.

Operating expenses of \$81.8 million for fiscal year 1999 were 11 percent higher than the previous year, mainly because of increases in staff salaries and fringe benefits and the organizational costs of several large exhibitions. Federal appropriated funds totaling \$62.6 million were used for the operation, maintenance, and renovation of the Gallery. Operating expenses will vary from year to year, depending on the exhibition schedule, and this year major exhibitions such as *John Singer Sargent, Portraits by Ingres*, and *Edo: Art in Japan* generated costs that were 19 percent higher than in fiscal year 1998. But as a result of these special exhibitions, the Gallery enjoyed attendance of 6.7 million, its highest in eleven years.

Statement of Financial Position

The Gallery's financial position continues to strengthen, with net assets increasing by \$44.9 million, or 7.9 percent, during the year as a result of gifts, grants, and investment returns in excess of amounts designated for operations. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased by \$51.1 million in fiscal year 1999 to more than \$456.2 million by 30 September 1999. The Gallery's diversified investment portfolio is managed by outside managers who invest the

portion of the portfolio's return not used by operating activities. Deferred charges decreased in fiscal 1999 because of the recognition of costs associated with the large exhibitions that opened early in the fiscal year.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended 30 September 1999 and 1998 are presented in the following pages.

James E. Duff
Treasurer



Report of Independent Accountants

PricewaterhouseCoopers LLP
1900 K Street, N.W.
Washington, DC 20006-1110
Telephone: (202) 822 4000
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To The Board of Trustees of
The National Gallery of Art

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows present fairly, in all material respects, the financial position of The National Gallery of Art (the Gallery) at September 30, 1999, 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. 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. We conducted our audit of these financial statements in accordance with auditing standards generally accepted in the United States and Government Auditing Standards issued by the Comptroller General of the United States, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for the opinion expressed above.

We have audited the accompanying statement of financial position of the Gallery as of September 30, 1998, and the related statements of activities and cash flows for the year then ended. 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. In our report dated December 11, 1998 we expressed an unqualified opinion on these financial statements. In our opinion, the information set forth in the accompanying summarized comparative information is fairly stated, after giving retroactive effect to the adjustment described in Note 11, in all material respects, in relation to the financial statements from which it has been derived.

As described in Note 15, the September 30, 1998 financial statements have been restated to properly reflect income gains and losses on investments and to reflect the change in the Gallery's method of accounting for contributions restricted to long-lived assets.

In accordance with Government Auditing Standards, we have also issued a report dated January 6, 2000, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

January 6, 2000

STATEMENTS OF FINANCIAL POSITION
30 September 1999 and 1998

ASSETS

	1999	1998 <i>(as restated)</i>
Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury	\$ 15,170,105	\$ 14,303,679
Accounts receivable, net	3,112,548	3,949,899
Pledges receivable, net	8,433,867	15,263,190
Investments	456,228,754	405,170,042
Trusts held by others	7,693,843	6,552,630
Publications inventory	3,853,613	4,238,555
Deferred charges	993,179	3,744,335
Fixed assets, net	115,167,266	113,259,338
Art collections	—	—
TOTAL ASSETS	\$610,653,175	\$566,481,668

LIABILITIES AND NET ASSETS

Liabilities:

Accounts payable, accrued expenses, and undelivered orders	\$ 20,674,704	\$ 21,357,585
<i>Total liabilities</i>	<i>20,674,704</i>	<i>21,357,585</i>

Net assets:

Unrestricted		
Designated for collections and art purchases	17,512,875	15,507,797
Designated for special exhibitions	4,571,745	701,267
Designated for capital projects	27,758,828	22,507,526
Designated for education and public programs	20,796,593	18,114,082
Designated for other operating purposes	14,121,716	6,884,824
Designated for publications, including systematic catalogues	23,406,230	21,268,237
Designated for fixed assets	115,167,266	113,259,338
<i>Total unrestricted</i>	<i>223,335,253</i>	<i>198,243,071</i>
Temporarily restricted	122,071,223	115,653,177
Permanently restricted	244,571,995	231,227,835
<i>Total net assets</i>	<i>589,978,471</i>	<i>545,124,083</i>
TOTAL LIABILITIES AND NET ASSETS	\$610,653,175	\$566,481,668

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

**STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1999
WITH SUMMARIZED FINANCIAL INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 1998**

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>1999 Total</i>	<i>1998 Total (as restated)</i>
OPERATING					
Support and revenue:					
U.S. Government appropriation	\$ 54,933,335	\$ 3,026,000	\$ —	\$ 57,959,335	\$56,048,199
Gifts and grants	2,891,052	6,739,823	—	9,630,875	8,257,963
Gallery Shops and related sales income, net	3,068,788	—	—	3,068,788	352,648
Investment return designated for operations	2,601,192	12,855,000	—	15,456,192	13,357,661
Royalties and other income	2,060,815	—	—	2,060,815	916,889
	65,555,182	22,620,823	—	88,176,005	78,933,360
Net assets released from restrictions to fund operating expenses	21,260,867	(21,260,867)	—	—	—
TOTAL SUPPORT AND REVENUE	86,816,049	1,359,956	—	88,176,005	78,933,360
Operating expenses:					
Program services:					
Collections	24,011,022	—	—	24,011,022	21,547,984
Special exhibitions	16,707,594	—	—	16,707,594	13,956,326
Education and public programs	19,603,791	—	—	19,603,791	17,527,576
Editorial and photography	3,162,367	—	—	3,162,367	3,650,513
TOTAL PROGRAM SERVICES	63,484,774	—	—	63,484,774	56,682,399
Supporting services:					
General and administrative	15,203,466	—	—	15,203,466	14,207,189
Development	3,102,629	—	—	3,102,629	2,795,836
TOTAL SUPPORTING SERVICES	18,306,095	—	—	18,306,095	17,003,025
TOTAL EXPENSES	81,790,869	—	—	81,790,869	73,685,424
<i>Increase in net assets from operating activities</i>	<i>5,025,180</i>	<i>1,359,956</i>	<i>—</i>	<i>6,385,136</i>	<i>5,247,936</i>
NON-OPERATING					
U.S. Government appropriation—no-year renovation funds	—	6,311,000	—	6,311,000	6,192,000
Non-operating gifts and grants	30,787	8,011,393	2,682,860	10,725,040	10,367,157
Changes in value of trusts held by others	(71,054)	38,867	1,035,259	1,003,072	(312,667)
Investment return in excess of amount designated for operations	15,274,181	16,234,973	9,626,041	41,135,195	(7,764,540)
Renovation and equipment expenditures	(4,752,624)	—	—	(4,752,624)	(5,342,261)
Capitalization of renovation and equipment expenditures	2,793,678	—	—	2,793,678	6,306,394
Net assets released from restrictions to fund non-operating activities	25,538,143	(25,538,143)	—	—	—
Change in net assets from non-operating activities before acquisitions of works of art	38,813,111	5,058,090	13,344,160	57,215,361	9,446,083
Acquisitions of works of art	(18,746,109)	—	—	(18,746,109)	(7,633,918)
<i>Increase in net assets</i>	<i>25,092,182</i>	<i>6,418,046</i>	<i>13,344,160</i>	<i>44,854,388</i>	<i>7,060,101</i>
NET ASSETS AT BEGINNING OF YEAR	198,243,071	115,653,177	231,227,835	545,124,083	538,063,982
NET ASSETS AT END OF YEAR	\$223,335,253	\$122,071,223	\$244,571,995	\$589,978,471	\$545,124,083

The accompanying notes are an integral part of these financial statements

**STATEMENTS OF CASH FLOWS
FOR THE YEARS ENDED 30 SEPTEMBER 1999 AND 1998**

	<u>1999</u>	<u>1998</u>
CASH FLOWS FROM OPERATING ACTIVITIES:		
Increase in net assets	\$44,854,388	\$7,060,101
Adjustments to reconcile increase in net assets to net cash (used in) provided by operating activities:		
Depreciation and amortization	4,391,108	4,373,217
Contributions and investment appreciation for permanently restricted investment	(13,344,160)	(5,893,842)
Realized gains on sale of investments	(25,545,694)	(28,883,239)
Unrealized (gains) losses on investments	(19,692,066)	34,435,877
Changes in value of trusts held by others	(1,141,213)	(134,828)
Decrease (increase) in accounts receivable	837,351	(770,814)
Decrease in pledges receivable	6,829,323	710,611
Decrease (increase) in publications inventory	384,942	(1,214,967)
Decrease (increase) in deferred charges	2,751,156	(2,728,890)
Decrease in accounts payable, accrued expenses and undelivered orders	(682,881)	(2,607,590)
NET CASH (USED IN) PROVIDED BY OPERATING ACTIVITIES	<u>(357,746)</u>	<u>4,345,636</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(424,438,116)	(682,346,406)
Proceeds from sale of investments	418,617,164	679,710,905
Purchase of fixed assets	(6,299,036)	(14,787,527)
NET CASH USED IN INVESTMENT ACTIVITIES	<u>(12,119,988)</u>	<u>(17,423,028)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and investment appreciation for permanently restricted investment	13,344,160	5,893,842
NET CASH PROVIDED BY FINANCING ACTIVITIES	<u>13,344,160</u>	<u>5,893,842</u>
Net increase (decrease) in cash and cash equivalents	866,426	(7,183,550)
Cash and cash equivalents, at beginning of year	14,303,679	21,487,229
Cash and cash equivalents, at end of year	<u>\$15,170,105</u>	<u>\$14,303,679</u>

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

Notes to 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 intrafund 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 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 computed under the spending policy of the investments 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, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Gallery's financial statements for the year ended 30 September 1998, 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 "multiyear or one-year" federal appropriations and all other resources, which are not subject to donor-imposed restrictions. Multiyear and 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, which are not expended for operating activities, may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

- *Temporarily restricted* net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery's "no-year" federal appropriations for special exhibitions 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. Transfers from temporarily restricted 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 income and any realized or unrealized gains attributable to the corpus.

CASH AND CASH EQUIVALENTS—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 on the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, on the average of the bid and ask prices. 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 receipt if received by donation). Dividends and interest are 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, and expenses are recognized in the period in which the exhibition 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 on European and American paintings, sculpture, and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education and research in furtherance of public service, rather than for financial gain.

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

UNDELIVERED ORDERS—In accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the *Policy and Procedures Manual for Guidance of Federal Agencies*, the obligation basis of accounting used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or services may not have been received. Such amounts are labeled undelivered orders. This accounting treatment is used only for federal funds. Certain of these amounts will be capitalized in the following year.

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.

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 from a budgetary standpoint, this annual leave will be paid from future federal appropriations when the leave is used by employees. The amount accrued is based on current pay of the employees.

EMPLOYEE BENEFITS—The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards Number 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 that 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 nonfederal, 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 12).

The standard 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. For example, by law, certain costs of retirement programs are paid by OPM and certain legal judgments against the Gallery are 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 collection category are the costs of the care and display of the Gallery's collections. Education and public programs include the costs of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public. Special exhibitions include travel, transportation of items, and other services necessary for the display of special exhibitions. Editorial and photography includes the costs to produce the many publications produced by the Gallery. General and administrative costs include expenses for the execu-

tive management, financial administration, information systems, human resources, and legal services. Fundraising costs include 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 1999 and 1998, federal cash of \$12,142,747 and \$12,941,159, 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 1999 and 1998, accounts receivable consisted of the following:

	1999	1998
Due from brokers on sales of securities and accrued investment income	\$1,826,616	\$1,707,695
Special exhibition and other program receivables	1,151,442	1,967,894
Other	202,240	286,187
Subtotal	3,180,298	3,961,776
Less allowances	(67,750)	(11,877)
Total	\$3,112,548	\$3,949,899

4. Pledges receivable

As of 30 September 1999 and 1998, pledges receivable consisted of the following:

	1999	1998
Due in one year or less	\$ 4,303,115	\$ 9,619,339
Due between one year and five years	4,679,391	6,406,341
Due in more than five years	200,000	300,000
Subtotal	9,182,506	16,325,680
Less discounts of \$598,639 and \$912,490 and allowances of \$150,000 and \$150,000, respectively	(748,639)	(1,062,490)
Total	\$8,433,867	\$15,263,190

5. Investments

As of 30 September 1999 and 1998, investments consisted of the following:

	1999		1998	
	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	43,508,144	43,962,660	54,946,696	55,519,827
Common and preferred stocks	180,868,881	221,970,086	184,866,107	207,164,997
Mutual funds	178,959,116	182,667,642	132,384,825	135,219,148
Other	2,670,324	2,628,366	2,394,178	2,266,070
Total	\$411,006,465	\$456,228,754	\$379,591,806	\$405,170,042

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 4.75% to 6.0% during fiscal year 1999). Interest income on this loan was \$270,434 and \$281,549 for the years ended 30 September 1999 and 1998, respectively.

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 the previous three and three-quarter years is appropriated to support current operations. The following schedule summarizes the investment return and its classification in the statement of activities:

	Unrestricted	Temporarily Restricted	Permanently Restricted	1999 Total	1998 Total
Dividends and interest (net of expenses of \$1,367,523 and \$1,358,292, respectively)	\$ 3,761,650	\$ 5,669,347	\$ 162,438	\$ 9,593,435	\$ 9,552,098
Net realized gains on sale of investments	2,630,693	21,425,273	1,489,728	25,545,694	28,883,239
Net unrealized (depreciation) appreciation	9,722,838	1,995,353	7,973,875	19,692,066	(34,435,877)
Return on long-term investments	16,115,181	29,089,973	9,626,041	54,831,195	3,999,460
Interest on short-term investments	1,760,192	—	—	1,760,192	1,593,661
Total return on investments	17,875,373	29,089,973	9,626,041	56,591,387	5,593,121
Investment return designated for current operations	(841,000)	(12,855,000)	—	(13,696,000)	(11,764,000)
Interest on short-term investments	(1,760,192)	—	—	(1,760,192)	(1,593,661)
Total investment return designated for current operations	(2,601,192)	(12,855,000)	—	(15,456,192)	(13,357,661)
Investment return in excess of (reduced by) amounts designated for current operations	\$15,274,181	\$16,234,973	\$9,626,041	\$41,135,195	\$(7,764,540)

6. Publications inventory

As of 30 September 1999 and 1998, publications inventory consisted of the following:

	1999	1998
Retail	\$1,192,754	\$1,573,054
Work-in-process	1,636,762	2,236,009
Consignment	1,024,097	429,492
Total	\$3,853,613	\$4,238,555

7. Fixed assets

As of 30 September 1999 and 1998, fixed assets consisted of the following:

	1999	1998
Buildings and improvements	\$170,558,218	\$153,549,579
Equipment	37,048,935	36,460,707
Construction-in-progress	2,517,127	13,833,408
	210,124,280	203,843,694
Less accumulated depreciation	(94,957,014)	(90,584,356)
Total	\$115,167,266	\$113,259,338

Depreciation expense was \$4,391,108 and \$4,373,217 for fiscal years 1999 and 1998, respectively.

8. Unexpended appropriations

The Gallery's unexpended federal appropriations as of 30 September 1999 and 1998 are as follows:

	Multiyear and one-year funds	No-year renovations funds	No-year special exhibition funds	Total 1999 federal appropriated funds	Total 1998 federal appropriated funds
Balance beginning of period:					
Available	\$ —	\$1,866,927	\$ 538,398	\$ 2,405,325	\$ 2,170,575
Unavailable	741,925	—	—	741,925	1,100,175
Total beginning unexpended appropriations	741,925	1,866,927	538,398	3,147,250	3,270,750
Unavailable authority returned to Treasury	(19,658)	—	—	(19,658)	(474,650)
Current appropriation received	55,009,000	6,311,000	3,026,000	64,346,000	62,029,000
Obligations incurred:					
Art care	(20,165,007)	—	—	(20,165,007)	(18,948,407)
Operations and maintenance	(12,102,283)	—	—	(12,102,283)	(12,182,965)
Security	(12,378,764)	—	—	(12,378,764)	(11,439,212)
General and administrative	(10,129,284)	—	—	(10,129,284)	(10,016,599)
Special exhibitions	—	—	(3,040,879)	(3,040,879)	(3,748,406)
Renovation and equipment	(157,997)	(4,594,627)	—	(4,752,624)	(5,342,261)
Total obligations incurred	(54,933,335)	(4,594,627)	(3,040,879)	(62,568,841)	(61,677,850)
Net change	56,007	1,716,373	(14,879)	1,757,501	(123,500)
Balance end of period:					
Available	71,664	3,583,300	523,519	4,178,483	2,405,325
Unavailable	726,268	—	—	726,268	741,925
Total ending unexpended appropriations	\$ 797,932	\$3,583,300	\$ 523,519	\$ 4,904,751	\$ 3,147,250

9. Net assets released from restrictions

Net assets were released from donor restrictions when the expenses were incurred to satisfy the restricted purposes as specified by donors. The donor specified restrictions that have been met were as follows:

	1999		1998	
	Operating	Non-operating	Operating	Non-operating
Acquisition of art	\$ —	\$18,832,500	\$ —	\$ 7,569,772
Collections	1,749,706	—	298,474	—
Special exhibitions	11,676,770	—	7,354,390	—
Education and public programs	2,612,382	—	1,361,057	—
Editorial and photography	662,089	—	562,463	—
Capital projects	—	6,705,643	—	7,073,701
Operations	4,559,920	—	600,946	—
Total	\$21,260,867	\$25,538,143	\$10,177,330	\$14,643,473

10. Analysis of restricted net assets

As of 30 September 1999 and 1998, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	1999		1998	
	Temporarily restricted	Permanently restricted	Temporarily restricted	Permanently restricted
Acquisition of art Collections	\$101,418,451	\$ 64,453,670	\$ 95,488,049	\$ 63,391,993
Special exhibitions	1,149,874	34,836,403	556,855	31,581,653
Education and public programs	5,362,832	1,189,831	8,631,420	1,175,845
Editorial and photography	6,414,346	56,086,528	5,121,684	50,696,038
Capital projects	839,346	—	1,286,682	—
Operations	6,428,374	—	4,236,578	—
Operations	458,000	88,005,563	331,909	84,382,306
Total	\$122,071,223	\$244,571,995	\$115,653,177	\$231,227,835

11. Gallery Shops and related sales income, net

For the years ended 30 September 1999 and 1998, net Gallery Shops and related sales income comprised the following:

	1999	1998
Sales	\$19,008,271	\$11,260,918
Less cost of goods sold	(8,637,579)	(5,762,939)
Gross profit	10,370,692	5,497,979
Less merchandising expenses	(7,301,904)	(5,145,331)
Net Gallery Shops and related sales income	\$ 3,068,788	\$ 352,648

12. Employee benefits

Total pension expense recognized in the Gallery's financial statements was \$3,749,913 and \$3,559,606 for the years ended 30 September 1999 and 1998, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$890,421 and \$945,235, 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 1999 and 1998 was \$941,463 and \$812,038, 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 1999 and 1998 the Gallery contributed \$2,165,519 and \$2,105,278, 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. This cost amounted to approximately \$3,375,949 and \$2,803,991 during fiscal years 1999 and 1998, respectively, and it is financed by OPM and imputed to the Gallery.

13. 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.

14. Rental commitments

The Gallery has entered into several operating leases for warehouse and office space, which expire, 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 30 September are as follows:

	Total
2000	\$ 809,736
2001	818,222
2002	826,878
2003	835,707
2004	844,713
Thereafter	3,775,331
Total future minimum rental commitments	\$7,910,587

Rental expense was approximately \$747,000 and \$691,000 for the years ended 30 September 1999 and 1998, respectively.

15. Restatement of financial information

The Gallery changed its method of accounting for the release of net assets temporarily restricted for the construction or use of long lived assets, and the 30 September 1998 financial statements have been retroactively restated accordingly. The effect of this restatement was to increase unrestricted net assets and decrease temporarily restricted net assets by \$92,326,744.

In addition, prior to the 1999 fiscal year, the Gallery's unrealized and realized gains and losses on investments were allocated to unrestricted net assets. However, in accordance with Statement of Financial Accounting Standards No. 124, "Accounting for Certain Investments Held by Not-for-Profit Organizations," the allocation of investment gains and losses should match donor restrictions on related investment income, if there are such restrictions. The 30 September 1998 financial statements have been restated to make the proper allocation of gains and losses associated with investments for which donors have placed restrictions on related income. As a result of the restatement of 30 September 1998, unrestricted net assets decreased \$122,070,638, temporarily restricted net assets increased \$89,542,733, and permanently restricted net assets increased \$32,527,905.



ACQUISITIONS

Paintings

Bleckner, Ross, American, born 1949
Birds Falling, 1994–1995, oil on canvas,
1998.106.1, Gift of Anthony T. Podesta,
Washington, D.C.

Carolus-Duran, French, 1837–1917
Study of Lilia, 1887, oil on canvas, 1999.45.1,
New Century Fund, Gift of Edwin L. Cox—Ed Cox
Foundation

Dahl, Johan Christian, Norwegian,
1788–1857
View from Vaekero near Christiania, 1827, oil on
canvas, 1999.99.1, Patrons' Permanent Fund

Degas, Edgar, French, 1834–1917
Scene from the Steeplechase: The Fallen Jockey, 1866,
reworked 1880–1881 and c. 1897, oil on canvas,
1999.79.10, Collection of Mr. and Mrs. Paul Mellon

Durrie, George Henry, American, 1820–1863
Winter in the Country, c. 1859, oil on canvas,
1999.42.1, Avalon Fund

Gifford, Sanford Robinson, American,
1823–1880
Siout, Egypt, 1874, oil on canvas, 1999.7.1, New
Century Fund, Gift of Joan and David Maxwell

Haberle, John, American, 1856–1933
Imitation, 1887, oil on canvas, 1998.96.1, New
Century Fund, Gift of the Amon G. Carter Foundation

Kelly, Ellsworth, American, born 1923
Three Panels: Yellow, Orange, Blue, 1997, oil on
canvas, 1999.15.1, Gift of The Morris and Gwendolyn
Cafritz Foundation

Levy, E., French
*Rowing Scene: Crowds Watching from the River
Banks*, late 19th century, oil on wood,
1999.79.15, Collection of Mr. and Mrs. Paul Mellon

Louis, Morris, American, 1912–1962
Ambi II, 1959, acrylic on canvas, 1998.98.1, The
Nancy Lee and Perry Bass Fund

Maris, Jacob, Dutch, 1837–1899
*View of the Mill and Bridge on the Noordwest
Buitensingel in The Hague*, 1873, oil on canvas,
1999.56.1, Patrons' Permanent Fund

Marshall, Benjamin, British, 1768–1835
J. G. Shaddick, the Celebrated Sportsman, 1806, oil
on canvas, 1999.79.24, Paul Mellon Collection

Moses, Grandma, American, 1860–1961
A Fire in the Woods, 1947, oil on board, 1999.81.1,
Gift of Margaret P. Mallory in memory of Ala Story

Motherwell, Robert, American, 1915–1991
In Plato's Cave No. 1, 1972, acrylic on canvas,
1999.1.1, The Nancy Lee and Perry Bass Fund

O'Keefe, Georgia, American, 1887–1986
Black, White and Blue, 1930, oil on canvas,
1998.93.1, Gift (Partial and Promised) of Mr. and Mrs.
Barney A. Ebsworth

Peale, Raphaelle, American, 1774–1825
A Dessert, 1814, oil on wood, 1999.44.1, Gift (Par-
tial and Promised) of Jo Ann and Julian Ganz Jr. in
memory of Franklin D. Murphy

Peto, John Frederick, American, 1854–1907
The Blue Envelope, c. 1890s, oil on wood
Breakfast, c. 1890s, oil on academy board
An English Breakfast, c. 1890s, oil on academy
board
The Old Kettle, c. 1890s, oil on wood
Still Life with Oranges and Goblet of Wine,
1880–1890s, oil on artist's board
1999.79.28–32, Collection of Mr. and Mrs. Paul Mellon

Shannon, James Jebusa, British, 1862–1923
Nora McMullen Mellon (Mrs. Andrew W. Mellon),
1910, oil on canvas, 1999.79.33, Paul Mellon
Collection



Steichen, Edward, American, 1879–1973
Le Tournesol (The Sunflower), c. 1920, tempera
and oil on canvas, 1999.43.1, Gift of the Collectors
Committee

Steir, Pat, American, born 1940
Curtain Waterfall, 1991, oil on canvas, 1998.97.1,
Gift of Mr. and Mrs. Barney A. Ebsworth

Stubbs, George, British, 1724–1806
White Poodle in a Punt, c. 1780, oil on canvas,
1999.80.22, Paul Mellon Collection

Valentin de Boulogne, French, c. 1591–1632
Soldiers Playing Cards and Dice (The Cheats),
c. 1620/1622, oil on canvas, 1998.104.1, Patrons'
Permanent Fund

Valentin de Boulogne, *Soldiers Playing Cards and Dice
(The Cheats)*, c. 1620/1622, oil on canvas, 121 x
152 cm, Patrons' Permanent Fund, 1998.104.1

Anguier, Michel, Follower of

Juno/Proserpina, c. 1700, bronze, 1999.2.1, Gift of Guy Ladrière

Argentario, Bartolomeo, Italian, died 1591 (obverse), and **Roman 16th Century** (reverse) *Gregory XIII...Pope 1572* (obverse), *Religion Enthroned between Theology, Astronomy, Philosophy, and Literature* (reverse), 1582, bronze, 1998.108.19.a.b, Gift of Lisa and Leonard Baskin

Aury, Pierre, Dutch, active 1672

Assassination of the Brothers Cornelius and Johann de Witt at The Hague (obverse), *Ten-Headed Monster Preying on Two Nude Bodies* (reverse), 1672, silver, 1998.108.1.a.b, Gift of Lisa and Leonard Baskin

Barye, Antoine-Louis, French, 1795–1875

Crouching Rabbit, model c. 1820s
Fawn Scratching, model before 1847
Reclining Doe and Deer, model before 1855
Tortoise, model c. 1820s
Asian Elephant Walking, model c. 1830s
Reclining Tunisian Panther, model 1840
bronzes, 1999.79.1–4, 1999.79.19–20, Collection of Mr. and Mrs. Paul Mellon

Bourgeois, Louise, American, born 1911

Spider, 1996, cast 1997, bronze with silver nitrate patina, 1997.136.1, Gift of The Morris and Gwendolyn Cafritz Foundation

Brandt, Henri François, Swiss, 1789–1845

Pius VII ... Pope 1800 (obverse), *Rome and the Papal States Welcoming the Return of the Pope from Imprisonment* (reverse), 1816, silver, 1998.108.2.a.b, Gift of Lisa and Leonard Baskin

Burton, Scott, American, 1939–1989

Six-Part Seating, conceived 1985, fabricated 1998, polished granite, 1998.146.1, Gift of the Collectors Committee

Central or North Italian 16th Century

Altar Pax: Pietà, c. 1575, gilded bronze, 1998.107.2, Gift of Claire, Monica, and Antonia Geber in memory of their parents, Anthony and Margaret Mary Geber

Christo, American, born 1935

Package, 1961, fabric, rope, and cord on wooden board, 1999.4.1, Gift of Dorothy and Herbert Vogel

Dassier, Jean, Swiss, 1676–1763

Louis II de Bourbon, Prince de Condé (obverse), *Memorial Tablet, with Geniuses of Death and Fame* (reverse), first half of 18th century, silver, 1998.108.3.a.b, Gift of Lisa and Leonard Baskin

Degas, Edgar, French, 1834–1917

Horse Trotting, the Feet Not Touching the Ground, model 1880s, cast 1919/1921, bronze
The Schoolgirl, model c. 1880/1881, cast 1956, bronze
Rearing Horse, model 1880s, cast 1919/1921, bronze
Thoroughbred Horse Walking, Part of the Neck Missing, model early 1870s, cast 1919/1921, bronze
Head Resting on One Hand, Bust, c. 1885/1888, indefinable matter, containing plaster
Head, Study for the Portrait of Mme Salle, c. 1882/1895, indefinable matter, containing plaster
Head, Study for the Portrait of Mme Salle, c. 1882/1895, indefinable matter, containing plaster
Woman Rubbing Her Back with a Sponge, Torso, c. 1900, plaster

Arabesque over the Right Leg, Right Hand near the

Ground, Left Arm Outstretched (First Arabesque Penchée), c. 1882/1895, brown wax
Dancer at Rest, Hands Behind Her Back, Right Leg Forward, mid-1880s (?), dark greenish wax
Dancer Bowing (The Curtain Call), c. 1880/1885, yellow-brown wax
Dancer Fastening the String of Her Tights, c. 1885/1890, yellow-brown plastilene
Dancer Looking at the Sole of Her Right Foot, c. 1890/1900, dark green wax and cork
Dancer Moving Forward, Arms Raised, c. 1885/1890, greenish black wax, metal armature
Dancer Putting on Her Stocking, c. 1890/1895, brown wax
Fourth Position Front, on the Left Leg, c. 1883/1888, brown wax and cork
Grande Arabesque, Second Time, c. 1882/1895, brown plastilene, wax, and cork
Grande Arabesque, Third Time (First Arabesque Penchée), c. 1882/1895, greenish brown and black plastilene
Horse Galloping on Right Foot, 1889/1890, brown wax and cork
Horse Trotting, the Feet Not Touching the Ground, 1880s, dark red wax
Horse Walking, probably before 1881, reddish wax
Horse with Jockey: Horse Galloping on Right Foot, the Back Left Only Touching the Ground, 1890s, brown wax and cloth
Horse with Jockey: Horse Galloping, Turning the Head to the Right, the Feet Not Touching the Ground, mid-1870s, dark greenish and reddish brown wax
Horse with Head Lowered, late 1880s/early 1890s, brown wax and cork
Rearing Horse, 1880s, red wax
The Schoolgirl (Woman Walking in the Street), c. 1880/1881, red wax
Thoroughbred Horse Walking, Part of the Neck Missing, early 1870s, yellow-brown wax
Woman Washing Her Left Leg, c. 1890/1900 (?), brown wax and cloth
Woman Washing Her Left Leg, c. 1890, yellow, red, and olive green wax, green ceramic pot
Arabesque over the Right Leg, Left Arm in Front, c. 1882/1895, yellow-brown wax, metal frame
Dancer at Rest, Hands on Her Hips, Left Leg Forward, late 1870s (?), brown wax
Dancer in the Role of Harlequin, c. 1884/1885, red-brown wax
Grande Arabesque, First Time, c. 1882/1895, dark green wax
Horse Balking (Horse Clearing an Obstacle), 1880s, yellow wax
Little Dancer Aged Fourteen—wax stauette, 1879–1881, yellow wax, hair, ribbon, linen bodice, satin shoes, muslin tutu, wood base
Spanish Dance, c. 1883/1885, dark green wax
Woman Arranging Her Hair, c. 1895/1910, yellow wax
1999.79.36–43, 1999.80.1–30, Collection of Mr. and Mrs. Paul Mellon

Delabriere, Paul Edouard, French,

1829–1912
Pointer Standing over a Pheasant, bronze, 1999.79.21, Collection of Mr. and Mrs. Paul Mellon

Sculpture

Abakanowicz, Magdalena, Polish, born 1930
Puella (Girls), 1992, bronze, 1998.148.1, Gift of The Morris and Gwendolyn Cafritz Foundation

Algardi, Alessandro, Italian, 1598–1654
Christ at the Column, model c. 1630s, cast probably mid-17th century, silver, 1998.95.1, The William Stamps Farish Fund



Alessandro Algardi, *Christ at the Column*, model c. 1630s, cast probably mid-17th century, silver, height without base: 21.9 cm, The William Stamps Farish Fund, 1998.95.1

Domenico di Polo, Italian, 1480 or after–1547
Cosimo I de' Medici . . . Duke of Florence 1537 (obverse), *The Constellation Capricorn* (reverse), 1537, bronze, 1998.108.4.a,b, Gift of Lisa and Leonard Baskin

European 19th Century, Probably
Life Cast of a Lizard, probably 19th century, gilded bronze, 1998.108.24, Gift of Lisa and Leonard Baskin

Filarete, Italian, c. 1400–c. 1469
King Juba I of Numidia Led in Triumph by Julius Caesar, c. 1433/1435, bronze, 1999.102.1, Patrons' Permanent Fund

Flanagan, Barry, British, born 1941
Thinker on a Rock, 1997, bronze, 1999.30.1, Gift of John and Mary Pappajohn, Des Moines, Iowa

Fratin, Christophe, French, 1801–1864
Pointer, bronze, 1999.79.22, Collection of Mr. and Mrs. Paul Mellon

French 16th Century

Antoine de Bourbon, Duc de Vendôme, King of Navarre, 1555, bronze, 1998.108.5, Gift of Lisa and Leonard Baskin

French or German 19th Century

Walking Ostrich, model 19th century, bronze, 1999.79.23, Collection of Mr. and Mrs. Paul Mellon

Hamerani, Ottone, Italian, 1694–1761

Prince Charles Stuart . . . (obverse), *Prince Henry Stuart* (reverse), 1729, bronze, 1998.108.6.a,b, Gift of Lisa and Leonard Baskin

Holtzhey, Johann Georg, Dutch, 1729–1808
Emperor Joseph II . . . Holy Roman Emperor 1765 (obverse), *The Emperor Enlightened . . .* (reverse), 1782, silver, 1998.108.7.a,b, Gift of Lisa and Leonard Baskin

Kelly, Ellsworth, American, born 1923
Stele II, 1973, one-inch weathering steel, 1999.15.2, Gift of The Morris and Gwendolyn Caltritz Foundation

LeWitt, Sol, American, born 1928

Four-Sided Pyramid, first installation 1997, fabricated 1999, concrete blocks and mortar, 1998.149.1, Gift of The Donald Fisher Family

Lichtenstein, Roy, American, 1923–1997

House I, model 1996, fabricated 1998, fabricated and painted aluminum, 1998.147.1, Gift of The Morris and Gwendolyn Caltritz Foundation

Marisol, American, born 1930

Untitled, c. 1963/1968, mixed media, 1999.3.1, Gift of Adeline and Sidney R. Yates

Marriani, John, British, active c. 1817–1830

Death of King George III (obverse), Britannia Grieving before Monument of the Stricken King . . . (reverse), 1820, silver, 1998.108.8.a,b, Gift of Lisa and Leonard Baskin

Mêne, Pierre-Jules, French, 1810–1879

A Family of Foxes, model 1847, bronze
A Fox Holding a Dead Rooster, wax
Whippets, model c. 1848, silver plated copper alloy
Pointer, model c. 1860s, bronze
A Saddled Racehorse, model c. 1860s, bronze
Setter (setting right), model c. 1840/1845, bronze
The Fox, model c. 1845, bronze
1999.79.16–18, 1999.79.44, 1999.79.25–27, 1999.79.35, Collection of Mr. and Mrs. Paul Mellon

Morone Mola, Gasparo, Italian, active 1627–1669

Clement IX . . . Pope 1667 (obverse), *Beatification of the Blessed Rosa of Lima* (reverse), 1668
Urban VIII . . . Pope 1623 (obverse), *Mining Works on Monté Leone* (reverse), 1641
bronze, 1998.108.9.a,b, 1998.108.10.a,b, Gift of Lisa and Leonard Baskin

Natter, Johann Lorenz, German, 1705–1763

Coronation of King George III (obverse), *Britannia Crowning the King* (reverse), 1761
Coronation of Queen Charlotte (obverse), *Fame Crowning the Queen . . .* (reverse), 1761
silver, 1998.108.11.a,b, 1998.108.12.a,b, Gift of Lisa and Leonard Baskin

Neapolitan 16th Century

Francesco Potenziano . . . (obverse), *A Radiant Sun Dispelling Clouds* (reverse), c. 1575, bronze, 1998.108.13.a,b, Gift of Lisa and Leonard Baskin

North Italian 16th Century

Altar Pax: Christ as the Man of Sorrows with the Virgin, Saint John, and Angels, c. 1500, gilded bronze, 1998.107.1, Gift of Claire, Monica, and Antonia Geber in memory of their parents, Anthony and Margaret Mary Geber

North Italian 17th Century, Possibly

Saint John the Baptist, c. 1650, bronze, 1998.108.14, Gift of Lisa and Leonard Baskin

Oldenburg, Claes, American, born 1929, and

Coosje van Bruggen, American, born 1942
Typewriter Eraser, Scale X, model 1998, fabricated 1999, stainless steel and cement painted with acrylic urethane, 1998.150.1, Gift of The Morris and Gwendolyn Caltritz Foundation

Pistrucchi, Benedetto, Italian, 1784–1855

Coronation of King George IV (obverse), *Britannia, Scotia, and Hibernia . . .* (reverse), 1821, silver, 1998.108.15.a,b, Gift of Lisa and Leonard Baskin

Charles Michel-Ange Challe. *Arches of the Large Baths at Hadrian's Villa*, c. 1745, black chalk drawing heightened with white on light brown paper, 30.4 x 47.6 cm, Ailsa Mellon Bruce Fund, 1999.19.2



Poggini, Gianpaolo, Italian, 1518–c. 1582
Dona Juana of Portugal (obverse), *Allegory of Peace(?)* . . . (reverse), 1564, bronze, 1998.108.16.a,b, Gift of Lisa and Leonard Baskin

Rancetti, Giorgio, Italian, 1558–1610
Leo XI...Pope 1605 (obverse), *Emblem of Lion and Bees* (reverse), 1605, bronze, 1998.108.17.a,b, Gift of Lisa and Leonard Baskin

Roettiers, Jean, Flemish, 1631–1703
King Charles II . . . (obverse), *Armed Britannia Surveying Her Navies* (reverse), 1667, silver, 1998.108.18.a,b, Gift of Lisa and Leonard Baskin

Roman 16th Century
Gregory XIII . . . Pope 1572 (obverse), *Abraham and His Captains Met by Melchizedek* (reverse), 1582
Innocent IX . . . Pope 1591 (obverse), *Allegory with the Figure of Roma, as Minerva . . .* (reverse), 1591, bronze, 1998.108.20.a,b, 1998.108.21.a,b, Gift of Lisa and Leonard Baskin

Ruspagliari, Alfonso, Italian, 1521–1576
Lucia Ruspagliari (?), bronze, 1998.108.22, Gift of Lisa and Leonard Baskin

Samaras, Lucas, American, born 1936
Chair Transformation Number 20B, 1996, patinated bronze, 1998.99.1, The Nancy Lee and Perry Bass Fund

Smith, Tony, American, 1912–1980
Moondog, model 1964, fabricated 1998–1999, painted aluminum, 1997.137.1, Gift of The Morris and Gwendolyn Cafritz Foundation

Spanish 16th Century
Mateo Vasquez, d. 1591 . . . (obverse), *Shield of Arms Held by an Angel of the Resurrection* (reverse),

c. 1573, bronze, 1998.108.23.a,b, Gift of Lisa and Leonard Baskin

Tourgueneff, Pierre Nicholas, French, 1854–1912
Walking Terrier, bronze, 1999.79.34, Collection of Mr. and Mrs. Paul Mellon

Tuttle, Richard, American, born 1941
Renaissance Unframed 26, 1995 (published 1996), two-part bronze sculpture with black patina, 1998.87.24.a,b, Gift of Graphicstudio, The University of South Florida, and the Artist

Yeo, Richard, British, c. 1710–1779
William, Duke of Cumberland (obverse), *The Duke as Hercules . . .* (reverse), 1746, silver, 1998.108.25.a,b, Gift of Lisa and Leonard Baskin

Drawings

Barbieri, Giovanni Francesco, called Guercino, Italian, 1591–1666
The Return of the Prodigal Son, c. 1640, pen and brown iron gall ink, 1998.103.1, Gift of Diane Allen Nixon and Ailsa Mellon Bruce Fund

Baur, Johann Wilhelm, German, 1607–1641
A Battle between Oriental Cavalry and Soldiers, 1636, pen and brown ink and wash, 1999.98.1, Ailsa Mellon Bruce Fund

Baziotes, William, American, 1912–1963
Baziotes Sketchbook, sketchbook with 94 drawings in various media
Baziotes Sketchbook, sketchbook with 123 drawings in various media
1998.132.1–2, Gift of Mr. and Mrs. Robert Harris

Bertin, François-Edouard, French, 1797–1871
A Terrace and Garden on Capri (recto), *View up a Street in Sorrento* (verso), c. 1822 or later, charcoal and white chalk on blue paper, 1999.17.1.a,b, Ailsa Mellon Bruce Fund

Bladen, Ronald, American, 1918–1988
Untitled, 3 graphite drawings, 1946–1947 and 1946, 1998.81.1–3, Gift of Barbara Bladen Porter

Bluemner, Oscar F., American, 1867–1938
Bluemner Sketchbook, 1912, sketchbook with 156 drawings in various media, 1999.89.1–156, Gift of the Dr. Cyrus Katzen Foundation

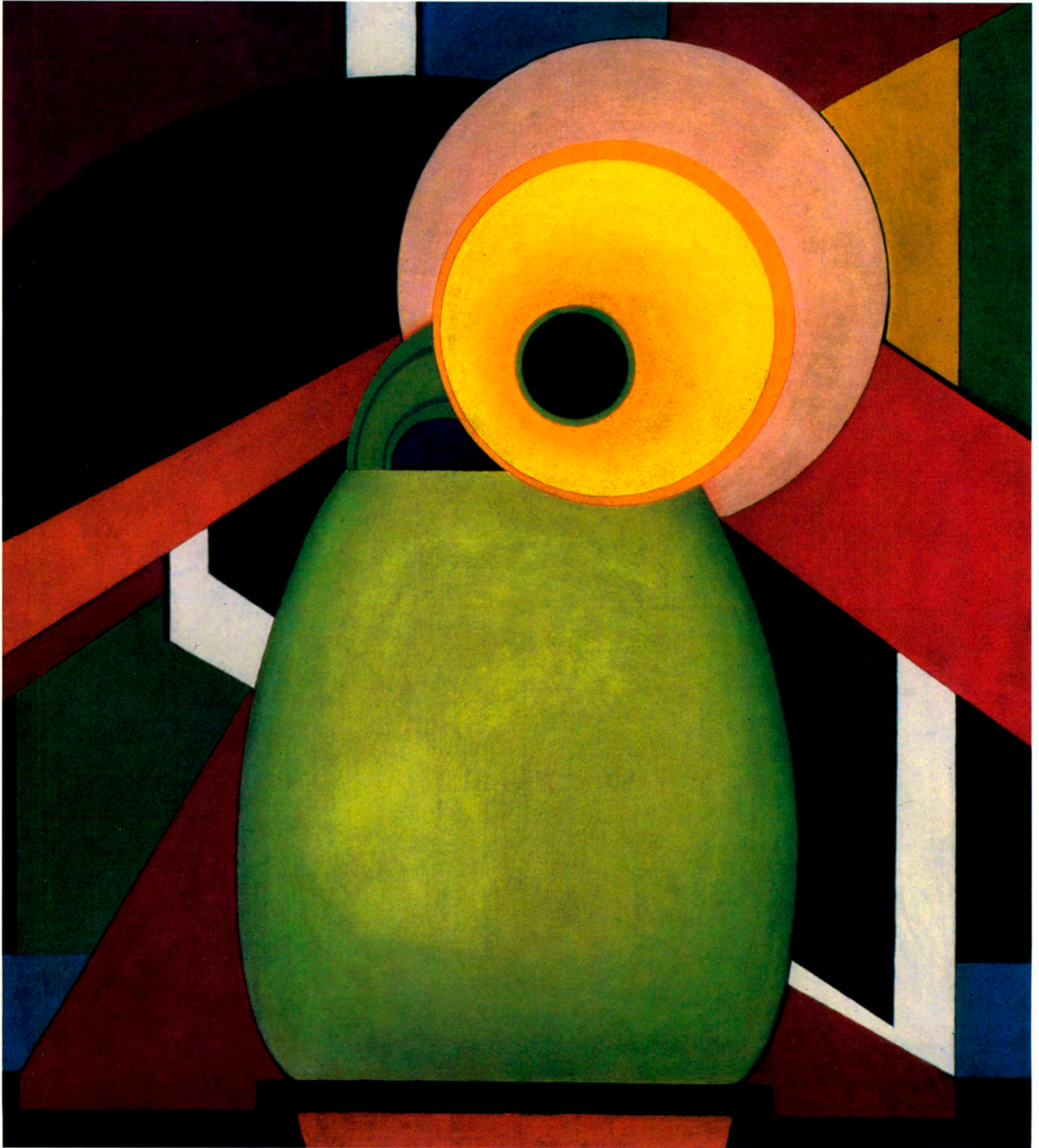
Callahan, Kenneth, American, 1905–1985
Callahan Sketchbooks, late 1920s–1970s, 8 sketchbooks with drawings in various media
Untitled, 1960s–1970s, brush and black ink on oriental paper
1998.111.1–9, Gift of Beth Callahan

Chagall, Marc, Russian, 1887–1985
The Finding of Moses, c. 1930, graphite
Moses on the Mount, c. 1930, graphite transfer drawing on tracing paper, 1998.82.5, 1998.82.12, Gift of Mr. and Mrs. Gerhard E. Pinkus

Challe, Charles Michel-Ange, French, 1718–1778
The Interior of the Colosseum, c. 1745
Arches of the Large Baths at Hadrian's Villa, c. 1745, black chalk drawings heightened with white on light brown paper, 1999.19.1, 2, Ailsa Mellon Bruce Fund

Chimenti, Jacopo, Italian, c. 1554–1610
An Angel in Flight, c. 1594, black chalk and graphite on brown prepared paper, 1999.29.1, Gift of Diane Allen Nixon





Page 56. Georgia O'Keeffe, *Black, White and Blue*, 1930, oil on canvas, 121.9 x 76.2 cm, Gift (Partial and Promised) of Mr. and Mrs. Barney A. Ebsworth, 1998.93.1

Edward Steichen, *Le Tournesol (The Sunflower)*, c. 1920, tempera and oil on canvas, 92.1 x 81.9 cm, Gift of the Collectors Committee, 1999.43.1



Master E.S., *The Martyrdom of Saint Barbara*, c. 1450, engraving on paper, image: 13.8 x 10.4 cm, New Century Fund, 1999.27.2

Christo, American, born 1935
The Umbrellas, Japan–USA, 1984–1991, 1990–1991, 18 drawings in various media, 1999.4.2–19, Gift of Dorothy and Herbert Vogel

Corinth, Lovis, German, 1858–1925
Hermann Struck in Uniform, 1914, gouache, 1999.16.1, Ailsa Mellon Bruce Fund

Cuevas, José Luis, Mexican, born 1934
Retrato múltiple del pintor H. Jaimes Sánchez, 1957, pen and black ink with brown ink over graphite on paperboard
Untitled, 1959, pen and black ink with gray washes and varnish over blue pencil and graphite
 1998.114.1–2, Gift of Adeline and Sidney R. Yates

David, Jacques-Louis, French, 1748–1825
Italian Landscapes and Antiquities (Roman Album No. 4), 1775–1780, bound album with 61 drawings and 20 tracings, 1998.105.1, Patrons' Permanent Fund

Degas, Edgar, French, 1834–1917
Study of Horses, c. 1886, charcoal and graphite
Fallen Jockey (study for "Scene from the Steeplechase: The Fallen Jockey"), c. 1866, graphite
Head of the Fallen Jockey (study for "Scene from the Steeplechase: The Fallen Jockey"), c. 1866, black chalk heightened with white on brown paper
Horse and Rider, c. 1878, charcoal
Racehorses (study for "Scene from the Steeplechase: The Fallen Jockey"), c. 1866, charcoal on light brown paper
Fallen Jockey (study for "Scene from the Steeplechase: The Fallen Jockey"), c. 1881, black chalk and pastel heightened with white on brown paper
Study of a Jockey, c. 1884, charcoal
Study of a Jockey (M. de Broutelles), c. 1884, charcoal
Two Studies of a Jockey, c. 1884, black chalk, charcoal, and pastel
 1999.79.5–9, 11–14, Collection of Mr. and Mrs. Paul Mellon

Deshays, Jean-Baptiste, French, 1729–1765
Herdsmen Driving Cattle, c. 1755, black chalk, brown wash, and oil on paper, laid down on board, 1999.19.4, Ailsa Mellon Bruce Fund

Diepenbeeck, Abraham van, Flemish, 1596–1675
The Conversion of Saint Paul (after Sir Peter Paul Rubens), 1640s, pen and ink and oil paint over black chalk on brown paper, laid down on canvas, 1999.25.1, Pepita Milmore Memorial Fund

Dunker, Balthasar Anton, German, 1746–1807
Encounter by the Garden Fence, 1796, red chalk, 1998.80.1, Gift of John Morton Morris

Dürer, Albrecht, German, 1471–1528
Female Nude Praying, 1497/1500, pen and brown ink, 1999.31.1, Woodner Collection

German or Austrian 16th Century
Palatial Mantelpiece with a Scene of Ancient Sacrifice (recto), Wall Monument with an Armillary Sphere (verso), 1571



Stanton MacDonal-Wright, *Generation*, 1914, watercolor and ink over graphite, 49.2 x 31.6 cm, Eugene L. and Marie-Louise Garbaty Fund, 1998.140.1

Palatial Mantelpiece with Mercury and Hope (recto), *Palatial Mantelpiece with a Winged Triton* (verso), 1571
pen and brown ink drawings, 1999.8.1-2.a,b,
Mark J. Millard Architectural Collection

German 15th Century

Christ and Mary Interceding with God the Father, c. 1485, pen and brown ink over black chalk, 1999.13.1, Ailsa Mellon Bruce Fund

Jensen, Alfred, American, 1903-1981
7 x 360 = 2520, 1965, gouache, watercolor, blue ballpoint pen, brush and black ink, and graphite, 1998.141.1, Gift of the Collectors Committee

Kainen, Jacob, American, born 1909
Kainen Sketchbooks, 20 sketchbooks with drawings in various media, 1999.82.1-20, Gift of Ruth Cole Kainen in honor of the artist's 90th birthday

Kandinsky, Wassily, Russian, 1866-1944
Geteilt (Divided), 1928, watercolor with pen and ink, 1999.51.1, Gift of Mr. and Mrs. Stephen M. Kellen

Keller, Johann Heinrich, Swiss, 1692-1765
Diana and Endymion, 1765, pen and brown ink with gray wash over black chalk, 1999.21.1, Ailsa Mellon Bruce Fund

- Kline, Franz**, American, 1910–1962
Untitled, 1940s–1950s, brush and black ink on telephone book page
Untitled, 1940s–1950s, oil paint (applied recto and verso)
Untitled, 1940s–1950s, brush and black ink
Untitled, 1940s–1950s, brush and black ink (applied recto and verso) on tracing paper
Untitled, 1940s–1950s, brush and black ink 1998.112.1–5, Gift of Elisabeth R. Zogbaum
Untitled, 1940s–1950s, tempera, brush and black ink, and colored chalk
Untitled, 1940s–1950s, tempera
Seated Figure, 1940s–1950s, brush and black ink
Seated Woman, 1940s–1950s, brush and black ink
Untitled, 1940s–1950s, oil paint
Untitled, 1940s–1950s, oil paint and paper collage
Untitled, 1940s–1950s, gouache and brush and black ink
Untitled, 1940s–1950s, brush and black ink
Woman Seated in Armchair, 1940s–1950s, pen and black ink on ledger paper
Figure at a Table, 1940s–1950s, oil paint on paperboard
Standing Female Nude Seen from Behind, 1940s–1950s, graphite
Seated Woman (recto), *Studies of a Woman's Head* (verso), 1940s–1950s, pen and black ink and graphite
Three Figure Studies (recto), *Untitled* (verso), 1940s–1950s, brush and black and brown ink on ledger paper
Untitled, 1940s–1950s, graphite
Reclining Figure Facing Right, 1940s–1950s, brush and blue ink
Reclining Female Nude, 1946, brush and black ink
Two Studies of Standing Female Nude (recto), *Untitled* (verso), 1940s–1950s, brush and black and brown ink on ledger paper
Untitled, 1940s–1950s, brush and black ink
Figure Study (recto), *Untitled* (verso), 1940s–1950s, brush and black ink and graphite
Seated Female Facing Left, 1944, brush and black ink
Figure Study, 1946, brush and black ink
Untitled, 1940s–1950s, brush and black ink
Untitled, 1940s–1950s, brush and black ink
Seated Women Facing Left (recto), *Study of a Woman* (verso), c. 1945, graphite
Seated Female Nude, 1940s–1950s, pen and black ink 1998.113.1–25, Gift of Rulus E. Zogbaum
- Kulmbach, Hans Süß von**, German, c. 1485–1522
A Standing Apostle Holding a Book, c. 1510 or before, pen and black ink, lightly washed pink, 1998.94.1, Gift of Sharon Greer Phillips in memory of her husband Neil Franklyn Phillips
- Labille-Guiard, Adélaïde**, French, 1749–1803
Marie-Josèphe-Félicité de la Rochefoucauld, Vicomtesse de Gand, 1787, pastel on blue paper, 1999.92.1, New Century Fund
- Laboureur, Jean-Émile**, French, 1877–1943
Le Dîner à l'auberge, 1917/1922, pen and black ink, 1999.63.5, William B. O'Neal Fund
- Lethière, Guillaume**, French, 1760–1832
The Judgment of Paris (recto), *Study of an Arm* (verso), c. 1812, watercolor over black chalk, squared in black chalk; black chalk, 1998.100.1.a.b, William B. O'Neal Fund
- Lichtenstein, Roy**, American, 1923–1997
Shipboard Girl: Separation Drawing for Blue, 1965, collage, black gouache, black felt-tip pen, and graphite
Shipboard Girl: Separation Drawing for Red, 1965, collage, black gouache, and graphite
Shipboard Girl: Separation Drawing for Yellow, 1965, black gouache, black felt-tip pen, and graphite
Sunrise: Separation Drawing for Blue, 1965, black felt-tip pen, collage, and graphite
Sunrise: Separation Drawing for Red, 1965, black felt-tip pen, collage, and graphite
Sunrise: Separation Drawing for Yellow, 1965, black felt-tip pen and graphite 1999.11.1–6, Director's Discretionary Fund
- Liverani, Romolo**, Italian, 1809–1872
Graveyard of the Ravenswoods, for "Lucia di Lammermoor", 1835, pen and brown ink with gray wash over graphite, 1999.65.1, William B. O'Neal Fund
- MacDonald-Wright, Stanton**, American, 1890–1973
Generation, 1914, watercolor and ink over graphite, 1998.140.1, Eugene L. and Marie-Louise Garbaty Fund
- Maganza, Alessandro**, Italian, 1556–1640
A Compartmented Ceiling with Allegories and Myths, 1590/1600, pen and brown ink over black chalk, 1999.63.6, Ailsa Mellon Bruce Fund
- Mauro, Alessandro**, Italian, active 1709–1748, and **Francesco de Mura**, Italian, 1696–1782
The Triumph of Empire, with the Four Continents, c. 1730, pen and brown ink with brown and gray washes over black chalk, 1999.19.3, William B. O'Neal Fund
- Mola, Pier Francesco**, Italian, 1612–1666
Caricature with Mola Protecting Himself from a Man Holding a Viper, pen and brown ink, 1998.109.1, Gift of Michael Miller and Lucy Vivante
- Motherwell, Robert**, American, 1915–1991
Beside the Sea #42, 1966, black ink
Black Shapes, 1961, black acrylic
Pregnant Nude Holding a Child, 1953, black ink and orange watercolor
Summer time in Italy, 1960, oil and graphite over watercolor
Tricolor, 1959, oil and collage
Untitled, 1955, collage, oil, and pencil on board 1999.55.1–6, Nancy Lee and Perry Bass Fund
- Naeke, Gustav Heinrich**, German, 1786–1835
Head of a Young Man, c. 1818, graphite, 1999.21.2, Pepita Millmore Memorial Fund
- Pajou, Augustin**, French, 1730–1809
Angel from a Painting in San Luigi dei Francesi (recto), *The Ripetta in Rome* (verso), 1752/1756, black chalk; pen and brown ink over black chalk
The Ludovisi Water Carrier, 1752/1756, black chalk and gray wash
One of Niobe's Daughters, 1752/1756, black chalk
The Borghese Cybele, 1752/1756, pen and brown ink with brown wash over black chalk
Lion's Head from the Capitoline Staircase (recto), *Ancient Ruins on the Bank of the Tiber* (verso), 1752/1756, black chalk; pen and brown ink over black chalk
The Ludovisi Menander, 1752/1756, pen and black ink with gray wash over black chalk 1999.75.1–6, Ailsa Mellon Bruce Fund
- Pissarro, Camille**, French, 1830–1903
La Vachère, c. 1892, pastel and black chalk on light blue paper, 1998.144.1, Gift of Evelyn Stefanson Nel and Mr. and Mrs. James T. Dyke
- Ramberg, Johann Heinrich**, German, 1763–1840
Sketchbook of Faces and Figures, c. 1790, sketchbook with 44 drawings, 1998.145.1.a–rr, William B. O'Neal Fund
- Rollins, Tim**, American, born 1955, and **K.O.S.**
Der Verschollene, 1990, black and gold ink on single page of 1983 edition of Franz Kafka's volume of the same title, 1998.117.1, Gift of Brenda and Robert Edelson
- Schallhas, Carl Philipp**, Austrian, 1767–1797
Ancient Trees in a Pastoral Landscape, 1790/1795, red chalk over traces of black chalk, 1998.79.1, Gift of Katrin Bellinger in memory of Wolfgang Ratjen
- Shannon, Charles Hazelwood**, British, 1863–1937
Two Male Figures: Study for "The Good Samaritan", 1918, black and white chalk on gray paper, 1999.40.2, Collection of Mr. and Mrs. John Jay Ide
- Smithson, Robert**, American, 1938–1973
Partially Buried Woodshed, 1970, black felt-tip pen on 6 sheets of paper, 1998.116.1.a–f, Gift of the Estate of Robert Smithson and Werner H. Kramarsky
- Stella, Joseph**, American, 1877–1946
Orange Gladiola and White Dahlia, 2 silverpoint and crayon drawings, 1998.134.1–2, Gift of Robin Pell
- Tiepolo, Giovanni Battista**, Italian, 1696–1770
Head of a Magician, c. 1760, pen and brown ink with golden brown wash over graphite, 1998.110.1, Gift of Mrs. Christian Aall
- Twombly, Cy**, American, born 1928
Untitled, 1950s, 6 drawings in graphite on tracing paper, 1998.115.1–6, Gift of Stephen Mazoh
- Vernet, Carle**, French, 1758–1836
View of Paris from the Terrace of the Pavillon de Brimborion, 1810/1812, watercolor over graphite, 1999.40.1, Collection of Mr. and Mrs. John Jay Ide
- Weber, Max**, American, 1881–1961
Dancer in Green, 1912, watercolor with pen and black ink and graphite on paperboard, 1999.50.1, Director's Discretionary Fund
- Wyeth, Andrew**, American, born 1917
The Door Step, 1930s, watercolor over graphite
East Friendship, Maine, c. 1945, watercolor over graphite
Morris Cove, c. 1941, watercolor over graphite
The Oak, 1940–1945, watercolor on paperboard 1998.92.1–4, Gift of Edward Hyde Cox

Prints

Amenoff, Gregory, American, born 1948, and **Bradford Morrow** (author), American, born 1951

Elephant and Earthworm, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.2, 29, Gift of Dr. and Mrs. Richard Susel

Andoe, Joe, American, born 1955, and **Bradford Morrow** (author)

Owl and Firefly, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.18, 27, Gift of Dr. and Mrs. Richard Susel

Andrews, Sybil, British, 1898–1992

Racing, 1934, color linocut on oriental laid paper [trial proof], 1998.135.1, Gift of the Collectors Committee

Bataille, Henri, French, 1872–1922

Ton Sang, c. 1895, lithograph in gray, 1999.46.1, Gift of Lane W. Atlas

Beheim, Johann, Austrian, active 1762–1770

Four Saints (after Franz Anton Maulbertsch), 1762, etching and engraving, 1999.98.2, Gift of The Ahmanson Foundation

Beuys, Joseph, German, 1921–1986

Filzpostkarte, 1985, screenprint in white on gray felt, 1999.35.1, Gift of Hanns Hubach

Bidloo, Govert (author), Dutch, 1649–1713, and **Pieter Stevens van Gunst**, Dutch, 1659–c. 1724

Konste van Zyne Majesteit Willem III... (The Hague, 1691), bound volume with engraved and etched illustrations, after Johann Brandon and Romeyn de Hooghe, and woodcut decorations, 1999.22.1, Mark J. Millard Architectural Collection

Blooteling, Abraham, Dutch, 1640–1690

Begraef-plaets der Joden, buyten Amsteldam (after Jacob van Ruisdael), 1670, etching, 1999.64.1, Ailsa Mellon Bruce Fund

Boissieu, Jean-Jacques de, French,

1736–1810

Oboe Player, 1782, etching, drypoint, and roulette touched with gray wash [proof]
View of Saint-Andéol, 1774, etching with drypoint 1999.63.1–2, Katharine Shepard Fund

Bourdon, Sébastien, French, 1616–1671

Rest on the Flight into Egypt, c. 1650, etching, 1999.64.2, Ailsa Mellon Bruce Fund

Bourgeois, Louise, American, born 1911

A Flower in the Forest, 1997, color lithograph, from *The Geldzahler Portfolio*, 1999.97.1, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Brown, James, American, born 1951, and **Bradford Morrow** (author)

Opossum, Beaver, and Hummingbird, 1990, 3 relief prints, from *A Bestiary* portfolio, 1998.124.15, 32, 33, Gift of Dr. and Mrs. Richard Susel

Castiglione, Giovanni Benedetto, Italian,

1609 or before–1664

Shepherds Following Their Flock, c. 1650, etching, 1999.78.1, Gift of Bert Freidus

Celmins, Vija, American, born 1939, and

Bradford Morrow (author)

Whale and Beetle, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.1, 22, Gift of Dr. and Mrs. Richard Susel

Cendrars, Blaise (author), Swiss, 1887–1961, and **Fernand Léger**, French, 1881–1955

La Fin du monde filmée par l'Ange N.-D. (Paris, 1919), bound volume with line-block and color pochoir illustrations, 1999.61.1, William B. O'Neal Fund

Chagall, Marc, Russian, 1887–1985

Anger I, 1925, etching and drypoint in reddish brown on china paper
Anger II, 1925, etching, aquatint, and drypoint in reddish brown on china paper
At the Easel, 1922, drypoint
Boots, 1922/1923, transfer lithograph
The Finding of Moses, 1931/1939, etching and engraving

The Fox and the Grapes, 1927/1930, etching and aquatint

Greed I, 1925, etching, drypoint, and roulette in reddish brown on china paper

Greed II, 1925, etching, aquatint, and drypoint in reddish brown on china paper

Jew with a Torah, 1922/1923, woodcut on japan paper

Man with Sideburns, 1922/1923, transfer lithograph

Moses on the Mount, 1931/1939, etching and soft-ground etching [trial proof]

The Musician, 1922, drypoint

Promenade II, 1922, drypoint on japan paper
Self-Portrait with a Decorated Hat, 1928, drypoint 1998.82.1–4, 6–11, 13–16, Gift of Mr. and Mrs. Gerhard E. Pinkus

Chase, Louisa, American, born 1951, and **Bradford Morrow** (author)

Lemming and Mongoose, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.5, 19, Gift of Dr. and Mrs. Richard Susel

Clemente, Francesco, Italian, born 1952

Untitled, 1997, digital ink jet print, from *The Geldzahler Portfolio*, 1999.97.2, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Close, Chuck, American, born 1940

Keith, 1975, lithograph, 1999.86.1, Gift of Dr. Christopher A. Gral

Cochin I, Charles-Nicolas, French, 1688–1754

Pompe funèbre de Polixène de Hesse-Rhinfels, 1735, etching and engraving, 1999.9.3, Gift of Ivan and Winifred Phillips in memory of Neil F. Phillips

Cochin II, Charles-Nicolas, French,

1715–1790

Pompe funèbre d'Élisabeth Thérèse de Lorraine, 1741

Pompe funèbre de Catherine Opalinska, 1746 etchings with engraving, 1999.9.1–2, Gift of Ivan and Winifred Phillips in memory of Neil F. Phillips

Cole, Timothy, American, 1852–1931

Marchesa Elena Grimaldi, Wife of Marchese Nicola Cattaneo (after Sir Anthony van Dyck), 1910, wood engraving on japan paper, 1998.123.1, Gift of Eric Denker in honor of Arthur K. Wheelock Jr.

Corinth, Lovis, German, 1858–1925

Portrait Sketches, 1920, drypoint
Woman Undressing, 1921, drypoint
Reclining Female Nude, 1911, soft-ground etching
Thomas Corinth, 1922, drypoint
Walchensee in Fog, 1920, crayon lithograph, 1998.83.1–5, Gift of Dr. Toni G. Marey

Courtin, Louis-Pierre-Marie, French, born 1788

Cheval anglais monté par un jockey (after Théodore Gericault), 1822

Cheval franchissant une barrière (after Théodore Gericault), 1823

lithographs, 1998.118.1, 2, Gift of David E. Rust

Daumier, Honoré, French, 1808–1879

Fausse position!, 1840

Fille...Moelle! Vla le municipal!, 1839

A la recherche d'une forêt en Champagne, 1847

Nayades de la Seine, 1847

Pas engageant pour les autres, 1868

Tiens c'est idée! Le municipal qui boit un coup..., 1841 lithographs, 1998.118.3–8, Gift of David E. Rust

David, Giovanni, Italian, 1743–1790

Gaspar Griholari Brocanteur à Padova, 1775, etching

Le Perruquier fatigué, 1775, etching

Le Zendale, 1775, etching

Le Zendale, 1775, etching and aquatint

1998.143.1–4, Ailsa Mellon Bruce Fund

Decamps, Alexandre-Gabriel, French, 1803–1860

River Landscape with a Bridge; Monkey Paging through a Book, 1830/1835, etching (2 subjects on one plate with remarques, proof), 1999.47.1, Ailsa Mellon Bruce Fund

Delacroix, Eugène, French, 1798–1863

Leçon de Voltiges, 1822, lithograph, 1998.118.9, Gift of David E. Rust

Erhard, Johann Christoph, German, 1795–1822

Im Höllenthal (In the Höllen Valley), 1818, etching, 1999.32.1, Ailsa Mellon Bruce Fund

Erhard, Johann Christoph, German,

1795–1822, and **Johann Adam Klein**, German, 1792–1875

The Georgenberg in the Tyrol, 1818

Radstadt near Tauern, 1818

etchings, 1999.98.3, 17, Gift of The Ahmanson Foundation

Falcini, Domenico, Attributed to, Italian, born c. 1570

The Penitent Magdalene (after Francesco Villamena after Francesco Vanni), engraving, 1999.64.3, Ailsa Mellon Bruce Fund

Falck, Jeremias, German, c. 1619–1677

The Ecstasy of Saint Paul, c. 1655, engraving and etching, 1999.98.4, Gift of The Ahmanson Foundation

Fischl, Eric, American, born 1948, and

Bradford Morrow (author)

Horse and Trout, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.9, 24, Gift of Dr. and Mrs. Richard Susel

Flers, Robert de (author), French, 1872–1927, and **Alphonse Maria Mucha**, French, 1860–1939

Ilse, princesse de Tripoli (Paris, 1897), bound volume with chromolithographic illustrations, 1999.48.1, William B. O'Neal Fund

Gericault, Théodore, French, 1791–1824

Cheval de la plaine de Caen, 1822

Cheval de Mecklenbourg, 1822

Chevaux des Ardennes, 1822

lithographs, 1998.118.10–12, Gift of David E. Rust



Jacques Villon, *La Parisienne*, 1902, color intaglio [proof], image: 45.2 x 34.9 cm, New Century Fund, 1999.54.1

Günther, Christian August, German, 1759–1824
Study of Leaves, c. 1796, aquatint and etching, 1999.98.5, Gift of The Ahmanson Foundation

Guston, Philip, American, 1913–1980
Untitled, 1966, lithograph, 1998.84.2, Gift of Ruth Fine in memory of Larry Day

Hashey, Jan, American, born 1938, and **Bradford Morrow** (author)
Cheetah and Lioness, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.17, 25, Gift of Dr. and Mrs. Richard Susel

Heine, Heinrich (author), German, 1795–1856, and **Jules Pascin**, French, 1885–1930

Aus den Memoiren des Herrn von Schnabelewopsky (Berlin, 1910), bound volume with 35 lithographic illustrations (6 hand-colored), 1998.119.1, Gift of Ann R. Vershbow

Hockney, David, British, born 1937
Ruth Fine, 1990–1991, color laser printed still video composite, 1998.84.3, Gift of Ruth Fine in memory of Larry Day

Panama Hat with a Bow Tie on a Chair, 1998, etching and aquatint, from *The Geldzahler Portfolio*, 1999.97.3, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Hofmann, Hans, American, 1880–1966
Composition in Blue, 1952, screenprint in blue and black with handcoloring, 1998.84.1, Gift of Ruth Fine in memory of Larry Day

Hopper, Dennis, American
Andy Warhol, David Hockney, Henry Geldzahler, and Jeff Goodman from "Out of the '60's." 1997, color photolithograph, from *The Geldzahler Portfolio*, 1999.97.4, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Hurson, Michael, American, born 1941, and **Bradford Morrow** (author)
Frog and Canis, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.7, 28, Gift of Dr. and Mrs. Richard Susel

Ibels, Henri-Gabriel, French, 1867–1936
Les Programmes du Théâtre Libre, c. 1893, color lithograph, 1999.46.2, Gift of the Cafritz Foundation in memory of Martin Atlas

L'Arlequin, 1890s, lithograph in black and red, 1999.46.4, Ailsa Mellon Bruce Fund

Isabey, Eugène, French, 1803–1886
Returning to Port (Large Version), 1839, lithograph on chine collé, 1998.101.1, Ailsa Mellon Bruce Fund

Iturbide, Graciela, Mexican, born 1942
Espíritu Santo, 1997, portfolio of six photogravures with text by Richard Hakluyt
Mujer/Angel, 1996, photogravure
Nuestra Señora de las Iguanas, 1996, photogravure
Janet, 1997, photogravure
Jano, 1997, photogravure
1998.8.1–6; 1998.87.7–10, Gift of Graphicstudio, The University of South Florida, and the Artist

Johns, Jasper, American, born 1930
Leo, 1997, color etching, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.1, Gift of Jean-Christophe Castelli and tribute from Jasper Johns in honor of Leo Castelli

Untitled, 1999, color intaglio, 1999.90.1, Gift of Werner H. and Sarah-Ann Kramarsky

Untitled, 1998, color etching and aquatint, from *The Geldzahler Portfolio*, 1999.97.5, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Kainen, Jacob, American, born 1909
Barber Shop, 1940, lithograph
Breakfast, 1938, color lithograph
Crusade, 1984, color woodcut
Early Evening, 1938, lithograph
Eugene, 1946, etching
Generalissimo, 1975, color lithograph
Intersection, 1955, woodcut
Intersection II, 1955, woodcut
Intersection II, 1955, woodcut
Letter from Tbilisi, 1976, hard and softground etching on green paper
The Midnight Sun, 1960, etching, drypoint, and engraving
Mona, 1968, woodcut
Afermath, 1937, lithograph with watercolor
Newborn, 1948, drypoint
Night Walk, 1965, woodcut on oriental paper
Rambler, 1978, lithograph [trial proof]
Rambler, 1978, lithograph

The Sculptor, 1939, lithograph
Self-Portrait with Drypoint Needle, 1945, drypoint
Snowfall, 1939, color screenprint
Stranger in the Gates, 1953, woodcut
Stranger in the Gates, 1953, woodcut in black and red
Sun in the Hills, 1951, woodcut and color stencil
Alone, c. 1937, etching
Cement Mixer, 1938, lithograph
1999.82.21–45, Gift of Ruth Cole Kainen in honor of the artist's 90th birthday

Mr. Trouble, set of 10 intaglio prints [trial proofs], 1999.82.46–55, Gift of Ruth Cole Kainen in honor of the artist's 90th birthday

Kelly, Ellsworth, American, born 1923
Blue (for Leo), 1997, color screenprint, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.2, Gift of Jean-Christophe Castelli and tribute from Ellsworth Kelly in honor of Leo Castelli

Untitled, 1997, color lithograph, from *The Geldzahler Portfolio*, 1999.97.6, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Kendrick, Mel, American, born 1949
6 Locks, 1996
7 Locks, 1996
woodcuts on japan paper, 1998.87.11–12, Gift of Graphicstudio, The University of South Florida, and the Artist

Kendrick, Mel, American, born 1949, and **Bradford Morrow** (author)
Little Cock and Giraffe, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.16, 21, Gift of Dr. and Mrs. Richard Susel

Kirchner, Ernst Ludwig, German, 1880–1938
Peter Schlemihls wundersame Geschichte, 1915, complete set of 7 color woodcuts, 1999.68.1–7, New Century Fund and Gift of Ruth and Jacob Kainen

Klee, Paul, Swiss, 1879–1940
Park, 1920, color lithograph, 1998.121.1, Gift of Mrs. John Alexander Pope

Klein, Johann Adam, German, 1792–1875
Ansicht von St. Helena und des Schlosses Rauhenstein bey Baden, 1817

Cossack Horses in a Courtyard, 1818, [proof]
J. C. Erhard, 1822
Shepherd Boy with Two Goats, 1817, [proof]
etchings, 1999.14.1–4, Ailsa Mellon Bruce Fund

Koch, Joseph Anton, Austrian, 1768–1839
Views of Rome, 1810, bound album with complete set of 20 etchings, 1998.102.1, Ailsa Mellon Bruce Fund

Kosuth, Joseph, American, born 1945
Title Quotation (for L.C.), 1997, screenprint and hot stamping, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.3, Gift of Jean-Christophe Castelli and tribute from Joseph Kosuth in honor of Leo Castelli

Kupka, Frantisek, Czechoslovakian, 1871–1957
Quatre Histoires de Blanc et Noir (Puteaux), 1926, unbound deluxe edition volume with wood engravings, with a complete extra set of unnumbered proof impressions, 1999.72.1, a–ccc, William B. O'Neal Fund

Lalanne, Maxime, French, 1827–1886
Richmond, etching, 1999.83.1, Gift of Mr. and Mrs. Martin Atlas

Lasansky, Mauricio, American, born 1914
Self-Portrait, 1957, color intaglio, 1999.85.1, Gift of John and Mary Pappajohn

Le Coeur, Louis, French, active c. 1780–1800
Bal de la Bastille (after Jacques François Joseph Swebach), 1790, color aquatint, 1999.77.1, Gift of Ivan and Winifred Phillips in memory of Neil E. Phillips

Lepic, Ludovic Napoléon, Vicomte, French, 1839–1889
Les Oeufs de Pâques, 1878, [proof]
Les Oeufs de Pâques, 1878, [edition state]
etchings, 1999.46.5–6, Ailsa Mellon Bruce Fund

Lichtenstein, Roy, American, 1929–1997
Cubist Cello (progressive proofs 1–12), 1997
Cubist Cello, 1997
12 proofs and edition color screenprint, 1998.88.1–13, Gift of Karen McCreedy and Jean-Yves Noblet

Interior with Chair, 1997, color screenprint, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.4, Gift of Jean-Christophe Castelli and tribute from Roy Lichtenstein in honor of Leo Castelli

Untitled, 1997, color screenprint, from *The Geldzahler Portfolio*, 1999.97.7, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Lievens, Jan, Dutch, 1607–1674
Bust of a Young Man in Profile, Facing Right, c. 1631, etching, 1999.63.3, Ailsa Mellon Bruce Fund

Master E.S., German, active c. 1450–1467
The Madonna and Child in a Garden, c. 1465/1467, engraving in white on paper prepared with black ink
The Martyrdom of Saint Barbara, c. 1450, engraving
1999.27.1–2, New Century Fund

Master of the Playing Cards, German, active c. 1430/1455
A Poet Reading, 1430s, engraving, 1999.26.1, Gift of Ladislaus and Beatrix von Hoffmann

Master Z.B.M., Italian, active 1557
Pandora Opening Her Box, 1557, etching and engraving, 1999.63.4, Ailsa Mellon Bruce Fund

Maulbertsch, Franz Anton, Austrian, 1724–1796
The Institution of the Eucharist, c. 1765, etching and engraving, 1999.98.6, Gift of The Ahmanson Foundation

Modica, Andrea, American, born 1960
Dimc Box, Texas, 1996, photogravure with Gampi chine collé, 1998.87.13, Gift of Graphicstudio, The University of South Florida, and the Artist

Müller, Johann Gotthard, German, 1747–1830
The Battle at Bunker's Hill (after John Trumbull), 1797, engraving, 1998.118.13, Gift of David E. Rust

Munch, Edvard, Norwegian, 1863–1944
The Cardplayers, 1906, drypoint
Gunnar Heiberg, 1896, lithograph
Rouge et Noir, 1898, woodcut [proof]
Three Faces, 1902, mezzotint
1999.84.1–4, Gift of the Epstein Family Collection

Nares, James, British, born 1953, and **Bradford Morrow** (author)
Starling and Unicorn, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.10, 35, Gift of Dr. and Mrs. Richard Susel

- Nauman, Bruce**, American, born 1941
Life Fly Lives Flies, 1997, etching, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.5, Gift of Jean-Christophe Castelli and tribute from Bruce Nauman in honor of Leo Castelli
- Oldenburg, Claes**, American, born 1929
Pizza/Palette, 1996, color lithograph, 1998.125.1, Gift of Helen and Paul Anbinder
- Bat Spinning at the Speed of Light*, 1975
Picasso Cufflink, 1974
color lithographs, 1999.86.2, 3, Gift of Dr. Christopher A. Graf
- Palko, Franz Xaver**, Czechoslovakian, 1724–1767/1770
God Commanding Adam and Eve, 1760s, etching, 1999.98.7, Gift of The Ahmanson Foundation
- Partenheimer, Jürgen**, German, born 1947
Canto V. I, 1997, color lithograph, softground etching, spitbite aquatint, and heliogravure woodcut, 1998.87.14, Gift of Graphicstudio, The University of South Florida, and the Artist
- Partenheimer, Jürgen**, German, born 1947, and **De Angulo, Jaime** (author), American, 1887–1950
Coyote (New York, 1986), bound volume with 12 linocuts, 1998.86.1, Gift of Susan Lorence
- Phelan, Ellen**, American, born 1943 and **Bradford Morrow** (author)
Plankton and Mussel, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.11, 31, Gift of Dr. and Mrs. Richard Susel
- Picasso, Pablo**, Spanish, 1881–1973
Painter Picking Up His Brush, 1927–1928, etching, 1999.12.1, The William Stamps Farish Fund
- Pique I*, 1959, linocut in black and two shades of brown on light brown paper, 1999.20.1, Ailsa Mellon Bruce Fund
- Picasso, Pablo, After**
Pierrot and Harlequin, after 1920, color pochoir, 1998.122.1, Gift of Lisa Travers, William O'Reilly, N.Y., in honor of Jacob Kainen
- Puryear, Martin**, American, born 1941
African Boy, 1965
Untitled, 1966
woodcuts, 1999.74.1–2, Director's Discretionary Fund
- Quarenghi, Giacomo** (author), Italian, 1744–1817, and **Cavaliere Giulio Quarenghi**, Italian, active 19th century
Fabbriche e Disegni (volume I) (Milan, 1821), bound volume with 60 engravings, the title and half-title printed with colored borders
Fabbriche e Disegni (volume II) (Mantua, 1844), bound volume with portrait frontispiece and 66 engraved plates; blue and pink border on dedication page and green border on title page 1999.73.1–2, Mark J. Millard Architectural Collection
- Rauschenberg, Robert**, American, born 1925
Caucus, 1997, color offset lithograph, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.6, Gift of Jean-Christophe Castelli and tribute from Robert Rauschenberg in honor of Leo Castelli
- Rosenquist, James**, American, born 1933
Color of Mind and Muscle, 1996, color screenprint
New Objective Picture, 1996, color screenprint and lithograph 1998.87.15–16, Gift of Graphicstudio, The University of South Florida, and the Artist
- The Flame Still Dances on Leo's Book*, 1997, color lithograph, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.7, Gift of Jean-Christophe Castelli and tribute from James Rosenquist in honor of Leo Castelli
- Henry's Arrival on the Art World Causes Gravity*, 1998, color lithograph, from *The Geldzahler Portfolio*, 1999.97.8, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS
- Ruggi, Lorenzo**, Italian, active after 1836
Raccolta inedita di cinquanta scene teatrali le più applaudite dei teatri Italiani (Bologna, 1836), bound volume with 50 engraved plates, 1999.62.1, Mark J. Millard Architectural Collection
- Rumpf, Philipp**, German, 1821–1896
Young Woman Reading by a Window, c. 1855, etching, 1999.71.1, Katharine Shepard Fund
- Ruscha, Edward**, American, born 1937
"L.C." 1997, color screenprint, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.8, Gift of Jean-Christophe Castelli and tribute from Edward Ruscha in honor of Leo Castelli
- Sadeler, Aegidius, II**, Flemish, c. 1570–1629
The Twelve Months (after Paul Brill), 1615, complete set of 6 engravings, 1998.142.1–6, Ailsa Mellon Bruce Fund
- Salle, David**, American, born 1952
Paper Lanterns, 1998, color solar plate/intaglio, from *The Geldzahler Portfolio*, 1999.97.9, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS
- Shadow, Gottfried**, German, 1764–1850
The Accountant Rudolf Shadow (The Artist's Brother), 1824, lithograph, 1999.98.8, Gift of The Ahmanson Foundation
- Schinkel, Karl Friedrich**, German, 1781–1841
Predjama Castle in Carniola, Twelve Hours from Trieste, 1816, lithograph on golden paper, 1999.52.1, Pepita Milmore Memorial Fund
- Schmidt, Martin Johann**, German, 1718–1801
Saint James Major Preaching, c. 1764
Saint Nicholas Rescuing Sailors, 1771
etchings, 1999.98.9, 10, Gift of The Ahmanson Foundation
- Serra, Richard**, American, born 1937
Leo, 1998, etching, from *Leo Castelli 90th Birthday Portfolio*, 1999.36.9, Gift of Jean-Christophe Castelli and tribute from Richard Serra in honor of Leo Castelli
- Shapiro, Joel**, American, born 1941, and **Bradford Morrow** (author)
Snake, 1990, relief print, from *A Bestiary* portfolio, 1998.124.4, Gift of Dr. and Mrs. Richard Susel
- Sigrist, Franz, the Elder**, Austrian, 1727–1803
Tobias Healing His Father, c. 1752, etching, 1999.98.11, Gift of The Ahmanson Foundation
- Simpson, Lorna**, American, born 1960
Two Pairs, 1997, photogravure, 1998.87.17, Gift of Graphicstudio, The University of South Florida, and the Artist
- Sloan, Jeannette Pasin**, American, born 1946
Jeanette Pasin Sloan, 1986, portfolio of 2 color lithographs, 1 etching, and 1 color woodcut, 1999.86.4, Gift of Dr. Christopher A. Graf
- Smith, Kiki**, American, born 1954, and **Bradford Morrow** (author)
Anemone and Bat, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.20, 36, Gift of Dr. and Mrs. Richard Susel
- Sonnier, Keith**, American, born 1941
Changaloo, 1996, color lithograph
Computographics, 1995, portfolio of 5 accordion-folded color planographic/photoetchings with paper collage, text by Robert Rosenblum, 1998.87.18–23, Gift of Graphicstudio, The University of South Florida, and the Artist
- Sovák, Provoslav**, Czechoslovakian, born 1926
Horizons—In Memoriam Hercules Seghers, 1979–1981, etching on Japan paper, 1998.84.4, Gift of Ruth Fine in memory of Larry Day
- Stephan, Joseph**, German, 1709–1786
Architectural Fantasy with Roman Ruins, 1769, etching, 1999.18.1, Gift of Melissa J. Stegeman in honor of Paul Mellon
- Stella, Frank**, American, born 1936
Coxuria, 1997, color screenprint, from *The Geldzahler Portfolio*, 1999.97.10, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS
- Storck, John**, (author), American, 20th century, and **Steve Wheeler**, American, 1912–1992
Hello Steve, 1947, bound volume with 13 color photoscreenprints, 1998.85.1, Gift of Richard York Gallery, New York, and Estate of Steve Wheeler
- Storey, David**, American, born 1948, and **Bradford Morrow** (author)
Scorpion and Hare, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.8, 13, Gift of Dr. and Mrs. Richard Susel
- Struck, Hermann**, German, 1876–1944
Marc Chagall, c. 1922, drypoint, 1998.82.17, Gift of Mr. and Mrs. Gerhard E. Pinkus
- Stuart, Michelle**, American, born 1940, and **Bradford Morrow** (author)
Armadillo and Yak, 1990, 2 relief prints, from *A Bestiary* portfolio, 1998.124.14, 26, Gift of Dr. and Mrs. Richard Susel
- Synave, Tancrede**, French, born 1860
Mademoiselle Fifi, 1896, color lithograph, 1999.34.1, Gift of Lane W. Atlas
- Thrash, Dox**, American, 1892–1965
Man Working (recto), Laundry Day (verso), carbon-and-ink print; aquatint, 1998.84.5.a,b, Gift of Ruth Fine in memory of Larry Day
- Troger, Paul**, Austrian, 1698–1762
A Philosopher, 1720s, etching
Pietà, 1720s, etching
The Rest on the Flight into Egypt, 1721, etching with roulette 1999.98.12–14, Gift of The Ahmanson Foundation
- Tuttle, Richard**, American, born 1941, and **Bradford Morrow** (author)
Pig and Grouse, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.3, 34, Gift of Dr. and Mrs. Richard Susel
- Vallotton, Félix**, Swiss, 1865–1925
Père, 1894, lithograph in green on Japan paper (deluxe edition impression), 1999.46.3, Gift of the Calritz Foundation in memory of Martin Atlas
- Venet, Bernar**, French, born 1941
Random Combination of Indeterminate Lines, 1996, drypoint, open-bite etching, and aquatint, 1998.87.25, Gift of Graphicstudio, The University of South Florida, and the Artist



André Kertész, *South Port, Long Island*, 1942 or 1949, gelatin silver print, 24.3 x 19.6 cm, Gift of The André and Elizabeth Kertész Foundation, 1998.90.5

Villamena, Francesco, Italian, 1566–1624
The Penitent Magdalene (after Francesco Vanni), first quarter 17th century, engraving, 1999.64.4. Ailsa Mellon Bruce Fund

Villon, Jacques, French, 1875–1963
La Parisienne, 1902, color intaglio [proof], 1999.53.1, Gift of Evelyn Stefansson Nef

La Parisienne, 1902, 5 color intaglios [proofs], 1999.54.1–5, New Century Fund

La Parisienne, intaglio in black [proof], 1999.93.1, Eugene L. and Marie-Louise Garbaty Fund

La Parisienne, color intaglio [proof], 1999.93.2, Edward E. MacCrone Fund

Warhol, Andy, American, 1928–1987
Henry Geldzahler, 1964, video tape of black-and-white film, from *The Geldzahler Portfolio*, 1999.97.11, Director's Discretionary Fund and Gift of the Estate Project for Artists with AIDS

Weber, Max, American, 1881–1961
Frieze, 1919–1920, woodcut in brown
Figure Composition, 1919/1920, color woodcut
Figure, 1919–1920, woodcut in reddish brown
Head of a Man, 1919/1920, woodcut on gray mica paper
Head and Shoulders of Figure, 1919/1920, color woodcut on gray mica paper
1998.120.1–5, Gift of Jack and Margrit Vanderryn

Weiss, Bartholomäus Ignaz, German, 1730–1814
Diana, 1790s, etching with drypoint, 1999.71.2, Katharine Shepard Fund

Welliver, Neil, American, born 1929
Study for New Dams in Meadow, 1984, color woodcut on japan paper, 1998.84.6, Gift of Ruth Fine in memory of Larry Day

Wiley, William T., American, born 1937
I Hope You Learned Your Lesson, 1974, color etching and aquatint
Suite of Daze, 1977, bound volume with 14 etchings
1999.86.4–5.a–n, Gift of Dr. Christopher A. Graf

Willmann, Michael Lukas Leopold, German, 1630–1706
Self-Portrait Drawing, 1675, etching, 1999.98.15, Gift of The Ahmanson Foundation

Winck, Thomas Christian, German, 1738–1797
The Seven Planets, etching, 1999.98.16, Gift of The Ahmanson Foundation

Winkfield, Trevor, British, born 1944, and **Bradford Morrow** (author)
Tortoise and Bee, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.12, 23, Gift of Dr. and Mrs. Richard Susel

Winters, Robin, American, born 1950, and **Bradford Morrow** (author)
Skunk and The Monkey Prince, 1990, 2 color relief prints, from *A Bestiary* portfolio, 1998.124.6, 30, Gift of Dr. and Mrs. Richard Susel

Woeiriot, Pierre, French, 1532–after 1596
Francoys de Scepeaulx, 1564, engraving, 1999.10.1, Ailsa Mellon Bruce Fund

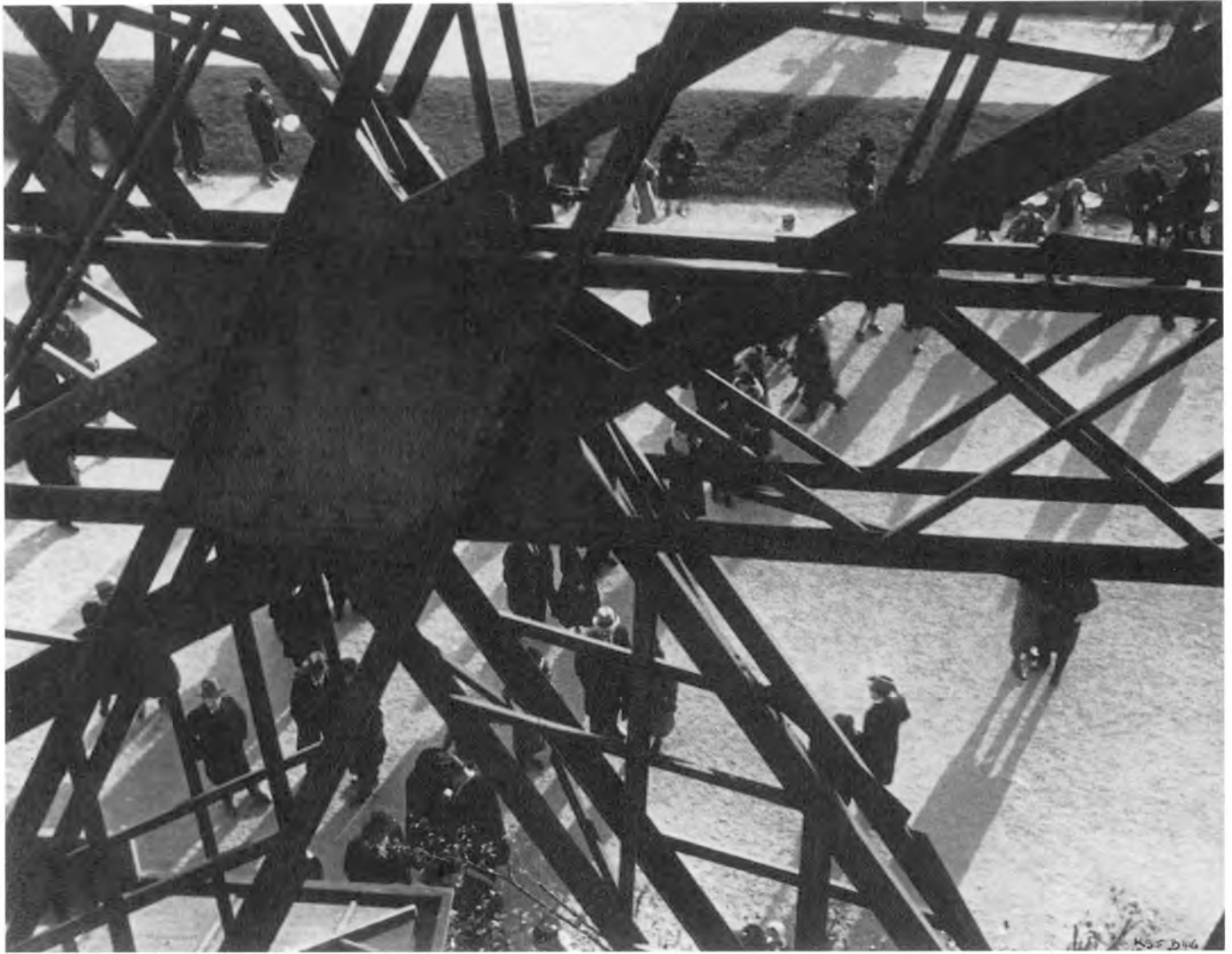
Photographs

Abbott, Berenice, American, 1898–1991
New York at Night, c. 1932, gelatin silver print, 1970s, 1998.89.1, Gift (Partial and Promised) of Francine Schear Linde in honor of her parents, Herbert and Blanche Schear

American 19th Century
Worth Going For, Maine, 1880s, albumen print, 1999.57.1, Anonymous Gift

American 20th Century
Cryogenic Section of a Cadaver, c. 1900–1920, cyanotype, 1999.33.1, Anonymous Gift

Atget, Eugène, French, 1857–1927
Luxembourg, Anne of Brittany, 1923–1926, arrow-root print, 1999.59.1, Anonymous Gift



Beato, Felice, British, c. 1825–c. 1907
Woman at Toilette, 1867–1868, albumen print with watercolor, 1999.37.1, Gift of Ken and Kiyo Hitch in memory of Harry Lunn Jr.

Bing, Ilse, American, 1899–1998
Eiffel Tower, Paris, 1931, gelatin silver print, 1999.24.1, Gift of The Circle of the National Gallery of Art

New York: Courtyard with Laundry and Reflections of Sunlight, 1952, gelatin silver print, 1999.96.1, Gift of Marvin Breckinridge Patterson

Brandt, Bill, British, 1904–1983
Rainswept Roofs, 1933, gelatin silver print, 1999.60.1, Anonymous Gift

Bubley, Esther, American, 1921–1998
Girl Sitting Alone in the Sea Grill, a Bar and Restaurant, Waiting for a Pick-up, Washington, D.C., 1943
Manhattan Bridge, New York, c. 1947
 gelatin silver prints, 1999.108.1–2, Gift of Marvin Breckinridge Patterson

Callahan, Harry, American, 1912–1999
Highland Park, Michigan, 1941
Highland Park, Michigan, 1941
Eleanor, Chicago, 1948
Chicago, 1950
Chicago, 1950
Weeds in Snow, Rhode Island, c. 1965
 gelatin silver prints, 1998.133.1–6, Gift of Susan P. MacGill

New York, 1945
Eleanor, New York, 1945
Eleanor, Chicago, 1952
 gelatin silver prints, 1999.5.1–3, Gift of Ann Solomon

Chauvassaignes, Franc, French, active 1850s
Nude, c. 1856, albumen print from collodion negative, 1999.28.1, Anonymous Gift

Crawford, Ralston, American, 1906–1978
Photogram, 1947
Photogram, 1947
 gelatin silver prints, 1999.91.1–2, Gift of Henry Buhl

Photogram, 1947, gelatin silver print, 1999.91.3, Anonymous Gift

Cunningham, Imogen, American, 1883–1976
James Stephens, 1935, gelatin silver print, 1998.129.1, Gift of Charles Isaacs and Carol Nigro

DeCarava, Roy, American, born 1919
Hallway, 1953, gelatin silver print, 1999.41.1, Gift of the Roy and Sherry DeCarava Foundation

Car behind building, 1953
Man lying down, subway steps, 1965
 gelatin silver prints, 1999.67.1–2, New Century Fund, Fund for Living Photographers

Mississippi freedom marcher, Washington, D.C., 1963, gelatin silver print, 1999.67.3, Anonymous Gift

Edgerton, Harold, American, 1903–1990
Water from a Faucet, 1932, gelatin silver print, 1999.23.1, Anonymous Gift

Ilse Bing, *Eiffel Tower, Paris*, 1931, gelatin silver print, 22.3 x 28.2 cm, Gift of The Circle of the National Gallery of Art, 1999.24.1

Fichter, Robert, American, born 1939
Hiroshima Memorial, c. 1982
Ma Bell Madonna, 1982
Turkey Puzzle, c. 1982
cibachrome prints, 1998.131.1–3, Gift of Marc Frcidus

French 19th Century
Peasant Woman, 1870s, albumen print from colodion negative, 1999.58.1, Anonymous Gift

Gibson, Ralph, American, born 1939
Untitled, 1969
Untitled, 1960
Untitled, 1967
gelatin silver prints, 1998.128.1–3, Gift of Mr. and Mrs. Raymond W. Merritt

Haynes, F. Jay, American, 1853–1921
Yellowstone Lake, 1880s, gelatin silver printed-out print, 1998.139.1, Anonymous Gift

Hoepffner, Marta, German, born 1912
The Plunge into the Deep, 1935, gouache collaged with gelatin silver prints, 1999.95.1, Gift of Marvin Breckinridge Patterson

Jaques, Bertha Evelyn, American, 1863–1941
Darnel, 1909, cyanotype, 1999.95.2, Gift of Marvin Breckinridge Patterson

Jeanrenaud, Alphonse, French, 1835–1895
Fontainebleau, c. 1860s, albumen print, 1999.70.1, Gift of Amy Rose Silverman and Anonymous Gift

Kenna, Michael, British, born 1953
Points East, Pendine Sands, Wales, 1997
La Poêle, Vaux-le-Vicomte, France, 1996
gelatin silver prints, 1999.66.1–2, Director's Discretionary Fund

Kertész, André, American, 1894–1985
Albany, 1918
Elizabeth and I, 1931
Self-Portrait at the Hotel Beaux-Arts, 1936
Self-Portrait with Beekeeper, probably 1932
South Port, Long Island, 1942 or 1949
Thomas Jefferson, Utica, New York, 1961
Skywriting, New York, 1938
gelatin silver prints, 1998.90.1–6, 1999.39.1, Gift of The André and Elizabeth Kertész Foundation

Kühn, Heinrich, German, 1866–1944
Alfred Stieglitz, 1907, platinum print with mercury, 1999.76.1, Gift in memory of Harry H. Lunn Jr. from his friends and family

Langenheim, Frederick, American, 1809–1879, and **William Langenheim**, American, 1807–1874
Merchant's Exchange, Philadelphia, 1849, salted paper print from paper negative, 1998.126.1, Gift of Harvey S. Shipley Miller and J. Randall Plummer

Macpherson, Robert, Scottish, 1811–1872
The Templum Minerva Medica and the Surrounding Area, 1861, albumen print, 1998.127.1, Gift of Andrew Szegedy-Maszak and Elizabeth Bobrick in honor of Aladar and Hanna Szegedy-Maszak

Metzker, Ray K., American, born 1931
Atlantic City, 1966, gelatin silver print, 1998.137.2, Gift of Joyce and Robert Menschel

Misonne, Léonard, Belgian, 1870–1943
Landscape, c. 1920, gelatin silver print, 1999.38.1, Gift of Harvey S. Shipley Miller and J. Randall Plummer

Misrach, Richard, American, born 1949
Bomb Crater and Destroyed Convoy, Bravo 20 Bombing Range, Nevada, 1986
Boy Scouts and Fremont's Pyramid, Pyramid Lake Indian Reservation, Nevada, 1991
Danny Boy, Bonneville Salt Flats, Utah, 1992
Dead Animals #1, Nevada, 1987
Dead Fish, Salton Sea, California, 1983
"Eat My Fallout" Graffiti, Wendover Air Base, Utah, 1988
Flooded Marina (Gas Pumps), Salton Sea, California, 1983
Office, Project W-47 Support Hangar, Wendover Air Base, Utah, 1989
Outdoor Dining, Bonneville Salt Flats, Utah, 1992
Princesses against Plutonium, Nuclear Test Site, Nevada, 1988
Rocky Flats Mesa, Colorado, 1987
Salton Sea Interior (with Chair), California, 1985
Snow Canyon State Park, Utah, 1987
White Man Contemplating Pyramids, Egypt, 1989

San Jacinto Mountains Sequence, 1985
chromogenic prints, 1998.91.1–30, Anonymous Gift

Hassayampa Plain, 31 October 1996, 5:49 p.m.
Polaris over Lake Mead, 14–15 March 1997, 11:56 p.m.–4:15 a.m.
chromogenic prints, 1999.88.1–2, Gift of Lannan Foundation

Model, Lisette, American, 1906–1983
42nd Street from the Sixth Avenue Subway (Running Legs), New York, 1942, gelatin silver print, 1998.137.1, Gift of Marvin Breckinridge Patterson

Moholy-Nagy, László, American, 1895–1946
Untitled (Positive), c. 1922–1924, gelatin silver print from photogram negative, 1999.23.2, Gift of The Circle of the National Gallery of Art

Moran, John, American, 1831–1903
The Wissahickon Creek near Philadelphia, c. 1865, albumen print, 1999.6.1, Anonymous Gift

Newman, Arnold, American, born 1918
George and Edith Rickey with Sons Stuart and Philip, East Chatham, New York, 1973, gelatin silver print, 1999.87.1, Gift of Nan Rosenthal

Norman, Dorothy, American, 1905–1997
Alfred Stieglitz, 1933
Telephone in Front of Stieglitz "Equivalent." c. 1940
gelatin silver prints, 1998.128.4–5, Gift of Mr. and Mrs. Raymond W. Merritt

Rössler, Jaroslav, Czechoslovakian, 1902–1990
Paris, 1928, gelatin silver print, 1999.69.1, Gift of Joyce and Robert Menschel and Anonymous Gift

Sander, August, German, 1876–1964
Near Nonnenwerth Island, 1937
The Siebengebirge as seen from Rheinbreitbach, 1936
Untitled—Snow-Covered Tree, c. 1930–1940
View of the Ederkopf, c. 1930–1940
gelatin silver prints, 1998.130.1–4, Gift of Kent and Marcia Minichiello

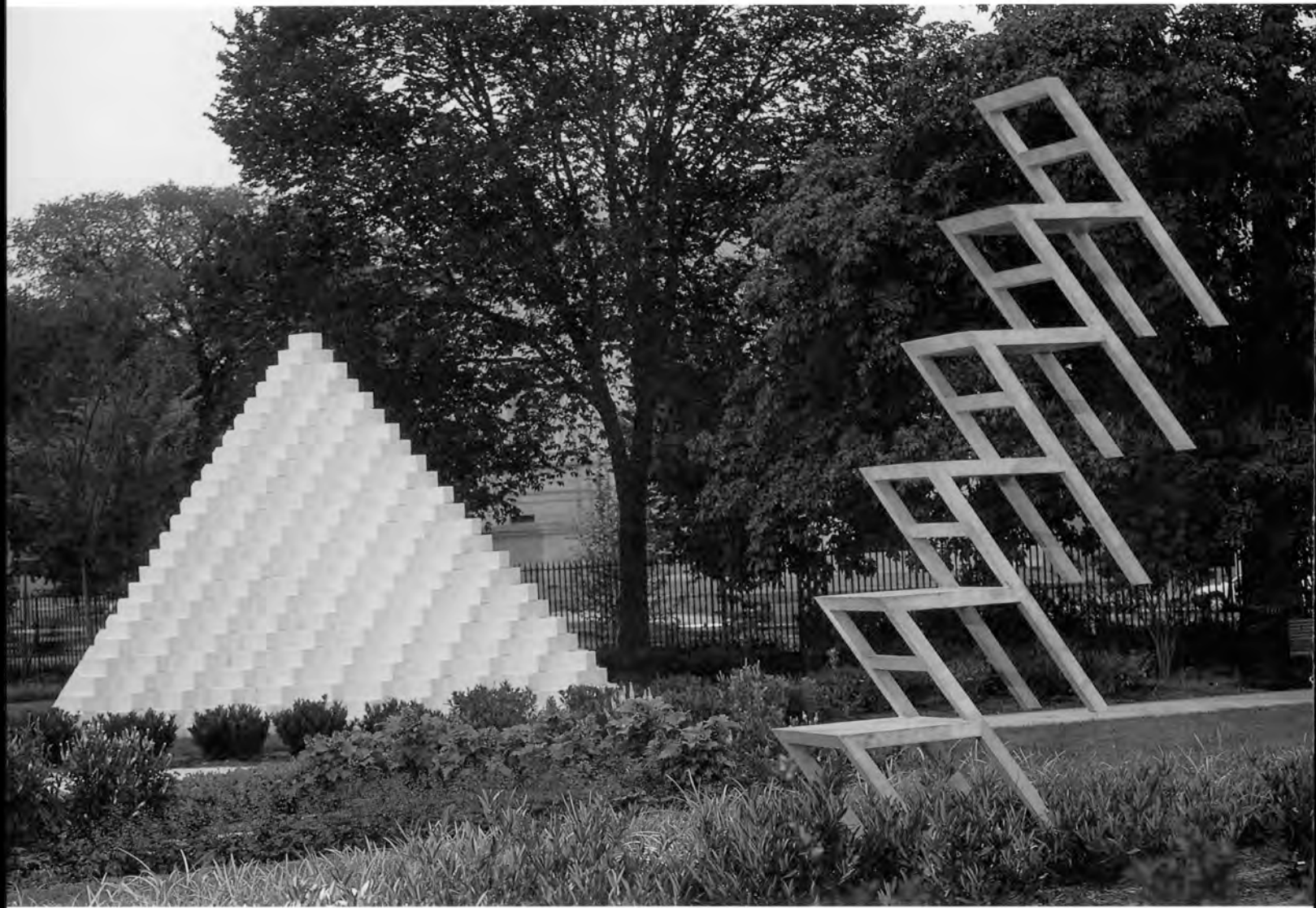
Road Construction Workers, Westerwald, 1917
The Composer Kaspar Rösling, 1925
Match Seller, Cologne, 1926
Recipient of Welfare Assistance, 1930
gelatin silver prints, 1999.49.1–4, New Century Fund

Smith, David, American, 1906–1965
Untitled, c. 1932–1935, gelatin silver print, 1998.138.1, Gift of the Collectors Committee

Southworth, Albert Sands, American, 1811–1894, and **Josiah Johnson Hawes**, American, 1808–1901
The Letter, c. 1850, daguerreotype, 1999.94.1, Patrons' Permanent Fund

Sutcliffe, Frank Meadow, British, 1853–1941
Whitby Fishermen, c. 1885, carbon print, 1999.57.2, Anonymous Gift

Talbot, William Henry Fox, British, 1800–1877
Orléans Cathedral, 1843, salted paper print from paper negative, 1998.136.1, Anonymous Gift





EXHIBITIONS

Temporary Exhibitions at the National Gallery of Art

A Design for the National Gallery of Art: Celebrating the 20th Anniversary of I. M. Pei's East Building

continued from the previous fiscal year to 11 October 1998

A Collector's Cabinet

continued from the previous fiscal year to 1 November 1998

French Drawings from the Armand Hammer Collection

continued from the previous fiscal year to 8 November 1998

Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam

4 October 1998 to 3 January 1999
Philip Conisbee, curator, with Louis van Tilborgh and John Leighton, guest curators
supported by Andersen Consulting
also supported by an indemnity from the Federal Council on the Arts and the Humanities

Bernini's Rome: Italian Baroque Terracottas from The State Hermitage Museum, St. Petersburg

11 October 1998 to 18 January 1999
Ian Wardropper, guest curator
supported by Republic National Bank of New York, Safra Republic Holdings S.A., Luxembourg, and Banco Safra S.A., Brazil

Gifts to the Nation from Mr. and Mrs. John Hay Whitney

18 October 1998 to 3 January 1999
Philip Conisbee, curator
supported by The Circle of the National Gallery of Art

Love and War: A Manual for Life in the Late Middle Ages

8 November 1998 to 31 January 1999
Andrew Robison and Virginia Clayton, curators

Edo: Art in Japan 1615–1868

15 November 1998 to 15 February 1999
Robert Singer, guest curator
supported by NTT Corporation
also supported by an indemnity from the Federal Council on the Arts and the Humanities

Figure Studies and Compositional Drawings from the Armand Hammer Collection

22 November 1998 to 9 May 1999
Margaret Morgan Grasselli, curator

American Impressionism and Realism: The Margaret and Raymond Horowitz Collection

24 January to 9 May 1999
Nicolai Cikovsky Jr., curator

From Botany to Bouquets: Flowers in Northern Art

31 January to 31 May 1999
Arthur Wheelock Jr., curator
supported by Shell Oil Company Foundation

John Singer Sargent

21 February to 31 May 1999
Nicolai Cikovsky Jr., curator, with Richard Ormond and Elaine Kilmurray, guest curators
supported by Ford Motor Company
also supported by an indemnity from the Federal Council on the Arts and the Humanities

Photographs from the Collection

25 April to 5 July 1999
Sarah Greenough, curator
supported by The Circle of the National Gallery of Art

Lucas Samaras' *Chair Transformation Number 20B*, 1996, patinated bronze, The Nancy Lee and Perry Bass Fund, 1998.99.1, and Sol LeWitt's *Four-Sided Pyramid*, first installation 1997 (fabricated 1999), concrete blocks and mortar, Gift of The Donald Fisher Family, 1998.149.1, are installed at the southeast corner of the National Gallery of Art Sculpture Garden.

For the *Sargent* exhibition, the painting *Gassed* needed to be moved in its crate into and out of the West Building through the Sixth Street portico by a crane owing to its twenty-two-foot length.



Faces and Figures: Drawings from the Armand Hammer Collection

16 May 1999 to 7 November 1999
Margaret Morgan Grasselli, curator

Portraits by Ingres: Image of an Epoch

23 May to 22 August 1999
Philip Conisbee, curator, with Christopher Riopelle and Gary Tinterow, guest curators supported by Airbus Industrie also supported by an indemnity from the Federal Council on the Arts and the Humanities

Caravaggio's "The Taking of Christ": Saints and Sinners in Baroque Painting

30 May to 18 July 1999
Philip Conisbee, curator supported by EduCap Inc.

Mary Cassatt

6 June to 6 September 1999
Nicolai Cikovsky Jr., curator, with Judith Barter, guest curator supported by Aetna

The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China

19 September 1999 to 2 January 2000
Xiaoneng Yang, guest curator supported by Eastman Kodak Company; additional support provided by the Henry Luce Foundation also supported by an indemnity from the Federal Council on the Arts and the Humanities

The Drawings of Annibale Carracci

26 September 1999 to 9 January 2000
Margaret Morgan Grasselli, curator supported by Republic National Bank of New York, and Safra Republic Holdings, S.A., Luxembourg; additional support provided by the Samuel H. Kress Foundation and The Circle of the National Gallery of Art also supported by an indemnity from the Federal Council on the Arts and the Humanities

Lenders to Exhibitions

Private Collections

Anonymous lenders
Abrams Collection
Maida and George Abrams
Arc en Ciel Foundation
Dr. and Mrs. Herbert Axelrod
Collection Yves Saint Laurent and Pierre Bergé
André Bromberg
The Duke of Devonshire and the Chatsworth Settlement Trustees
Anne-Cecile de Bruyne
Pieter C.W.M. Dreesmann
Eisei Bunko Foundation
Her Majesty Queen Elizabeth II
Collection of Daniel and Rita Fraad
Mr. and Mrs. Hugh Halff Jr.
The Armand Hammer Foundation
Phillip and Charlotte Hanes
Harrison Family
Teresa Heinz (and the late Senator John Heinz)
Collection of Mr. and Mrs. Charles Hermanowski
Mr. and Mrs. S. Roger Horchow
Mr. and Mrs. Michal Hornstein
Collection of Margaret and Raymond Horowitz
The Hosomi Art Foundation
Society of Jesus, Ireland
Kawabata Foundation
The André and Elizabeth Kertész Foundation
Collection Jan and Marie-Anne Krugier-Poniatowski
Mr. and Mrs. Meredith J. Long
Collection of Mrs. Paul Mellon
Mr. and Mrs. Max Palevsky
Prat Collection
Paul Prouté, S.A.
Senator and Mrs. John D. Rockefeller IV
Rust Collection
Mr. and Mrs. Peter G. Terian
Terra Foundation for the Arts

Robbie and Sam Vickers
Richard Wagner Stiftung
Collection of the Princes of Waldburg-Wollegg
Collection of Carol and Terence Wall
Jane P. Watkins
The Henry H. Weldon Collection
Collection of Dian and Andrea Woodner

Public Collections

Austria
Vienna: Graphische Sammlung Albertina

Belgium
Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen
Liège: Musée d'Art Moderne et d'Art Contemporain

Canada
Toronto: Art Gallery of Ontario

China
Beijing: Institute of Archaeology, Chinese Academy of Social Sciences; National Museum of Chinese History
Chunhua County Cultural Relics Museum, Shaanxi Province
Fufeng, Shaanxi Province: Famen Monastery Museum; Zhouyuan Administrative Office of Cultural Relics
Guangzhou: Museum of the Western Han Tomb of the Nanyue King
Hangzhou: Zhejiang Provincial Institute of Archaeology
Jingzhou Prefecture Museum
Lanzhou: Gansu Provincial Museum
Lintong, Shaanxi Province: Qin Terra-cotta Museum
Nanchang: Jiangxi Provincial Museum
Qingzhou Municipal Museum, Shandong Province
Sanxingdui Museum
Shenyang: Liaoning Provincial Institute of Archaeology; Liaoning Provincial Museum
Shijiazhuang: Hebei Provincial Cultural Relics Institute; Hebei Provincial Museum

Taiyuan: Shanxi Provincial Institute of Archaeology
 Wuhan: Hubei Provincial Museum
 Xi'an: Shaanxi History Museum; Xi'an Municipal Institute of Archaeology and Preservation of Cultural Relics
 Yanshi City Museum, Henan Province
 Zhengzhou: Henan Museum

France
 Aix-en-Provence: Musée Granet
 Besançon: Musée des Beaux-Arts et d'Archéologie
 Dijon: Musée des Beaux-Arts
 Nantes: Musée des Beaux-Arts
 Paris: École Nationale Supérieure des Beaux-Arts; Musée d'Orsay; Musée de l'Armée; Musée des Arts Décoratifs; Musée du Louvre; Musée du Petit Palais; Musée Carnavalet
 Rouen: Musée des Beaux-Arts
 Toulouse: Musée des Augustins
 Versailles: Musée national des Châteaux de Versailles et de Trianon

Germany
 Berlin: Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Kupferstichkabinett
 Frankfurt: Städtisches Kunstinstitut
 Munich: Staatliche Graphische Sammlung
 Staatsgalerie Stuttgart, Graphische Sammlung

Hungary
 Budapest: Szépművészeti Múzeum

Italy
 Florence: Galleria degli Uffizi
 Turin: Biblioteca Reale
 Urbino: Galleria Nazionale delle Marche
 Venice: Gallerie dell'Accademia

Japan
 Akita Museum of Modern Art
 Arita Ceramic Museum
 Chiba Prefecture: National Museum of Japanese History
 Fukuoka Art Museum; Fukuoka City Museum
 Hikone Castle Museum

Hyōgo Prefecture: Kurokawa Ancient Writings Research Organization
 Ikeda: Itsuo Art Museum
 Izumi: Kuboso Memorial Museum of Arts
 Kanazawa: Ishikawa Prefectural Museum of Art
 Kobe City Museum
 Komaki: Menard Art Museum
 Kyoto: Konchi'in; Kyoto City; Kyoto National Museum; Kyoto University; Shinjō'in
 Machida City Museum of Graphic Arts
 Mie Prefecture: Keishōji; Shōgenji
 Okayama: Hayashibara Museum of Art; Okayama Prefectural Museum of Art
 Osaka: Fujita Museum of Art; Osaka City Museum
 Otsu: Museum of Shiga Prefecture Biwako-Bunkakan
 Saga Prefecture: Imaemon Museum of Ceramic Antiques; Kyushu Ceramic Museum
 Saitama Prefecture: Saitama Prefectural Museum; Tōyama Memorial Museum
 Sakai Museum
 Sendai City Museum
 Shizuoka Prefectural Museum
 Shizuoka Prefecture: Kunōzan Tōshōgū Shrine; Seikenji
 Takayama: Iisanji
 Tochigi Prefecture: Kiyotakiji; Tochikubō Yakushidō
 Tokyo: Agency for Cultural Affairs; Chōtokuji; Idemitsu Museum of Arts; Itabashi Art Museum; Maeda Ikutokukai; Mitsui Bunko; Nippon Express Co., Ltd.; Nitto Boseki Co., Ltd.; Preservation Committee of Oba Local Governor's Office; Rakanji; Seikado Bunko Art Museum; Suntory Museum of Art; Sōjiji; Gotoh Museum; Nezu Institute of Fine Arts; Ota Memorial Museum of Art; Tokyo National Museum; Zōjōji
 Yamagata Prefecture: Yamagata Museum of Art
 Yamanashi Prefecture: Ganshōji

Netherlands

Amsterdam: Amsterdams Historisch Museum; Rijksmuseum; Rijksmuseum Vincent van Gogh
 Haarlem: Teylers Museum
 Rotterdam: Museum Boijmans van Beuningen
 The Hague: Haags Gemeentemuseum

Portugal

Lisbon: Fundação Calouste Gulbenkian

Russia

St. Petersburg: State Hermitage Museum

Singapore

National Museums of Singapore

Spain

Bilbao: Musco de Bellas Artes

Switzerland

Kunstmuseum Bern
 Vevey: Musée Jenisch, Musée des Beaux-Arts et Cabinet Cantonal des Estampes

United Kingdom—England

Cambridge: Fitzwilliam Museum
 Liverpool: Lady Lever Art Gallery
 London: Imperial War Museum; National Portrait Gallery; Royal Academy of Arts; Tate Gallery; British Museum; National Gallery; Victoria and Albert Museum
 Sheffield: Graves Art Gallery

United Kingdom—Scotland

Edinburgh: National Gallery of Scotland

United States

Alabama
 Tuscaloosa: Warner Collection of Gulf States Paper Corporation

California

Los Angeles: Armand Hammer Museum of Art; Los Angeles County Museum of Art; J. Paul Getty Museum
 Sacramento; Crocker Art Museum
 Fine Arts Museums of San Francisco
 San Marino: Huntington Library, Art Collections, and Botanical Gardens

Colorado

Colorado Springs Fine Arts Center

Connecticut

Hartford: Wadsworth Atheneum Museum of Art
 New London: Lyman Allyn Art Museum

District of Columbia

Arthur M. Sackler Gallery; Dumbarton Oaks; Freer Gallery of Art; National Museum of American Art; National Museum of American History; National Museum of Health and Medicine; National Museum of Natural History; National Portrait Gallery; Catholic University of America; Corcoran Gallery of Art; Folger Shakespeare Library; Library of Congress

Illinois

Art Institute of Chicago
 Rockford: Time Museum

Iowa

Des Moines Art Center

Kansas

Wichita Art Museum

Maryland

Annapolis: Maryland Commission on Artistic Property
 Baltimore: Walters Art Gallery

Massachusetts

Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts, Boston
 Cambridge: Harvard University Art Museums
 Williamstown: Sterling and Francine Clark Art Institute

Michigan

Detroit Institute of Arts
 Flint Institute of Arts

Missouri

Kansas City: Nelson-Atkins Museum of Art
 Saint Louis Art Museum

Nebraska

Omaha: Joslyn Art Museum

New York

Brooklyn Museum of Art
 New York: Harvard Club; Hispanic Society of America; Frick Collection; Metropolitan Museum of Art; Pierpont Morgan Library
 Rochester: Memorial Art Gallery of the University of Rochester

North Carolina

Asheville: Biltmore Estate
 Raleigh: North Carolina Museum of Art

Ohio

Cincinnati: Cincinnati Art Museum; Taft Museum
 Cleveland Museum of Art
 Columbus Museum of Art
 Toledo Museum of Art

Pennsylvania

Philadelphia Museum of Art
 Pittsburgh: Carnegie Museum of Art

Rhode Island

Providence: Museum of Art, Rhode Island School of Design

Virginia

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



Katsushika Hokusai, *Kirifuri Waterfall at Mount Kurokami in Shimotsuke Province*, c. 1833–1834, color woodblock print, was lent by a Los Angeles private collector for the *Edo: Art in Japan* exhibition.

Lenders of Works Displayed with Collection

Abbott Guggenheim Collection

Workshop of Tiziano Aspetti, *Vulcan*; Attributed to Girolamo Campagna, *Angel*

Abrams Collection, Boston

Pieter Duyfhuysen, *Boy Eating Porridge*; Jan Olis, *Interior with Young Men Playing Tric-Trac*

Catholic University of America, Oliveira Lima Library

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

Cooper-Hewitt, National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo, *Immaculate Conception*

Mr. and Mrs. Barney A. Ebsworth

Arthur Dove, *Moon*; Charles Sheeler, *Classic Landscape*

Hispanic Society of America, New York

John Singer Sargent, *Spanish Dance*

Mr. and Mrs. Michal Hornstein, Montreal

Paulus Bor, *Still Life with Travel Pouch*; Caesar van Everdingen, *Rape of Europa*; Jacques Linard, *Still Life of Shells*

Peter A. Jay

Gilbert Stuart, *John Jay*

Collection of the Artist

Jasper Johns, *Between the Clock and the Bed*; *Field Painting*; *No*; *Target*; *Untitled (Red, Yellow, Blue)*

Koninklijk Museum voor Schone Kunsten, Antwerp
Jacob Jordaens, *As the Old Sing, So Pipe the Young*

Calder Foundation, New York
Alexander Calder, *Tom's*; *Cheval Rouge*

Manoogian Collection
George Caleb Bingham, *Jolly Flatboatmen*

Manoogian Foundation
William Merritt Chase, *Portrait of Whittridge*; Richard Caton Woodville, *War News from Mexico*

Joseph F. McCrindle
Jan de Bray, *Double Profile Portrait of the Artist's Parents...*

Metropolitan Museum of Art
Benvenuto Tisi da Garofalo, *St. Nicholas of Tolentino Reviving a Child*; *St. Nicholas of Tolentino Reviving the Birds*

National Museum of American Art, Smithsonian Institution
Sir Anthony van Dyck, *Marchesa Elena Grimaldi-Cataneo*; French 13th Century, *Vita Contemplativa*; *Heraldic Panel*; Bishop Blessing; *Angel Holding the Cross and Crown of Thorns*; Jan Anthonisz Ravesteyn, *Judith Langley*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology
Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection
Jean Arp, *Calligraphy of Navels*; Jean Dubuffet, *Antonin Artaud aux Houppes*; *Dhotel Hairy with Yellow Teeth*; Alberto Giacometti, *Seated Woman*; Fernand Léger, *Still Life*; Joan Miró, *Spanish Dancer*; Francis Picabia, *Amorous Parade*; Pablo Picasso, *Young Girl with Left Arm Raised*; Gino Severini, *Argentine Tango*

Musée du Louvre, Réunion des Musées Nationaux, Paris
Venetian 16th Century, *Boy on a Dolphin*

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*; *Study Head of a Black Soldier*; *Preliminary Sketch for Shaw Memorial*; *Shaw Memorial*; *Early Study of the Allegorical Figure for the Shaw Memorial*

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

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

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

Anonymous
Hendrick Avercamp, *Winter Landscape with Golfers*; Bernardo Bellotto, *Pirna, Fortress of Sonnenstein*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Bartholomeus Breenbergh, *Landscape with Christ and the Woman of Samaria*; Jan Brueghel the Elder, *Flowers in a Glass Vase*; *A Road with a Ford in a Wood*; Jean-Charles Cazin, *Quarry of Monsieur Pascal near Nauterre*; Pieter Claesz, *Still Life with a Basket of Grapes*; Chuck Close, *Jasper*; Sanford Robinson Gifford, *Long Branch Beach*; Arshile Gorky, *Self-Portrait*; *The Limit*; *Portrait of Master Bill*; Jan van der Heyden, *View in Amsterdam*; Jan van Huysum, *Still Life of Flowers and Fruit*; Laurent de La Hire, *Presentation in the Temple*; Roy Lichtenstein, *Cosmology*; Edouard Manet, *Jeanne—Le Printemps*; Frans van Mieris, *Musical Party on a Terrace*; Jacopo Palma il Giovane,

Venus and Cupid at the Forge of Vulcan; Sir Peter Paul Rubens, *Landscape with Willows*; Salomon van Ruysdael, *River Landscape*; Pieter Jansz Saenredam, *Interior of the St. Peter's Church in 's-Hertogenbosch*; David Teniers II, *Dice and Skittle Players in a Tavern Courtyard*; Adriaen van de Velde, *Figures in a Deer Park*; *Winter Landscape*; Willem van de Velde, *Ships on a Calm Sea*; Philips Wouwerman, *Landscape*

Loans

Extended Loans from National Gallery Collections

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

BELGIUM

Brussels, U.S. Embassy Residence, NATO
Gilbert Stuart, *George Pollock*; Mrs. George Pollock; Thomas Sully, *Ann Biddle Hopkinson*; Francis Hopkinson; *Leland Sisters*

CANADA

Ottawa, U.S. Embassy Residence
John Singer Sargent, Mrs. Joseph Chamberlain; Gilbert Stuart, *William Thornton*; Mrs. William Thornton

ENGLAND

London, U.S. Embassy Residence
Sir William Beechey, *Lieutenant-General Sir Thomas Picton*; Francis Cotes, Mrs. Thomas Horne; Franklin C. Courtier, *Lincoln and His Son, Tad **; Thomas Gainsborough, *William Yelverton Davenport*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Thomas Sully, *John Quincy Adams*; alter Benjamin West, *Benjamin West*

London, Wallace Collection
Sir Thomas Lawrence, *Francis Charles Seymour Conway...*

FRANCE

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

Paris, U.S. Embassy Residence
George Inness, *Lake Albano, Sunset*; Walt Kuhn, *White Clown* (returned); Mark Rothko, *Untitled*

IRELAND

Dublin, U.S. Embassy Residence
Gilbert Stuart, *Counselor John Dunn* (returned); John Bill Ricketts (returned)

ITALY

Florence, Casa Buonarroti
alter Michelangelo Buonarroti, *Damned Soul **

PORTUGAL

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

UNITED STATES

Alabama

Birmingham, Museum of Art
Mark Rothko, *Untitled (black and gray)*; Anders Zorn, *Hugo Reisinger*

Montgomery Museum of Fine Arts
Mark Rothko, *Untitled*

California

Oakland Museum
Mark Rothko, 2 untitled works

Connecticut

Hartford, Wadsworth Atheneum
Mark Rothko, *Untitled*

District of Columbia

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

National Portrait Gallery

Chester Harding, *Self-Portrait*; Daniel Huntington, *Henry Theodore Tuckerman*; Dr. James Hall, John Wesley Jarvis, *Thomas Paine*; Edward Savage, *George Washington*; Irving R. Wiles, *Miss Julia Marlowe*

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 (?)*

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*; A. Hashagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rodgers*; John Neagle, *Colonel Augustus James Pleasanton*; John Vanderlyn, *John Sudam*

Residence of the Vice President of the United States

Frederick Carl Frieseke, *Memories*

White House

George Catlin, *Battle between the Jicarilla Apaches and Comanches*; *Comanche Chief, His Wife, and a Warrior*; *Comanche Chief with Three Warriors*; *Excavating a Canoe—Nayas Indians*; *Flathead Chief with His Family*; *Ojibbeway Indians*; *Three Navaho Indians*; *Two Unidentified North American Indians*; *View of the Lower Mississippi*; Raoul Dufy, *Basin at Deauville **; Henri Matisse, *Still Life with Pineapple*; Mark Rothko, *Number 7*; Thomas Sully, *Andrew Jackson*

Secretary of Agriculture

American 19th Century, *Spring on the Range*; Bucks County Farm Outside Doylestown, Pennsylvania; Atmz; Emmons Zeffel, *Barnyard*

Secretary of Commerce

Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Regatta at Cowes **; *Music and the Pink Violin* (returned); Philip van Kouwenbergh, *Flowers in a Vase* (returned); Walt Kuhn, *Green Apples and Scoop*; Leonid, *Derrynane Harbor, Ireland*

Secretary of Education

American 19th Century, *Sargent Family*; American 20th Century, *After the Wedding in Warren, Pennsylvania* (returned); French 19th Century, *Race Course at Longchamps*; alter Jean-Baptiste Greuze, *Benjamin Franklin* (returned)

Secretary of Energy

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

Secretary of Housing and Urban Development

American 19th Century, *Imaginary Regatta of America's Cup Winners*; *"We Go for the Union"*; Eugene Boudin, *Coast of Brittany **; George Ropes, *Mount Vernon*; Douglas Volk, *Abraham Lincoln*

Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley* (returned)

Secretary of State

American 19th Century. *Washington at Valley Forge*; Raoul Dufy, *July 14 in Le Havre* (returned); A. A. Lamb, *Emancipation Proclamation*; Maurice Utrillo, *Pont Saint-Michel, Paris*

U.S. Trade Representative

American 19th Century. *New England Farm in Winter*; Chinese Qing Dynasty. *Archery Contest*; Karl Knaths, *Marble Mantel*; Mark Rothko, *Untitled*; Marguerite Zorach, *Christmas Mail*

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

Billy Morrow Jackson, *Eve* *; Chaim Soutine, *Pastry Chef*; James McNeill Whistler, *Head of a Girl*

White House Chief of Staff

Mark Rothko, *Untitled (woman and girl in interior)*; 3 untitled works

Supreme Court of the United States

Mr. Chief Justice Rehnquist

George Cuijt (the Younger), *Easby Abbey, near Richmond*; Jean-Louis Forain, *Behind the Scenes* (returned); Captain Edward H. Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Lawrence Vail, *Flags, St. Mark's, Venice—Fete Day*

Mme Justice Ruth Bader Ginsburg

Mark Rothko, *Untitled: The Omen*

Mr. Justice Anthony Kennedy

Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; Walt Kuhn, *Zinnias*; Henri Moret, *Island of Raguenez, Brittany* (returned)

Mme Justice Sandra Day O'Connor

George Catlin, *After the Buffalo Chase—Sioux*; *Buffalo Chase, Sioux Indians, Upper Missouri*; *Crow Village and the Salmon River Mountains*; *Little Sioux Village*; *Two Blackfoot Warriors and a Woman*

Mr. Justice Antonin Scalia

James Bard, *Steamer "St. Lawrence"* (returned); Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt*; Augustus Vincent Tack, *Charles Evans Hughes*; Alexander Helwig Wyant, *Peaceful Valley* (returned)

Mr. Justice David Souter

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

Mr. Justice John Paul Stevens

American 19th Century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Eduard Gaertner, *City Hall at Torun*; Alphonse Legros, *Hampstead Heath*; Franz Xaver Winterhalter, *Queen Victoria*

Indiana

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*

New York

Mountainville, Storm King Art Center

Mark Di Suvero, *Aurora* * (returned)

Pennsylvania

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

Virginia

Fairfax, George Mason University

Allredo Halegua, *America*; Lila Pell Katzen, *Antecedent*

National Gallery Loans to Temporary Exhibitions

Works in National Lending Service marked †

AUSTRALIA

Sydney, Art Gallery of New South Wales

CLASSIC CÉZANNE, 28 Nov. 1998–28 Feb. 1999
Paul Cézanne, *Still Life* †

AUSTRIA

Vienna, Österreichische Galerie Belvedere

AMERICAN PAINTING OF THE 19TH CENTURY, 17 Mar.–20 June 1999

George Bellows, *Club Night* †; George Catlin, *White Cloud, Head Chief of the Iowas* †; Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay*; Rembrandt Peale, *Rubens Peale with a Geranium*; James McNeill Whistler, *Symphony in White, No. 1: The White Girl*

BELGIUM

Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen

ANTHONY VAN DYCK, 15 May–15 Aug. 1999
Sir Anthony van Dyck, *Isabella Brant*; *Clelia Cattaneo, Daughter of Marchesa Elena Grimaldi*; *A Genoese Noblewoman and Her Son*; *Queen Henrietta Maria with Sir Jeffrey Hudson*; circulated to Royal Academy of Arts, London, 11 Sept.–10 Dec. 1999

Antwerp, Rubenshuis

LIGHT OF NATURE: LANDSCAPE DRAWINGS AND WATERCOLOURS BY VAN DYCK AND HIS CONTEMPORARIES, 15 May–22 Aug. 1999
Sir Anthony van Dyck, *Edge of a Wood*; circulated to British Museum, London, 10 Sept.–28 Nov. 1999

CANADA

Montreal Museum of Fine Arts

LES TEMPS DES NABIS, 20 Aug.–22 Nov. 1998
Edouard Vuillard, *Conversation*; *Yellow Curtain*

COSMOS: FROM ROMANTICISM TO THE AVANT-GARDE, 1801–2001, 17 June–17 Oct. 1999

Alexander Calder, *Untitled (The Constellation Mobile)*; *Movement in Space*; Mark Rothko, *Untitled (black and gray)* †

Ottawa, National Gallery of Canada

SONGS ON STONE: WHISTLER AND THE ART OF LITHOGRAPHY, 1 Oct. 1998–3 Jan. 1999
James McNeill Whistler, *Drury Lane Rags*; *Woman with a Fan*; *Little Maunder's*

HONORÉ DAUMIER, 3 June–6 Sept. 1999

Honoré Daumier, *C'est unique! j'ai pris quatre tailles...*; *Vous avez perdu votre procès c'est vrai...*; *Scene of the Tribunal (The Verdict)*; 4 versions of *Prodigal Son*

VAN GOGH'S IRIS: MASTERPIECE IN FOCUS, 15 June–6 Sept. 1999

Vincent van Gogh, *Roses*

The *Chinese Archaeology* exhibition included an installation of this *Chime of twenty-six bronze zhong bells* from the Spring and Autumn Period (770–476 B.C.), lent by the Henan Museum, Zhengzhou, Henan Province.

DENMARK

Humblebaek, Louisiana Museum of Modern Art

JOAN MIRÓ, 18 Sept. 1998–10 Jan. 1999
Joan Miró, *Head of a Catalan Peasant*; *The Farm*

ENGLAND

London, Dulwich Picture Gallery

PIETER DE HOOCH, 1629–1684, 3 Sept.–24 Nov. 1998
Pieter de Hooch, *Dutch Courtyard*; *The Bedroom*; circulated to Wadsworth Atheneum, Hartford, 17 Dec. 1998–14 Mar. 1999

London, National Gallery

PORTRAITS BY INGRES: IMAGE OF AN EPOCH, 27 Jan.–25 Apr. 1999
J.-A.-D. Ingres, *Madame Moitessier*; *Sketch for Madame Moitessier*; *Monsieur Marcotte*; *Mrs. Charles Badham*; *Dr. Louis Martinet*

REMBRANDT BY HIMSELF, 9 June–5 Sept. 1999

Rembrandt van Rijn, *Self-Portrait*; *Self-Portrait*; circulated to Royal Cabinet of Paintings Mauritshuis, The Hague, 25 Sept. 1999–9 Jan. 2000

London, Tate Gallery

JOHN SINGER SARGENT, 15 Oct. 1998–17 Jan. 1999
John Singer Sargent, *Nonchalant (Repose)*; circulated to Museum of Fine Arts, Boston, 23 June–26 Sept. 1999

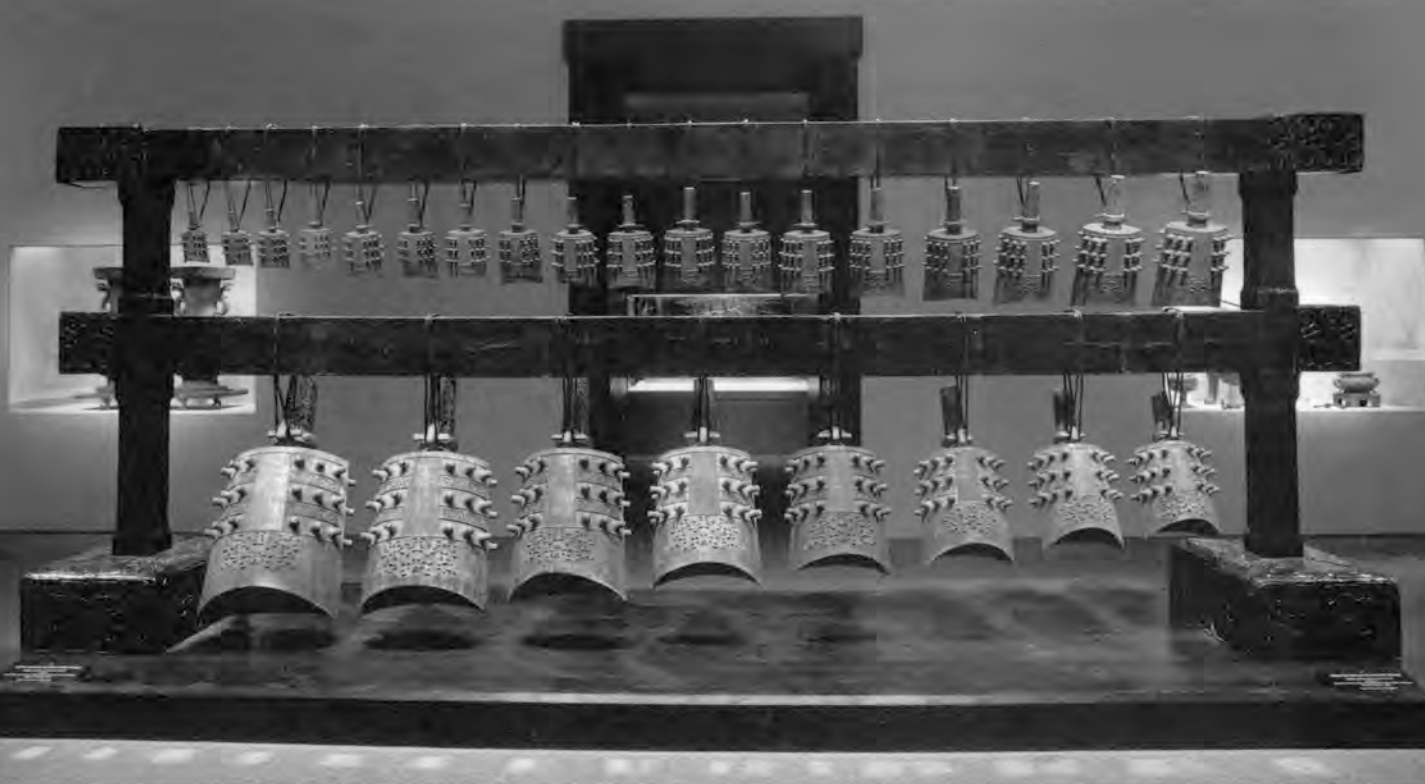
FRANCE

Palais des Beaux Arts de Lille

GOYA. UN REGARD LIBRE, 12 Dec. 1998–21 Mar. 1999
Francisco de Goya, *Young Lady Wearing a Mantilla and Basquina*; circulated to Philadelphia Museum of Art, 17 Apr.–11 July 1999

Paris, Galerie Sud, Centre Georges Pompidou

ROBERT DELAUNAY 1906–1914. DE L'IMPRESIONISME A L'ABSTRACTION, 1 June–16 Aug. 1999
Robert Delaunay, *Political Drama*



Paris, Galeries nationales du Grand Palais

LORENZO LOTTO, 13 Oct. 1998–11 Jan. 1999
Lorenzo Lotto, *St. Catherine; Allegory of Chastity; Allegory of Virtue and Vice; The Nativity*

CHARDIN, 7 Sept.–22 Nov. 1999

Jean Siméon Chardin, *Still Life with Game; Kitchen Maid*

Paris, Musée du Petit Palais

GIAMBATTISTA TIEPOLO 1696–1770, 22 Oct. 1998–24 Jan. 1999
Giovanni Battista Tiepolo, *Wealth and Benefits of the Spanish Monarchy under Charles III; Young Lady in a Tricorn Hat*

GERMANY

Berlin, Kulturforum

FONTANE UND DIE BILDENDE KUNST, 4 Sept.–29 Nov. 1998

J.M.W. Turner, *Approach to Venice*

Berlin, Neue Nationalgalerie

LYONEL FEININGER—VON GELMERODA NACH MANHATTAN, 3 July–11 Oct. 1998
Lyonel Feininger, *Bicycle Race* †; circulated to Haus der Kunst, Munich, 1 Nov. 1998–24 Jan. 1999

MAX ERNST: DIE RETROSPEKTIVE, 5 Mar.–30 May 1999

Max Ernst, *Moment of Calm*; circulated to Haus der Kunst, Munich, 11 June–19 Sept. 1999

Kunstmuseum Bonn

PHILIP GUSTON RETROSPECTIVE, 26 Aug.–1 Nov. 1999

Philip Guston, *Review*

Cologne, Museum Ludwig

ROBERT RAUSCHENBERG: A RETROSPECTIVE, 27 June–11 Oct. 1998
Robert Rauschenberg, *Altar Peace/ROCI MEXICO; Bach's Rocks (Bachs Steine)/ROCI BERLIN*; circulated to Museo Guggenheim Bilbao, 21 Nov. 1998–7 Mar. 1999

Dusseldorf, Kunstsammlung Nordrhein-Westfalen

MAX ERNST: SCULPTURES, HOUSES, LANDSCAPES, 5 Sept.–29 Nov. 1998
Max Ernst, *A Moment of Calm*

Museum Folkwang Essen

PAUL GAUGUIN: DAS VERLORENE PARADIES, 17 June–18 Oct. 1998
Paul Gauguin, *Parau na te Varua ino (Words of the Devil)* †; circulated to Neue Nationalgalerie, Berlin, 31 Oct. 1998–24 Jan. 1999, along with Paul Gauguin, *Te Pape Nave Nave (Delectable Waters)*

Hamburg, Hamburger Kunsthalle

MAX BECHMANN. LANDSCHAFT ALS FREMDE, 7 Aug.–8 Nov. 1998
Max Beckmann, *Falling Man* †; circulated to Kunsthalle Bielefeld, 29 Nov. 1998–14 Feb. 1999; and Kunstforum Wien, 12 Mar.–6 June 1999

Munich, Haus der Kunst

DIE NACHT, 1 Nov. 1998–14 Feb. 1999
Giovanni Girolamo Savoldo, *The Adoration of the Shepherds*

MUELLER COLLECTION, 19 Feb.–30 May 1999
Wassily Kandinsky, *Improvisation 31 (Sea Battle)*

Saarbrücken, Saarland Museum

JEAN DUBUFFET—HEADS AND FIGURES, 12 Sept.–14 Nov. 1999
Jean Dubuffet, *Bertelé as a Blossoming Bouquet; Side-show Portrait; Marbleized Body of a Lady; Darner of Socks*

Kunstsammlungen zu Weimar, Schlossmuseum

RISE AND FALL OF MODERNITY. WEIMAR—A GERMAN EXAMPLE, 9 May–1 Aug. 1999
Lyonel Feininger, *Zirchow VII* †

Kunstmuseum Wolfsburg

ANDY WARHOL: A FACTORY, 2 Oct. 1998–10 Jan. 1999
Andy Warhol, *A Boy for Meg* †; circulated to Kunsthalle Wien, Vienna, 5 Mar.–2 May 1999, and Palais des Beaux Arts, Brussels, 31 May–19 Sept. 1999

ITALY

Ferrara, Exhibit Halls, Palazzo dei Diamanti

DOSSO DOSSI, 27 Sept.–14 Dec. 1998
Dosso Dossi, *Aeneas and Achates on the Libyan Coast; Circe and Her Lovers in a Landscape*; circulated to Metropolitan Museum of Art, New York, 11 Jan.–29 Mar. 1999, and J. Paul Getty Museum, Los Angeles, 27 Apr.–11 July 1999, along with Dosso Dossi, *St. Lucretia*

Mantua, Fruttiere di Palazzo Te

ROMA E LO STILE CLASSICO DI RAFFAELLO 1515–1527, 21 Mar.–30 May 1999
Baccio Bandinelli, *Two Male Nudes (Study for the Sacrifice of the Innocents)*; circulated to Akademiefhof, Graphische Sammlung Albertina, Vienna, 9 July–19 Sept. 1999, along with Sebastiano del Piombo, *Prophet Addressed by an Angel*

Modena, Galleria Estense, Palazzo dei Musei

SOVRANE PASSIONI. LE RACCOLTE D'ARTE DELLA DUCALE GALLERIA ESTENSE, 3 Oct.–13 Dec. 1998
Guercino, *Amnon and Tamar*

Rome, Museo del Palazzo di Venezia

GIAN LORENZO BERNINI, REGISTRA DEL BAROCCO, 20 May–16 Sept. 1999
Gian Lorenzo Bernini, *Monsignor Francesco Barberini*

Rome, Palazzo delle Esposizioni

ALESSANDRO ALGARDE: L'ALTRA FACCIA DEL BAROCCO, 21 Jan.–30 Apr. 1999
Alessandro Algardi, *Christ on the Cross*

Turin, La Palazzina di Caccia di Stupinigi

TRIUMPH OF THE BAROQUE: ARCHITECTURE IN EUROPE 1600–1750, 3 July–7 Nov. 1999
Bernardo Bellotto and Workshop, *Nymphenburg Palace, Munich*

Venice, Museo del Settecento Veneziano—Ca'Rezzonico

IL MONDO DI GIACOMO CASANOVA: UN VENEZIANO IN EUROPA 1725–1798, 11 Sept. 1998–16 Feb. 1999

Venetian 18th Century, *Procession in the Courtyard of the Ducal Palace, Venice* †

Venice, Palazzo Grassi

RENAISSANCE VENICE AND THE NORTH; BELLINI, DÜRER, AND TITIAN, 5 Sept. 1999–9 Jan. 2000
Giovanni Bellini, *Portrait of a Young Man*; *St. Jerome Reading*; Pieter Bruegel the Elder, *Landscape with the Penitence of St. Jerome*; Lorenzo Lotto, *Allegory of Virtue and Vice*

JAPAN

Kyoto Municipal Museum of Art

MASTERPIECES FROM THE NATIONAL GALLERY OF ART, WASHINGTON, 30 Jan.–4 Apr. 1999
Frédéric Bazille, *Ramparts at Aigues-Mortes* †; Edmond Maître †; Pierre Bonnard, *Artist's Sister and Her Children*; *Green Table*; *Table Set in a Garden*; *Bouquet of Flowers* †; *Spring Landscape*; *Stairs in the Artist's Garden* †; Eugène Boudin, *Beach at Trouville*; *Yacht Basin at Trouville-Deauville*; *Bathing Time at Deauville*; *Jetty and Wharf at Trouville*; *Figures on the Beach*; Gustave Caillebotte, *Skiffs* †; Canaletto, *Porta Portello, Padua*; Paul Cézanne, *Riverbank*; *At the Water's Edge* †; *Battle of Love* †; *Mont Sainte-Victoire* †; *Harlequin*; Camille Corot, *Gypsy Girl with Mandolin*; *Ville d'Avray*; *River Scene with Bridge*; *Madame Stumpf and Her Daughter*; Gustave Courbet, *Boats on a Beach*, *Etretat* †; *La Bretonnerie in the Department of Indre* †; Henri Edmond Cross, *Coast near Antibes* †; Charles-François Daubigny, *Landscape with Figures*; Edgar Degas, *Before the Ballet*; *Woman Ironing*; André Derain, *Charing Cross Bridge, London* †; *Mountains at Collioure* †; Sir Anthony van Dyck, *Doña Polyxena Spinola Guzman de Leganés*; Jean-Louis Forain, *Behind the Scenes* †; Paul Gauguin, *Haystacks in Brittany* †; Vincent van Gogh, *Farmhouse in Provence*; *Flower Beds in Holland*; El Greco, *Holy Family with St. Anne and the Infant John the Baptist*; Edouard Manet, *Tragic Actor (Rouvière as Hamlet)*; *Still Life with Melon and Peaches*; *Oysters*; *A King Charles Spaniel*; *Flowers in a Crystal Vase*; Henri Matisse, *Still Life*; Claude Monet, *Argenteuil*; *Ships Riding on the Seine at Rouen*; *Bridge at Argenteuil on a Gray Day*; *Artist's Garden at Vétheuil*; *Cradle—Camille with the Artist's Son Jean*; *Woman with a Parasol—Madame Monet and Her Son*; *Japanese Footbridge*; Henri Moret, *Island of Raguenez, Brittany* †; Berthe Morisot, *Sisters*; *Artist's Sister at a Window*; *Harbor at Lorient*; *Young Woman with a Straw Hat* †; *Girl in a Boat with Geese* †; Pablo Picasso, *Lady with a Fan* †; Camille Pissarro, *Peasant Girl with a Straw Hat*; *Hampton Court Green*; *Artist's Garden at Capri*; *Place du Carrousel, Paris*; Sir Henry Raeburn, *Captain Patrick Miller* †; Odilon Redon, *Flowers in a Vase*; Auguste Renoir, *Mlle Charlotte Berthier, Pont Neuf, Paris*; *Young Woman Braiding Her Hair*; *Young Spanish Woman with a Guitar*; *Flowers in a Vase*; *Child with Toys—Gabrielle and the Artist's Son, Jean*; Jacob van Ruysdael, *Landscape*; John Singer Sargent, *Miss Mathilde Townsend* †; Georges Seurat, *Seascape at Port-en-Bessin, Normandy* †; Alfred Sisley, *Boulevard Héloïse, Argenteuil*; *Meadow*; Jacopo Tintoretto, *Susanna*; Titian, *Portrait of a Lady*; Henri de Toulouse-Lautrec, *Carmen Gaudin*; Constant Troyon, *Approaching Storm*; Johannes Vermeer, *Lady Writing*; Horace Vernet, *Hunting in the Pontine Marshes*; Antoine Vollon, *Mound of Butter*; Edouard Vuillard, *Yellow Curtain*; *Woman Sitting by the Fireside*; *Vase of Flowers on a Mantelpiece*; circulated to Tokyo Metropolitan Art Museum, 17 Apr.–11 July 1999

Sakura, Kawamura Memorial Museum of Art
RENOIR: MODERN EYES, 3 Apr.–16 May 1999
Auguste Renoir, *Madame Henriot, Regatta at Argenteuil*; circulated to Miyagi Museum of Art, Sendai, 25 May–4 July 1999, and Hokkaido Museum of Modern Art, Sapporo, 15 July–29 Aug. 1999

NETHERLANDS

Gemeentearchief Amsterdam

REMBRANDT'S AMSTERDAM, 29 Sept.–30 Nov. 1998
Rembrandt van Rijn, *Cottages and Barn beside a Road*; *View of Houtewael near the Sint Anthoniespoort (recto)*; circulated to Institut Néerlandais, Paris, 17 Dec. 1998–14 Feb. 1999

Amsterdam, Rijksmuseum

STILL-LIFE PAINTINGS FROM THE NETHERLANDS 1550–1720, 19 June–19 Sept. 1999
Osias Beert the Elder, *Banquet Piece with Oysters, Fruit, and Wine*

Amsterdam, Van Gogh Museum

THEO VAN GOGH, 1857–1891: ART DEALER, COLLECTOR AND BROTHER OF VINCENT, 24 June–5 Sept. 1999
Camille Corot, *St. Sebastian Succored by the Holy Women* †

NORWAY

Oslo, Museet for Samtidskunst

ROBERT SMITHSON, 27 Feb.–2 May 1999
Robert Smithson, *Mud Flow (F-14)*; *Mud Flow (1000 Tons of Yellow Mud)*; *Partially Buried Woodshed*; circulated to Moderna Museet, Stockholm, 19 June–12 Sept. 1999

RUSSIA

Moscow, Pushkin State Museum of Fine Arts

CÉZANNE AND THE RUSSIAN AVANT-GARDE, 5 Oct.–15 Nov. 1998
Paul Cézanne, *Houses in Provence*

St. Petersburg, State Hermitage Museum

MAGRITTE, 4 Aug.–18 Oct. 1998
René Magritte, *La condition humaine*; circulated to Pushkin State Museum of Fine Arts, Moscow, 4 Nov. 1998–15 Jan. 1999

UNKNOWN TERRAIN: THE LANDSCAPES OF ANDREW WYETH, 15 Oct. 1998–10 Jan. 1999
Andrew Wyeth, *Snow Flurries*

SPAIN

Gran Canaria, Centro Atlántico de Arte Moderno

A REBOURS, 20 Apr.–13 June 1999
Franz Kline, *Four Square* †; Mark Rothko, 3 untitled works; circulated to Museo Nacional Centro de Arte Reina Sofía, Madrid, 6 July–11 Oct. 1999

Madrid, Fundación Colección Thyssen-Bornemisza

KUPKA: LOCALIZACIÓN DE MÓVILES GRÁFICOS 1912–1913, 15 Oct. 1998–10 Jan. 1999
František Kupka, *Organization of Graphic Motifs II*

EL GRECO: IDENTIDAD Y TRANSFORMACIÓN,

3 Feb.–16 May 1999
El Greco, *Christ Cleansing the Temple*; circulated to Palazzo delle Esposizioni, Rome, 10 June–30 Sept. 1999

Madrid, Fundación Juan March

RICHARD LINDNER, 2 Oct.–20 Dec. 1998
Richard Lindner, *Contact*; circulated to IVAM Centre Julio González, Valencia, 14 Jan.–14 Mar. 1999

Madrid, Museo Nacional del Prado

FELIPE II. PRÍNCIPE DEL RENACIMIENTO, 13 Oct. 1998–10 Jan. 1999
Luca Cambiaso, *Mariyrdom of St. Lawrence*

Madrid, Palacio Real de Aranjuez

FELIPE II. EL REY ÍNTIMO. JARDÍN Y NATURALEZA EN EL SIGLO XVI, 23 Sept.–23 Nov. 1998
Lucas Cranach the Elder, *Nymph of the Spring*

The *Sargent* exhibition boasted such classic portraits as *The Daughters of Edward Darley Boit*, 1882, oil on canvas, lent by Museum of Fine Arts, Boston, Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit, and Florence D. Boit, in memory of their father, Edward Darley Boit.

SWEDEN

Stockholm, Nationalmuseum

ADRIAEN DE VRIES (1556–1626). IMPERIAL SCULPTOR, 15 Apr.–29 Aug. 1999
Adriaen de Vries, *Empire Triumphant over Avarice*

SWITZERLAND

Basel, Fondation Beyeler

FACE TO FACE TO CYBERSPACE, 30 May–12 Sept. 1999
Jean Dubuffet, *Bertelé as a Blossoming Bouquet*; *Side-show Portrait*; *Limbour Prepared as a Chicken Dropping*

Lausanne, Musée Cantonal des Beaux-Arts

GUSTAVE COURBET: ARTISTE ET PROMOTEUR DE SON OEUVRE, 21 Nov. 1998–21 Feb. 1999
Gustave Courbet, *The Stream*



Martigny, Fondation Pierre Gianadda
 GAUGUIN, 10 June–22 Nov. 1998
 Paul Gauguin, *Self-Portrait Dedicated to Carrière*

UNITED STATES

Arizona

Phoenix Art Museum
 COPPER AS CANVAS: TWO CENTURIES OF MASTER-
 PIECE PAINTINGS ON COPPER, 1525–1775,
 19 Dec. 1998–28 Feb. 1999
 Attributed to Pieter Gysels, *River Landscape with Vil-
 lages and Travelers* (verso); circulated to Nelson-
 Atkins Museum of Art, Kansas City, 28 Mar.–
 6 June 1999, and Royal Cabinet of Paintings Mau-
 ritshuis, The Hague, 26 June–22 Aug. 1999.
 Ambrosius Bosschaert the Elder, *Bouquet of Flowers
 in a Glass Vase* traveled to The Hague only.

California

Los Angeles, J. Paul Getty Museum
 ERCOLE DE' ROBERTI: RENAISSANCE IN FERRARA,
 27 Apr.–11 July 1999
 Ercole de' Roberti, *Wife of Hasdrubal and Her Children*
Los Angeles County Museum of Art
 ARTHUR DOVE: A RETROSPECTIVE, 1 Aug.–
 4 Oct. 1998
 Arthur Dove, *Rain*
 AROUND IMPRESSIONISM: FRENCH PAINTINGS
 FROM THE NATIONAL GALLERY OF ART,
 15 Aug.–29 Nov. 1999
 69 French paintings listed under Japan, Kyoto
 Municipal Museum of Art, plus Claude Monet,
Bazille and Camille, and Auguste Renoir, *Woman with
 a Cat*, exhibited 1–29 Nov. 1999

Los Angeles, Museum of Contemporary Art
 AFTERIMAGE: DRAWING THROUGH PROCESS,
 11 Apr.–22 Aug. 1999
 Joel Shapiro, *Finger Print Drawing*
**Los Angeles, Museum of Contemporary Art/
 Geffen Contemporary**
 SAM FRANCIS, 7 Mar.–25 July 1999
 Sam Francis, *White Line*; circulated to Menil Collec-
 tion, Houston, 10 Sept. 1999–2 Jan. 2000
Sacramento, Crocker Art Museum
 FATE, FORTUNE, NEMESIS: ALBRECHT DÜRER AT
 THE CENTURY'S END, 29 Jan.–11 Apr. 1999
 Albrecht Dürer, *Four Naked Women*; *Virgin on the
 Crescent*; *St. Sebastian Bound to the Column*; *St. Sebast-
 ian Bound to the Tree*; *Man of Sorrows with Arms Out-
 stretched*; *Standard Bearer*; *Hercules*; *Dream of the Doctor*
 (*Temptation of the Idler*)

San Diego Museum of Art

M. C. ESCHER: A CENTENNIAL TRIBUTE, 3 Oct. 1998–3 Jan. 1999

M. C. Escher, 67 prints, 5 bound volumes, 7 drawings, and 5 woodcut blocks; circulated to Chrysler Museum of Art, Norfolk, 6 Feb.–2 May 1999

San Diego, Timken Museum of Art

JOHN SINGLETON COPLEY AND MARGARET KEMBLE GAGE: TURKISH FASHION IN 18TH-CENTURY AMERICA, 10 Dec. 1998–11 Apr. 1999

John Singleton Copley, *Mrs. Adam Babcock*; circulated to Canton Museum of Art (Ohio), 25 Apr.–13 June 1999

San Francisco Museum of Modern Art

ALEXANDER CALDER: 1898–1976, 4 Sept.–1 Dec. 1998

Alexander Calder, *Crinkly Taureau; Rearing Stallion; Little Spider; Vertical Constellation with Bomb; Wood Mobile; Constellation Mobile; Ruby-Eyed; Finny Fish; Tower with Pinwheel; Triple Gong; Black, White, and Ten Red; Four White Petals; Untitled (The McCausland Mobile); Untitled (Study for Mobile); Movement in Space; The Circus*

RICHARD DIEBENKORN, 9 Oct. 1998–19 Jan. 1999

Richard Diebenkorn, *Berkeley No. 52; Seated Figure with Hat; Study Related to "Untitled (from Club/Spade Group '81–82)"*

CARLETON WATKINS: THE ART OF PERCEPTION, 28 May–7 Sept. 1999

Carleton E. Watkins, *Plwyac, Vernal Falls, 300 feet, Yosemite; Twin Redwoods, Palo Alto*

Colorado**Aspen Art Museum**

POWDER, 25 Feb.–11 Apr. 1999

Jean Dubuffet, *Crescent Mouth, or Laughing Woman with a Crescent-Moon Mouth*

Connecticut**Hartford, Wadsworth Atheneum Museum of Art**

NEW WORLDS FROM OLD: 19TH CENTURY AUSTRALIAN & AMERICAN LANDSCAPES, 12 Sept. 1998–4 Jan. 1999

Thomas Cole, *View of the Mountain Pass Called the Notch of the White Mountains (Crawford Notch)*; John Twachtman, *Winter Harmony*; circulated to Corcoran Gallery of Art, Washington, 26 Jan.–18 Apr. 1999

New Haven, Yale Center for British Art

JAMES TISSOT, 22 Sept.–28 Nov. 1999

James Tissot, *Hide and Seek*

District of Columbia**Folger Shakespeare Library**

"DESIGNS FROM FANCY": GEORGE ROMNEY'S SHAKESPEAREAN DRAWINGS, 10 Nov. 1998–20 Mar. 1999

George Romney, *Sir William Hamilton* †

Hirshhorn Museum and Sculpture Garden

CHUCK CLOSE RETROSPECTIVE, 15 Oct. 1998–10 Jan. 1999

Chuck Close, *Fanny/Fingerpainting*; circulated to Seattle Art Museum, 11 Feb.–9 May 1999, and Hayward Gallery, London, 22 July–19 Sept. 1999

National Museum of American Art

IMAGE AND MEMORY: PICTURING OLD NEW ENGLAND, 2 Apr.–23 Aug. 1999

Marsden Hartley, *Mount Katahdin, Maine*; John Singer Sargent, *Mrs. William Crowninshield Endicott*

National Portrait Gallery

GEORGE AND MARTHA WASHINGTON: PORTRAITS FROM THE PRESIDENTIAL YEARS, 19 Feb.–28 Apr. 1999

Edward Savage, *Washington Family*

Phillips Collection

O'KEEFE AND THINGS, 24 Apr.–25 July 1999

Georgia O'Keeffe, *Shell; Jack-in-the-Pulpit (No. III; No. IV; No. V; No. VI); Special (No. 1; No. 2; No. 4;*

No. 14); Winter Road I; Alfred Stieglitz, Georgia O'Keeffe. A Portrait. Four versions of *Jack-in-the-Pulpit* circulated to Georgia O'Keeffe Museum, Santa Fe, 14 Aug.–10 Oct. 1999

JUDITH ROTHSCHILD: AN ARTIST'S SEARCH, 15 May–15 Aug. 1999

Judith Rothschild, *Gothic XI*

White House

TWENTIETH-CENTURY AMERICAN SCULPTURE: INSPIRED BY RODIN, 28 Sept. 1998–17 Oct. 1999

Auguste Rodin, *Memorial Relief (Hand of Child)*

Florida**West Palm Beach, Norton Gallery and School of Art**

RAOUL DUFY: LAST OF THE FAUVES, 27 Mar.–6 June 1999

Raoul Dufy, *July 14 in Le Havre* †; *Music and the Pink Violin* †; *Beach at Sainte-Adresse*; circulated to Dixon Gallery and Gardens, Memphis, 27 June–5 Sept. 1999

Georgia**Atlanta, High Museum of Art**

CLAUDE MONET AND FRÉDÉRIC BAZILLE: EARLY IMPRESSIONISM AND COLLABORATION IN THE STUDIO, 23 Feb.–16 May 1999

Claude Monet, *Bazille and Camille*

Illinois**Art Institute of Chicago**

JULIA MARGARET CAMERON'S WOMEN, 19 Sept. 1998–10 Jan. 1999

Julia Margaret Cameron, *Mrs. Herbert Duckworth*

MARY CASSATT: MODERN WOMAN, 13 Oct. 1998–10 Jan. 1999

Mary Cassatt, *Gathering Fruit; The Visitor; Interior; On the Sofa; Children Playing on the Beach* †; *Child in a Straw Hat; Little Girl in a Blue Armchair*; circulated to Museum of Fine Arts, Boston, 14 Feb.–9 May 1999

Iowa**Des Moines Art Center**

SHIFTING VISIONS: O'KEEFE, GUSTON, RICHTER, 10 Oct. 1998–24 Jan. 1999

Georgia O'Keeffe, *Sky Above White Clouds I*

Louisiana**New Orleans Museum of Art**

DEGAS AND NEW ORLEANS: A FRENCH IMPRESSIONIST IN AMERICA, 1 May–29 Aug. 1999

Edgar Degas, *René de Gas*; circulated to Ordrupgaardssamlingen, Copenhagen, 16 Sept.–28 Nov. 1999

Maine**Portland Museum of Art**

IMPRESSIONS OF THE RIVIERA: MONET, RENOIR, MATISSE, AND THEIR CONTEMPORARIES, 25 June–18 Oct. 1998

Henri Edmond Cross, *Coast near Antibes* †

Massachusetts**Boston, Museum of Fine Arts**

MONET IN THE 20TH CENTURY, 20 Sept.–27 Dec. 1998

Claude Monet, *Waterloo Bridge, London, at Dusk*; circulated to Royal Academy of Arts, London, 23 Jan.–18 Apr. 1999

FRENCH PRINTS FROM THE AGE OF THE MUSKETEERS, 21 Oct. 1998–10 Jan. 1999

23 prints; circulated to National Gallery of Canada, Ottawa, 5 Feb.–2 May 1999

MARTIN JOHNSON HEADE, 29 Sept. 1999–

17 Jan. 2000

Martin Johnson Heade, *Catleya Orchid and Three Brazilian Hummingbirds; Giant Magnolias on a Blue Velvet Cloth*

Chestnut Hill, McMullen Museum of Art, Boston College

SAINTS & SINNERS: CARAVAGGIO & THE BAROQUE IMAGE, 1 Feb.–24 May 1999

Guercino, *Joseph and Potiphar's Wife*

Heritage Plantation of Sandwich

ART OF THE DEPARTED: THE GRAVESTONES OF CAPE COD, 10 May–18 Oct. 1998

American 19th Century, *Family Burying Ground* †; Thomas Chambers, *Mount Auburn Cemetery* †

South Hadley, Mount Holyoke College Art Museum

THE MOON AND THE STARS: AFTERLIFE OF AN EMPRESS, 1 Sept.–18 Dec. 1999

Deruta 16th Century, *Large dish with...profile bust of "Faustina"*

Williamstown, Sterling and Francine Clark Art Institute

FAREWELL TO THE WET NURSE: ETIENNE AUBRY AND IMAGES OF BREAST-FEEDING IN EIGHTEENTH-CENTURY FRANCE, 12 Sept. 1998–3 Jan. 1999

Antoine-Jean Duclos alter Charles Monnet, *La Fontaine de la Regeneration sur les debris de la Bastille: le 10 avril 1793*; Jean-François Janinet alter François Boucher, *Les nourrices*

Michigan**Grand Rapids Art Museum**

A MORAL COMPASS: SEVENTEENTH AND EIGHTEENTH CENTURY PAINTING IN THE NETHERLANDS, 16 Apr.–15 Aug. 1999

Gerard Dou, *The Hermit*; Jan van Kessel I, *Study of Butterflies and Insects*; Pieter Molijn, *Landscape with Open Gate*

Missouri**Kansas City, Nelson-Atkins Museum of Art**

JOHN STEUART CURRY: INVENTING THE MIDDLE WEST, 11 Oct. 1998–3 Jan. 1999

John Steuart Curry, *Circus Elephants* †

New Jersey**Montclair Art Museum**

PARIS 1900: "THE AMERICAN SCHOOL" AT THE UNIVERSAL EXPOSITION, 18 Sept. 1999–16 Jan. 2000

Gari Melchers, *Sisters* †; Willard Leroy Metcalf, *Midsummer Twilight* †

Newark Museum

OFF LIMITS: RUTGERS UNIVERSITY AND THE AVANT-GARDE, 1957–1963, 18 Feb.–16 May 1999

Roy Lichtenstein, *Look Mickey*

New Mexico**Albuquerque Museum**

STILL LIFE, 19 Sept. 1999–2 Jan. 2000

Mark Rothko, *Untitled (Still life in front of window)* †

New York**Huntington, Heckscher Museum of Art**

SHAPING A GENERATION: THE ART AND ARTISTS OF BETTY PARSONS, 6 Feb.–18 Apr. 1999

Mark Rothko, *Number 7* †

Ithaca, Herbert F. Johnson Museum of Art, Cornell University

SUSAN ROTHENBERG: PRINTS AND DRAWINGS, 22 Aug.–25 Oct. 1998

Susan Rothenberg, *Red Dance*; circulated to Contemporary Museum, Honolulu, 13 Jan.–7 Mar. 1999

New York, Adelson Galleries, Inc.

CHILDE HASSAM, 1 Sept.–1 Nov. 1999

Childe Hassam, *Poppies, Isles of Shoals*

New York, Bertha and Karl Leubsdorf Art Gallery of Hunter College

GIULIO ROMANO, MASTER DESIGNER, 14 Sept.–24 Nov. 1999

Giulio Romano, *St. Michael; River God*

New York, Cooper-Hewitt National Design Museum

FOUNTAINS: SPLASH AND SPECTACLE, WATER AND DESIGN FROM THE RENAISSANCE TO THE PRESENT, 9 June–11 Oct. 1998

Albrecht Altdorfer, *Rest on the Flight into Egypt at a Fountain*; Sebald Beham, 4 versions of *Fountain of Youth*; Edmé Bouchardon, *Rocaille Fountain with Venus, Amorini, and Swans*; Carlo Fontana (author), *Utilissimo Trattato dell'Acque Correnti*; Isaac de Moucheron, *Italianate Garden with a Parrot, a Poodle, and a Man*

New York, Frick Collection

MANET: THE DEAD TOREADOR, 25 May–25 Aug. 1999

Edouard Manet, *Dead Toreador*

MEDIEVAL HOUSEBOOK: A VIEW OF FIFTEENTH-CENTURY LIFE, 18 May–25 July 1999

Master E.S., *Martyrdom of St. Sebastian: Adoration of the Magi*; Master of the Battle of Fornovo, *Battle of Fornovo*; Master of the Housebook, *Two Peasants Fighting*; Israhel van Meckenem, *Falconer and Noble Lady*; Israhel van Meckenem after Master of the Housebook, *Foolish Old Man and the Young Girl; Coat of Arms with Tumbling Boy*

New York, Grolier Club

A CENTURY FOR THE CENTURY: FINE PRINTED BOOKS 1900–1999, 14 Sept.–13 Nov. 1999

Max Beckmann, *Apocalypse*

New York, Metropolitan Museum of Art

FROM VAN EYCK TO BRUEGEL: EARLY NETHERLANDISH PAINTING IN THE METROPOLITAN MUSEUM OF ART, 14 Sept. 1998–22 Jan. 1999

Gerard David, *Rest on the Flight into Egypt*

HEROIC ARMOR OF THE ITALIAN RENAISSANCE:

FILIPPO NEGROLI AND HIS CONTEMPORARIES, 8 Oct. 1998–17 Jan. 1999

Italian 15th Century, *Man in a Fantastic Helmet*; Probably Milanese 16th Century, *"The Morosini Helmet"*; Giovanni Paolo Negroli, *Helmet in the Form of a Dolphin Mask*; Workshop of Andrea del Verrocchio, *Alexander the Great*

ANSELM KIEFER: WORKS ON PAPER 1969–1987, 15 Dec. 1998–21 Mar. 1999

Albrecht Dürer, *Triumphal Arch of Maximilian*

TREASURY OF SAINT FRANCIS OF ASSISI,

15 Mar.–27 June 1999

Master of St. Francis, *St. John the Evangelist*; Master of the Franciscan Crucifixes, *Mourning Madonna*; *St. John the Evangelist*

New York, Museum of Modern Art

JACKSON POLLOCK, 1 Nov. 1998–2 Feb. 1999

Jackson Pollock, *Number 1, 1950 (Lavender Mist)*; circulated to Tate Gallery, London, 11 Mar.–6 June 1999

New York, National Academy Museum

ARTISTS AND THE AVANT-GARDE THEATER IN PARIS, 1 Oct. 1998–10 Jan. 1999

65 prints, 2 drawings, and 2 programs

New York, Whitney Museum of American Art

MARK ROTHKO, 17 Sept.–29 Nov. 1998

Mark Rothko, *Untitled (Seagram Mural)* †; *Hierarchical Birds* †; *Street Scene XX* †; *Interior* †; 5 untitled works (all †); *Number 5* †; *Number 8* †; *Number 8* †; *Untitled (Seagram Mural)* †; circulated to Musée d'Art Moderne de la Ville de Paris, 14 Jan.–25 Apr. 1999

(New York only): Mark Rothko, *Rural Scene* †; *Untitled (nude)* †; *Subway* †; and 6 untitled works (one †)

(Paris only): Mark Rothko, *Phalanx of the Mind* †; *Number 7* †; *Untitled* †; *Number 15* †; *Untitled (black and gray)* †; *Untitled (black and gray)* †; *Red, Black, White on Yellow*

AMERICAN CENTURY: ART AND CULTURE,

1900–2000, 22 Apr.–22 Aug. 1999

Walker Evans, *Subway Portrait*; Robert Frank, *Central Park South*; Barnett Newman, *Pagan Void; Yellow Painting*; Edward Steichen, *Le Tournesol*

Southampton, Parrish Art Museum

SEA CHANGE, 13 Sept.–15 Nov. 1998

Mark Rothko, *Aquatic Drama* †; *Untitled (recto)*

North Carolina

Asheville, Biltmore House

WHISTLER AND VANDERBILT: AN ARTIST AND HIS PATRON, 5 Feb.–16 May 1999

James McNeill Whistler, *Gold and Brown: Self-Portrait* †; *George W. Vanderbilt* †

Oklahoma

Oklahoma City Art Museum

AGE OF OPULENCE: ARTS OF THE BAROQUE,

10 Dec. 1998–14 Mar. 1999

Jan van Huysum, *Flowers in an Urn*

Pennsylvania

Collegeville, Philip and Muriel Berman Museum of Art, Ursinus College

IN HER VOICE: SELF-PORTRAITS BY WOMEN,

11 Dec. 1998–28 Mar. 1999

Gwen John, *Self-Portrait*; Käthe Kollwitz, *Self-Portrait at the Table*; *Self-Portrait*; *Self-Portrait*

Philadelphia Museum of Art

DELACROIX, LES DERNIÈRES ANNÉES,

15 Sept. 1998–3 Jan. 1999

Eugène Delacroix, *Arabs Skirmishing in the Mountains*

MAD FOR MODERNISM: EARL HORTER AND HIS COLLECTION, 7 Mar.–16 May 1999

Juan Gris, *Fantômas*

Texas

Houston, Museum of Fine Arts

BRASSAÏ: THE EYE OF PARIS, 6 Dec. 1998–28 Feb. 1999

Brassaï, *Little White Dog, Montmartre; Magic City Dance Hall, Cognacq-Jay Street, Paris; The Break, the Opéra, Paris; Henry Miller in My Doorway, Hôtel des Terrasses, Paris; Jean Genêt; The Imp, Belleville, Paris; Cast of Picasso's Right Hand; Alberto Giacometti; Streetwalker near the Place d'Italie, Paris*; circulated to J. Paul Getty Museum, Los Angeles, 13 Apr.–4 July 1999

Virginia

Lynchburg, Daura Gallery, Lynchburg College

POWERS OF PROTEST & PERSUASION: THE ROLE OF THE ARTIST IN WAR, 21 Oct. 1998–31 Jan. 1999

Max Beckmann, *Dream of War*; Fritz Eichenberg, *Follies of War*; after Winslow Homer, *Home from the War*; *Songs of War; News from the War; Our Women and the War*

Marsh Art Gallery, University of Richmond

RELIGION AND POLITICS: THE RENAISSANCE PRINT IN SOCIAL CONTEXT, 18 Feb.–2 Apr. 1999

Albrecht Altdorfer, *Beautiful Virgin of Regensburg on an Altar*; Hans Baldung Grien, *Bewitched Groom*; Albrecht Dürer, *Prodigal Son; Knight, Death, and Devil; St. Jerome in His Study; St. Eustace; Four Horsemen*; German 15th Century, *Christ Child in the Sacred Heart*; Workshop of Andrea Mantegna or Attributed to Zoan Andrea, *Descent into Limbo*; Israhel van Meckenem, *Angry Wife; Couple Seated on a Bed*; Parmigianino, *The Entombment*

Williamsburg, Abby Aldrich Rockefeller Folk Art Center

EDWARD HICKS, 5 Feb.–5 Sept. 1999

Edward Hicks, *Cornell Farm* †; *Grave of William Penn* †; *Peaceable Kingdom* †

Wisconsin

Milwaukee Art Museum

UNDER CONSTRUCTION, 14 May–8 Aug. 1999

Alfred Stieglitz, *From the Shelton; From the Shelton; From My Window at An American Place, North; From My Window at An American Place, North*

Temporary Loans to Museum Collections

FRANCE

Montauban, Musée Ingres

27 January 1999–2 January 2000

J.-A.-D. Ingres, *Pope Pius VII in the Sistine Chapel*

IRELAND

Dublin, National Gallery of Ireland

11 June–31 July 1999

Paul Gauguin, *Parau na te Varua ino (Words of the Devil)* *

NETHERLANDS

's Heerenberg, Stichting Huis Bergh

16 October 1998–9 June 1999

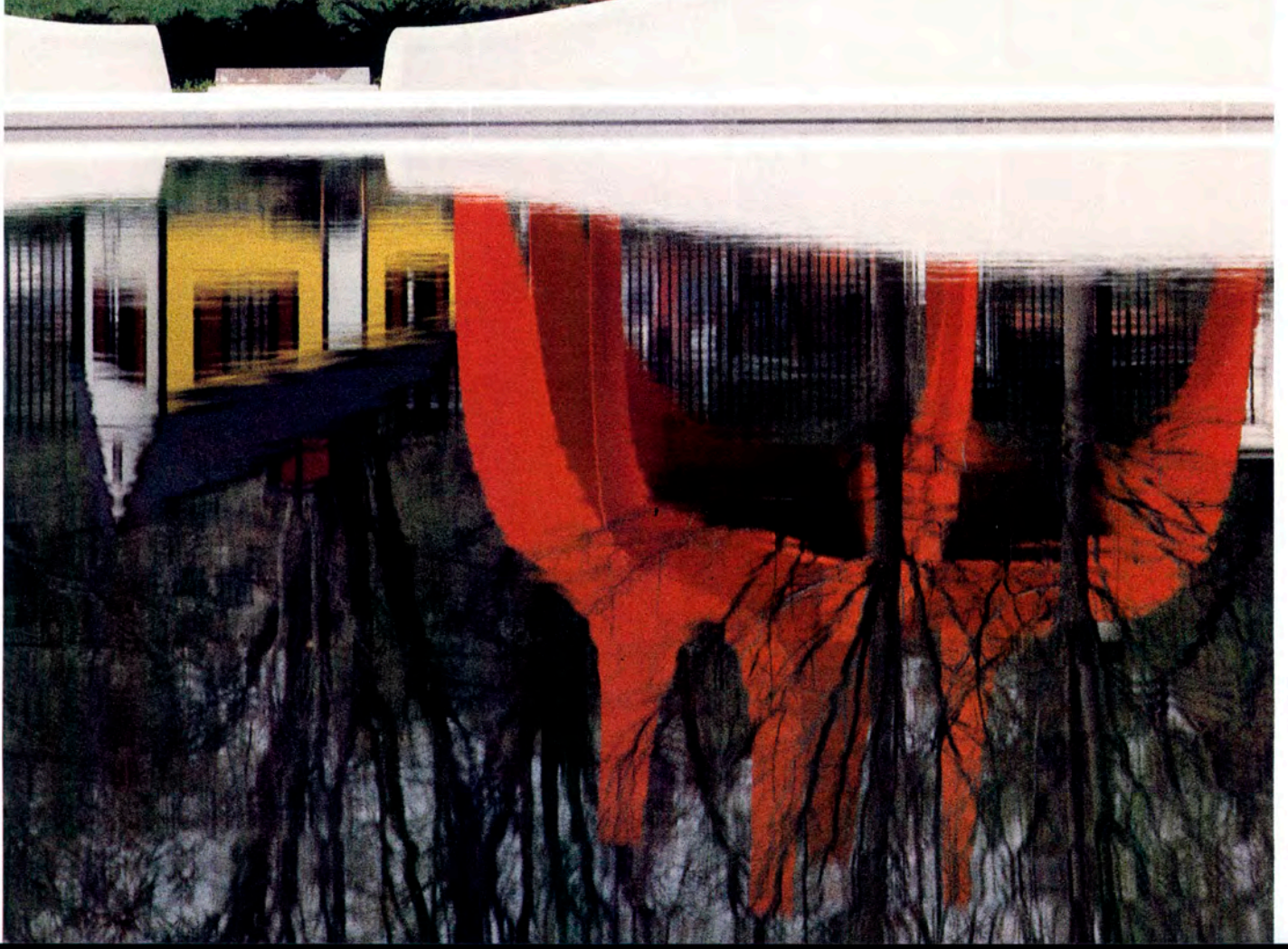
Follower of Antonis Mor, *Portrait of a Young Man*

UNITED STATES

New York, Metropolitan Museum of Art

12 October 1994–12 October 1999

Francesco di Giorgio Martini, *God the Father Surrounded by Angels and Cherubim*





APPENDICES

Changes of Attribution

The following changes of attribution are the result of scholarly research using 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 1999 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

Decorative Arts

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1942.9.303 <i>Rock Crystal Ewer and Cover</i> c. 1550	English 16th Century	Venetian or Parisian 14th Century (crystal); London 17th Century (mounts); Western European 19th or 20th Century (spout) <i>Ewer and Cover</i> 14th century (crystal); c. 1600 (mounts); before 1905 (spout)
1942.9.300 <i>Cylindrical Vessel engraved with floral ornaments and urns</i> third quarter 16th century	Italian 16th Century	Probably Viennese 19th Century <i>Cylindrical Vessel</i> 1850/1900
1942.9.301 <i>Rock Crystal Vase mounted in gold and enamels</i> mid-16th century	Italian 16th Century	Milanese 17th Century (vase); Western European 19th Century (handles) <i>Vase with Two Handles</i> c. 1600 (vase); 19th century (handles)
1942.9.299 <i>Vessel Engraved with Hunting Scenes</i> third quarter 16th century	Italian 16th Century	Probably Milanese 16th Century (foot); Possibly Viennese 19th Century (body) c. 1570 (foot); 1850/1900 (body)

Roy Lichtenstein's *House I*, model 1996 (fabricated 1998), painted aluminum, Gift of The Morris and Gwendolyn Cafritz Foundation, 1998.147.1, and Alexander Calder's *Cheval Rouge*, 1974, painted sheet metal, Courtesy Calder Foundation, New York, are reflected in the fountain at the center of the National Gallery of Art Sculpture Garden.

1942.9.294 <i>Altar Cross, the base engraved with scene of Christ Carrying the Cross</i> c. 1580/1590	Italian 16th Century (Style of Saracchi Workshop)	Attributed to Saracchi Workshop (foot); Western European 19th Century (cross and its mounts) <i>Altar Cross</i> c. 1590 (foot); mid- to late 19th century (cross and its mounts)
1942.9.298 <i>Vessel in the Form of a Dragon</i> 16th century	Milanese 16th Century	Probably Milanese 17th Century (body); Possibly Parisian 19th Century (foot, head, mounts) early 17th century (body); late 19th century (foot, head, mounts)
1942.9.302 <i>Covered Cup</i> 1661/1684	Ferdinand Eusebius Miseroni	Workshop of Alfred André 1875/1900
1942.9.297 <i>Covered Cup with Serpent Handle</i> second half 16th century	South German 16th Century, Freiburg-im-Breisgau	Freiburg-im-Breisgau 17th Century (cup, cover, probably foot, finial with serpent); Probably Italian 16th Century (stem); Western European 19th Century (mounts) c. 1620/1630 (cup, cover, probably foot, finial with serpent); late 16th century (stem); late 19th century (mounts)
1942.9.296 <i>Covered Cup with shield of arms of Schonburg-Waldenburg</i> 1566	South German 16th Century, Freiburg-im-Breisgau, and Augsburg	Freiburg-im-Breisgau 16th century (crystal); Augsburg 16th century (mounts) <i>Covered Cup with Shield of Arms of the Countess of Gleichen</i> c. 1566 (crystal); 1566 (mounts)
1942.9.295 <i>Reliquary Cross</i> 17th century	South German 17th Century	Spanish 16th Century 1550/1575, with late 19th century alterations

Drawings

1967.20.11 <i>Birth and Baptismal Certificate of Anne-Andres</i>	American 18th Century	John Spangenberg
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Paintings

1964.19.4 <i>The Harbor</i> 18th century	Dutch 18th Century	after Salvator Rosa <i>Marina delle Torri</i> 17th century
1952.5.45 <i>A Miracle of Saint Benedict</i>	Studio of Simon Marmion	French 15th Century
1939.1.344.a,b,c <i>Scenes from a Legend</i>	Master of the Kress Landscapes	Giovanni Larciani (Master of the Kress Landscapes)

Sculpture

1957.14.9 <i>Winged Figure Holding a Torch</i> 1470s	Vecchietta	Follower of Donatello, Florentine or Siennese 15th Century <i>Fortuna</i> c. 1450/1475
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Publications and Awards

Exhibition Catalogues

American Impressionism and Realism. The Margaret and Raymond Horowitz Collection. by Nicolai Cikovsky Jr., with Nancy Anderson, Deborah Chotner, Franklin Kelly, and Lee A. Vedder (196 pages, 142 illus., 57 color).

The Drawings of Annibale Carracci. by Daniele Benati, Diane De Grazia, Gail Feigenbaum, Kate Gantz, Margaret Morgan Grasselli, Catherine Loisel Legrand, and Carel van Tuyl van Serooskerken (304 pages, 134 illus., 110 color; hardcover distributed by Lund Humphries).

Edo: Art in Japan 1615-1868. by Robert T. Singer with John T. Carpenter, Hollis Goodall, Victor Harris, Matthew McKelway, Herman Ooms, Nicole Coolidge Rousmaniere, Henry D. Smith II, Sharon S. Takeda, and Melinda Takeuchi (480 pages, 325 illus., 250 color; hardcover distributed by Yale University Press, New Haven and London).

From Botany to Bouquets: Flowers in Northern Art. by Arthur K. Wheelock Jr. (88 pages, 70 illus., 40 color).

The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China. edited by Xiaoneng Yang with Richard M. Barnhart, Albert E. Dien, Lothar von Falkenhausen, Louisa G. Fitzgerald-Huber, Donald Harper, David N. Keightley, Ladislav Kesner, Michael Knight, Dieter Kuhn, Colin Mackenzie, Elinor Pearlstein, Edward Shaughnessy, Zhixin Sun, Robert L. Thorp, Alain Thote, Roderick Whitfield, Su Bai, Xia Mingcai, Xu Pingfang, Yu Weichao, Zhang Zhang Zhongpei, and Zou Heng (584 pages, 420 illus., 372 color; hardcover distributed by Yale University Press, New Haven and London).

From Schongauer to Holbein: Master Drawings from Basel and Berlin. by Christian Müller and Holm Bevers, with Hans Mielke, Fedja Anzelewsky, Dieter Koeppflin, Renate Kroll, and Stefan Morét (448 pages, 250 illus., 200 color; German edition and hardcover distributed by Hatje Cantz Publishers, Ostfildern).

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages. by Julien Chapuis, with Michael Baxandall, Till-Holger Borchert, Timothy B. Husband, Stephan Kemperdick, Hartmut Krohm, Michele Marincola, William D. Wixom (352 pages, 220 illus., 150 color; hardcover distributed by Yale University Press, New Haven and London).

Revised edition: *Alfred Stieglitz: Photographs and Writings.* by Sarah Greenough and Juan Hamilton (248 pages, 73 tritones, letterpress; copublished with Bulfinch Press / Little, Brown and Company, Boston).

Catalogues of the Collection

The Mark J. Millard Architectural Collection. Volume 3. Northern European Books: Sixteenth to Early Nineteenth Centuries. by Harry F. Mallgrave (416 pages, 245 illus.; copublished by the National Gallery of Art, Washington, and George Braziller, Inc.)

Studies in the History of Art

Distributed by Yale University Press

The Art of Ancient Spectacle. edited by Bettina Bergmann and Christine Kondoleon (vol. 56: 376 pages, 239 illus., 15 color).

Other Publications

Edo: Art in Japan 1615-1868. by Christine Guth (teaching program, 48 pages, one map, 33 illus.).

The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China. by Brian Hogarth (teaching program, 48 pages, 4 maps, 39 illus.).

Time's River: The Voyage of Life in Art and Poetry. poetry and art selected by Kate Farrell (124 pages, 90 color illus.; copublished with Bulfinch Press / Little, Brown and Company, Boston).

Art Since 1950. by Carla Brenner (teaching program, 96 pages, 84 illus.).

Awards

Alexander Calder: 1898-1976

Association of American University Presses design award for 1998

Edo: Art in Japan 1615-1868

Association of American University Presses design award for 1998

American Association of Museums design award for 1999

Mark Rothko

Buchkunst world book design for 1998

Association of American University Presses design award for 1998

American Association of Museums design award for 1999

First prize in Special Trade/Fine Art category, Bookbinders Guild of New York

Mark Rothko: The Works on Canvas

George Wittenborn Prize for art historical publishing

Mark Rothko Web site

Top of Netscape's "Best New Arts & Leisure" sites list

Sculpture of Angkor and Ancient Cambodia: Millennium of Glory

Alfred Barr Award from the College Art Association

Staff Publications

Anderson, Nancy. "The Kiss of Enterprise: The Western Landscape as Symbol and Resource." In *Reading American Art*, ed. Marianne Doezema and Elizabeth Milroy. New Haven, 1999.

Beck, Melissa. "The Evolution of a Baroque Chapel: Pietro da Cortona's *Divine Wisdom*. Urban VIII, and Bernini's Adoration of the Sacrament." *Apollo* 150, no. 449 (July 1999), 35-45.

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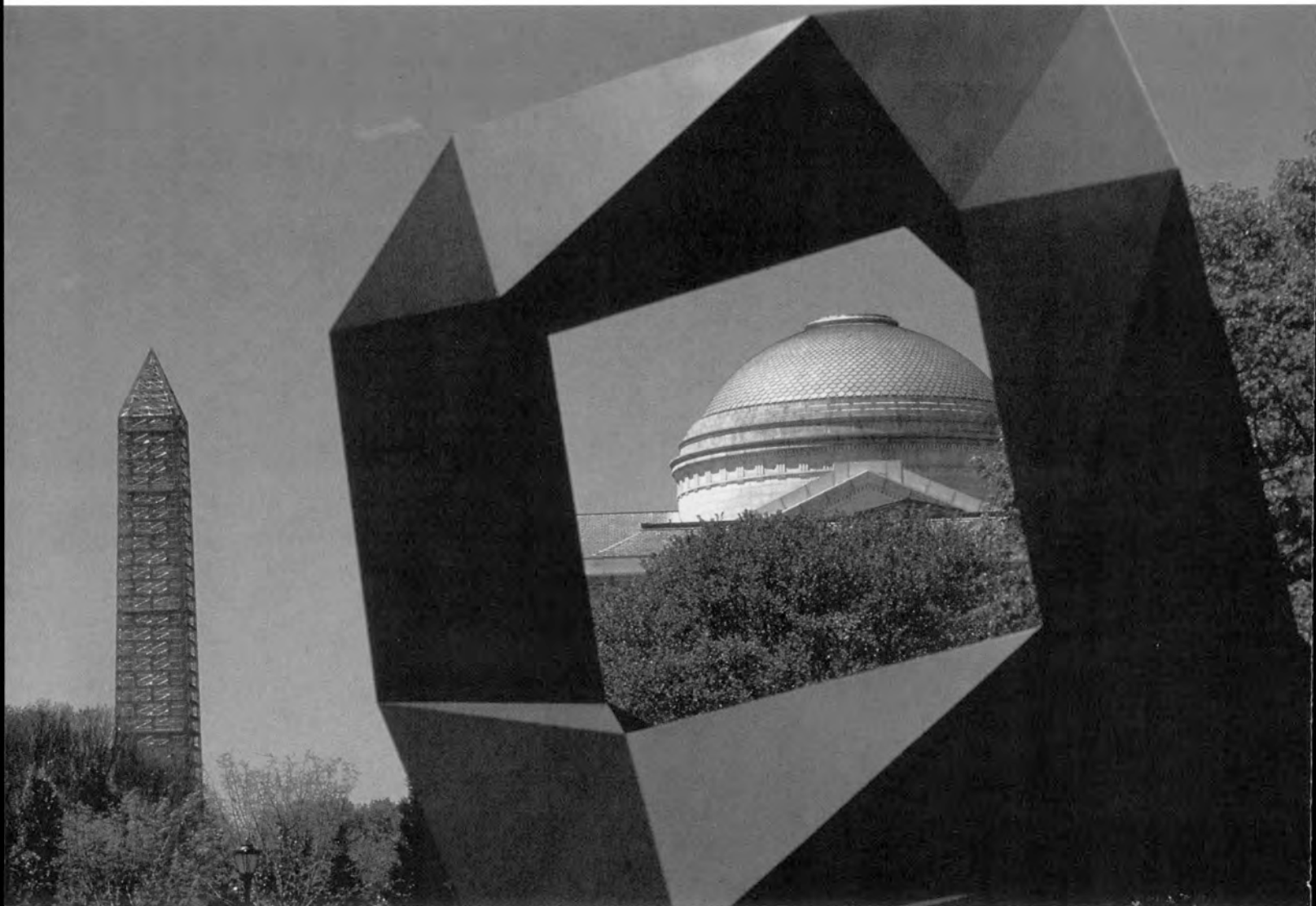
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1 October 1998–30 September 1999

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A close-up detail of Tony Smith's *Moondog*, model 1964 (fabricated 1998/1999), painted aluminum, Gift of The Morris and Gwendolyn Calritz Foundation, 1997.137.1, frames the dome of the National Museum of Natural History, while the Washington Monument undergoes repairs beneath the sheath designed by Michael Graves to conceal the scaffolding.

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Committee was formed during
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The National Gallery of Art was established by a remarkable act of private philanthropy, met in a unique and historic partnership by the federal government. Beyond its operational budget, the Gallery still relies on the support of private citizens, foundations, and corporations to fund art acquisition, as well as many other important projects and programs.

The support of private individuals, through annual giving to The Circle and the Collectors Committee, deferred giving, and major and specially designated gifts, is critically important to the immediate everyday activity of the Gallery, as well as its ability to sustain its standards of excellence in the long term.

Every work of art in the collection of the National Gallery has either been the gift of a private individual or purchased through generously given private funds. Gifts of works of art to the Gallery's collection are subject to approval by the Board of Trustees. Offers of such gifts should be discussed in advance with the Secretary and General Counsel (tele-

phone 202 842-6363). Offers of gifts of books of art historical importance should be discussed in advance with the Executive Librarian (telephone 202 842-6505).

Deferred giving, by which an individual makes a commitment to benefit the Gallery at a later date, can enable many to make substantially larger gifts than by outright gifts and can maximize tax benefits and cost effectiveness of making a gift. Donors of deferred gifts may indicate that the National Gallery of Art is to receive a certain sum of money, property, works of art, or a percentage of an estate. We encourage those considering such a gift to discuss confidentially how it is to be used, when arranging the gift.

All gifts and bequests are deductible, within the limits prescribed by law, for applicable federal tax purposes. For more information regarding gifts of funds and property, both real and personal, please contact Ruth Anderson Coggeshall, Chief Development Officer, at (202) 842-6372.



