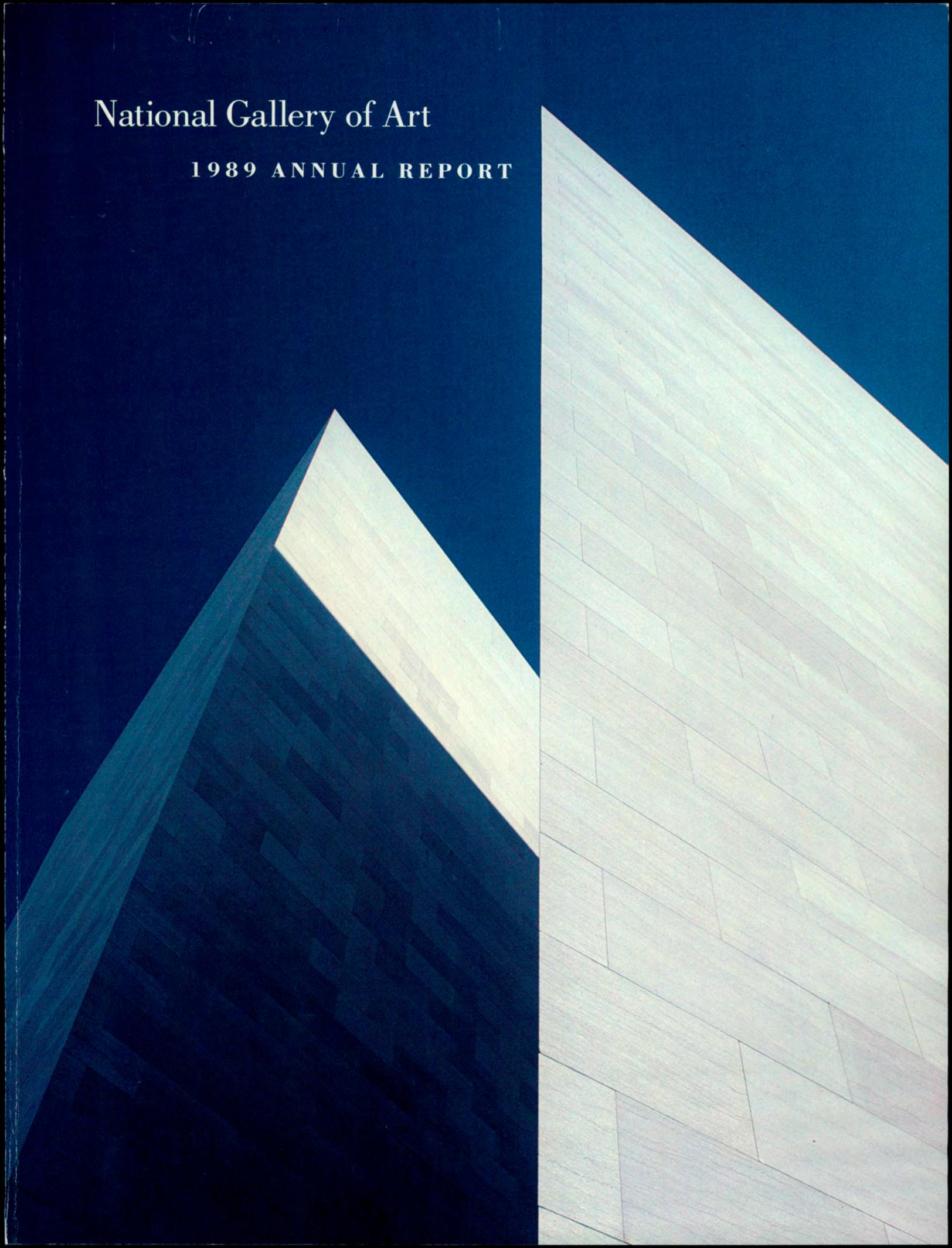
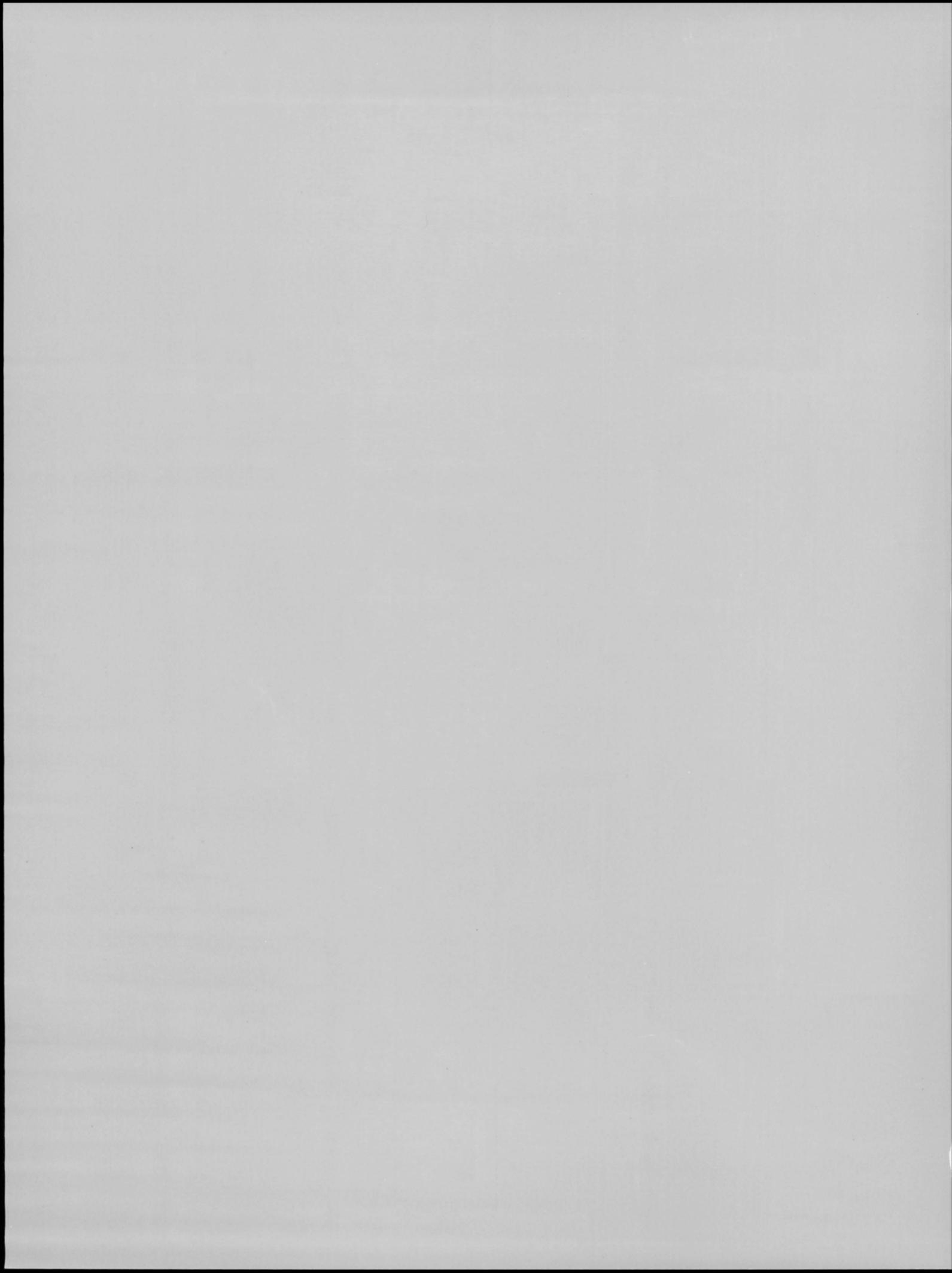


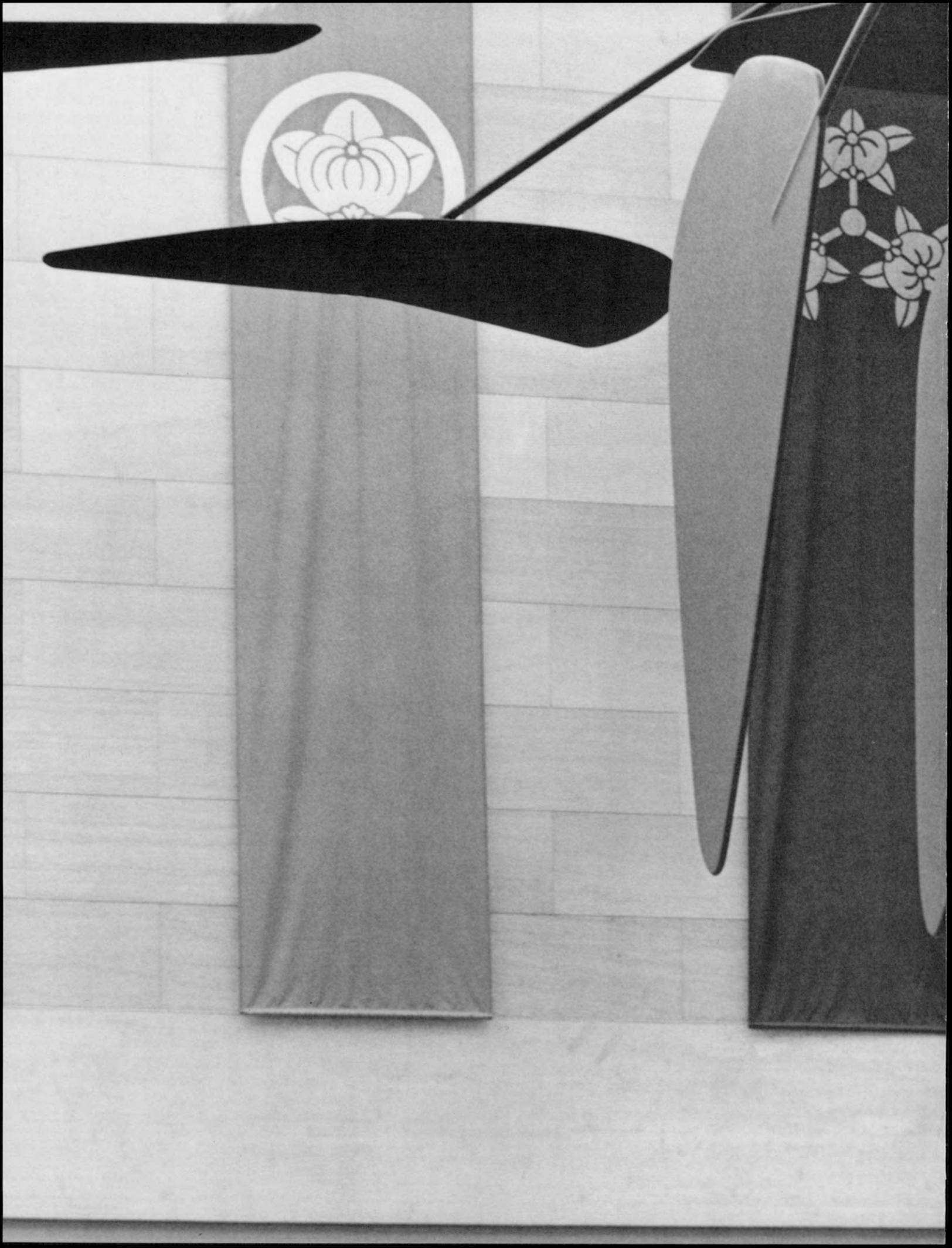
National Gallery of Art

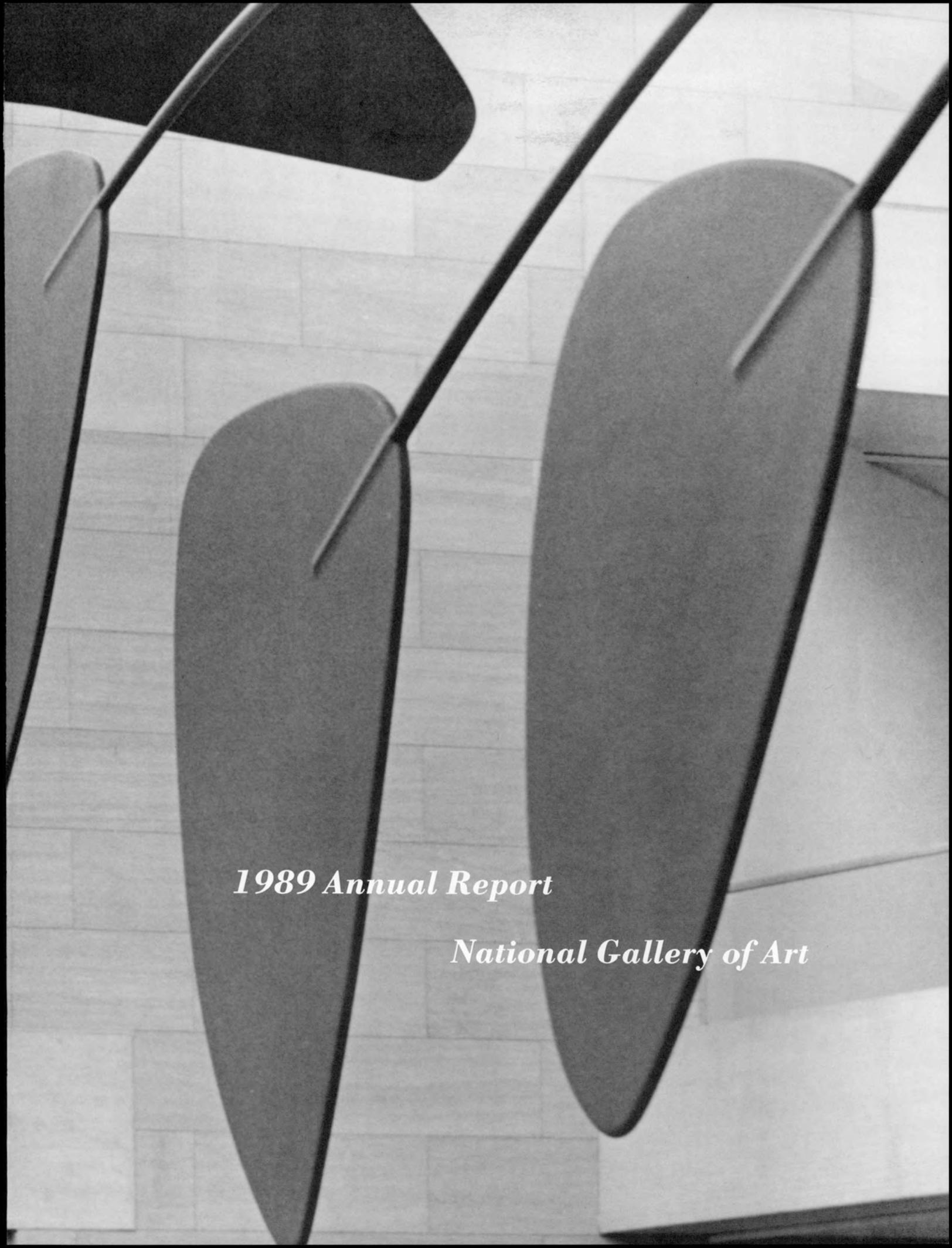
1989 ANNUAL REPORT





1989 ANNUAL REPORT





1989 Annual Report

National Gallery of Art

Copyright © 1990. Board of Trustees,
National Gallery of Art, Washington

All rights reserved. No part of this publication
may be reproduced without the written
permission of the National Gallery of Art,
Washington, D.C. 20565

This publication was produced by the
Editors Office, National Gallery of Art
Edited by Tam L. Curry

Designed by Susan Lehmann,
Washington, D.C.

Printed by Schneidereith & Sons,
Baltimore, Maryland

The type is Bodoni Book, set by
BG Composition, Baltimore, Maryland

Photo credits:

Dean Beasom, pp. 20–24, 32, 50, 52, 55,
65, 72, 76, 79, 84, 93

Dennis Brack, Black Star, pp. 17, 34, 43, 48,
61, 74, 123

Kathleen Buckalew, pp. 2–3, 12–14, 37, 45
Richard Carafelli, p. 59

Philip Charles, pp. 30, 75, 78, 106

José Naranjo, pp. 6, 8, 10, 11, 18, 27, 28,
42, 47, 81, 87, 96, 98, 116

James Pipkin, cover

William Wilson, pp. 13, 14, 36, 86, 89, 136

ISBN 0-89468-146-X

Pages 2–3: Exhibition banners with Japanese
heraldic designs for *Japan: The Shaping of
Daimyo Culture*, and Alexander Calder's
Untitled mobile

Contents

President's Preface 7

Director's Report 9

Art Programs

Acquisitions 19

Renaissance Painting 25

Baroque Painting 25

American Painting 26

Modern Painting 27

Twentieth-Century Art 29

Sculpture and Decorative Arts 29

Prints and Drawings 30

Exhibitions 33

Design and Installation 35

Lenders 38

Conservation 42

Records and Loans 48

Changes of Attribution 51

Loans to Exhibitions 54

Education 59

Library 64

Photographic Archives 67

Editors Office 68

Photographic Services 69

Gallery Archives 70

Administration

Security 73

Publication Sales 73

Gallery Architect 74

Facilities Management 75

Personnel 75

Procurement and Supply 75

External Affairs

Development 77

Corporate Relations 78

Press and Public Information 80

Special Events 81

Visitor Services 82

Horticulture 82

Music at the Gallery 82

Center for Advanced Study in the Visual Arts 85

Staff Activities and Publications 91

Financial Reports 99

Trustees and Staff 109

Donors 117

Tasso

24



President's Preface

In a bold reaffirmation of the vitality of philanthropy in America, the National Gallery's fiscal year ending 30 September 1989 was marked by magnificent gifts. A major bequest of art from the Taft Schreiber family and a pledge of Van Gogh's *Roses* from Mrs. W. Averell Harri- man, as well as gifts of acquisition funds from the Honorable and Mrs. Walter H. Annenberg and the Morris and Gwen- dolyn Cafritz Foundation, greatly strengthen our national collection.

Public funds made possible the daily operations of the Gallery, and in a time of fiscal retrenchment my fellow Trustees and I are especially gratified by continuing congressional support. The 1989 fiscal year operating budget was \$50.4 million, an increase of \$3.6 million over the previous year, some 80 percent of which came as federal appropriations.

I have been greatly assisted in the execution of my duties as President by meeting monthly with the Director and other executive officers to discuss the ongoing business and operations of the Gallery.

Franklin D. Murphy was reelected as a General Trustee and continues as Chairman of the Board of Trustees. Alexander M. Laughlin, who remains a General Trustee, was succeeded as chairman of the Trustees' Council by John C. Whitehead. Lois de Menil remains Council vice chairman. During the year we were delighted to welcome Judith Laughlin from New York City, Robert M. Bass from Fort Worth, Texas, and Richard Kirstein, from Chevy Chase, Maryland, to the Trustees' Council.

We were saddened by the death of Mrs.

Lessing J. Rosenwald in December. We also noted with regret the deaths of Trustee Emeritus Carlisle Humelsine in January, and Robert Amory, Jr., retired Secretary-General Counsel, in April.

The enhancement of the collections remains a priority of the Board of Trustees, and I am pleased to report that the Patrons' Permanent Fund, the income of which is dedicated exclusively to the purchase of works of art, supported several key acquisitions during the year. The Fund had a market value of \$71.9 million at the close of the fiscal year. In March 1989 Sound Shore Management, Inc., joined First Manhattan Capital Management and Scudder, Stevens & Clark as part of the investment advisory team that manages the Gallery's portfolio of assets.

The effectiveness of collective patronage was also powerfully evidenced by the contributions the Gallery's support groups made to the collections and special programs. The impact of the Collectors Committee, a group of individuals from across the country who contribute funds for the acquisition of twentieth-century art, came into dramatic focus during the tenth anniversary of the East Building. The Committee has been guided by Ruth Carter Stevenson since its inception, and Edwin L. Cox, from Dallas, Texas, joined her this year as co-chairman.

The Circle of the National Gallery of Art also acquired works of art for the collections during the year, and supported film production, music, and conservation. This national membership group, devoted to realizing projects for which there are no public funds, is led by Katharine

Pablo Picasso, *Harlequin Musician*, 1940. Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber, 1989.31.2 (detail)



Vincent van Gogh, *Roses*, 1890, Partial and eventual gift of Mrs. W. Averell Harriman in honor of the Fiftieth Anniversary of the National Gallery of Art (detail)

Graham and Robert H. Smith. Members contributed \$473,000 for Gallery programs in fiscal year 1989, an increase of more than 25 percent in three years.

Looking ahead to the Gallery's 50th anniversary in 1991, I am delighted to report that gifts and pledges to the 50th Anniversary Gift Committee made this year have brought us past the halfway mark toward our goal of \$5 million. Members of this Committee, whose names appear on page 117, are contributing funds to purchase a major work of art as an anniversary gift. The Gift Committee is chaired by Trustee Robert H. Smith.

Gifts in kind, most notably that of Mrs. Harriman, also continue to be made in honor of the Gallery's fiftieth anniversary, and will be exhibited in a special exhibition in 1991, celebrating the great tradition of philanthropy in America. A steering committee made up of curatorial and development staff, headed by the Deputy

Director and the External Affairs Officer and reporting to the Director, is coordinating the anniversary campaign.

While generously providing for the care and safekeeping of our national art collection, including operational costs for our conservation department, the Gallery's federal appropriations do not support training and internship opportunities. To address this basic need, the Andrew W. Mellon Foundation awarded the Gallery a \$1 million challenge grant to create a core endowment for conservation training programs. We were gratified by a major grant from the Charles E. Culpeper Foundation in response to this challenge.

Our deep thanks go to these and the many other donors to the Gallery this year, of funds, art, or volunteer services.

John R. Stevenson
President

Director's Report

In this, the first annual report to appear in the new decade, we have decided to change the format somewhat in the interests of legibility and compression.

I will not be reporting on the year in chronological fashion, as I have for some time, for the Gallery's activities have become so complex that one inevitably leaves out much in attempting to be inclusive. Therefore, this year, this report will present a brief overview of the year's main activities, and readers are encouraged to turn to individual departmental reports for a fuller discussion of the Gallery's principal functions.

In fiscal 1989 the National Gallery received more than six million visits, a gratifying number during a year marked by a decline generally in Washington tourism. It continued also to serve a global audience of many tens of millions who, through film, television, slides, and our audiovisual and educational materials, came into contact with works of art in the Gallery's care.

The core of the National Gallery is unquestionably its permanent collection, and considerable energy on the part of the staff is directed to the presentation, research, physical care, and augmentation of the Gallery's holdings. The ambitious project to publish a systematic catalogue of the collection moved forward in 1989 with the editing of volumes devoted to British and Spanish paintings. Part of the research for this catalogue is done in our conservation laboratories, where nearly four hundred examinations were completed in connection with this project last year.

Conservation efforts germane to the maintenance of the collection continued simultaneously with this support for the systematic catalogue. In addition to making progress on several large ongoing projects, painting conservators this year completed twenty-two major conservation treatments. Among them, two important seventeenth-century Spanish paintings were cleaned. Conservators painstakingly removed layers of darkened varnish from El Greco's *Saint Jerome* and Velázquez's *The Needlewoman*, giving the twentieth-century viewer access to the masterful underpainting and compelling brushwork characteristic of each artist's style. Another welcome achievement was the rejoining of two fifteenth-century Siennese panels by Francesco di Giorgio. At least 150 years ago the painter's *Nativity* was cut into two parts. The Metropolitan Museum of Art eventually came to own the primary image of the *Nativity*, and the Gallery acquired the lunette, *God the Father Surrounded by Angels and Cherubim*, given by the Samuel H. Kress Collection. Working for the first time with the Metropolitan's painting conservation department, it was possible to restore the panel to its original visual and iconographic complexity. Furthermore, we have agreed with our colleagues in New York to share the painting, with each institution taking custody for alternate five-year periods.

The collection grew in 1989 both by gift and purchase. Our seventeenth-century holdings were enhanced by a large still life by Abraham Mignon. Senator and Mrs. H. John Heinz III made a partial gift of *Still Life with Fruit, Fish,*



Francesco di Giorgio, *God the Father Surrounded by Angels and Cherubim*, c. 1470, Samuel H. Kress Collection, 1952.5.8, rejoined with *The Nativity*, The Metropolitan Museum of Art (after conservation)

and a Nest. Benjamin West's 1791 *The Expulsion of Adam and Eve from Paradise* provides the collection with an excellent example of the grand and monumental historical scenes that were so highly prized in the late eighteenth and early nineteenth centuries. This canvas, one of West's mature works, joins a number of earlier paintings in Washington to give a fuller understanding of the American painter who succeeded Sir Joshua Reynolds to become the second president of London's Royal Academy of Arts and thus enjoys a key position in both British and American art history. From the nine-

teenth century, a particularly important romantic landscape, Horace Vernet's *La Chasse dans les Marais Pontins* of 1833, was obtained at auction in Paris. Painted when the artist was the director of the French Academy in Rome, Vernet's dark and moody landscape has a particular resonance for the Gallery's collection, which is so strong in the impressionist and post-impressionist landscapes produced at the end of the nineteenth century and the start of the twentieth.

Three remarkable works from our century came to the Gallery by bequest from Rita Schreiber in memory of her husband, Taft Schreiber. Picasso's great synthetic cubist painting of 1924, *Harlequin Musician*, is the latest addition to a core group of works that document Picasso's allegiance to traditional subject matter while evolving innovative styles. Also included in the bequest was Matisse's 1940 *Woman Seated in an Armchair*, painted in Nice, and Brancusi's *Bird in Space*, a 1927 polished bronze cast that reveals, as it soars to its height of more than six feet, the artist's sensitive and loving exploitation of the immaculate surface of reflective bronze.

Other major donations included five early paintings by Barnett Newman donated by his widow, Annalee Newman. Already rich in late works by Newman because of Robert E. and Jane B. Meyerhoff's 1987 gift of the series of fifteen paintings, *The Stations of the Cross—Lema Sabachthani* and *Be II*, the Gallery is profoundly grateful to Mrs. Newman for parting with these works from her personal collection.

The Collectors Committee gave two granite settees, executed by Scott Burton a year before his untimely death. At once whimsical and challenging, the Burton stone furniture brings to twenty the number of art works given by the Collectors Committee in their twelve years of existence. Under the able direction of co-chairs, Ruth Carter Stevenson and Edwin L. Cox, the Committee plays a vital role in strengthening the Gallery's collection of twentieth-century art. The Collectors Committee gifts made an interesting comparison with two painted wooden pieces by Roy Lichtenstein, *Brushstroke Chair*,



Henri Matisse, *Woman Seated in an Armchair*, 1940, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber, 1989.31.1

Wood, and *Brushstroke Ottoman*, *Wood*, given by Graphicstudio and the artist.

In the realm of works of art on paper, a wide range of gifts and purchases was accessioned, including objects as diverse as the exquisite *Three Feminine Heads* by Parmigianino, given by The Circle of the National Gallery of Art, and a major group of sixty-five of Walker Evans' New York subway photographs from 1939–1941. With income from the Patrons' Permanent Fund, the Gallery acquired its first work by Francis Picabia, *Machine Turn Quickly*. This large and important gouache relies on the machine imagery

that was so important to dada artists in their rejection of European culture at the time of World War I. Armand Hammer gave two important nineteenth-century British works, David Cox's *Mountain Heights*, *Cader Idris*, and Edward Burne-Jones' *Ariadne*. Income from the Ailsa Mellon Bruce Fund secured two splendid Guercino drawings, a red chalk study for the Gallery's painting *Ammon and Tamar* and a pen and ink landscape with a waterfall. In 1989 we moved the entire American print, drawing, and photograph collection to the West Building and opened an adjacent study room there.

The East Building remains the repository for European works on paper. Through advance arrangements, these print study rooms afford unique and secure opportunities for the relaxed and intimate contemplation of works of art on paper, and more than 1,000 visitors availed themselves of this service during the year.

A complete list of acquisitions is published in the section on pages 19–24 of this publication. It is worth recalling that all works of art that come to the National Gallery do so as a result of private generosity, and not from governmental appropriations, as is the case with many national institutions abroad. Since the Gallery's opening in 1941, the government has underwritten the maintenance of the physical plant and has funded the majority of its programs and all but a few of its staff. The entire staff is listed by function for the first time this year at the end of this publication.

Perhaps the most visible indication of the public-private partnership at the Gallery is the loan exhibition program, where sixteen of the twenty-one exhibitions in 1989 received corporate or foundation support. These demanding projects, a long-standing tradition at the National Gallery, are valuable for a variety of reasons. They permit this institution to exhibit a far greater range of art than it will ever own. The special context and temporary status of a loan exhibition go hand-in-hand at the Gallery with new scholarship and a commitment to publishing the latest art historical information. The flexibility of the special exhibition program allows the Gallery to mount shows that parallel and amplify the permanent collection and to exhibit works of art from fields in which it would never collect.

From the latter category, the highlight of the exhibition year was without a doubt *Japan: The Shaping of Daimyo Culture 1185–1868*, a show that focused on the art of the daimyo, the feudal lords who ruled Japan for nearly 700 years. The largest exhibition of its kind ever presented in the West or Japan, the show brought together more than 450 Japanese-owned works of art. These were selected for their expression of the aesthetic ideals and social character of the





A Japanese garden in the East Building's north garden court (left), displays of armor (above), and a performance of Nō theater (below) for *Japan: The Shaping of Daimyo Culture*





The Ennan Teahouse in the East Building's central court (left), and a demonstration for *The Art of the Tea Ceremony* (below)



Japanese nation in its feudal age, an era characterized by two primary elements: *bu*, the martial tradition, and *bun*, the civilizing arts of peace. Essentially warrior-aristocrats, the daimyo were virtually unknown in the West despite their central and crucial position in the Japanese hierarchy of power—shōgun, daimyo, and samurai. Our colleagues in Japan provided cooperation at every level, making it possible to borrow an unprecedented number of major works. Nearly one-third of the objects in the show were officially designated by the Japanese government as National Treasures, Important Cultural Properties, and Important Art Objects.

Coinciding with the exhibition were educational presentations designed to enhance the viewer's understanding of daimyo culture. A series of Nō plays was presented by Japanese master players on a traditional Nō stage constructed on the mezzanine of the East Building. The project was amplified further by a recreation of the traditional Japanese tea ceremony, which included the construction, also in the East Building, of a traditional tea house and its garden as well as demonstrations by Japanese tea masters and students and a display of historic tea utensils. The exhibition was seen only in Washington.

A wide variety of other special exhibitions characterized the year. One of the highlights was *Michelangelo: Draftsman/Architect*, a two-part exhibition of more than seventy-five drawings illustrating the major phases of the artist's development as well as the key categories of his work. The show included splendid contemporary wooden models of two major architectural projects: the façade of Florence's San Lorenzo, and the drum and dome of Saint Peter's Basilica in Rome. *The Art of Paolo Veronese 1528-1588* commemorated the 400th anniversary of the death of one of Venice's greatest golden age painters in an exhibition that comprised fifty paintings and fifty-five drawings. In a different vein, *Cézanne: The Early Years 1859-1872* chronicled the restless and fertile early career of one of the key figures in the development of modern painting. Shared with The Royal Academy of Arts in London and the Musée d'Orsay in

Paris, the show resolved some critical problems in establishing a secure chronology for Cézanne's paintings. England's Fitzwilliam Museum in Cambridge is one of the oldest and richest institutions in the Western museum tradition. *Treasures from the Fitzwilliam: The Increase of Learning and Other Great Objects* explored the encyclopedic approach to collecting and the influential role of such an institution in a university community.

Two special anniversaries were marked by exhibitions. The invention of photography was celebrated in a sweeping survey of some 400 images entitled *On the Art of Fixing a Shadow: 150 Years of Photography*. The tenth anniversary of the East Building of the National Gallery was observed by a greatly expanded reinstallation of the twentieth-century collection along with important loans. Occupying three levels and over 30,000 square feet of space, this massive project presents works from the beginning of the century through the late 1980s. Slated to run in its original form until the end of 1990, the exhibition is accompanied by a two-volume publication. One work profiles the East Building's architecture, chronicling its ten-year history of exhibitions. The other documents the major gifts and acquisitions of modern art since 1978.

Finally, given its role as the nation's art gallery in the nation's capital, it is always gratifying to hold an important exhibition of American art. *American Paintings from the Manoogian Collection* was on view during Washington's busy summer months. Drawn from one of today's finest private collections of American art, the show included some seventy works documenting the richness and variety of painting in nineteenth-century America. All in all, during the year, the Gallery borrowed more than 2,000 works of art from nearly 400 lenders in thirty-one states and sixteen countries.

The remarkable panoply of art, displayed on a permanent or temporary basis in 1989, provided the Gallery with a great number of opportunities to pursue educational goals. A varied program of tours, lectures, and films continued to be available for the National Gallery's visitors, and an elaborate and effective out-

reach program made slide and automated programs as well as films and videocassettes available both to educational and cultural organizations and to public and educational television systems. As is appropriate for the nation's art gallery, every state saw broadcasts of our educational programs. Also during the year the Gallery established an annual summer art institute for teachers, designed to prepare elementary and secondary level teachers to teach art and the humanities more effectively. Recent studies published by the National Endowment for the Humanities and the National Endowment for the Arts have indicated that part of the current crisis in American education is the need to improve visual literacy. At the Gallery the consensus has been that the most immediate method for addressing this need is to find ways to help the teaching of teachers. Discussions with colleagues at the National Art Education Association and the management of Binney & Smith, Inc., who are providing corporate support, resulted in the funding of a new program under the supervision of Linda Downs, who was appointed the head of education at the National Gallery at the end of July. Downs' duties include participation in the planning and execution of the Gallery's major public program initiatives, embracing exhibitions, media projects, and publications.

Also key in the Gallery's educational efforts are the activities of the Center for Advanced Study in the Visual Arts, now in its ninth year, which continues to implement a four-part program of fellowships, meetings, publications, and research. It also continued its participation in the Association of Research Institutes in Art History, a networking organization of twelve North American institutions. This year the Center co-sponsored the symposium "American Art around 1900: Lectures in Memory of Daniel Fraad, Jr.," with the Metropolitan Museum of Art.

Crucial to the work of both the Gallery and the Center is the library, and 1989 was an important year for this division. Library usage is up substantially from previous years, reflecting not only an increase in staff use but also a greater number of outside readers. In addition to the

routine acquisition of new publications, a major achievement was the purchase this year of the van Hattum collection, comprising seventeenth- and eighteenth-century volumes on Dutch culture. These rare books bolster the splendid visual resources in the Gallery's collection of Dutch paintings, drawings, and prints. For some time now the library has been installing an advanced automated system. The efficiency of the new technology was dramatized this year with the closing of further additions to the main card catalogue, eliminating the labor-intensive need to file thousands of cards. While the first to admit to certain pangs of nostalgia about standing at the card catalogue and flipping through the entries, I can testify enthusiastically to the neatness and speed of the new system, which permits readers to access titles at a large number of "user-friendly" computer screens.

As the Gallery moves toward its fiftieth anniversary year, a look back reminds us that 1989 was the twentieth anniversary of the death of one of the Gallery's greatest patrons, Ailsa Mellon Bruce. Just as her father, Andrew Mellon, did not live to see the completion of the West Building and its public opening, she did not see the completion of the East Building. Nevertheless, it seems particularly appropriate that two decades after her death many of her best-loved paintings from her remarkable collection of late nineteenth-century French art constituted a special loan exhibition to Bologna and Venice, where, in spite of the great diversity of artistic treasures, the public has no regular access to French impressionism. Also in 1989 her brother Paul Mellon gave the Gallery two letters written by President Franklin Roosevelt to their father, expressing the president's support and enthusiasm for Andrew Mellon's offer to give the nation an art gallery.

The fourth Andrew W. Mellon dinner took place in April. Conceived as a tribute to the Gallery's founder, the evening is traditionally the National Gallery's grandest. President and Mrs. Bush honored us by attending, and the president made the first speech of his administration pertaining to the arts and their importance.

The occasion provided an opportunity



President and Mrs. Bush with Mr. and Mrs. Paul Mellon at the Andrew W. Mellon dinner

to reflect on the tremendous number of donors to the Gallery, among whom those who have given this year are listed on page 117. It is the ongoing generosity and loyalty to and widespread affection for this institution that makes working here such a privilege. Particularly notable in the philanthropic year was the announcement of the hauntingly beautiful Van Gogh *Roses* as a partial and eventual gift by Mrs. W. Averell Harriman in honor of the Gallery's fiftieth anniversary.

The Gallery's various support groups continued to flourish, as described in the report of Gallery president, John R. Stevenson, and planning for the fiftieth occupied the attention of many on the Gallery's staff.

One of the most significant events for the Gallery in fiscal year 1989 was the assumption of the duties of the deputy director by Roger Mandle, formerly director of The Toledo Museum of Art. His energy, dedication, and freshness of vision have been felt throughout the Gal-

lery, and, ably supported by our two senior curators, Andrew Robison and Charles S. Moffett, the curatorial and programmatic activities of the Gallery have been reviewed and strengthened on a variety of fronts.

Meanwhile, the care and maintenance of our remarkable physical plant has become a crucial aspect of our concern. Asbestos containment and removal continued in the West Building during the year, while investigations began into the replacement of the West Building's original skylights with state-of-the-art counterparts that will provide, with greater efficiency and safety, the natural light that is so desirable for the exhibition of our painting collection.

Although this is my twentieth annual report as director of the National Gallery, the activities it touches on cannot begin to encompass the satisfactions that come with the inherent variety of this position. Not only is one in contact with extraordinary works of art from a great diversity of cultures, but with people one encounters in growing numbers—donors, supporters, lenders, colleagues, visitors, and members of a superb staff. They enrich one's own life, this institution, and the lives of those whom it touches, immeasurably.

J. Carter Brown
Director



Art Programs

Acquisitions

PAINTINGS

Cole, Thomas, American, 1801–1848
Sunrise in the Catskills, 1826, canvas, 1989.24.1,
Gift of Mrs. John D. Rockefeller 3rd

Haseltine, William Stanley, American,
1835–1900
Natural Arch at Capri, 1871, canvas, 1989.13.1,
Patrons' Permanent Fund

Jonson, Raymond, American, 1891–1982
Variations on a Rhythm—U, 1933, canvas,
1988.72.1, Gift of Dr. and Mrs. Robert Fishman

Matisse, Henri, French, 1869–1954
Woman Seated in an Armchair, 1940, canvas,
1989.31.1, Given in loving memory of her
husband, Taft Schreiber, by Rita Schreiber

Mignon, Abraham, German, 1640–1679
Still Life with Fruit, Fish, and a Nest, c. 1675,
canvas, 1989.23.1, Partial and promised gift of
H. John Heinz III

Newman, Barnett, American, 1905–1970
Pagan Void, 1946
Dionysius, 1949
Yellow Painting, 1949
The Name II, 1950
Achilles, 1952
canvas, 1988.57.1–5, Gift of Annalee Newman

Picasso, Pablo, Spanish, 1881–1973
Harlequin Musician, 1924, canvas, 1989.31.2,
Given in loving memory of her husband, Taft
Schreiber, by Rita Schreiber

Reinhardt, Ad, American, 1913–1967
Untitled, 1947, canvas, 1988.60.1, Ailsa Mellon
Bruce Fund and Gift of The Circle of the National
Gallery of Art

Savery, Roelandt, Dutch, 1576–1639
Landscape with Animals and Figures, 1624, wood,
1989.22.1, Gift of Robert H. and Clarice Smith

Soyer, Raphael, American, 1899–1987
Blond Figure, 1940s, canvas, 1989.25.1, Gift of
James N. Rosenberg

Vernet, Horace, French, 1789–1863
La Chasse dans les Marais Pontins, 1833, canvas,
1989.3.1, Chester Dale Fund

West, Benjamin, American, 1738–1820
The Expulsion of Adam and Eve from Paradise,
1791, canvas, 1989.12.1, Avalon Fund and
Patrons' Permanent Fund

SCULPTURE

Anguier, Michel, French, 1612–1686
Ceres Searching for Persephone, modeled 1652, cast
probably c. 1650s/1670s, bronze, 1989.44.1,
Patrons' Permanent Fund

Brancusi, Constantin, Romanian, 1876–1957
Bird in Space, 1927, bronze, 1989.31.3, Given in
loving memory of her husband, Taft Schreiber, by
Rita Schreiber

Burton, Scott, American, 1939–1989
Rock Settee, 1988, granite (green)
Rock Settee, 1988, granite (pink)
1988.68.1–2, Gift of the Collectors Committee

Degas, Edgar, French, 1834–1917
Study of a Mustang, modeled c. 1860/1862,
cast 1919/1921
Horse Walking, modeled c. 1860/1870,
cast 1919/1921
bronze, 1989.28.1–2, Gift of Mrs. Lessing J.
Rosenwald

Hague, Raoul, American, born 1905
Schwamengang Hills, 1968, wood, 1989.30.1,
Gift of Cynthia Hazen Polsky

Lichtenstein, Roy, American, born 1923
Brushstroke Chair, Wood, 1987
Brushstroke Ottoman, Wood, 1987
painted wood, 1988.55.1–2, Gift of Graphicstudio
and the Artist

Rodin, Auguste, French, 1840–1917
Lady Sackville, 1913/1914, plaster, 1988.54.1,
Gift of the B. Gerald Cantor Art Foundation

Stella, Frank, American, born 1936
Maquette for *La Scienza della Fiacca*, 1983, black
ink and lithograph glued to sheets of foamcore,
1988.58.1, Gift of Lawrence Rubin

Abraham Mignon, *Still Life with Fruit, Fish, and
a Nest*, c. 1675, Partial and promised gift of
H. John Heinz III, 1989.23.1 (detail)



Hendrik Goltzius, *The Holy Family with Saint Elizabeth and Saint John the Baptist*, 1595, Patrons' Permanent Fund, 1989.19.1

DRAWINGS

Appian, Adolphe, French, 1818–1898
A Woodland River with a Fisherman, charcoal, chalk, and brushed washes, 1989.16.1, Ailsa Mellon Bruce Fund

Artaria, Domenico, Italian, active late 18th century, and various artists
Album Amicorum, bound album of 6 watercolors, one graphite sketch, and one gouache, 1989.39.1.a–h, Ailsa Mellon Bruce Fund

Bazicaluva, Ercole, Italian, c. 1610–1661 or after
Death and the Woodman, in a Coastal Landscape with Ruins, pen and brown ink over black chalk, 1988.64.1, Ailsa Mellon Bruce Fund

Boissieu, Jean-Jacques de, French, 1736–1810
A Country Road across an Ancient Bridge, brown wash over graphite, 1989.41.1, Ailsa Mellon Bruce Fund

Burnand, Eugène, Swiss, 1850–1921
Burnand Sketchbook, 1885/1887, sketchbook with 23 pen and ink drawings and one graphite sketch, 1989.20.1.a–x, Ailsa Mellon Bruce Fund

Burne-Jones, Edward Coley, Sir, British, 1833–1898
Ariadne, 1863/1864, watercolor and gouache over graphite, 1989.2.1, The Armand Hammer Collection

Cox, David, British, 1783–1859
Mountain Heights, Cader Idris, c. 1850, watercolor over chalk on oatmeal paper, 1989.8.1, The Armand Hammer Collection

Cruikshank, George, British, 1792–1878
Fairy Connoisseurs Inspecting Mr. Frederick Locker's Collection of Drawings, 1867, watercolor and graphite, 1989.28.7, Gift of Mrs. Lessing J. Rosenwald

Forain, Jean-Louis, French, 1852–1931
Ballet Dancer, pastel on blue paper, 1989.28.13, Gift of Mrs. Lessing J. Rosenwald

Goltzius, Hendrik, Dutch, 1558–1617
The Holy Family with Saint Elizabeth and Saint John the Baptist, 1595, pen and brown ink, brown wash, and white heightening on brown paper, incised for transfer, 1989.19.1, Patrons' Permanent Fund

Guercino, Italian, 1591–1666
Amnon and Tamar, 1649, red chalk, 1989.14.1
Landscape with a Waterfall, pen and brown ink, 1989.34.1
Ailsa Mellon Bruce Fund

Herz, Johann Daniel, the Elder, German, 1693–1754
Rococo Cartouche with Allegorical Figures, red and black chalk, 1989.43.1, Ailsa Mellon Bruce Fund

Hind, Arthur Mayger, British, 1880–1957
Willow and Pool in Spring, 1947, watercolor over graphite
Landscape near Meersburg, 1928, brown wash over graphite
Barn near Henley-on-Thames, 1929, pen and black ink with brown wash over graphite
1989.28.14–16, Gift of Mrs. Lessing J. Rosenwald

Juvara, Filippo, Italian, 1678–1736
Architectural Fantasies with Temples and Pyramids, 1704, pen and iron gall ink with blue and brown wash, 1989.6.1, Ailsa Mellon Bruce Fund

Le Moyne, François, French, 1688–1737
Saint John the Baptist, c. 1717, black chalk with white heightening on brown paper, 1989.42.1, Gift of Neil and Ivan Phillips

Marin, John, American, 1870–1953
New England Landscape, 1914, watercolor over graphite, 1989.25.2, Gift of James N. Rosenberg

McBey, James, Scottish, 1883–1959
Antwerp, 1926, watercolor, 1989.28.25, Gift of Mrs. Lessing J. Rosenwald

Miel, Jan, Flemish, c. 1599–1663
Seated Cavalier with His Arm Akimbo, black chalk and brush and black ink with white heightening on blue paper, 1989.33.1, Ailsa Mellon Bruce Fund

Naldini, Giovanni Battista, Italian, 1537–1591
Studies of a Male Nude, red chalk, 1988.69.2, Gift of William B. O'Neal

Parmigianino, Italian, 1503–1540
Three Feminine Heads, c. 1522/1524, red chalk, 1989.1.1, Gift of The Circle of the National Gallery of Art

Pennington, Harper, American, c. 1853/1855–1920
Portrait of Whistler with a Paintbrush, pen and ink over graphite, 1988.53.5, Gift of Mark Samuels Lasner

Peruzzi, Baldassare, Italian, 1481–1536
Seated Female Figure after the Antique, pen and brown ink, 1988.69.3, Gift of William B. O'Neal

Picabia, Francis, French, 1879–1953
Machine tourne vite (Machine Turn Quickly), 1916/1918, gouache and metallic paint, 1989.10.1, Patrons' Permanent Fund

Piranesi, Francesco, Italian, c. 1758–1810
Palazzo della Consolata, graphite, 1988.70.1, Anonymous Gift

Robson, George Fennel, British, 1783–1833
A Loch in Scotland, watercolor over graphite, 1989.37.1, Ailsa Mellon Bruce Fund

Rothenstein, William, Sir, British, 1872–1945
Self-Portrait, black chalk, 1988.53.1, Gift of Mark Samuels Lasner

Rowlandson, Thomas, British, 1756–1827
Nancy Cock—Clear Starcher, c. 1815, pen and gray ink with watercolor over graphite, 1988.66.1, Ailsa Mellon Bruce Fund

Saint-Aubin, Gabriel Jacques de, French, 1724–1780
The Epilogue from Voltaire's "Princesse de Navarre", red chalk, 1989.5.1, Ailsa Mellon Bruce Fund

Sandby, Paul, British, 1725–1809
Ladies and Gentlemen in a Country Park, pen and black ink and graphite, 1989.37.2, Ailsa Mellon Bruce Fund

Schmutzer, Jakob Mathias, Austrian, 1733–1811
A Young Man with Flowing Hair, 1777, red and brown chalk, 1989.38.1, Ailsa Mellon Bruce Fund

Swart van Groningen, Jan, Dutch, c. 1500–1553 or after
Moses Delivering God's Commandments to the Israelites, pen and black ink and brown wash, 1989.9.1, Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Battista, Italian, 1696–1770
Classical Figures Gathered around an Urn, late 1720s, pen and brown ink, 1989.7.1, Pepita Milmore Memorial Fund

PRINTS

Aguilonius, Franciscus (author), Flemish, 1567–1617
Opticorum Libri Sex, published 1613, bound volume with engravings by Theodor Galle after Peter Paul Rubens, 1989.36.1, Ailsa Mellon Bruce Fund

Antonio da Trento, Italian, c. 1508–1550 or after
The Holy Family with Two Saints, after Parmigianino [proof]
The Martyrdom of Two Saints (recto and verso), after Parmigianino
chiaroscuro woodcuts, 1988.65.1–3.a.b, Ailsa Mellon Bruce Fund

Appian, Adolphe, French, 1818–1898
At Venice, 1878, etching, 1989.21.1, Ailsa Mellon Bruce Fund

Barbari, Jacopo de', Italian, c. 1460/1470–1516 or before
Saint Jerome, c. 1501/1504, engraving, 1989.18.1, Ailsa Mellon Bruce Fund

Bellange, Jacques, French, 1594–1638
The Blind Hurdy Gurdy Player, etching and engraving, 1989.17.1, Ailsa Mellon Bruce Fund

Bianchini, Francesco (author), Italian, 1662–1729
Camera ed Inscrizioni Sepulcrali, published 1727, bound volume with engravings by Girolamo Rossi II after Antonio Buonamici, 1989.15.1, Gift of Bert Freidus

Blery, Eugène, French, 1805–1887
Au ravin de la faille, Auvergne (The Ravine at Auvergne), 1846, etching on chine appliqué [proof], 1988.63.1, Ailsa Mellon Bruce Fund

Bonnet, Louis Marin, French, 1736–1793
Anna Vanloo, after Carle Vanloo, crayon-manner engraving on blue paper, 1989.32.1, Ailsa Mellon Bruce Fund

Borofsky, Jonathan, American, born 1942
Stick Man, 1983, lithograph
Space Head, 1983, lithograph/screenprint
In Search of the Truth, 1982
I Dreamed I Found a Red Ruby, 1982
Self Portrait, 1982
lithographs
Subway Dream, 1983, screenprint with programmed electronic dimmer/incandescent lamp
I dreamed I was having my photograph taken with a group of people. Suddenly, I began to rise up and fly around the room. Half way around, I tried to get out the door. When I couldn't get out, I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job!, 1983, screenprint
People Running, 1982
I Dreamed I Found a Red Ruby, 1982
lithographs
All is One, All is One, 1983, two-panel screenprint
Molecule Men, 1982, screenprint
1988.74.1–12, Gift of Gemini G.E.L. and the Artist

Cassatt, Mary, American, 1844–1926
Afternoon Tea Party, 1890/1891, color drypoint and aquatint with touches of gold paint
Woman Bathing, 1890/1891



Jacopo de' Barbari, *Saint Jerome*, c. 1501/1504, Ailsa Mellon Bruce Fund, 1989.18.1

The Fitting, 1890/1891
color drypoints and aquatints
1989.28.4–6, Gift of Mrs. Lessing J. Rosenwald

Castiglione, Giovanni Benedetto, Italian, probably 1610—probably 1670
The Nativity with God the Father and the Holy Spirit, c. 1645, etching, 1988.62.1, Gift of Bert Freidus

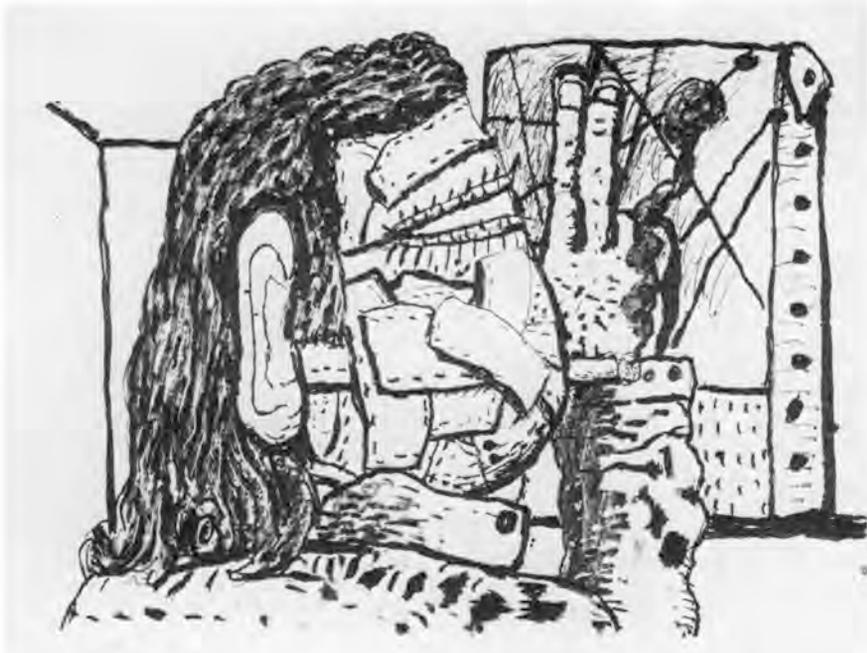
Celmins, Vija, American, born 1939
Alliance, 1983, aquatint, mezzotint, and drypoint
Jupiter Moon—Constellation, 1983, mezzotint and etching
Constellation—Uccello, 1983, aquatint and etching
Drypoint—Ocean Surface, 1983, drypoint
1988.74.13–16, Gift of Gemini G.E.L. and the Artist

Cochin, Charles-Nicolas, II, French, 1715–1790
Charles Duclos, 1763, engraving over etching, 1988.71.5, Gift of John O'Brien

Cruikshank, George, British, 1792–1878
Fairy Connoisseurs Inspecting Mr. Frederick Locker's Collection of Drawings, 1868, etching, 1989.28.8, Gift of Mrs. Lessing J. Rosenwald

Dali, Salvador, Spanish, 1904–1989
Lothar Greene Calling Card, engraving, 1988.69.1, Gift of William B. O'Neal

Davis, Ronald, American, born 1937
Green Disc, 1983
Black Disc, 1983
Yellow Brick, 1983
Red Brick, 1982
Disc Slab, 1983
Disc Slab (Black State), 1983
lithographs
Copper Block, 1983, aquatint with collage



Philip Guston, *Painter*, published 1983, Gift of Gemini G.E.L. and the Artist, 1988.74.43

Yellow Slab, 1983

Blue Slab, 1983

Red Slab, 1983

aquatints and mezzotints

Samson's Lizard, 1983, photogravure and aquatint with hand-coloring

Tri-Box and Grid, 1983, etching

Block, 1983, lithograph

1988.74.17-29, Gift of Gemini G.E.L. and the Artist

De Looper, Willem, Netherlandish, born 1932
Tunis (Tunis on My Mind), 1988, 36-color screenprint, 1988.73.1, Gift of the Smithsonian Resident Associate Program

Della Bella, Stefano, Italian, 1610-1664
Four prints from the series *Fantastic Vases*, etchings, 1989.28.9-12, Gift of Mrs. Lessing J. Rosenwald

Floris, Cornelis, II, Flemish, 1514-1575
Grotesque, 1557, engraving, 1989.27.1, Gift of Arthur and Charlotte Vershbow

Francis, Sam, American, born 1923
Generated, 1983, two-panel lithograph
Dark and Fast, 1983, lithograph
Vorstellung, 1983
Totem, 1983
Second Mother, 1983
aquatints
Falling Star, 1981, lithograph
1988.74.30-36
Paradise of Ash, 1983, two-panel lithograph
1988.74.157,158
Gift of Gemini G.E.L. and the Artist

Gaucher, Charles-Etienne, French, 1741-1804
Charles Jean François Henault, after Charles-Nicolas Cochin II, engraving and etching, 1988.71.6, Gift of John O'Brien

Ghisi, Giorgio, Italian, 1520-1582
Hercules Resting from His Labors, 1567, engraving, 1989.26.1, Gift of Ruth and Joseph Bromberg in memory of their son, Michael

Goltzius, Hendrik, Dutch, 1558-1617
The Holy Family, 1585, after Bartholomaeus Spranger
Robert Dudley, Earl of Leicester, 1586
engravings, 1989.45.1-2, Ailsa Mellon Bruce Fund

Goode, Joe, American, born 1937
Forest Fire Aftermath, 1985, lithograph, 1988.74.37, Gift of Gemini G.E.L. and the Artist

Guercino, Italian, 1591-1666
Saint Anthony of Padua, etching, 1989.40.1, Ailsa Mellon Bruce Fund

Guston, Philip, American, 1913-1980
Sea Group, 1983
Studio Corner, 1981
Agean, 1981
Gulf, 1983
Studio Forms, 1980
Painter, 1983
View, 1983
Curtain, 1981
Group, 1981
Scene, 1981
Pile Up, 1983
Door, 1981
Shoes, 1981
Objects, 1983
Easel, 1983

Sky, 1983
lithographs, 1988.74.38-53, Gift of Gemini G.E.L. and the Artist

Heizer, Michael, American, born 1944
Vertical Displacement, 1985, etching and drypoint
Montana Survey #1, 1985
Montana Survey #2, 1985
Montana Survey #3, 1985
photo-etchings and drypoint
1988.74.87-90, Gift of Gemini G.E.L. and the Artist

Heyden, Pieter van der, Flemish, active c. 1551-1572
Autumn, after Hans Bol, engraving, 1989.28.3, Gift of Mrs. Lessing J. Rosenwald

Hirschvogel, Augustin, German, 1503-1553
Landscape with High Cliffs, River, and City, 1546, etching, 1989.28.17, Gift of Mrs. Lessing J. Rosenwald

Hockney, David, British, born 1937
William Burroughs, 1981
John Hockney, 1981
James, 1981
lithographs
Celia in a Polka Dot Skirt, 1981, lithograph and screenprint
Celia in an Armchair, 1981
Celia with Green Plant, 1981
Celia—Reclining, 1979
Celia—Adjusting her Eyelash, 1979
Big Celiaprint #1, 1982
Two Vases of Cut Flowers and a Liriope Plant, 1981
Celia in the Director's Chair, 1981
Celia (La Bergère), 1981
lithographs
1988.74.54-65, Gift of Gemini G.E.L. and the Artist

Isozaki, Arata, Japanese, born 1931
MOCA Print, 1981, etching and aquatint, 1988.74.66, Gift of Gemini G.E.L. and the Artist

Ito, Wako, Japanese, active 20th century
Still Life with Apple and Walnuts
Still Life with Strawberries
color mezzotints, 1989.28.18-19, Gift of Mrs. Lessing J. Rosenwald

Johns, Jasper, American, born 1930
Cicada, 1981
Two Flags (Whitney Anniversary), 1980
Two Flags, 1981
Two Flags (Whitney Anniversary), 1980
Untitled, 1980
lithographs, 1988.74.67-71, Gift of Gemini G.E.L.

Jones, James, American, active 1932-1942
Mision San Luis Rey de Francia
Mision San Diego de Alcalá
Mision Nuestra Señora La Reina de Los Angeles
Mision San Carlos de Monterey
Mision San Carlos de Borromeo de Carmela
Mision San Francisco de Solano
Mision San Antonio de Padua
Mision San Francisco de Asis
Mision Santa Clara
Mision de Santa Cruz
Mision San Jose
Mision Santa Margarita
Mision San Fernando Rey de Espana
lithographs, 1989.29.1-13, Gift of Mrs. Holger Cahill

Kelly, Ellsworth, American, born 1923

Concorde II, 1982

Concorde II (State), 1982

Square with Black, 1982

Square with Black (State), 1982

Diagonal with Black, 1982

Diagonal with Black (State), 1982

Concorde V, 1982

Concorde V (State), 1982

Concorde IV (State), 1982

Concorde IV, 1982

Concorde I, 1982

Concorde III, 1982

Concorde III (State), 1982

aquatints

(MOCA Print), 1983

St. Martin Tropical Plant, 1981

lithographs

1988.74.72-86, Gift of Gemini G.E.L. and the

Artist

Kollwitz, Käthe, German, 1867-1945

Woman with Dead Child (Frau mit totem Kind),

1903, engraving and soft-ground etching with black

chalk, graphite, and metallic gold paint, 1988.67.1,

Ailsa Mellon Bruce Fund

Peasant Woman in a Blue Shawl, lithograph,

1989.28.20, Gift of Mrs. Lessing J. Rosenwald

Lehrer, Leonard, American, born 1935

Island, 1966, drypoint and roulette

Welshpool, 1971, lithograph

Inlet, 1966, roulette

Sabika, 1972, lithograph

1989.28.21-24, Gift of Mrs. Lessing J. Rosenwald

Lempereur, Louis-Simon, French, 1728-1807

Philippe Cayeux, after Charles-Nicolas Cochin II,

engraving over etching, 1988.71.1, Gift of John

O'Brien

Lichtenstein, Roy, American, born 1923

Two Paintings: Green Lamp, 1984

Painting on Canvas, 1984

Two Paintings: Sleeping Muse, 1984

Two Paintings: Beach Ball, 1984

woodcuts, lithographs, and screenprints

Two Paintings: Dagwood, 1984

Painting on Blue and Yellow Wall, 1984

woodcuts and lithographs

1988.74.91-96, Gift of Gemini G.E.L. and the

Artist

Master FG, German, active 1534/1537

Penelope and Her Maids Weaving, after Francesco

Primaticcio, c. 1545, engraving, 1989.4.1, Ailsa

Mellon Bruce Fund

Moitte, Pierre Etienne, French, 1722-1780

Louis-René de Caradeuc de la Chalotais, after

Charles-Nicolas Cochin II, 1764, engraving over

etching, 1988.71.2, Gift of John O'Brien

Nauman, Bruce, American, born 1941

Pearl Masque, 1981

Life Mask, 1981

Double Face, 1981

No, 1981

No-State, 1981

lithographs

Suspended Chair, 1985, drypoint

Floor Drain, 1983, drypoint and aquatint

House Divided, 1985, drypoint and etching

Shit and Die, 1985, drypoint



Human Companionship, Human Drain, 1981,

lithograph

1988.74.97-106, Gift of Gemini G.E.L. and the

Artist

Pittoni, Giovanni Battista, Italian, 1520-1583

Imprese Nobili, published 1583, bound volume of

72 engravings, 1988.51.1, Gift of Arthur and

Charlotte Vershbow

Rauschenberg, Robert, American, born 1925

American Pewter with Burroughs III, 1981

American Pewter with Burroughs V, 1981

American Pewter with Burroughs II, 1981

American Pewter with Burroughs VI, 1981

American Pewter with Burroughs IV, 1981

lithographs with embossing

L.A. Flakes—10,000', and *Rising*, 1982

Mary Cassatt, *The Fitting*, 1890/1891, Gift of Mrs.

Lessing J. Rosenwald, 1989.28.6



Walker Evans, *Untitled (Accordion Player)*, 1939/1940, Gift of Kent and Marcia Minichiello, 1988.56.49

L.A. Flakes—2,003', and *Falling*, 1982
L.A. Flakes—11,000', and *Rising*, 1982
L.A. Flakes—13,000', and *Rising*, 1982
L.A. Flakes—400', and *Falling*, 1982
L.A. Flakes—19,000', *Still*, 1982
L.A. Flakes—400', and *Rising*, 1982

etchings and open plate bite with embossing
Lily Scent, 1981, lithograph
Individual, 1982
Change, 1982
Howl, 1982
Light, 1982
Trunk, 1982
Red Heart, 1982
 unique paper and fabric collages made in the People's Republic of China
L.A. Flakes—22,469', *Still*, 1982, etching and open plate bite with embossing
 1988.74.107-126, Gift of Gemini G.E.L. and the Artist

Rockburne, Dorothea, Canadian, born 1934
Melencolia, 1983
Devine Ray, 1983
Uriel, 1983
 lithographs on Transpagra, printed on both sides, mounted on ragboard, 1988.74.127-129, Gift of Gemini G.E.L. and the Artist

Rosati, Tony, American, born 1947
Alverthorpe Park, Jenkintown, Pa., 1978, aquatint, with etching, scraping, and burnishing, 1989.28.26, Gift of Mrs. Lessing J. Rosenwald

Rosenquist, James, American, born 1933
Amusement Stops, 1982, aquatint and etching
Paper Head on a Nuclear Pillow, 1982, aquatint
L'Amour, 1982, aquatint and etching
While the Earth Revolves at Night, 1982, aquatint
Appearance, 1982, aquatint, drypoint, and etching
Krapp's Banana, 1982, aquatint and drypoint
Blood in Warm Water, 1982, aquatint
On Stage, 1982, aquatint and drypoint
Beach, 1982, aquatint and etching
Leaky Neck, 1982, aquatint
 1988.74.130-139, Gift of Gemini G.E.L. and the Artist

Rothenstein, William, Sir, British, 1872-1945
George Gissing, 1897
Arthur Wing Pinero, 1897
William Henley, 1897
 lithographs, 1988.53.2-4, Gift of Mark Samuels Lasner

Rousseau, Jean François, French, born c. 1740
N.B. Lépicie, after Charles-Nicolas Cochin II, c. 1776, engraving over etching, 1988.71.8, Gift of John O'Brien

Ruscha, Edward, American, born 1937
It's Recreational, 1982
People Yauning, 1982
Cities, 1982
Thermometers, 1982
 lithographs, 1988.74.140-143, Gift of Gemini G.E.L. and the Artist

Saint-Aubin, Augustin de, French, 1736-1807
Madame de Maintenon, 1801
Le Grand-Condé, 1800
Buffon, after Piat Joseph Sauvage, 1798
Jean Racine, 1806
Jean-Baptiste-Louis Gresset, 1803
François de Malherbe, 1805
Jean de La Fontaine, 1801
 engravings over etchings, 1988.52.1-7

Guillaume Coustou, after Charles-Nicolas Cochin II, 1770
Pierre Jeliote, after Charles-Nicolas Cochin II, 1771
P. J. Marco, after Charles-Nicolas Cochin II, 1784
 engravings over etchings, 1988.71.3, 7, 9
 Gift of John O'Brien

Serra, Richard, American, born 1939
Sketch 1, 1981
Sketch 2, 1981
Sketch 3, 1981
Sketch 4, 1981
Sketch 5, 1981
Sketch 6, 1981
Sketch 7, 1981
 lithographs
Goslar, 1981, aquatint
Back to Black, 1981
Malcolm X, 1981
The Moral Majority Sucks, 1981
Bad Water, 1981
Out the Window at the Square Diner, 1981
 lithographs
 1988.74.144-156, Gift of Gemini G.E.L. and the Artist

Simon, T. Frantisek, Czechoslovakian, 1877-1942
Winter in Prague, color etching and aquatint with roulette, 1989.28.27, Gift of Mrs. Lessing J. Rosenwald

Various artists after Charles-Nicolas Cochin II and Hubert François Gravelot
Almanach iconologique, published 1764/1781, eighteen volumes with 233 etched and engraved illustrations, 1988.59.1-18, Ailsa Mellon Bruce Fund

Velde, Adriaen van de, Dutch, 1636-1672
The Pied Ox, 1670, etching, 1989.35.1, Ailsa Mellon Bruce Fund

Villon, Jacques, French, 1875-1963
The Hat Pin (L'Épingle a chapeau), 1909, drypoint, 1988.61.1, Ailsa Mellon Bruce Fund

Watelet, Claude Henri, French, 1718-1786
L. Bay de Curyr, after Charles-Nicolas Cochin II, 1762, engraving and etching, 1988.71.4, Gift of John O'Brien

PHOTOGRAPHS

Evans, Walker, American, 1903-1975
 fifty-seven gelatin silver prints from the New York Subway series, 1939/1941, 1988.56.1-57, Gift of Kent and Marcia Minichiello
 eight gelatin silver prints from the New York Subway series, 1939/1941, 1989.11.1-8, John Wilmerding Fund

Renaissance Painting

The primary activity of the department of Northern Renaissance painting this year has been the research and writing of the systematic catalogue of the Gallery's fifteenth- to seventeenth-century German paintings. Curator John Hand also traveled to The Toledo Museum of Art with paintings conservator Catherine Metzger to examine three panels depicting miracles of Saint Anthony of Padua that once were part of the Gallery's *Saint Anne Altarpiece* by Gerard David and workshop.

Michelangelo: Draftsman, a spectacular exhibition of forty-six drawings by the Renaissance master, was co-organized by the National Gallery of Art, the Casa Buonarroti, Florence, the Royal Library, Windsor Castle, and the Olivetti Company, Milan. Selected by Michael Hirst of the Courtauld Institute of Art in London, the exhibition included works from every phase of the artist's career: figure studies, ideal heads, and presentation drawings the artist made for friends. An exciting discovery made during restoration of Michelangelo's *Cleopatra*, undertaken by the Casa Buonarroti in preparation for the exhibition, was a second drawing by Michelangelo on the back of the sheet. This exhibition was joined in Washington by *Michelangelo: Architect*, an exhibition of architectural drawings and models organized by Henry A. Millon, dean of the Gallery's Center for Advanced Study in the Visual Arts (CASVA), and Craig Hugh Smyth, Kress Professor at the National Gallery. The architectural studies opened at the Ente Casa Buonarroti in Florence before coming to Washington. The figure drawings exhibition opened at the National Gallery, then traveled to the Musée du Louvre in Paris.

The Gallery is preparing for an exhibition in the winter of 1990-1991 that will honor Titian, another Renaissance giant. One of the premier masterpieces in the nation's collection, the *Feast of the Gods*, painted by Giovanni Bellini and reworked by Titian, will be featured. The restoration of this painting was the subject of a colloquy organized in collaboration with the painting conservation department

and CASVA.

Again this year a Gallery painting, the *Madonna and Child* by Botticelli, was chosen as the subject for the U.S. Postal Service's traditional Christmas stamp, with the First Day Issue ceremony held at the National Gallery.

Baroque Painting

This year the manuscript of the systematic catalogue of Spanish paintings was completed. New information found during the preparation of this volume prompted changes in attribution, title, or date for approximately thirty works. Research continued on the Italian and French baroque volumes.

This was a rich year for exhibitions of southern baroque art. *The Pastoral Landscape* was presented in collaboration with The Phillips Collection. *The Legacy of Venice* at the National Gallery and *The Modern Vision* at the Phillips explored the development of the theme from sixteenth-century Venice to the present day. In a kind of "Venetian festival," these were followed by the major international loan exhibition, *The Art of Paolo Veronese 1528-1588* commemorating the 400th anniversary of Veronese's death. *Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great Objects* was the first selection of masterpieces to come to America from one of the oldest and most esteemed art museums in Europe. Chosen by the Fitzwilliam's director, Michael Jaffé, the 160 objects, which ranged in date from antiquity to the early twentieth century and embraced nearly every medium, will travel to the Kimbell Art Museum, Fort Worth, the National Academy of Design, New York, the High Museum of Art, Atlanta, and the Los Angeles County Museum of Art.

The exhibition *Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection* consisted of forty-four paintings from the remarkable collection of U.S. Senator and Mrs. H. John Heinz III. These works, many of which had never been previously exhibited, demonstrate the wide range of subjects that evolved in the still-life painting

of the Netherlands, Flanders, and Germany during the seventeenth century.

At the time of the exhibition Senator and Mrs. Heinz made a partial gift to the National Gallery of Abraham Mignon's *Still Life with Fruit, Fish, and a Nest*, c. 1675. Mignon, one of the major still-life painters of the day, painted in a highly illusionistic style that emphasizes the varied textures of fruits and flowers. He included rotten fruit and dead animals amid the sumptuous beauty of God's creation as a reminder of the transience of earthly existence.

Several Dutch and Flemish paintings on long-term loan have given new dimension to the Gallery's collection. Among them are Balthasar van der Ast's *Basket of Flowers* and *Basket of Fruit*, Abraham Bosschaert's *Vase of Flowers in a Niche*, and Jan Brueghel the Elder's *A Basket of Mixed Flowers* and *Vase of Flowers*, all lent by Mr. and Mrs. Paul Mellon. Emile E. Wolf has placed on long-term loan an important painting of the Rembrandt school, Gerbrandt van den Eeckhout's *The Levite at Gibeah*. The Ackland Art Museum of the University of North Carolina at Chapel Hill has lent two important paintings while their museum undergoes restoration: Jan Weenix's *Still Life with Dead Deer, Heron, and Hunting Implements*, and Peter Paul Rubens' *Imperial Couple*.

Research and writing continued on the systematic catalogue of Dutch and Flemish paintings. John Hayes, director of the National Portrait Gallery, London, completed work on the systematic catalogue of the British paintings. Research also continued on future exhibitions, including major retrospectives on *Frans Hals*, scheduled for the fall of 1989, and *Anthony van Dyck*, scheduled for the fall of 1990.

Beverly Louise Brown was succeeded as curator of southern baroque painting by Diane DeGrazia.

American Painting

Among the most significant additions to the American paintings collection this year was an imposing canvas by Benjamin West entitled *The Expulsion of Adam and Eve from Paradise*, 1791. Although the Gallery owns two important paintings by West, both date from the 1770s. The new acquisition, purchased with funds from the Avalon Fund and the Patrons' Permanent Fund, is a major representation of the artist's later career. The painting is undergoing conservation in preparation for display.

Raphaelle Peale was America's first professional still-life painter and one of the finest artists of the new nation. *Raphaelle Peale Still Lifes* brought together thirty-two exquisite works by this pioneering artist in the first exhibition devoted to the subject. The show then traveled to the Pennsylvania Academy of Fine Arts, where Peale had begun his career. *American Paintings from the Manoogian Collection* featured sixty-three works from the wide-ranging collection of Mr. and Mrs. Richard A. Manoogian. Organized by the National Gallery in cooperation with the Detroit Institute of Arts, the exhibition will be seen in San Francisco and New York in addition to Washington and Detroit.

American Naive Paintings, made up of sixty works from the collection given to the National Gallery by Edgar William and Bernice Chrysler Garbisch, was installed in the West Building. Many of the paintings had recently returned from a tour to Bologna and Venice. Three groups of paintings by George Catlin were selected for exhibition through the Gallery's National Lending Service: the LaSalle series for the Albright Knox Gallery in Buffalo, New York; North American Indian subjects for the Whitney Gallery of American Art, Buffalo Bill Historical Association in Cody, Wyoming; and images of South American Indians for Mexico City, Buenos Aires, and Santiago. Preparations continued on two exhibitions scheduled to open in the fall of 1989: *Frederic Edwin Church* and *John Twachtman: Connecticut Landscapes*.



Benjamin West, *Expulsion of Adam and Eve from Paradise*, 1791, Avalon Fund and Patrons' Permanent Fund, 1989.12.1 (during conservation)

Much progress was made on the systematic catalogue volume of American naive painting. Research continued on the collection of Catlin Indian paintings as well as on the *Albert Bierstadt* retrospective to be seen at the National Gallery in 1991.

Modern Painting

The department of modern painting coordinated the purchase at auction of an exceedingly important early nineteenth-century French landscape, Horace Vernet's *La Chasse dans les Marais Pontins* (*The Hunt in the Pontine Marshes*). Painted in 1833 during the artist's tenure as the director of the French Academy in Rome, this exceptional romantic landscape adds significantly to the Gallery collections.

After an exceptionally successful showing at the National Gallery in 1988, *The Art of Paul Gauguin* traveled to Chicago and Paris in 1988-1989. Final preparations were made for *Cézanne: The Early Years 1859-1872*, which opened at the Gallery in January 1989 with eighty-five vibrant paintings and drawings, confirming the artist's brilliance and consistent stature from the beginning of his career. Previously seen at the Royal Academy of Arts, London, and the Musée d'Orsay, Paris, the exhibition was seen in this country only at the National Gallery.

Work proceeded on two exhibitions of impressionist and post-impressionist paintings from the Gallery's collection that traveled to Europe. *Impressionisti della National Gallery of Art di Washington* was seen at the Museo Correr in Venice and the Palazzo Reale in Milan. *Französische Impressionisten*, opening at the



Horace Vernet, *La Chasse dans les Marais Pontins*, 1833, Chester Dale Fund, 1989.3.1

Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich, in January 1990, consisted of fifty paintings from the National Gallery and twenty-five works on paper from the Cincinnati Art Museum.

The department also organized a small exhibition of paintings and watercolors by Eugène Boudin from the Gallery collections, drawn principally from the Chester Dale Collection, the Ailsa Mellon Bruce Collection, and the Collection of Mr. and Mrs. Paul Mellon. The show took place in the East Building galleries that usually contain a selection of impressionist and post-impressionist works from the Ailsa Mellon Bruce Collection.

Preparations were made for *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* and *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, which will open at the Gallery in May 1990. The initial phases of planning for three future exhibitions were also completed: *French Still Life Painting 1848-1906* (1993), *Picasso in the Thirties* (1994), and *Vuillard* (1995).

Distinguished scholar Lorenz Eitner has agreed to write the first of two systematic catalogue volumes on the Gallery's nineteenth-century French paintings.

Twentieth-Century Art

This year was one of remarkable acquisitions, particularly those gifts made by Annalee Newman, the Collectors Committee, and the bequest of Rita Schreiber. Mrs. Newman presented the Gallery with five superb early paintings by her late husband, Barnett Newman. The earliest is *Pagan Void*, 1946, a small but highly influential work. The artist would dramatically shift his style by the 1949 *Dionysius*, a radically abstract painting that established a critical counterpoint to the gestural abstract expressionist style of Jackson Pollock or Franz Kline. *Yellow Painting*, 1949, and *The Name II*, 1950, further refine the characteristic Newman development of linear "zips," where paint is broadly applied up to a taped line. *Achilles*, 1952, is one of Newman's most profound statements, where a red central section, with a jagged lower edge, is bordered by an encroaching black. Added to our fifteen Newman *Stations of the Cross* and *Be II*, these recent gifts establish a uniquely broad and historical collection of the artist's major paintings at the National Gallery.

The Collectors Committee presented the Gallery with two Scott Burton granite settees, chosen for their pink and green coloration and boulder shapes with the East Building especially in mind. These sculptures are a popular feature of the East Building public spaces, where they function both as art and furniture.

By bequest of Rita Schreiber, three European masterpieces from the collection formed by Taft and Rita Schreiber, Los Angeles, greatly strengthen the Gallery's collection of twentieth-century art. First, historically, is Pablo Picasso's *Harlequin Musician*, 1924, a large, exuberant synthetic cubist painting in which the artist has blended the subject of his great blue period circus harlequins with his later cubist inventions and a possible portrait of his son, Paulo. The Schreibers' interest in sculpture is memorialized by the gift of their Constantin Brancusi polished bronze *Bird in Space*, 1927, formerly in the Helena Rubinstein collection. Arguably one of Brancusi's greatest objects, this

dramatic cast joins the Gallery's stone version of the same subject, allowing us to show the artist's complex distinctions between the two media. The third object in the bequest is Henri Matisse's haunting *Woman Seated in an Armchair*, 1940. Acquired first by Somerset Maugham, this work portrays both the articles and atmosphere of the artist's Nice studio. There is a grave tone to the otherwise luxuriant composition, with the dark floor and black wall to the right adding an introspective weight.

Other gifts of distinction include an unusual, early Ad Reinhardt, *Untitled*, 1947, purchased with Gallery funds and with funds provided by The Circle of the National Gallery of Art; and a handsome painting, *Variations of a Rhythm—U*, 1933, by the American modernist Raymond Jonson, given by Dr. and Mrs. Robert Fishman.

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building continued with changes in several galleries of modern works on paper, rehangings of individual artist's rooms, replacements of Gallery works lent to other museums, and completion of the pamphlet, acoustiguide, audiovisual program, and a related catalogue of recent acquisitions. *Georgia O'Keeffe: 1887-1986* continued its 1988-1989 tour to the Dallas Museum of Art, The Metropolitan Museum of Art, New York, and the Los Angeles County Museum of Art. Extensive preparations are being made for several 1990 exhibitions: *Matisse in Morocco*; *The Drawings of Jasper Johns*; *Kazimir Malevich*; and presentations of paintings and sculpture by Robert Rauschenberg related to our 1991 exhibition of *Rauschenberg Overseas Culture Interchange* (R.O.C.I.).

Sculpture and Decorative Arts

The department received a generous grant from the Bauman Foundation to develop an audiovisual program as a general introduction to "The Art of Sculpture," to be shown alongside the objects in the West Building galleries of small



Michel Anguier, *Ceres Searching for Persephone*, modeled 1652, Patrons' Permanent Fund, 1989.44.1

sculpture and decorative arts. Work is proceeding in collaboration with the education division and audiovisual department.

The collection was enhanced by the bequest of two Degas bronzes, *Horse Walking* and *Study of a Mustang*, from the estate of Mrs. Lessing J. Rosenwald, and by the purchase of a splendid early cast of the bronze *Ceres Searching for Persephone* from the 1652 series of gods and goddesses by the French baroque sculptor Michel Anguier.

The superstructure of the Desiderio da Settignano *Tabernacle* was dismantled this year for the first time since its installation in 1952. This permitted curators

and object conservators to undertake a thorough examination of its construction and carving technique, which, along with photographic documentation and marble studies, promises to contribute new knowledge on the design, execution, and restoration of Renaissance marble liturgical furnishings.

Work continued on the systematic catalogue of ancient and medieval sculpture and decorative arts, Renaissance plaquettes, and French sculpture. Much progress was made in research on the Renaissance medals, collaborating with object conservators on technical analyses and extending reports on the physical state of the medals for the catalogue in preparation by Graham Pollard. Alessandro Morandotti of Finarte, Milan, a Paul Mellon Senior Fellow at CASVA, is collaborating with the department on research on the Mellon *Venus* and *Bacchus*.

Prints and Drawings

The department of prints and drawings helped organize a number of exhibitions this year. *Master Drawings from the National Gallery of Canada* featured ninety-two drawings by major European artists from the fifteenth through the nineteenth centuries. This was the first collaboration between the National Gallery of Canada in Ottawa and the National Gallery of Art in Washington, and its opening celebrated the completion of the new Embassy of Canada, just across Pennsylvania Avenue from the Gallery's East Building where the exhibition was installed.

On the Art of Fixing a Shadow: 150 Years of Photography was a collaborative effort by curators from the Gallery and from the Art Institute of Chicago. This exhibition, including more than four hundred works by over two hundred artists, showed both the extraordinary versatility and the consistent strength of this relatively new artistic medium. *Mary Cassatt: The Color Prints* was based largely on the very fine collection of Cassatt prints given to the National Gallery by Lessing J. Rosenwald, as well as on important loans from other public and private collections.

The exhibition included all twenty-three of Cassatt's major color prints, many in multiple impressions, with related drawings, paintings, and pastels. *Italian Etchers of the Renaissance and Baroque: Parmigianino to Giordano* presented for the first time the finest available impressions of Italian etchings from this creative period. The 135 prints and nine illustrated books were drawn from collections throughout the world.

In the Armand Hammer Galleries an installation of Gauguin drawings, including the Breton sketchbook, coincided with *The Art of Paul Gauguin* retrospective in the East Building. Following this exhibition were *Nineteenth-Century Drawings from the Armand Hammer Collection*; *Master Drawings from the Armand Hammer Collection: An Inaugural Celebration*; *Modern Drawings from the Armand Hammer Collection*; and lastly, *Drawings of Landscape and Architecture from the Armand Hammer Collection*. The rotating series of exhibitions from the Gallery's collection of prints, providing historical surveys of artists' work in all media, continued into January 1989, containing about one hundred prints from the mid-fifteenth century through the present day.

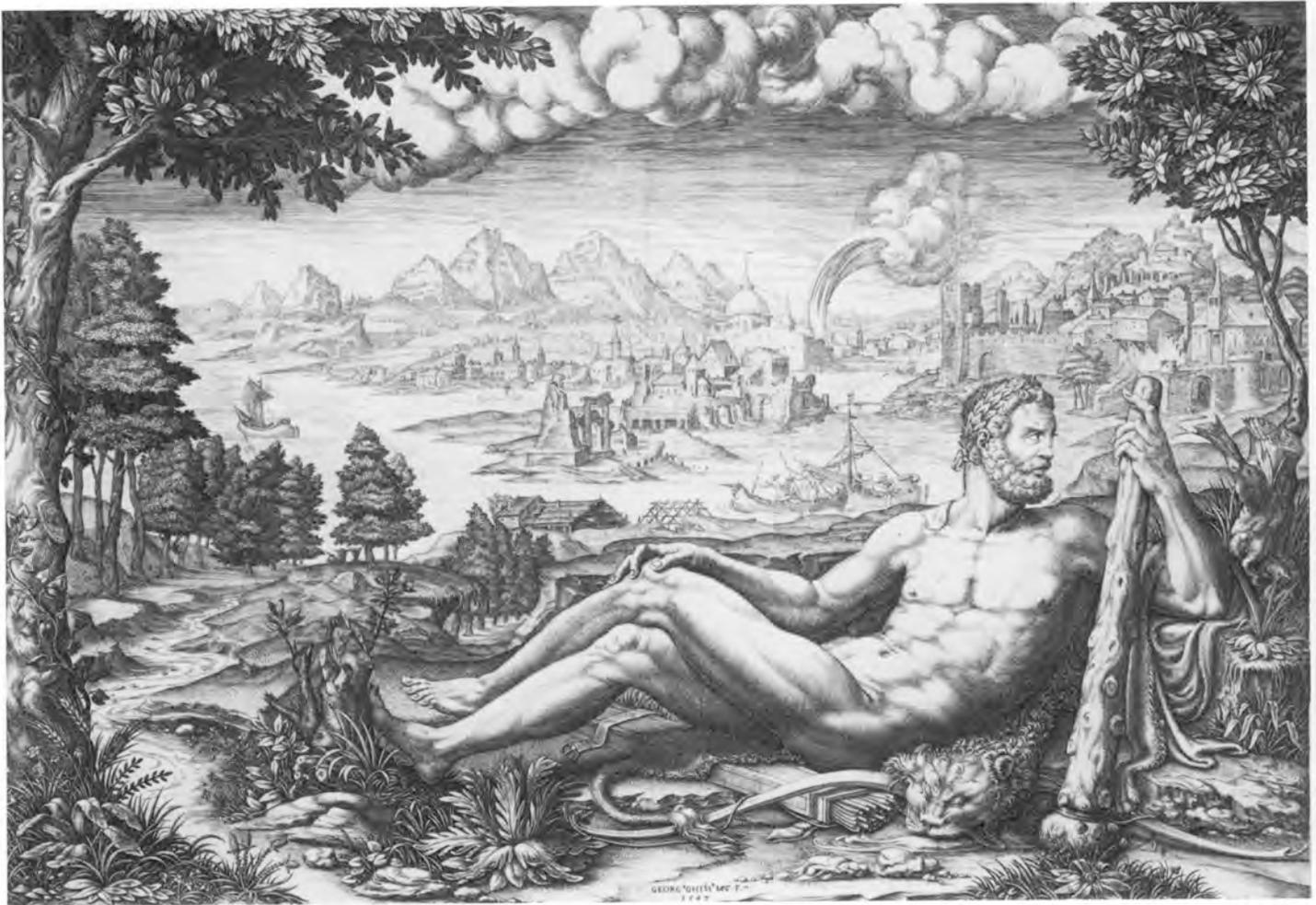
Gifts of prints this year included several important groups of works. Gemini C. E. L. made a major addition to the Gemini Archive at the National Gallery, donating 155 prints from the 1980s by eighteen artists. This gift expanded the collections of Johns, Rauschenberg, Lichtenstein, and Hockney prints and added substantial groups of prints by artists not yet represented in the archive, among them Jonathan Borofsky, Vija Celmins, and Dorothea Rockburne. A bequest from Edith Rosenwald contained nineteen prints and six drawings, among which were a fine Hirschvogel landscape and three Cassatt color aquatints. Mr. and Mrs. Kent Minichiello gave critical help to the Gallery's fledgling photography collection with a donation of fifty-seven Walker Evans subway photographs from 1939-1941 and the pledge of twenty-three further works from the same series. John O'Brien continued his regular and much appreciated strengthening of the Gallery's eighteenth-century French por-

trait prints this year, adding the department's choice of seven by Augustin de Saint-Aubin and nine after Cochin.

Donations of individual prints were led once more by Ruth and Jacob Kainen, who completed their gift of Kirchner's great 1913 color lithograph *Three Bathers by Stones*. The Gallery was delighted to welcome new donors Ruth and Joseph Bromberg, who gave Ghisi's beautiful and important engraving *Hercules Resting in a Landscape* of 1567, and Bert Freidus, who made possible the purchase of fine copies of a Castiglione etching and an eighteenth-century Italian illustrated book. In the field of multiples, Graphicstudio also continued its donations, this year with Lichtenstein's extraordinarily effective wooden versions of *Brushstroke Chair* and *Brushstroke Ottoman*.

Among gifts of drawings this year was a beautiful Parmigianino sanguine, *Three Feminine Heads*, purchased with funds contributed by The Circle of the National Gallery of Art. In conjunction with an exhibition of the Gallery's Italian Renaissance drawings, William B. O'Neal, with his usual sensitivity and generosity, donated the first drawings by Baldassare Peruzzi and by Giovanni Battista Naldini to enter the collection. Neil and Ivan Phillips continued their regular support, making it possible to purchase a newly discovered and charming early Watteau fan design, *A Fête Galante with Falconers*. Among nineteenth-century drawings, The Armand Hammer Foundation contributed funds for two major English works, a large and strikingly impressionistic late watercolor by David Cox, *Mountain Heights, Cader Idris*, and Sir Edward Coley Burne-Jones' monumental *Ariadne*, a sepia study for the decoration of John Ruskin's new house.

Purchases of drawings were highlighted by a large Goltzius composition from 1595, *The Holy Family with Saint Elizabeth and Saint John the Baptist*. In roundel format, this major work shows Goltzius' mannerist forms and calligraphy transformed by his experience of Italian art, both aspects integrated with a refined delicacy of color and expression. From the rare earlier Netherlandish draftsmen, the Gallery added Jan Swart van Gron-



Giorgio Ghisi, *Hercules Resting from His Labors*, 1567, Gift of Ruth and Joseph Bromberg in memory of their son, Michael, 1989.26.1

ingen's *Moses Delivering God's Commandments to the Israelites*. Seventeenth-century drawings included a Bazicaluva allegorical landscape, but were focused on two fine Guercinos, a dashing red chalk study for the Gallery's painting *Amnon and Tamar* and a fresh pen and ink *Landscape with a Large Waterfall*. Among the eighteenth-century purchases were a drawing by Giovanni Battista Tiepolo from a rare period in the late 1720s, a Gabriel de Saint-Aubin red chalk drawing of a theatrical subject by Voltaire, and a saucy, hilarious Rowlandson watercolor of *Nancy Cock—Clear Starcher*. Appian's *Woodland River with a Fisherman* added an important mid-nineteenth-century drawing, and our twentieth-century works this year were highlighted by a major Picabia gouache, *Machine tourne vite*.

Purchases of prints included a range of centuries and artists, though several rare works can be singled out. Barbari's charming *Saint Jerome*, with the saint working hard at his desk, is a particularly fine impression, rich with burr, of an Italian Renaissance print. The Gallery continued to acquire fine chiaroscuro woodcuts with three special proofs of subjects by Antonio da Trento. Bellange's *Blind Hurdy Gurdy Player* came available in an excellent impression, and a special proof of a *Mother and Child*, overworked in extraordinary gold paint, joined the extensive collection of Kollwitz prints from Lessing Rosenwald. Among purchases of illustrated books, two French works deserve special mention: an extremely rare complete set of eighteen volumes of Cochin and Gravelot's *Almanach iconolo-*

gique in contemporary red morocco, and, unusually also in red morocco, a sketch-book by Eugène Burnand, including a series of wry drawings about the vagaries of plein-air painting.

The expansion of the department into the West Building was completed this year, and the West Building study room was opened in January with the entire American print, drawing, and photograph collection. The two study rooms received 1,088 visitors this year, 353 objects were accessioned, and 149 works were lent to thirty-six exhibitions in this country and abroad.

Exhibitions

The exhibitions office oversaw the opening of twenty-one exhibitions at the National Gallery during the past fiscal year, for which more than 385 lenders from twenty-one states and sixteen countries lent over 2,300 works of art. The department also worked on another thirty-five exhibitions scheduled to open in the next five years and administered the tours of seven exhibitions currently traveling. U.S. government indemnity was secured for eight exhibitions, enabling a savings in excess of \$1,000,000 in insurance premiums.

Responding to the need for greater facility in providing exhibition information to departments in the Gallery, the office acquired personal computers. Files are being converted to the new data base management system.

Temporary exhibitions at the National Gallery in fiscal year 1989 were:

Gauguin Drawings from the Armand Hammer Collection

continued from the previous fiscal year to 23 October 1989, coordinated by Andrew Robison

Michelangelo: Draftsman/Architect
[Parts I and II]

9 October 1988–11 December 1988, coordinated by David Alan Brown, supported by Olivetti Company and the Federal Council on the Arts and the Humanities

Raphaelle Peale Still Lifes

16 October 1988–29 January 1989, coordinated by Nicolai Cikovsky, Jr.,

supported by The Pew Charitable Trusts and The Circle of the National Gallery of Art

Japan: The Shaping of Daimyo Culture 1185–1868

30 October 1988–23 January 1989, coordinated by D. Dodge Thompson, supported by R.J. Reynolds Tobacco Company, The Yomiuri Shimbun, Nomura Securities Company, Ltd., and the Federal Council on the Arts and the Humanities

The Art of the Tea Ceremony

30 October 1988–23 January 1989, coordinated by D. Dodge Thompson, supported by The Asahi Shimbun, the Yabunouchi School of Tea, Nomura Securities Company, Ltd, and All Nippon Airways

The Pastoral Landscape: The Legacy of Venice

6 November 1988–22 January 1989, coordinated by Beverly Louise Brown, supported by Ford Motor Company, the Morris and Gwendolyn Cafritz Foundation, and the Federal Council on the Arts and the Humanities

Nineteenth-Century Drawings from The Armand Hammer Collection

6 November 1988–23 April 1989, coordinated by Judith Brodie

The Art of Paolo Veronese 1528–1588

13 November 1988–20 February 1989, coordinated by Beverly Louise Brown, supported by Ford Motor Company and the Federal Council on the Arts and the Humanities

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building

4 December 1988–31 December 1990, coordinated by Jack Cowart and Nan Rosenthal, supported by American Express Company

Master Drawings from The Armand Hammer Collection: An Inaugural Celebration

19 January–19 February 1989, coordinated by Judith Brodie

Cézanne: The Early Years 1859–1872

29 January 1989–30 April 1989, coordinated by Charles S. Moffett, supported by Gerald D. Hines Interests and the Federal Council on the Arts and the Humanities

Master Drawings from The National Gallery of Canada

5 March 1989–21 May 1989, coordinated by Diane DeCrazia, supported by the Belzberg Family

Modern Drawings from The Armand Hammer Collection

5 March–21 May 1989, coordinated by Judith Brodie

Paintings by Eugène Boudin from the National Gallery of Art

12 March–17 September 1989, coordinated by Charles S. Moffett

Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great Objects
19 March 1989–18 June 1989, coordinated by Beverly Louise Brown, supported by Philip Morris Companies, Inc.

On the Art of Fixing a Shadow: 150 Years of Photography
7 May 1989–30 July 1989, coordinated by Sarah Greenough, supported by Eastman Kodak Company

Still Lives of the Golden Age: Northern European Paintings from the Heinz Family Collection

14 May 1989–10 September 1989, coordinated by Arthur K. Wheelock, Jr.

Drawings of Landscape and Architecture from The Armand Hammer Collection
28 May 1989–26 November 1989, coordinated by Diane DeGrazia

American Paintings from the Manoogian Collection

4 June 1989–4 September 1989, coordinated by Nicolai Cikovsky, Jr., supported by United Technologies Corporation

Mary Cassatt: The Color Prints
18 June 1989–27 August 1989, coordinated by Margaret Morgan Grasselli

American Naive Paintings from the National Gallery of Art

3 September–31 December 1989, coordinated by Charles S. Moffett

Italian Etchers of the Renaissance and Baroque: Parmigianino to Giordano

24 September 1989–26 November 1989, coordinated by H. Diane Russell, supported by Mellon Bank



Model of the drum and dome of Saint Peter's Basilica, Rome, in the West Building's East Garden Court for Michelangelo: *Draftsman/Architect*

Design and Installation

The department this year designed and installed twenty-one temporary exhibitions, among which the spectacular *Japan: The Shaping of Daimyo Culture 1185-1868* represented one of the most ambitious undertakings in the Gallery's history. Work progressed on reinstallation projects in the West Building and on planning for major reinstallations of the collection in coming years. New outdoor signage as well as temporary screens for the West Building were designed. The department also prepared designs for five upcoming exhibitions, including the complicated installation of Indonesian art opening in July 1990.

Michelangelo: Draftsman/Architect was installed in the West Building galleries adjacent to the East Garden Court. The artist's monumental polychrome model for the drum and dome of Saint Peter's Basilica, Rome, occupied the center of the garden court, while drawings, prints, paintings, and illustrated texts related to the drum and dome were installed in galleries directly north of the court in line with the great model so that viewers studying the sketches could always see the model. Adjacent galleries were devoted to the façade of the church of San Lorenzo, Florence, and again, drawings, prints, illustrated text panels, and a painting were arranged in relation to a model of the façade executed under Michelangelo's supervision. Presentation of the didactic material was praised by architects, scholars, and general public alike. The forty-six figure studies, composition sketches, ideal heads, and presentation drawings were installed chronologically in adjoining galleries. Individual panels behind each drawing focused attention on the work and gave scale to the framed images. Lighting of the models, drawings, and prints was unusually demanding due to the juxtaposition of various media, changes in scale, and requirements for restricted illumination of the drawings.

Following the Michelangelo exhibition, *American Paintings from the Manoogian Collection* was installed in the same galleries, an ideal location in that the Gallery's American paintings reside in gal-

leries directly opposite. The Manoogian paintings were arranged by theme and subject matter in galleries that were painted in colors historically appropriate to the groups and themes presented.

Raphaelle Peale Still Lifes appeared in ground floor galleries of the East Building, with thirty-two of Peale's paintings in a large room articulated by early nineteenth-century architectural detailing. The upper section of the walls was painted a deep, saturated green to set off the rich palette of the paintings. A smaller space adjacent to this gallery contained works by Peale's father, uncle, and brother. At the entrance to the gallery a super graphic blow-up of Peale's *Still Life with Orange and Book* was exceptional in that an image originally executed at 8½ inches high made such a dynamic impression when enlarged to ten feet.

The design and installation of *Japan: The Shaping of Daimyo Culture* were easily among the most expansive and successful undertaken in the Gallery's history. In addition to the 450 works on view in the central exhibition, the installation incorporated a Nō theater with live performances, rear-lit transparencies of tea house gardens and daimyo castles, and an authentic reconstruction of a tea house and garden, including an adjacent area for the exhibition of tea ceremony objects and the demonstration of the actual tea ceremony. Taken together, these broader aspects of the exhibition created a sense not only of a daimyo exhibition but of a Japanese festival.

The design of the central exhibition required a very different aesthetic than used in the past. As a first measure, chiefs of design Gaillard Ravenel and Mark Leithauser traveled to Japan with guest curator Yoshi Shimizu of Princeton University, not only to examine the works to be exhibited but to experience the conventions of Japanese presentation. Study of Japanese architecture and visits to Western installations of Japanese art provided further insights. In the end, *Japan* was presented on the mezzanine and upper levels of the East Building and dominated the entire atrium space.

The tea house and garden with the Nō stage and banners formed an evocative



Installation of a Japanese National Treasure, an early thirteenth-century hanging scroll from Jingoji, Kyoto, for *Japan*

Opposite: wooden sculpture of *Hachiman*, 1326, installed for *Japan*, with the eight-foot-tall *Amida Nyorai* seen in the foreground

prelude to the exhibition. A massive yet simple post and lintel gateway echoing I. M. Pei's large doorways marked the entrance, which led to a serene space in which two exquisite scroll paintings and a magnificent sculpture were exhibited in spacious isolation. The basic physical elements of the installation were aged cedar, natural linen, and muted earth tones. Design elements for both platforms and cases were derived from Japanese architecture. Paramount in the design of details was the need to balance proportion and simplicity of surface so that the installation in no way distracted from the works of art. In this regard the aged cedar platforms and backgrounds behind the polychrome sculptures were the most challenging. For the large sculpture, security was provided by rails and alarm barriers, while all other objects were placed behind secured Plexiglas. This required an unusually complex lighting system.

Given the rarity and fragility of the Japanese works of art, most were on view for

only part of the exhibition, which meant that cases and lighting had to be designed for easy access to allow two to four rotations of objects not always of equal size and scale. The environmental considerations were among the most rigorous ever encountered due to the vast range of objects and materials: paintings, polychrome wooden sculpture, armor, saddles, scrolls, sliding doors, lacquer work, ceramics, domestic textiles, Nō masks, musical instruments, robes, and tea utensils.

Educational materials throughout the exhibition, in the form of chronologies, text labels, and rear-lit transparencies of tea house gardens and Nō theater performances, elucidated the individual objects and gave structure to the visitor's experience.

The department's involvement with the Nō theater and tea house were limited to assisting the Japanese in production and coordination. These presentations were the work of skilled Japanese designers and, in the case of the tea house, master Japanese craftsmen.

The Pastoral Landscape: The Legacy of Venice was installed in the West Building's central gallery. Tracing the development of landscape painting from Giorgione through the eighteenth century, the exhibition incorporated paintings, prints, and drawings. Works in all media were integrated here to show the role prints and drawings played in the diffusion of the pastoral landscape theme beyond Venice where it originated. Juxtaposition of paintings and works on paper necessitated extraordinary precision in the focus and balance of the lighting.

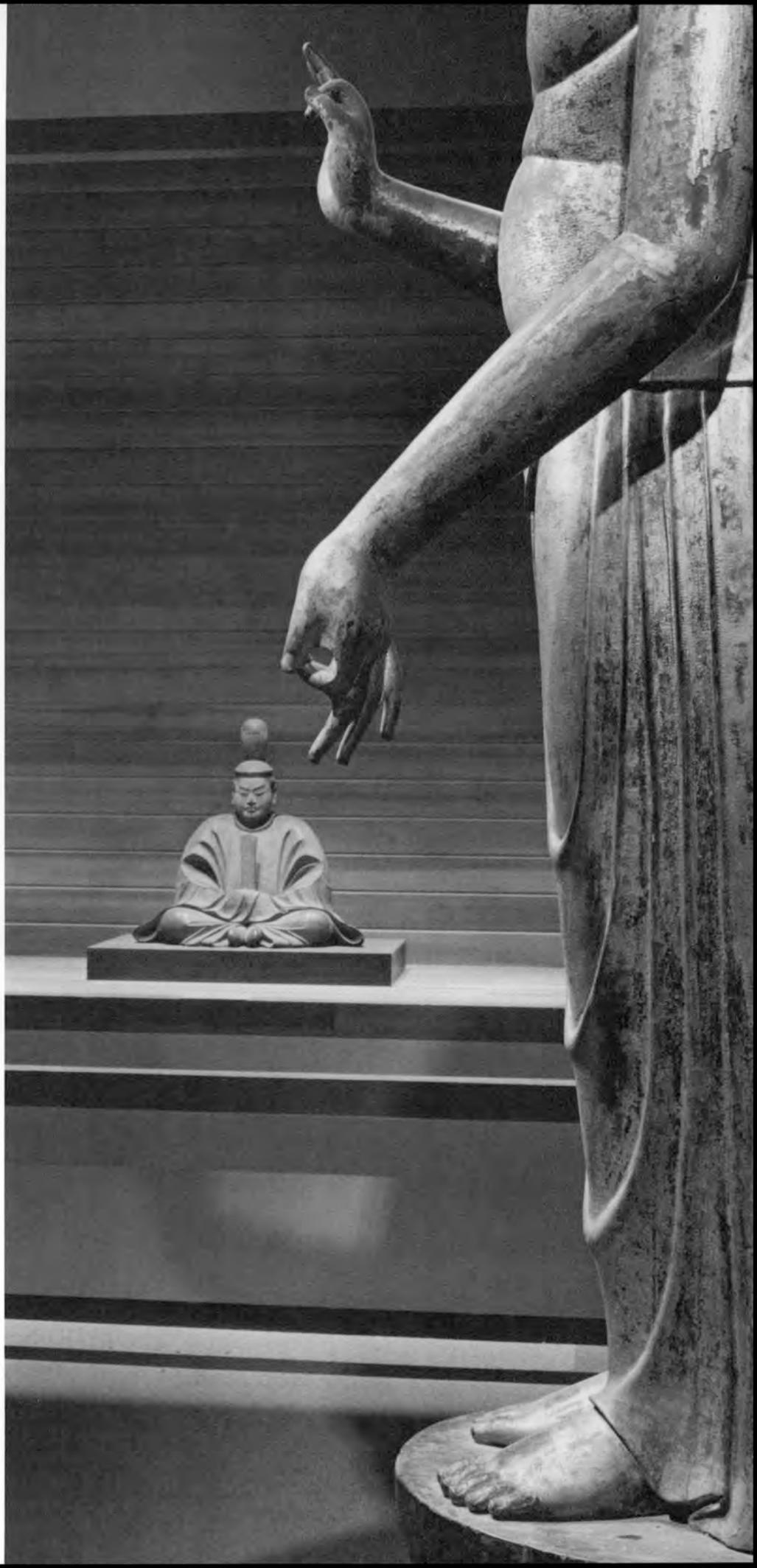
Nineteenth-Century Drawings from the Armand Hammer Collection, followed by *Master Drawings*, *Modern Drawings*, and *Drawings of Landscape and Architecture* were installed in West Building ground floor galleries as part of the yearly rotation of the selections from the Armand Hammer Collection.

Consisting of fifty paintings and fifty-five drawings, *The Art of Paolo Veronese 1528–1588* was installed in main floor galleries of the West Building. Veronese's monumental *Holy Family with Saints Catherine and Anthony Abbot*, mounted

on a baffle constructed in the lobby, could be seen the full length of the west sculpture hall, providing a herald to the exhibition. Paintings were arranged chronologically in large galleries, with smaller rooms of drawings integrated in the sequence so that viewers could observe the role played by drawing in Veronese's work. Dark background colors enhanced the jewel-like opulence of Veronese's color.

Cézanne: The Early Years 1859–1872, installed in five of the West Building's main floor exhibition galleries, followed a historical presentation. Four intimate and one grand gallery were selected as appropriate to the scale and sequence of the works and were painted in deep, saturated colors to set off the rich colors in the works of art. Drawings and watercolors were integrated with the paintings and massed in tiered hangings in the nineteenth-century manner. The integration of paintings with works on paper necessitated extraordinary control of light levels.

Three graphics exhibitions were installed in East Building ground floor galleries, in the basic configuration of four small and two large rooms. For *Master Drawings from the National Gallery of Canada* accent panels were mounted on the walls, creating bands of color within each room that provided a focus for the viewing of the drawings. Their colors gave richness and variety to the viewing experience while complimenting the tonality of the inks in the drawings. Architectural alterations were made for *Mary Cassatt: The Color Prints*, which had to accommodate a greater density of objects as well as a mixture of paintings, drawings, and prints. One special feature of the exhibition was a technical explanation of Cassatt's working method for producing color prints, a complex process that entailed drawings, multiple copper plates, and proofs. For *Italian Etchers of the Renaissance and Baroque: Parmigiano to Giordano* the colors of the galleries were changed from deep, cool greens and blues to warm, neutral Tuscan grays. This exhibition was also introduced by a technical section illustrating the etching process.



Paintings by Eugène Boudin from the National Gallery of Art was a one-room exhibition installed in the East Building. Usually installed against neutral gray backgrounds, the paintings were this time hung against saturated red walls, the color generally found in paintings of nineteenth-century picture galleries. The change made these paintings appear richer in color and infused with greater luminosity.

The East Building installation of *Treasures from the Fitzwilliam Museum* had to accommodate 160 works ranging from large paintings to small coins. Upper level galleries, with greater ceiling height and natural day light, displayed paintings, sculpture, and furniture. Articulated with period door surrounds, cornices, and moldings, these rooms were painted in colors derived from galleries at the Fitzwilliam Museum. Mezzanine galleries were more simply detailed and exhibited coins, arms, and other decorative arts; drawings and manuscripts; and ceramics from antiquity through the eighteenth century.

Presenting over four hundred original black and white photographs, *On the Art of Fixing a Shadow: 150 Years of Photography* was the largest exhibition shown in the West Building in over a decade. The smaller graphics galleries displayed traditional size photographs, while the central gallery contained large-scale contemporary works. The visitor was led through the four major sections and over twenty subsections by wall graphics and changes in wall color. A special feature of the installation was the design of a traveling, freestanding case for exhibiting daguerreotypes that were lit by fiber optics.

Still Lives of the Golden Age: Northern European Paintings from the Heinz Family Collection was presented in East Building mezzanine galleries. Walls were painted in deep green and warm earth tones and articulated with cornice, dado, and door casings all derived from seventeenth-century Dutch precedents. Wood detailing was glazed and grained in a finish not unlike that of the dark wooden frames on many of the exhibited paintings. Franciscus Gysbrechts' *Trompe L'Oeil Window* was hung as a window in a

baffle so that it could be viewed from both sides.

American Naive Paintings from the National Gallery of Art was installed in the West Building central gallery after some years in a traveling exhibition.

A Presidential Design Award recognized the National Gallery's design and installation department for exhibition graphics and for its presentation of *The Treasure Houses of Britain* in 1985-1986.

Lenders to Special Exhibitions

PRIVATE COLLECTIONS

Akana Hachimangu, Shimane Prefecture
 Anonymous lenders
 Mr. and Mrs. Frank Avellino
 The Bakwin Collection
 Barker Welfare Foundation
 Mr. and Mrs. Bernd Becher
 Mrs. Edwin Bergman
 James A. Bergquist
 Stephen A. Bergquist
 Muriel and Philip Berman
 Berry-Hill Galleries
 Sarah Campbell Blaffer Foundation
 Mr. Irving Blum
 The Burghley House Collection
 Mrs. Joseph Carson
 Mr. and Mrs. Robert Cassatt
 Mr. Jean-Christophe Castelli
 Mr. and Mrs. Daniel Catlin, Jr.
 Ms. Helen Chadwick
 Chishōin, Kyoto
 Chōmoji, Aichi Prefecture
 Chōrakuji, Kyoto
 Chōreiji, Ishikana Prefecture
 Chōshōin, Kyoto
 Piero Corsini
 The Duke of Devonshire and the Trustees
 of the Chatsworth Settlement
 Monsieur Hervé Dufresne
 Mr. and Mrs. Julian I. Edison
 Mr. Stefan Edlis
 Mrs. Robert B. Eichholz
 Eisei Bunko, Tokyo
 Her Majesty Queen Elizabeth II
 Engakuji, Kanagawa Prefecture
 Enichūin, Shiga Prefecture
 Exchange National Bank
 Mr. Joan Fontcuberta
 Fraenkel Gallery
 Collection of Helen Frankenthaler
 Fujii Akira Collection
 Fukushi Shigeo Collection
 Ganjojuin, Shizuoka Prefecture
 Jo Ann and Julian Ganz, Jr.
 Mr. and Mrs. Robert C. Graham, Sr.
 Mrs. John W. Griffith
 Gyokuhoin, Kyoto
 Hallmark Cards
 Mr. and Mrs. Nathan Halpern
 The Armand Hammer Foundation
 Mr. and Mrs. Charles W. Hare

- Lord Harewood, Harewood House
The Heinz Family Collection
Hiroi Akihisa Collection
Hochberg-Mattis Collection
Mr. David Hockney
Hōfu Mōri Hōkōkai, Yamaguchi Prefecture
Hokkeji, Gifu Prefecture
Mr. and Mrs. Jem Hom
Insel Hombroich
Honda Takayuki Collection
Honzan Jionji, Yamagata Prefecture
Jeffrey and Linda Horvitz
Hosenji, Kyoto
Edwynn Houk Gallery
Ii Naoyoshi Collection, Shiga Prefecture
Imperial Household Collection
Monsieur and Madame André Jammes
Jet Propulsion Laboratory
Jimyōin, Wakayama Prefecture
Jingoji, Kyoto
Jōdoji, Hyōgo Prefecture
Collection of Jasper Johns
Stanley Johnson Collection
Josefowitz Collection
Jōtokuji, Fukui Prefecture
Jōzanji (Shisendō), Kyoto
Jufukuji, Kanagawa Prefecture
Jukōin, Kyoto
Jushōin, Kyoto
Kagoshima Jingū, Kagoshima Prefecture
Kaihō Hiroshi Collection
Kawabata Terutaka Collection, Kanagawa Prefecture
Kenchōji, Kanagawa Prefecture
Kendo Financing SA Panama
Kichen-Pauseback Galerie
Kishida Eisaku Collection, Gunma Prefecture
Kitamura Bunka Zaidan, Kyoto
Kitano Tenmangū, Kyoto
Mr. Mark Klett
Kōdenji, Saga Prefecture
Mr. and Mrs. Alan Koppel
Kosaka Zentarō Collection
Kōtokuji, Tochigi Prefecture
Kōzu Kobun Kaikan, Kyoto
Kunōzan Tōshōgū, Shizuoka Prefecture
Kushibiki Haichūmangū, Aomori Prefecture
Kyoto City, Kyoto
Kyōto Furitsu Sōgō Shiryōkan
Association des Amis de Jacques Henri Lartigue
Boris and Sophie Leavitt
Jim and Mary Lewis
Michal and R. E. Lewis
Library Company of Philadelphia
Mr. Harry Lunn
The Manoogian Collection
Manshōji, Kanagawa Prefecture
Ms. Marsha Mault
Jeanne Rowe Mathison Trust
Eleanor Searle Whitney McCollum
Mr. and Mrs. Paul Mellon
Robert and Jane Meyerhoff
Mickelson Gallery
Robert Miller Gallery
Dr. and Mrs. Kent Minichiello
Miyazaki Kazue Collection, Kanagawa Prefecture
Dr. Joseph Monsen
Myōchiin, Kyoto
Myōhōin, Kyoto
Myōkōji, Aichi Prefecture
Myōrenji, Kyoto
Nagoji, Chiba Prefecture
Nagoya City, Aichi Prefecture
Nanban Bunkakan, Osaka
Nanzen'in, Kyoto
Nanzenji, Kyoto
Patsy and Raymond Nasher Collection
Morton Neumann Family Collection
Niutsuhime Jinja, Wakayama Prefecture
The Nojima Collection
Osaka City, Osaka
Pace/MacGill Gallery
The Henry and Rose Pearlman Foundation
Penn Camera
Mr. and Mrs. David Pincus
Polaroid Corporation
Mr. Nicholas Pritzker
Harry Ranson Collection
Rauschenberg Overseas Culture Interchange Collection
Regional Planetary Image Facilities,
Jet Propulsion Laboratory, NASA
Reiun'in, Kyoto
Rinkain, Kyoto
Rinnōji, Tochigi Prefecture
Mr. C. David Robinson
Andrew Robison
Rokuōin, Kyoto
Mr. and Mrs. David C. Ruttenberg
Saikyōji, Shiga Prefecture
Monsieur Antoine Salomon
The Richard Sandor Collection
Mr. Larry Schafran
Mrs. Frank S. Schwarz
Elmar W. Seibel
Seikadō Bunko, Tokyo
Seikeiin, Wakayama Prefecture
Sekai Kyūseikyō (MOA Art Museum), Shizuoka Prefecture
Sekkeiji, Kōchi Prefecture
Sen Sōsa Collection, Kyoto
Sennyūji, Kyoto
Mr. and Mrs. Robert F. Shapiro
Shingetsuji, Fukui Prefecture
Shinjuan, Kyoto
Shōmyōji, Kanagawa Prefecture
Shūon'an, Kyoto
The Collection of Candida and Rebecca Smith
Mr. Joshua P. Smith
Mr. and Mrs. Marcus Sopher
Sōjiji (Nishiarai Daishi), Tokyo
Sotheby's
Sōunji, Kanagawa Prefecture
Sam Spiegel Collection
Mr. and Mrs. Arthur Stanton
Kathryn and Robert Steinberg
Mr. and Mrs. Burton S. Stern
Mr. John L. Stewart
Taga Taisha, Shiga Prefecture
Takahashi Toshio Collection, Tokyo
Takamori Shigeru Collection, Kumamoto Prefecture
Tenjuan, Kyoto
University of Texas at Austin
Eugene Victor Thaw
Tokiwayama Bunko, Kanagawa Prefecture
Toyosaka Jinja, Yamaguchi Prefecture
Ueyama Ikuihō Collection, Nara Prefecture
Umezawa Kinendan, Tokyo
Unryūin, Kyoto
Mr. and Mrs. Leonard Vernon
Arthur and Charlotte Vershbow
Mr. John Vinci
Watanabe Kunio Collection, Tokyo
Watanabe Yoshio Collection, Tokyo
Gertrude Weber
Mr. Colin Westerbeck
Stephen White Gallery of Photography, Inc.
Collection of David Whitney
John Winter
Witkin Gallery
The Ian Woodner Family Collection, Inc.
Eric M. Wunsch
Yamada Hitoshi Collection, Tokyo
Richard York Gallery, New York
Zabriskie Gallery
Richard S. Zeisler Collection

PUBLIC COLLECTIONS

AUSTRALIA

Canberra, Australian National Gallery

AUSTRIA

Vienna, Albertina, Graphische Sammlung Albertina, Kunsthistorisches Museum, Gemäldegalerie

BELGIUM

Antwerp, Provinciaal Museum voor Fotografie

BRAZIL

Museu de Arte de Sao Paulo

CANADA

The Montreal Museum of Fine Arts

Ottawa, National Gallery of Canada

CZECHOSLOVAKIA

Prague, Národní Galerie, Umeleckoprumyslove Museum

ENGLAND

Bakewell, The Trustees of the Chatsworth Settlement

Bath, Royal Photographic Society

Bradford, National Museum of Photography, Film and Television

Cambridge, The Syndics of the Fitzwilliam Museum

Lacock, The Fox Talbot Museum

Liverpool, National Museums and Galleries on Merseyside (Walker Art Gallery)

London, Royal Academy of Arts, Trustees of the British Museum, Trustees of the National Gallery, Victoria and Albert Museum

Oxford, The Ashmolean Museum, The Visitors of the Ashmolean Museum, The Governing Body, Christ Church

FEDERAL REPUBLIC OF GERMANY

Berlin, Hochschule der Künste, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett

Bremen, Kunsthalle Bremen

Darmstadt, Hessisches Landesmuseum Darmstadt

Düsseldorf, Kunstmuseum Düsseldorf Graphische Sammlung

Essen, Museum Folkwang

Hamburg, Museum für Kunst und Gewerbe

Munich, Bayerische Staatsgemäldesammlungen, Staatliche Graphische Sammlung

FRANCE

Aix-les-Bains, Musée Faure

Besançon, Musée des Beaux-Arts et d'Archéologie

Caen, Musée des Beaux-Arts de Lyon

Paris, Bibliothèque des Arts Décoratifs, Bibliothèque Nationale, Musée Carnavalet, Conservatoire National des Arts et Métiers, Ecole Nationale des Ponts et Chaussées, Fondation Custodia (Coll. F. Lugt), Institut Néerlandais, Musée du Louvre, Musée du Louvre, Département des Arts Graphiques, Musée d'Orsay, Musée de la Ville de Paris, Petit Palais

Rennes, Musée des Beaux Arts

HUNGARY

Budapest, Szépművészeti Múzeum

ITALY

Bologna, Pinacoteca Nazionale di Bologna

Caserta, S.M.C. Reggia di Caserta

Florence, Archivio Buonarroti, Casa Buonarroti, Galleria Palatina, Palazzo Pitti

Milan, Pinacoteca de Brera

Modena, Galleria Estense

Naples, Museo e Gallerie Nazionali de Capodimonte

Rome, Galleria Borghese, Istituto Nazionale Per La Grafica, Calcografia, Pinacoteca Capitolina

Turin, Biblioteca Reale, Galleria Sabauda

The Vatican Museums

Venice, Galleria dell'Accademia, Museo Correr, San Francesco della Vigna, San Pantalon

JAPAN

Chiba Prefecture, National Museum of Japanese History

Fukuoka Art Museum

Gunma Prefectural Museum of Modern Art

Hyōgo Prefecture, Egawa Art Museum, Kobe City Museum of Nanban Art

Ishikawa Prefectural Museum of Art

Kyoto National Museum

Miyagi Prefecture, Sendai City Museum

Nagano Prefecture, Ueda Municipal Museum

Nara National Museum

Okayama Prefectural Art Museum

Osaka, Masaki Art Museum, Municipal Museum

Tokyo, Agency for Cultural Affairs, Gotō Museum, Idemitsu Museum of Arts, Nezu Institute of Fine Arts, Suntory Museum of Art, Sword Museum, Tokyo National Museum, Tokyo University of Arts, Tokyo Yamatane Art Museum

NETHERLANDS

Amsterdam, Rijksprentenkabinet, Rijksmuseum, Stedelijk Museum

Haarlem, Teylers Museum

Leiden, Prentenkabinet der Rijksuniversiteit

Rotterdam, Museum Boymans-van Beuningen

SCOTLAND

Edinburgh, National Galleries of Scotland, Scottish National Portrait Gallery

SWITZERLAND

Basel, Kunstmuseum Basel

Zurich, Kunsthaus Zürich

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, The State Hermitage Museum

UNITED STATES**Arizona**

Tucson, Center for Creative Photography

California

Los Angeles County Museum of Art

Palo Alto, Stanford University Museum of Art

San Diego Museum of Art

San Francisco, The Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, San Francisco Museum of Modern Art

San Marino, The Henry E. Huntington Library and Art Gallery

Santa Monica, The J. Paul Getty Museum

Colorado

The Denver Art Museum

Connecticut

New Haven, Yale University Art Gallery

District of Columbia

Library of Congress, National Archives, National Gallery of Art, National Museum of American Art, National Museum of American History, National Portrait Gallery, The Phillips Collection

Florida

Sarasota, John and Mable Ringling Museum of Art

Illinois

The Art Institute of Chicago, Chicago Historical Society, Terra Museum of American Art

Maryland

The Baltimore Museum of Art, The Walters Art Gallery

Massachusetts

Boston Public Library, Museum of Fine Arts

Cambridge, Harvard University Art Museums, Fogg Art Museum, The Houghton Library, Harvard University

Northampton, Smith College Museum of Art

Springfield, Museum of Fine Arts

Wellesley College Museum

Williamstown, Sterling and Francine Clark Art Institute, Williams College Museum of Art

Worcester Art Museum

Michigan

Detroit Institute of Arts

Minnesota

The Minneapolis Institute of Arts

Missouri

Kansas City, The Nelson-Atkins Museum of Art

The Saint Louis Art Museum

Nebraska

Omaha, Joslyn Art Museum

New Jersey

Princeton, The Art Museum, Princeton University

New York

The Brooklyn Museum

Hamilton, The Picker Art Gallery, Colgate University

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

New York, Giannalisa Feltrinelli Foundation, The Metropolitan Museum of Art, Museum of the City of New York, The Museum of Modern Art, The Pierpont Morgan Library, New York Public Library

Poughkeepsie, Vassar College Art Gallery

Rochester, International Museum of Photography at George Eastman House, Photographic Equipment Museum

Utica, Munson-Williams-Proctor Institute Museum of Art

North Carolina

Raleigh, North Carolina Museum of Art

Wilmington, St. John's Museum of Art

Ohio

Cincinnati Art Museum

The Cleveland Museum of Art

The Toledo Museum of Art

Pennsylvania

Philadelphia, The Historical Society of Pennsylvania, Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art

The Reading Public Museum and Art Gallery

Tennessee

Chattanooga, Hunter Museum of Art

Texas

Forth Worth, Amon Carter Museum

Houston, Sarah Campbell Blaffer Foundation, The Museum of Fine Arts

Virginia

Norfolk, The Chrysler Museum

Richmond, Virginia Museum of Fine Arts

**Lenders of Works of Art
Displayed With Gallery
Collections**ACKLAND ART MUSEUM, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
Peter Paul Rubens, *Imperial Couple*
Jan Weenix, *Still Life with Dead Deer, Heron, and Hunting Implements***IRVING BLUM**Andy Warhol, *32 Soup Cans***JEAN-CHRISTOPHE CASTELLI**Jasper Johns, *Fool's House*
Roy Lichtenstein, *George Washington***DUMBARTON OAKS RESEARCH LIBRARY AND COLLECTION**Flemish 15th century, *The Prince of Wickedness*Flemish 16th century, *April*German 15th century, *Legend of the Cross***MRS. ROBERT B. EICHHÖLZ**Georges Braque, *Glasses and Bottles (The Battleship)***COLLECTION OF HELEN FRANKENTHALER**Helen Frankenthaler, *Mountains and Sea***JOHN R. GAINES**Gian Lorenzo Bernini, *Saint Bibiana***JO ANN AND JULIAN GANZ, JR.**Alfred Thompson Bricher, *A Quiet Day Near Manchester***GUIDO GOLDMAN SPRINKLING TRUST**Anthony Caro, *Scheherazade***THE ARMAND HAMMER FOUNDATION**Pierre Bonnard, *Girl Putting on Her Stocking*François Boucher, *Landscape with a Rustic Bridge; Venus Reclining Against a Dolphin*Mary Cassatt, *Margot Leaning Against Reine's Knee; Smiling Margot Seated in a Ruffled Bonnet*Paul Cézanne, *Mont Sainte-Victoire (recto); Study of the "Ecorché" (recto)*Antonio Allegri da Correggio, *Study for the Madonna della Scodel (recto)*Edgar Degas, *Laundresses Carrying Linen*Albrecht Dürer, *Tuft of Cowslips*Jean-Honoré Fragonard, *The Reading; Grandfather's Reprimand; The Little Preacher; Visit to the Nurse*Paul Gauguin, *Breton Sketchbook, No. 16 (34 pages); Tahitian Heads; Parau No Te Varau Ino; Tahitian Legend; Landscape at Pont-Aven*Vincent Van Gogh, *The Magrot House, Cuesmes; The Zandemennik House; Man Polishing a Boot; Old Man Carrying a Bucket*Jean-Baptiste Greuze, *A Tired Woman with Two Children*Jean-Auguste-Dominique Ingres, *Mrs. Charles Badham*Leonardo da Vinci, *Sheet of Studies (recto)*Edouard Manet, *Man Wearing a Cloak (recto)*Michelangelo Buonarroti, *Male Nude (recto)*Pablo Picasso, *Female Nude (recto)*Camille Pissarro, *Montmorency Road; Pea Harvest (recto)*Raphael Sanzio, *Study for a Fresco of the Prophets Hosea and Jonah*

Rembrandt van Rijn, *Study of a Beggar Man and Woman; A Biblical Subject; A Landscape with Farm Buildings Among Trees*
 Pierre Auguste Renoir, *Girlhood*
 Andrea del Sarto, *Female Head*
 Georges Seurat, *Study after "The Models"*
 Giovanni Battista Tiepolo, *Saint Jerome in the Desert Listening to the Angels; The Virgin and Child Adored by Bishops, Monks and Women*
 Jean-Antoine Watteau, *Young Girl; Couple Seated on a Bank*
 Andrew Wyeth, *Brandyvine Valley*

PETER JAY
 Gilbert Stuart, *John Jay*

COLLECTION OF JASPER JOHNS
 Jasper Johns, *Field Painting; No; Target*

GILBERT AND ANN KINNEY
 Hans Hofmann, *Staccato in Blue*

COLLECTION BORIS AND SOPHIE LEAVITT
 Paintings:
 William Baziot, *Tropical*
 Adolph Gottlieb, *Coalescence*
 Philip Guston, *Beggar's Joy*
 Willem de Kooning, *Woman*
 Robert Motherwell, *Two Figures with Cerulean Blue Stripe*
 David Salle, *Aerialist*

Sculpture:
 Jean Arp, *Hurlou*
 Roy Lichtenstein, *Brushstroke Chair and Ottoman*
 MUSÉE DU LOUVRE, RÉUNION DES MUSÉES NATIONAUX
 Venetian School, *Cupid on a Dolphin*

JEANNE ROWE MATHISON FAMILY IN MEMORY OF ROBERT VINCENT MATHISON
 James Peale, *Fruit Still Life with Chinese Export Basket*

COLLECTION OF MR. AND MRS. PAUL MELLON
 Balthasar van der Ast, *Basket of Flowers; Basket of Fruit*

Abraham Bosschaert, *Vase of Flowers in a Niche*
 Jan Brueghel the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*
 Richard Diebenkorn, *Ocean Park No. 50; Ocean Park No. 61; Ocean Park No. 87; Ocean Park No. 89*

Mark Rothko, *Red, Black, White on Yellow; Yellow and Blue; White and Greens in Blue; Blue, Green, and Brown*

COLLECTION LOIS AND GEORGES DE MENIL
 Anthony Caro, *Prairie*

ROBERT AND JANE MEYERHOFF
 Jasper Johns, *Untitled (M.T. Portrait); Untitled (Dream)*

PATSY AND RAYMOND NASHER COLLECTION
 Alberto Giacometti, *No More Play*

NATIONAL MUSEUM OF HEALTH AND MEDICINE OF THE ARMED FORCES
 INSTITUTE OF PATHOLOGY
 Thomas Eakins, *Dr. John H. Brinton*

MORTON G. NEUMANN FAMILY COLLECTION
 Alberto Burri, *Red Accent*
 Robert Delaunay, *The Windows*
 Theo van Doesburg, *Contra-Composition*
 Jean Dubuffet, *Antonin Artaud aux Houppes; The Ceremonious One; Leader in a Parade Uniform*
 Lucio Fontana, *Concetto Spaziale Attese*
 Alberto Giacometti, *Observing Head; Seated Woman*

Juan Gris, *Banjo with Glasses*
 Yves Klein, *The Blue Night*
 Fernand Léger, *Still Life; Man with a Dog*
 Roy Lichtenstein, *Live Ammo*
 René Magritte, *Underground Fire*
 Francis Picabia, *Amorous Parade*



From *American Paintings from the Manoogian Collection*, William Merritt Chase, *The Nursery*, 1890, The Manoogian Collection

Pablo Picasso, *Compote Dish, Glass Bottle, and Pipe; Young Girl with Left Arm Raised; Nude*
 Robert Ryman, *Register*
 Gino Severini, *The Argentine Tango*

COLLECTION OF THE NEWARK MUSEUM
 Thomas Cole, *The Arch of Nero*
 Fitz Hugh Lane, *The Fort and Ten Pound Island, Gloucester*

RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE COLLECTION
 Robert Rauschenberg, *Cuban Acre; Wall-Eyed Carp*

COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF M. KNOEDLER & COMPANY, NEW YORK

David Smith, *Aggressive Character; Black-White Forward; Blue Construction; Construction with Forged Neck; Gondola II; Lunar Arcs on 1 Leg; Ninety Father; Ninety Son; Personage from Stove City; Personage of August; Portrait of a Painter; Sentinel; Sentinel V; Tank-Totem VI; Tank-Totem IX; Untitled (December 12); Untitled (Zig VI?); Voltri XVI; Woman Bandit; Zig V*

WHITE HOUSE COLLECTION
 Paul Cézanne, *House on the Marne; The Forest; House on a Hill*

COLLECTION DAVID WHITNEY
 Jasper Johns, *Harlem Light*

EMILE E. WOLF
 Gerbrandt van den Eeckhout, *The Levite at Gibeath*

ERVING AND JOYCE WOLF
 Paintings:
 William L. Picknell, *Wingersheek Creek Beach, Gloucester*
 Francis A. Silva, *Indian Rock, Narragansett Bay*

Sculpture:
 Augustus Saint-Gaudens, *Victory; Amor Caritas; Robert Louis Stevenson*
 Frederick MacMonnies, *Young Faun with Heron; Bacchante and Infant Faun*

RICHARD S. ZEISLER COLLECTION
 Fernand Léger, *Two Women*

ANONYMOUS
 George Caleb Bingham, *The Jolly Flatboatmen*
 Burgundian or northern French, 15th century, *Heraclius I*

Central or northern Italian, 16th century, *Madonna and Child with Saint John*

Central Italian, mid-16th century, *Feast of the Olympian Gods*

Central Asian, mid-16th century, *Apollo and Marsyas*

German or south Netherlandish, 17th century, *Triumph of Wealth*

Jean Léon Gérôme, *Bashi Bazouk*

Arshile Gorky, *Grey Painting; Khorkom; Portrait of Master Bill; Self-Portrait; Still Life on the Table*

Italian, 16th century, *Hercules*

Jasper Johns, *Flag on Orange Field, II*

Ellsworth Kelly, *Three Gray Panels; Untitled; Tiger; Relief with Blue; Black Square with Blue; Red Curve VI; White Square*

Roy Lichtenstein, *Rouen Cathedral, Set III; Look Mickey; Girl with Hair Ribbon; Still Life with Goldfish Bowl; Cosmology; Yellow Brushstroke II*

Edouard Manet, *Jeanne—Le Printemps*

Joan Miró, *Mural Painting for a Temple I; Mural Painting for a Temple II; Mural Painting for a Temple III*

Thomas Moran, *Green River Cliffs, Wyoming*

Netherlandish, second half 16th century, *Amorous Couple*

Robert Rauschenberg, *Female Figure (Blueprint); White Painting; Blue Eagle; Minutiae; Black Painting; Automobile Tire Print*

Thomas Sully, *Queen Victoria*



Diego Velázquez, *The Needlewoman*, c. 1640/1650, Andrew W. Mellon Collection, 1937.1.81 (after conservation)

Conservation

The growth of the science department has been a major focus of the conservation division over the past year. While technical studies and research have always been part of the department's responsibilities, a new research section will investigate the fundamental properties of artists' materials and conservation procedures. A joint project with the Conservation Analytical Laboratory of the Smithsonian Institution, the Canadian Conservation Institute, and the Tate Gallery will present the results of recent research and current packing and shipping technology to an international meeting in London. A prototype of a com-

puterized system is being developed to survey works in the collection in order to assess their condition and determine future conservation requirements. A local area network is planned to allow other institutions to tap the resources of the Gallery's computerized Art Information System.

René de la Rie was appointed head of the science department, coming to the Gallery from the Metropolitan Museum of Art where he was studying the deterioration of varnishes.

PAINTING CONSERVATION

This year twenty-two major painting conservation treatments were completed, and progress was made on several large projects. The technical investigation of Giovanni Bellini's and Titian's *Feast of the Gods* was completed and prepared for publication in *Studies in the History of Art*. A colloquy was organized in conjunction with CASVA, and a half-hour film was planned, written, and shot on location in Venice, Ferrara, Mantua, and in the Gallery, under the direction of the Gallery's office of external affairs. Numerous lectures were given around the country and abroad on the painting's construction and materials, and an exhibition coinciding with the rehang of the painting was planned for January 1990.

A first-of-its-kind collaboration, undertaken with the painting conservation department of the Metropolitan Museum of Art, rejoined the Gallery's Francesco di Giorgio, *God the Father Surrounded by Angels*, with its lower part, the Metropolitan's *Nativity*, from which it had been separated for at least 150 years. Structural work by the Metropolitan's expert on Italian wood panel construction brought the two panels back to their original form, and extensive reconstruction during inpainting in the National Gallery's studio completed work on the Gallery's panel. The final rejoining was carried out in time for the Metropolitan's exhibition, *Masterworks of Siennese Painting*. The rejoined painting will be shared by the two museums, hanging for five years alternately in each.



Mellon Fellow in the conservation laboratory examining Agnolo Gaddi's *Madonna Enthroned with Saints and Angels* through a microscope with a video attachment

Paintings left unfinished by an artist provide fascinating information on an artist's painting methods. Two such paintings, Velázquez's *Needlewoman* and El Greco's *Saint Jerome*, were treated, revealing areas of masterful underpainting that had been hidden by darkened varnish. Cleaning of Frederic Edwin Church's great late masterpiece, *Morning in the Tropics*, revealed not only interesting *pentimenti* but also a much richer treatment of the delicate morning light bathing the scene than had been suspected. Bernardo Daddi's imposing *Saint Paul* is one of the few fourteenth-century Italian panel paintings in the collection to have its original roughly chiseled back, and during treatment its construction could be closely studied. Giovanni Battista Moroni's *Portrait of Jean Federico Madruzzo* has been cleaned, showing more clearly the beauty of its execution.

Conservation was completed on two ensembles of panel paintings that have been long-term projects. Cleaning and inpainting of Cosimo Tura's small *Annunciation with Saints Francis and Maurelius* revealed its exquisite delicacy; and cleaning

of Gilbert Stuart's five portraits of presidents, *George Washington, John Adams, Thomas Jefferson, James Madison, and James Monroe*, showed the artist's vigorous technique and luminous colors. Work is progressing on three important projects, Perino del Vaga's *Nativity*, Gerard David's *The Saint Anne Altarpiece*, and Toulouse-Lautrec's *Moulin de la Galette*. Treatment was begun on a large panel ensemble, Agnolo Gaddi's triptych, *Madonna Enthroned with Saints and Angels*. A study of the construction of the altarpiece and related Florentine panels is the new Mellon Fellow research project. Other paintings treated during the year are Cézanne's *The Artist's Son Paul*, Morisot's *Young Woman with a Straw Hat*, and Tiepolo's *Apotheosis of a Saint*.

Examinations for technical entries in the systematic catalogue project numbered 232. Study of the British, Spanish, and German paintings was completed, and work on the Garbisch collection is nearly complete. Progress has also been made in surveying the condition of the twentieth-century collection. Conservators

assisted with inspections and courier travel for numerous exhibitions.

PAPER CONSERVATION

While completing 130 major and 220 minor treatments during the year, the paper conservation staff also focused on research and education. Several treatments required innovative procedures, including work on a small group of tempera drawings on poor quality papers by Mark Rothko, a collection of *Harper's Weekly* woodcuts by Winslow Homer, *The Torment of Ciampolo* by William Blake, and *Shepherds Peering into a Chasm* by Guercino. The Blake chine collée was greatly improved by treatment, in which non-alignments and bubbling of the chine paper caused by an earlier restoration were rectified. The Guercino drawing had been endangered by extensive embrittlement, darkening, and breaking of the sheet due to the acidity of its iron gall ink, and could not even be handled. Treatment stabilized the drawing's condition, enabling it to be properly matted and stored.

Two drawings, *The Garden Gate* by Hubert Robert and *The Sacrifice of a Goat to Jupiter* by Giulio Romano, were removed from poor quality backings during treatment. A large number of Rothko drawings were conserved as part of the ongoing project to treat and house that collection. And for the Gallery's installation of twentieth-century art, conservators brought Matisse's *La Nègresse* out of five years of rolled storage and worked with a specialist to rehang the collection's largest cutout.

Paper conservators worked with curators and the science department to investigate the quality of modern artists' materials, to test the permanence of inks and pressure sensitive tapes for Graphicstudio, and to disprove the claim that certain fluorescent lights emit negligible ultraviolet light. Responding to loan requests for exhibitions of graphic works by Mary Cassatt and photographs by Alfred Stieglitz, the department researched procedures for taking densitometer readings of light-sensitive graphics proposed for extended

exhibition. In conjunction with a graphics exhibition of Rembrandt landscapes opening in 1990, the department contributed an essay to the catalogue that is related to the ongoing Rembrandt watermark project. The current Mellon Fellow began research into the history of the treatment of prints.

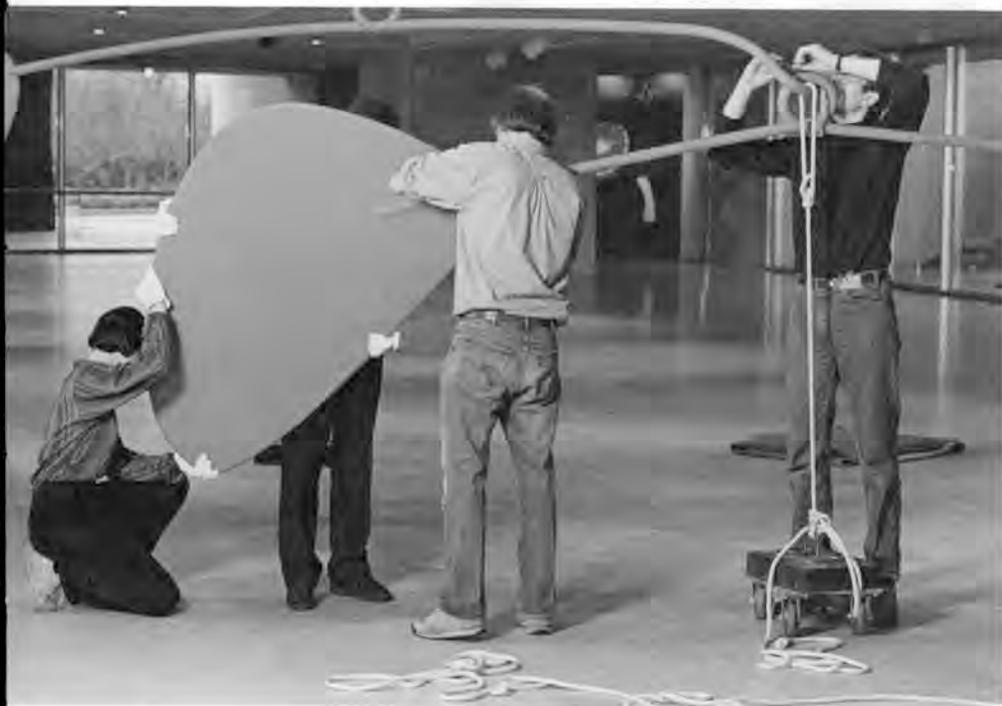
With more photographs being added to the graphics collection, paper conservators attended a seminar given by the Rochester Institute of Technology on the identification, storage, and handling of black and white photographs. The department also offered a conservation workshop to the Gallery's prints and drawings department, presented a seminar on the safe display of rare books to the staff of the Smith College Libraries, and initiated a survey of the rare books and photographs in Gallery collections.

A greater number of graphic arts were lent to or loaned by the National Gallery this year, necessitating the conditioning of 2,500 prints, drawings, or photographs. Light levels were monitored in all of the exhibitions displaying works of art on paper. Paper conservators assisted with the rotation of objects in *Japan: The Shaping of Daimyo Culture* and helped the matting and framing staff handle oversize prints that were photographed for the upcoming *Prints of the Eighties* catalogue.

The East Building matting and framing workshop prepared 395 graphic works for exhibitions and loans. Approximately 107 new acquisitions were prepared for storage or exhibition; 75 of these required framing. As part of the continuing maintenance of the collection, 650 works were matted, most of them sixteenth-century German prints.

OBJECT CONSERVATION

This year the department divided its time between treatment of the collections and work on exhibitions. The 76-foot-long mobile designed by Alexander Calder for the central court of the East Building was removed from exhibition for the first time since its installation ten years ago. After cleaning the multicolored parts, repairing the worn metal surfaces, restoring an original manufacturing defect, and in-



Alexander Calder's East Building mobile is deinstalled by artist/engineer Paul Matisse (with his back to the camera), assisted by conservators and staff of the registrar

creasing the sculpture's variable movement, the work was reinstalled in time for the East Building's tenth-anniversary festivities. Filming was done during treatment for a segment of the "USA Today Show" and for a National Gallery feature production.

The entire department took on the annual task of cleaning and waxing the monumental bronze *Knife Edge Mirror Two Piece* by Henry Moore displayed in front of the East Building. During a prolonged period of rain, the ground became too soft to support the outdoor sculpture *Wandering Rocks* by Tony Smith, so custom-fitted concrete forms were made in order to provide each piece with a solid, stable base. The deinstallation and cleaning of the lead fountain sculpture in the West Building's East Garden Court, *Cherubs Playing with a Lyre* by Pierre Legros, required a coordinated effort by a number of Gallery departments and outside contractors.

Treatments on a smaller scale included the cleaning, filling, and inpainting of an anonymous sixteenth-century Italian gilt bronze *Lockplate and Clasp* and a Chi'ng dynasty (1662–1722) *Famille Verte Por-*

celain Plant Jar with its bronze neoclassical tripod base. The study, cleaning, and repair of the fourteenth-century Italian *Casseta with Gilded Pastiglia Decoration* was completed, with surprising results: the original polychromy was recovered, and a black area was found to be silver leaf.

The department examined more than 725 objects for loan or for exhibitions such as *Treasures from the Fitzwilliam* and *Michelangelo: Draftsman*. Objects from the Shelburne Museum were examined in Denver when *An American Sampler: Folk Art from the Shelburne Museum* closed at the Denver Art Museum. One staff member traveled to Tokyo to oversee outgoing condition reports for the objects in *Japan: The Shaping of Daimyo Culture*. While the works from Japan were in Washington, the department helped with the unpacking, installation, deinstallation, and three rotations of fragile, light-sensitive objects.

The department's involvement with the systematic catalogue project increased this year. Examination and analysis of the Renaissance medals collection is nearly complete. Technical examinations of the rock crystal and enamel collections have been completed. A special technical appendix on the highly decorative sixteenth-century Saint Porchaire ware will be published in the Renaissance ceramics volume. Minute samples of the clay bodies were taken for thermoluminescence testing, and the results confirmed the assigned sixteenth-century dates. Examination of the French sculpture collection is in progress.

The department continues to pursue research on a number of objects in the collection, such as Degas wax sculptures and ormolu, and on conservation-related issues. Several expanded research projects have emerged from work on the systematic catalogue. A manuscript has been prepared for publication on the technical comparison of the Gallery's bronze portrait bust of *Pope Paul III Farnese* by Guglielmo della Porta to six similar casts borrowed from various owners.

The object conservation department performed 19 major and 75 minor treatments on sculpture and decorative art in

the collection or on loan. In addition to the 162 examination reports for the systematic catalogue, staff prepared 78 major and 64 minor examination reports.

TEXTILE CONSERVATION

The department has continued to organize documentation of the textiles in the collection in preparation for a general survey, and this year concluded an initial examination and survey of the tapestries on display. Work has progressed on development of a long-range plan for treatment and preservation of the French upholstered furniture. Major treatments included stabilization of the tapestries *America* and *Asia* and localized treatment of *Océanie—la mer*, a screenprint on linen designed by Henri Matisse. Altogether, twenty major treatments and twenty-five minor treatments were performed.

With the deinstallation and return of the Dumbarton Oaks tapestries, *Prince of Wickedness*, *Legend of the Cross*, and *April*, the department reinstalled the Mazarin Tapestry, *The Triumph of Christ*, and two of the Bernard Van Orley tapestries, *The Lamentation* and *The Crucifixion*. A maintenance and examination schedule of the pieces on display has been established. The department also assisted with the examinations at installation and deinstallation of the textiles for the *Japan* exhibition.

The department organized the Joseph V. Columbus Tapestry Symposium to be held in October 1989 in honor and memory of the Gallery's textile conservator from 1969 to 1989. This international meeting will cover art historical, design, and conservation issues.

Expansion of the department's facilities included installation of a new wet-sink in the West Building workroom and additional equipment at the East Building wash-tank site.

SCIENCE DEPARTMENT

As in previous years, the science department supported curatorial and conservation-related research by providing technical analyses of works of art. This year the staff performed over 300 examinations on more than 200 objects,

including 130 medals, which were studied by x-ray fluorescence spectroscopy for the systematic catalogue. Analyses included identification of pigments and media in the paint and ground layers of paintings, the inks of drawings, and corrosion products on metal objects. Methods included microscopy, microchemical analysis, x-ray fluorescence spectroscopy, x-ray diffraction analysis, fourier-transform infrared spectroscopy, gas chromatography, and high performance liquid chromatography.

Study of cross sections of El Greco's *Saint Jerome* showed that a gray toning layer had been applied at an early stage. The stratification of Gauguin's *Brittany Landscape* was studied using cross sections, since x-radiography had revealed the presence of an underlying painting. The identification of lead carbonate as the corrosion product on Legros' fountain, *Cherubs Playing with a Lyre*, will determine recommendations concerning the water that circulates. Responding to inquiries from other institutions, an architectural sketchbook (the Mellon Codex) owned by the Pierpont Morgan Library was examined by x-ray fluorescence to help determine the authorship of various portions; wood analysis was performed on a polychrome *Pietà* and on two early American frames for the National Museum of American History; and pigment and media analyses were made for several paintings from the Corcoran Gallery of Art.

Study of the effect of pigments on the immunological determination of protein-containing media revealed that iron earth pigments decreased the sensitivity of the assay in egg tempera, although analysis can be done with small samples. Immunological methods were used to detect casein in the glue of Gaddi's *Madonna Enthroned with Saints and Angels*. The department installed an amino acid analyzer that uses high performance liquid chromatography (HPLC), and substantial progress has been made in applying this technique to the identification of proteinaceous materials, such as egg yolk and egg white, casein, and animal glue. The blue areas in Cosima Tura's *The Annunciation with Saints* were found to be painted with



El Greco, *Saint Jerome*, c. 1610/1614, Chester Dale Collection, 1943.7.6 (after conservation)

animal skin glue, while its red areas were painted using egg yolk as the medium. These findings concur with Cennino Cennini's recommendations in his fourteenth-century handbook, *Il Libro dell'Arte*.

Investigation has continued into the removability of aged synthetic surface coatings on paintings. To date, fifty-six paintings have been examined that contain acrylic coatings that become insoluble during accelerated aging experiments due to cross-linking reactions. Although all coatings could still be removed with solvents, some need fairly polar solvent mixtures. A chapter on the pigment Prussian blue is in preparation for the third volume of *Artists' Pigments: A Handbook of Their History and Characteristics*. The wood analysis survey of American paintings on panel has continued.

The department is building an extensive research program that will formulate new analytical methods, particularly for the organic components of art objects and conservation materials, develop stable conservation products, and study the degradation of materials and ways to inhibit this. A weatherometer is on order to assist with accelerated aging studies, as are instruments such as an ion trap detector and a diode-array ultraviolet spectrometer needed to assess the extent of the degradation of materials.

LOANS AND EXHIBITIONS CONSERVATION

The department coordinated conservation efforts for fifteen exhibitions opening at the National Gallery in 1989, while assisting other museums with seven earlier shows and preparing for many more. Records are kept of the condition of each work of art on arrival and departure from the National Gallery. Occasionally, works are examined at the lending institution before shipment to the Gallery, to assess condition, design packing procedures, and ascertain the environmental requirements for specific objects. Such examinations were done for *Michelangelo: Draftsman/Architect*, *Japan: The Shaping of Daimyo Culture*, and *Treasures from the Fitzwilliam*.



Frame conservator working with a sixteenth-century Italian frame in the Kress Collection

Gemini G.E.L.: Art and Collaboration, The Human Figure in Early Greek Art, and Sweden: A Royal Treasury, which opened in previous years, continued to travel to other venues in 1989. The department assisted other institutions with the installation, preparing of condition records, and packing of the works of art. Work on future exhibitions included special arrangements for *The Drawings of Jasper Johns, The Art of Indonesia, Anthony Van Dyck*, and *Circa 1492: The World of Christopher Columbus*.

In matting and framing the department devised special mounts for daguerreotypes and very large photographs in *The Art of Fixing a Shadow: 150 Years of Photography* and created a new type of adjustable support for books in the *Japan* show. The staff matted 1,007 standard and oversized works and framed 855, while acquiring 545 new frames, constructing 105 frames from lengths of molding, and preparing 95 works for the National Lending Service. Frame conservators completed two major and 416 minor treatments, constructed 33 new frames for works in the collection, and examined 658 frames for possible loan to other institutions. Routine examinations

were made of frames in the galleries. Finally, 347 frames were examined, 134 received minor treatment, and 23 temporary frames were constructed for works lent to National Gallery exhibitions.

Records and Loans

The systematic catalogue of the paintings, sculpture, and decorative arts holdings of the National Gallery made progress on many fronts during the year. The volumes on British and Spanish paintings are in the hands of the editors office. The manuscript for one of three decorative arts volumes is virtually complete, and several other volumes are well advanced. Generous grants were awarded by the Luce Foundation toward the volume on American academic paintings, and by the Getty Trust in support of the volumes on French fifteenth- to eighteenth-century painting and on French sculpture.

In conjunction with preparation of the catalogue, every object is receiving a thorough examination in the conservation laboratories, including, where appropriate, x-radiography, infrared reflecto-

graphy, and various analytical tests to determine how the object was made. The results will be incorporated into the catalogue, providing extremely valuable new information to art historians and conservators. Technical appendices, where appropriate, present this data more fully or explore specific problems. Although all Gallery conservators are participating in this campaign of examinations, several new conservators have been appointed whose primary responsibility is systematic catalogue work.

The department of curatorial records and files has been assisting systematic catalogue authors with research into the provenance of Gallery works, developing biographical files on former owners and histories of the major auction houses. The department has begun to build a computer data base for provenance information, which will later be subsumed in a complex relational data base on art objects in the Gallery's mainframe. A prototype for the larger system was developed during the year by consultants working with the Gallery's data processing department and others. It will enable the Gallery to automate many functions relating to the loan of objects, exhibition management, and the creation of a history of changes to collection information. Staff will be able to query the data base on-line in sophisticated ways and to create reports to meet a variety of needs. Plans call for testing and refining the prototype during the coming year before full implementation begins.

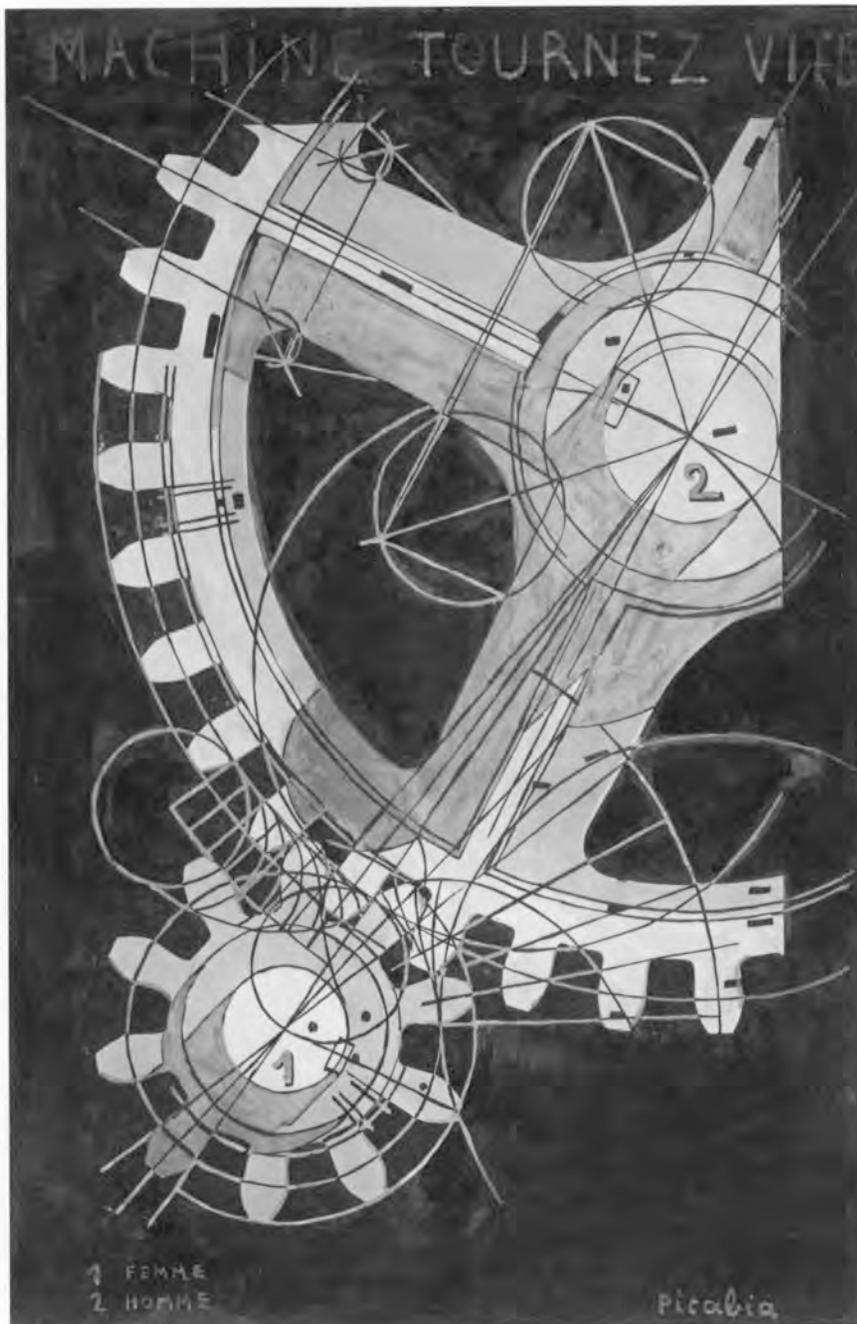
Files maintained by the department that contain documentation, correspondence, and publications about works in the collection can be consulted by scholars on request and also circulate to some offices within the Gallery. A circulation system based on barcodes, an offshoot of the library's VTLS system, is being installed to make it easier to keep track of these circulating files.

The pace in the department of the registrar during the year was dictated by the active exhibition program, the movement of objects in conjunction with systematic catalogue research, and the many Gallery works lent to other institutions. During the course of the year this department

handled the packing and shipping of 2,364 outgoing works of art, 2,548 works coming to the Gallery for exhibition, and 1,203 loans for other purposes, such as study or purchase consideration. The total number of objects entering and leaving the Gallery came to 6,115, or an average of 118 per week, a 22 percent increase over the previous year. Sixteen paintings, 8 sculptures, 65 photographs, and 288 other graphics were accessioned. Ninety-four copyists' permits were issued. To these statistics for in-house activity should be added the department's responsibility for managing shipment of exhibitions organized by the National Gallery between later venues on their tour. An average of eight or ten such exhibitions were circulating throughout the year—having left Washington months or even years before—in places as far flung as Japan, the Soviet Union, London, and Paris, and all across the United States.

In addition to this active program, the department of the registrar was able to carry out other important activities. A large portion of the graphic holdings, primarily American works, were moved from the overcrowded East Building into a new study/storage facility in the West Building. The registrar took part in a Gallery-wide study of the potential for off-site storage, and the department was able to move bulky non-art items such as crates to a new storage facility. Training sessions were organized for staff members who are on duty on weekends and holidays to insure that they are familiar with procedures for protecting works of art in emergencies. Further training was offered to new staff members who would be serving as couriers of works of art to other institutions.

The department of loans and the National Lending Service in 1988 launched a new program of circulating exhibitions. During this first full year of operation, its exhibition of paintings of North American Indians by George Catlin was shown at the Buffalo Bill Historical Center in Cody, Wyoming. An exhibition of paintings of South American Indians, by the same peripatetic artist, opened at the Museo Franz Mayer in Mexico City and will tour



Francis Picabia, *Machine tourne vite* (*Machine Turn Quickly*), 1916/1918, Patrons' Permanent Fund, 1989.10.1

several Latin American cities under the auspices of the United States Information Agency. A handsome full-color booklet was published in Spanish by USIA for the Latin American tour. A third exhibition, *Wood and Wood Carving from the Index of American Design*, was shown at the Guild Hall Museum on Long Island, New York. In the planning stages are booklets to ac-

company the Catlin exhibition, an exhibition of early paintings by Mark Rothko, as well as two exhibitions featuring contemporary prints from the Tamarind Lithography Workshop.

In addition to the shows for its formal circulating exhibition program, the department organized two large-scale loans of Gallery objects: forty-five French nineteenth-century paintings to the Museo Correr, Venice, and Palazzo Reale, Milan, and fifty paintings of the same period, to be shown in Munich in early 1990. An exhibition of sixty American naive paintings was shown at the Ca'Pesaro, Venice, after closing in Bologna. The department also handles individual loans to temporary exhibitions and extended loans to museums, government officials, and embassies. In all, during the year, it administered the loan of 370 objects to sixty-one temporary exhibitions at eighty-six institutions, and of 308 extended loans to fifty-nine sites. Of these, works in the National Lending Service comprised 236 loans to thirty-one temporary exhibitions at forty-two institutions and 304 of the extended loans. Two paintings were on temporary exchange loan. Loans of 170 works to the Gallery for display with the permanent collection were also processed by this department.

Changes of Attribution

The following changes of attribution, approved by the National Gallery of Art's board of trustees in fiscal year 1989, are the result of scholarly research and scientific examination. It is the policy of the National Gallery to publish such changes regularly. This list is arranged in alphabetical order according to former attribution; where more than one work by an artist was reattributed, the objects appear alphabetically by title.

PAINTINGS

Former attribution	Changed to:
Anonymous American 19th century, <i>Burning of Old South Church, Bath, Maine</i> , c. 1854, Gift of Edgar William and Bernice Chrysler Garbisch, 1958.9.7	John Hilling
Anonymous American 19th century, <i>Eliza R. Read</i> , 1833, Gift of Edgar William and Bernice Chrysler Garbisch, 1978.80.17	Royall Brewster Smith
Anonymous American 19th century, <i>John G. Read</i> , 1833, Gift of Edgar William and Bernice Chrysler Garbisch, 1978.80.18	Royall Brewster Smith
Anonymous British 16th century, <i>The Earl of Essex</i> , c. 1597, Gift of Mrs. Henry R. Rea, 1947.18.1	Studio of Marcus Gheeraerts the Younger, <i>Robert Devereux, Second Earl of Essex</i> , 1596/1601
Anonymous British 18th century, <i>The Singing Party</i> , c. 1740, Gift of Duncan Phillips, 1952.4.2	Attributed to Philip Mercier, c. 1737/1760
Anonymous British 18th century, <i>James Massy Dawson (?)</i> , c. 1790, Andrew W. Mellon Collection, 1954.1.11	Attributed to Henry Singleton, <i>Called James Massy Dawson</i> , c. 1785/1790
Anonymous British 18th century, <i>The Earl of Beverley</i> , third quarter 18th century, Gift of Howard Sturges, 1956.9.4	James Millar, <i>Lord Algernon Percy</i> , c. 1777/1780
Anonymous British 18th century, <i>The Countess of Beverley</i> , third quarter 18th century, Gift of Howard Sturges, 1956.9.5	James Millar, <i>Lady Algernon Percy</i> , c. 1777/1780
Anonymous British 18th century, <i>Portrait of a Little Girl</i> , 18th century, Chester Dale Collection, 1963.10.144	Attributed to anonymous British 18th century, <i>Portrait of a Girl</i> , c. 1730
Anonymous Portuguese 17th century, <i>Four-Panel Screen</i> , 17th century, Timken Collection, 1960.6.30	Anonymous Portuguese 15th century, c. 1475/1500
Anonymous unknown nationality 18th century, <i>Portrait of an Officer</i> , c. 1700, Andrew W. Mellon Collection, 1947.17.26	Attributed to Enoch Seeman, c. 1700/1715
Anonymous unknown nationality 18th century, <i>Portrait of a Lady</i> , mid-18th century, Andrew W. Mellon Collection, 1947.17.31	Attributed to anonymous British 18th century, c. 1730/1750
Joseph Goodhue Chandler, <i>The Gage Family</i> , 1846, Gift of Edgar William and Bernice Chrysler Garbisch, 1980.61.2	Anonymous American 19th century
Erastus Salisbury Field, <i>Man Named Hubbard Reading "Boston Atlas"</i> , c. 1843, Gift of Edgar William and Bernice Chrysler Garbisch, 1978.80.2	Anonymous American 19th century, 1843 or later
Studio of Thomas Gainsborough, <i>George IV as Prince of Wales</i> , 1780/1788, Andrew W. Mellon Collection, 1937.1.98	Gainsborough Dupont, 1781
Francisco de Goya, <i>Charles IV of Spain as Huntsman</i> , probably 1799, Andrew W. Mellon Collection, 1937.1.86	Workshop of Francisco de Goya, c. 1799/1800
Francisco de Goya, <i>María Luisa, Queen of Spain</i> , probably 1799, Andrew W. Mellon Collection, 1937.1.87	Workshop of Francisco de Goya, <i>María Luisa of Spain Wearing a Mantilla</i> , c. 1799/1800
Francisco de Goya, <i>The Duke of Wellington</i> , probably 1812, Gift of Mrs. P. H. B. Frelinghuysen, 1963.4.1	Workshop of Francisco de Goya, c. 1812
Attributed to Francisco de Goya, <i>The Bullfight</i> , c. 1827, Gift of Arthur Sachs, 1954.10.1	Eugenio Lucas Villamil, c. 1890/1900
El Greco, <i>Saint Martin and the Beggar</i> , 1604/1614, Andrew W. Mellon Collection, 1937.1.84	Workshop of El Greco, c. 1600/1614
Joseph Highmore, <i>A Scholar of Merton College, Oxford</i> , c. 1750, Gift of Mrs. Richard Southgate, 1951.7.1	Attributed to George Knapton, <i>A Gentleman Commoner of Merton College, Oxford</i> , c. 1754/1760
Sir Peter Lely, <i>Barbara Villiers, Duchess of Cleveland</i> , c. 1662, Timken Collection, 1960.6.26	Probably chiefly studio of Sir Peter Lely, c. 1665

Former attribution

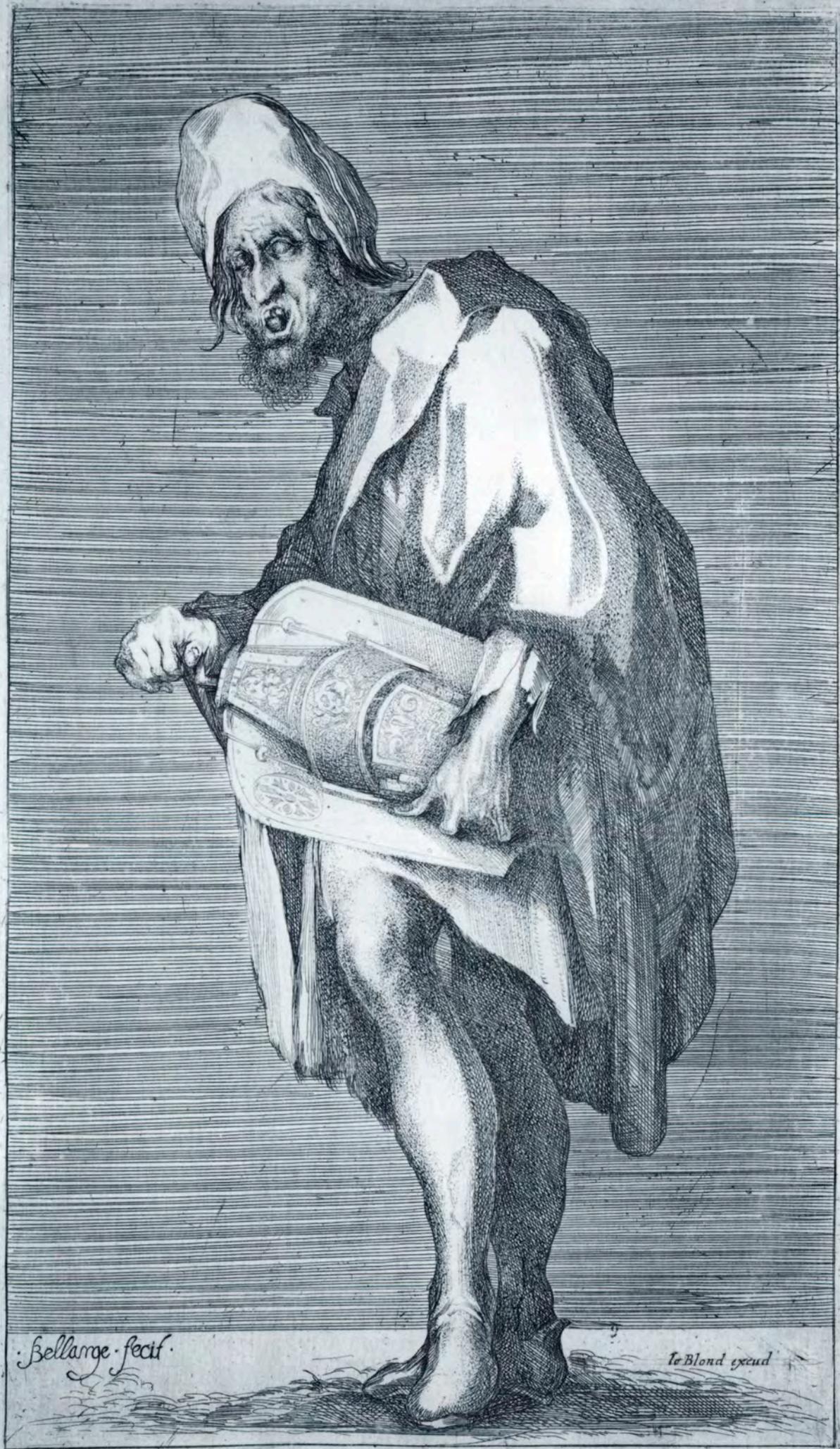
Changed to:

Reuben Moulthrop, <i>Amelia Martha Daggett</i> , c. 1795, Gift of Edgar William and Bernice Chrysler Garbisch, 1956.13.9	Anonymous American 18th century, <i>Miss Daggett of New Haven, Connecticut (possibly Amelia Martha)</i>
Sir Henry Raeburn, <i>Jean Christie</i> , c. 1820, Gift of Jean McKinley Draper, 1954.9.1	Style of Sir Henry Raeburn, <i>Miss Jean Christie</i> , c. 1810/1830
Follower of Sir Joshua Reynolds, <i>The Honorable Mrs. Gray</i> , n.d., Widener Collection, 1942.9.73	Daniel Gardner, <i>The Hon. Mrs. Gray</i> , c. 1785/1790
William Smith, <i>Mr. Tucker of Yeovil</i> , c. 1760, Gift of Dr. and Mrs. Henry L. Feffer, 1976.62.1	Anonymous British 19th century, c. 1800/1820
Sodoma, <i>Madonna and Child with the Infant Saint John</i> , c. 1505, Samuel H. Kress Collection, 1939.1.305	Attributed to Fernando Yáñez de la Almedina
Diego Velázquez, <i>Pope Innocent X</i> , c. 1650, Andrew W. Mellon Collection, 1937.1.80	Circle of Diego Velázquez
Francisco de Zurbarán, <i>Saint Jerome with Saint Paula and Saint Eustochium</i> , c. 1640, Samuel H. Kress Collection, 1952.5.88	Francisco de Zurbarán and workshop, c. 1640/1650

GRAPHICS

il Cigoli, <i>Study of a Standing Woman</i> , n.d., Ailsa Mellon Bruce Fund, 1973.48.1	Anonymous Italian 18th century
Aniello Falcone, <i>Venus, Cupid, and Satyr</i> , 1555/1565, Andrew W. Mellon Fund, 1978.97.7	Angiolo Falconetto, <i>Decorative Panel with Mythological Figures</i>
Anonymous French 18th century, <i>Interior of a Farmhouse with Figures</i> , late 18th century, Samuel H. Kress Collection, 1963.15.8	Attributed to Hubert Robert
Anthony Waterloo, <i>In the Hague Woods</i> , n.d., Ailsa Mellon Bruce Fund, 1987.32.1	Simon de Vlieger
Attributed to anonymous French, 19th century, <i>Two Riders Accompanied by Footmen</i> , 19th century, 1980.45.56	Anonymous French 18th century (after Jean-Baptiste Oudry), <i>Arrival at an Inn</i>
François Boucher, <i>Second Day, Seventh Story: The Fiancée of the King of Garbo</i> , 1757, Widener Collection, 1942.9.703	Hubert François Gravelot (after François Boucher) <i>Seventh Day, Seventh Story: The Duke of Athens Contemplating the Sleeping Princess Alatiel</i>
Nicolas Lancret, <i>Sheet of Sketches</i> , Gift of Myron A. Hofer in memory of his mother, Jane Arms Hofer, 1944.9.2	Jacques-André Portail, <i>Sketches of a Gentleman</i>

Jacques Bellange, *The Blind Hurdy Gurdy Player*,
Ailsa Mellon Bruce Fund, 1989.17.1



Bellange fecit.

Le Blond excud

Loans

EXTENDED LOANS FROM THE GALLERY'S COLLECTIONS

All works are part of the National Lending Service unless marked †

AUSTRALIA

Canberra, United States Ambassador

Anonymous American 19th century, *Stylized Landscape* (returned); George Catlin, three paintings of Indian life (returned)

AUSTRIA

Vienna, United States Ambassador

Gilbert Stuart, *Mr. Ashe*; *Sir John Dick*; *George Washington*; Thomas Sully, *Joseph Dugan*; *Henry Pratt*; *Robert Walsh*

Vienna, United States Ambassador to the Mutual Balanced Force Reduction Negotiations

Anonymous American 19th century artists, *Brother and Sister*; *Steamship Erie*; George Catlin, two paintings of Indian life; attributed to Reuben Rowley, *Dr. John Safford and Family*

BELGIUM

Brussels, United States Ambassador

Anonymous American 19th Century, *Sisters in Black Aprons*; Leila T. Bauman, *U.S. Mail Boat*; Joseph Blackburn, *A Military Officer*; attributed to James Reid Lambdin, *Daniel Webster*; Charles Peale Polk, *Anna Maria Cumpston*

Brussels, United States Ambassador to NATO

Gilbert Stuart, *George Pollock*; *Mrs. George Pollock*; Thomas Sully, *Ann Biddle Hopkinson*; *Francis Hopkinson*; *The Leland Sisters*

BRUNEI

Bandar Seri Begawan, United States Ambassador

Anonymous American 19th century, *After the Wedding in Warren, Pennsylvania* (returned); George Catlin, four paintings of Indian life (returned)

CANADA

Ottawa, United States Ambassador

John James Audubon, *Farmyard Fowls* (returned); studio of John James Audubon, *Long-Tailed Weasel* (returned); John Woodhouse Audubon, *Black-Footed Ferret* (returned); *Long-Tailed Red Fox* (returned); attributed to John Woodhouse Audubon, *A Young Bull* (returned)

COLOMBIA

Bogotá, United States Ambassador

Anonymous American 19th century, *Miss Ryan*; George Catlin, four paintings of Indian life

CZECHOSLOVAKIA

Prague, United States Ambassador

Anonymous American 19th century, *Child with a Rocking Horse* (returned); Dana Smith, *Southern Resort Town* (returned); George Catlin, two paintings of Indian life (returned)

EGYPT

Cairo, United States Ambassador

Anonymous American 20th century, *Horizon of the New World*; George Catlin, four paintings of Indian life

ENGLAND

London, United States Ambassador

Sir William Beechey, *General Sir Thomas Picton*; Francis Cotes, *Miss Elizabeth Crewe*; Jacob Eichholtz, *William Clark Frazer*; Thomas Gainsborough, *William Yelverton Davenport*; George Peter Alexander Healy, *Roxanna Atwater Wentworth*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Luke White*; Benjamin West, *Self-Portrait*

FEDERAL REPUBLIC OF GERMANY

Bonn and Berlin, United States Ambassador

Anonymous American 19th Century, *Bucks County Farm Outside Doylestown, Pennsylvania* (returned); George Catlin, three paintings of Indian life (returned); Jurgen Frederick Hugel, *Composite Harbor Scene with Castle* (returned)

FRANCE

Paris, Musée du Louvre

†Severo da Ravenna, *The Christ Child*

Paris, United States Ambassador

Anonymous American 19th century, *Washington at Valley Forge*; George Catlin, three paintings of Indian life (returned); Thomas Eakins, *Louis Husson*; A. A. Lamb, *Emancipation Proclamation*; John Singer Sargent, *Mrs. Joseph Chamberlain*; James McNeill Whistler, *Head of a Girl*; Benjamin West, *Mrs. William Beckford*

HUNGARY

Budapest, United States Ambassador

Thomas Chambers, *Storm-Tossed Frigate*; Asher B. Durand, *Gouveneur Kemble*; George Inness, *Lake Albano, Sunset*; Thomas Sully, *Abraham Kintzing*

ITALY

Rome, United States Ambassador

Walt Kuhn, *Green Apples and Scoop*

LUXEMBOURG

Luxembourg, United States Ambassador

George Catlin, four paintings of Indian life; J. G. Tanner, *Engagement between the Monitor and the Merrimac*

THE NETHERLANDS

The Hague, United States Ambassador

Anonymous American 18th century, *Hunting Scene with a Pond*; Frederick Carl Frieseke, *Memories*; Robert Henri, *Volendam Street Scene*; Walt Kuhn, *Pumpkins*; Thomas Sully, *John Quincy Adams*

NEW ZEALAND

Wellington, United States Ambassador

Anonymous American 19th century, *Twenty-Two Houses and a Church* (returned); George Catlin, three paintings of Indian life (returned)

NORWAY

Oslo, United States Ambassador

Anonymous American 19th century, *Farmhouse in Mahantango Valley*; Winslow Homer, *Sunser*; Walt Kuhn, *Zinnias*; Gilbert Stuart, *Captain Joseph Anthony*; Alexander H. Wyant, *Peaceful Valley*

PARAGUAY

Asunción, United States Ambassador

George Catlin, four paintings of Indian life

SAUDI ARABIA

Riyadh, United States Ambassador
Walt Kuhn, *Hare and Hunting Boots*

SWITZERLAND

Bern, United States Ambassador
Anonymous American 19th century, *Matilda Caroline Cruger*; "We Go For the Union"; George Washington Mark, *Marion Feasting the British Officer on Sweet Potatoes*; Thomas Sully, *The Vanderkemp Children*; Marguerite Zorach, *Christmas Mail*

Geneva, United States Ambassador to the United Nations Mission

Anonymous American 19th century, *Abraham Lincoln*; T. Davies, *Ship in Full Sail*; George Catlin, *Falls of the Snake River*; Gilbert Stuart, *Ann Barry*; Mary Barry

URUGUAY

Montevideo, United States Ambassador
Thomas Hart Benton, *Trail Riders* (returned); George Catlin, four paintings of Indian life; Thomas Chambers, *The Hudson Valley, Sunset*

VENEZUELA

Caracas, United States Ambassador
George Catlin, two paintings of Indian life; Rembrandt Peale, *George Washington*; Matthew Pratt, *Madonna of Saint Jerome*

YUGOSLAVIA

Belgrade, United States Ambassador
Charles S. Humphreys, *Budd Doble Driving Goldsmith Maid at Belmont Driving Park*

UNITED STATES

ALABAMA

Birmingham Museum of Art
Anders Zorn, *Hugo Reisinger*

DISTRICT OF COLUMBIA, WASHINGTON

The Architect of the Capitol

Franklin C. Courter, *Lincoln and His Son, Tad*

Blair House

Anonymous American 18th century, *Portrait of a Lady*; Anonymous American 19th century, *Portrait of a Lady* (returned); John Singleton Copley, *Harrison Gray*; Georgia Timken Fry, *Flock of Sheep*; Joseph Bartholomew Kidd after John James Audubon, *Black-Backed Three-Toed Woodpecker*; *Orchard Oriole*; attributed to Benjamin Marshall, *Race Horse and Trainer*; Fritz Muller, *Capture of the "Savannah" by the U.S.S. "Perry"*; Gilbert Stuart, *William Hartigan(?)*; Thomas Wilcocks Sully and Thomas Sully, *Major Thomas Biddle*

Department of State, Diplomatic Reception Rooms

George Catlin, six paintings of Indian life

Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley*

Dumbarton House, The National Society of Colonial Dames of America

John Trumbull, *William Rogers*

National Museum of American Art,

Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

National Museum of American History,

Smithsonian Institution

Robert Edge Pine, *General William Smallwood*; Charles Peale Polk, *General Washington at Princeton*



Guercino, *Landscape with a Waterfall*, Ailsa Mellon Bruce Fund, 1989.34.1

National Portrait Gallery, Smithsonian Institution
Gardner Cox, *Earl Warren*; Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Gilbert Stuart, *Stephen Van Rensselaer*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*

The Octagon, The American Institute of Architects Foundation

Gilbert Stuart, *William Thornton*; Mrs. William Thornton

The Secretary of Agriculture

Anonymous American 19th century artists, *Bucks County Farm Outside Doylestown Pennsylvania*; *Washington at Valley Forge* (returned); style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary* (returned); follower of Canaletto, *The Courtyard, the Doges Palace, with the Procession of the Papal Legate*; Lamar Dodd, *Winter Valley*; Amzi Emmons Zelfiff, *The Barnyard*

The Secretary of Commerce

Pierre Bonnard, *Stairs in the Artist's Garden*; Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase*; Leonid, *Derrynane Harbor, Ireland*

The Secretary of Defense

After Jean-Baptiste Greuze, *Benjamin Franklin* (re-

turned); Edward Savage, *George Washington* (returned); Douglas Volk, *Abraham Lincoln* (returned); George Benjamin Luks, *The Bersaglieri* (returned)

The Secretary of Education

Maurice Utrillo, *Street at Corté, Corsica*

The Secretary of Health and Human Services

George Catlin, *A Small Crow Village*; André Derain, *Abandoned House in Provence*; *Still Life*; Leonid, *Faradurro, Portugal*; Allen Tucker, *Madison Square, Snow*

The Secretary of Housing and Urban Development

Anonymous French 19th century, *Race Course at Longchamps* (returned); Dutch 17th century, *Flowers in Classical Vase* (returned)

The Secretary of State

Jean Béraud, *Paris, Rue du Havre* (returned); Thomas Chambers, *Boston Harbor* (returned); *New York Harbor with the Pilot Boat "George Washington"* (returned); George Peter Alexander Healy, *Roxanna Atwater Wentworth* (returned); Henri Moret, *The Island of Raguenez, Brittany* (returned); after Gilbert Stuart, *James Lloyd* (returned)

The Secretary of Transportation

Style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary*; George Catlin, two paintings of Indian life (returned); follower of Claude Lorrain, *Harbor at Sunset*; Hugues Merle, *Children Playing in a Park*; René Pierre Charles Princeteau, *Horses*

The Secretary of the Treasury

George Catlin, seven paintings of Indian life

Supreme Court of the United States

Mr. Chief Justice William H. Rehnquist

Anonymous American 19th century artists, *Boy and Girl*; *Boy in Blue*; *Memorial to Nicholas M. S. Catlin*; *Pink Roses*; anonymous Chinese, *Ch'ing dy-*

nasty, *Archery Contest*; anonymous unknown nationality 18th century, *Portrait of a Man*; George Catlin, three paintings of Indian life; George Cuit the Younger, *Easby Abbey, Near Richmond*; André Derain, *Road in Provence*; Jean-Louis Forain, *Behind the Scenes*; attributed to Sturtevant J. Hamblin, *Little Girl with Pet Rabbit*; Edward Molyneux, *Chapel in Provence*; Ammi Phillips, *Jane Storm Teller*; Thomas Sully, *Thomas Abston*; Augustus Vincent Tack, *Charles Evans Hughes*; Frits Thaulow, *River Scene*; John Toole, *Skating Scene*; Eugene Laurent Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Mr. Justice Anthony Kennedy

Anonymous French 19th century, *Race Course at Longchamps*; Jean Béraud, *Paris, Rue du Havre*; Dutch 17th century, *Flowers in a Classical Vase*; John Ferneley, *In the Paddock*; Karl Knaths, *Marble Mantle* (returned); Henri Moret, *The Island of Raguenez, Brittany*

Mr. Justice Thurgood Marshall

Anonymous American 19th century, *Leaving the Manor House*; Enrique Castro, *Untitled*; imitator of van Gogh, *Landscape*

Mme. Justice Sandra Day O'Connor

George Catlin, five paintings of Indian life

Mr. Justice John Paul Stevens

Anonymous 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*

The United States Trade Representative

Anonymous American 19th century artists, *Imaginary Regatta of the America's Cup Winners*; *Indians Cooking Maize* (returned); *Mounting of the Guard*; *New England Farm in Winter* (returned); *View of Aberdean, Washington*; George Catlin, two paintings of Indian life (returned); Thomas Chambers, *Bay of New York, Sunset*; *Boston Harbor*

The Vice President's House

Anonymous American 19th century artists, *Girl with Toy Rooster*; *Flowers and Fruit* (returned); John Bradley, *Little Girl in Lavender* (returned); George Catlin, three paintings of Indian life; Lydia Field Emmet, *Olivia*; after Jean-Baptiste Greuze, *Benjamin Franklin*; Charles S. Humphreys, *The Trotter*; Gary Melchers, *The Sisters* (returned); †Grant Wood, *Haying* (returned); †New Road (returned)

Preservation Office, The White House

Anonymous American 18th century, *Attack on Bunker's Hill with the Burning of Charles Town*; A. Hushagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rogers*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam*

The White House

George Catlin, thirty-three paintings of Indian life (21 returned); John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; A. A. Lamb, *Emancipation Proclamation* (returned); Thomas Sully, *Andrew Jackson*; Jean-Baptiste-Camille Corot, *The Eel Gatherers*; Jules Dupré, *The Old Oak*; Dietz Edzard, *Flowers in a Vase*; †Three Flowers in a Vase

FLORIDA

St. Petersburg, Museum of Fine Arts

Gary of Gerard Terborch II, *The Concert*

NORTH CAROLINA

Charlotte, Mint Museum

Larry Poons, *Tristan da Cunha*; Mark Rothko, *Untitled (Black and Gray)*; Georges Rouault, *The Breton Wedding*

Raleigh, North Carolina Museum of Art

Mark Rothko, *Number 8*

VIRGINIA

Fairfax, George Mason University

Alfredo Halegua, *America*; Lila Katzen, *Antecedent*

LOANS TO TEMPORARY EXHIBITIONS

Works in the National Lending Service marked*

AUSTRIA

Vienna, Historisches Museum der Stadt Wien, Messepalast

WUNDERBLÖCK, 26 April–6 August 1989

William Blake, *The Descent of Pease*

BELGIUM

Brussels, North Atlantic Treaty Organization

Headquarters

CELEBRATION OF THE 40th ANNIVERSARY

OF N.A.T.O., 4 April–30 September 1989

*Edward Savage, *George Washington*

DENMARK

Copenhagen, Ordstrupgaardsamlingen

MANET, 15 September–10 December 1989

Edouard Manet, *Oysters*; *The Dead Toreador*; *Still Life with Melon and Peaches*

ENGLAND

London, Dulwich Picture Gallery

A NEST OF NIGHTINGALES: THOMAS GAINSBOROUGH THE LINLEY SISTERS,

21 September–30 December 1988

Thomas Gainsborough, *Mrs. Richard Brinsley Sheridan*

Sunderland, Northern Centre for Contemporary Art

WINSLOW HOMER: ALL THE CULLERCOATS PICTURES, 20 September–5 November 1988

Winslow Homer, *Girl Carrying a Basket*; *Mending the Nets*; *On the Sands*

FEDERAL REPUBLIC OF GERMANY

Berlin, Martin-Gropius-Bau

STATIONEN DER MODERNE, 25 September–14 November 1988

*Lyonel Feininger, *The Bicycle Race*; Albert Gleizes, *Football Players*

Berlin, Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Orangerie des Schloss Charlottenburg

BILDER AUS DER NEUEN WELT: AMERIKANISCHE MALEREI DES 18. UND 19.

JAHRHUNDERTS, 22 November 1988–5 February 1989

John Singleton Copley, *Watson and the Shark*; Jasper Francis Cropsey, *Autumn, on the Hudson River*;

Eastman Johnson, *The Brown Family*; James McNeill Whistler, *The White Girl (Symphony in White, No. 1)*. Circulated to Kunsthaus Zürich,

3 March–15 May 1989

Essen, Kulturstiftung Ruhr, Villa Hügel

PRAGUE AROUND 1600; ART AND CULTURE AT THE COURT OF RUDOLF II, 10 June–30 October 1988

Adriaen de Vries, *Empire Triumphant over Avarice*; Joris Hoefnagel, *Aqua*, Circulated to Kunsthistorisches Museum, Vienna, 23 November 1988–26 February 1989

FRANCE

Arles, Hôpital Van Gogh

VAN GOGH ET ARLES, 3 February–15 May 1989

Vincent van Gogh, *Farmhouse in Provence, Arles*

Chartres, Musée des Beaux-Arts

CHAIM SOUTINE, 20 June–30 October 1989

*Chaim Soutine, *Pastry Chef*

Lyons, Musée Saint-Pierre Art Contemporain

THE COLOR ALONE, THE MONOCHROME

EXPERIMENT, 6 October–12 December 1988

*Mark Rothko, *Untitled (1963)*; **Untitled (1964)*

Marseille, Musée Cantini

EDWARD HOPPER, 24 June–24 September 1989

*Edward Hopper, *Cape Cod Evening*

Paris, Réunion des musées nationaux, Musée d'Orsay

CEZANNE: THE EARLY YEARS 1859–1872,

15 September–31 December 1988

Paul Cézanne, *The Artist's Father*; *Antony*

Valabrègue

ITALY

Bologna, Pinacoteca Nazionale, Palazzo Pepoli Campogrande

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 3 September–

30 October 1988

60 American naive paintings, (including 56 National

Lending Service works), Circulated to Galleria Inter-

nazionale d'Arte Moderna di Ca' Pesaro, Venice,

26 November 1988–8 January 1989

Brescia, Civici Musei d'Arte e Storia, Monastero di S. Giulia

ALESSANDRO BONVICINO IL MORETTO,

18 June–20 November 1988

Moretto da Brescia, *Portrait of a Lady in White*

Mantua, Palazzo Te

GIULIO ROMANO: PITTORE E ARCHITETTO,

L'ARTISTA E IL SUO TEMPO, 1 September–

12 November 1989

Giulio Romano, *Saint Michael*; *River God*; *The*

Sacrifice of a Goat to Jupiter

Udine, Civici Musei e Gallerie di Storia e Arte, Villa

Manin di Passariano

SEBASTIANO RICCI, 24 June–30 October 1989

Sebastiano Ricci, *A Miracle of Saint Francis of*

Paola; *The Finding of the True Cross*; *The Last*

Supper

Venice, Museo Correr

IMPRESSIONISTI DELLA NATIONAL

GALLERY OF ART DI WASHINGTON, 5 May–

10 September 1989

45 impressionist paintings, (including 10 National

Lending Service works), Circulated to Palazzo

Reale, Milan, 22 September–29 October 1989

Venice, Palazzo Grassi

ARTE ITALIANA 1900–1945, 30 April–

5 November 1989

Amadeo Modigliani, *Head of a Woman*

JAPAN

Nagoya City Art Museum

RENOIR RETROSPECTIVE, 15 October–11 December 1988

Auguste Renoir, *Madame Hagen; The Vintagers*, Circulated to Hiroshima Museum of Art, 17 December 1988–12 February 1989; and Nara Prefectural Museum of Art, 18 February–9 April 1989

Tokyo, Bridgestone Museum of Art

GUSTAVE COURBET, 3 June–6 August 1989

Gustave Courbet, *La Grotte de la Loue*

Tokyo, The National Museum of Western Art

JAPONISME, 23 September–11 December 1988

Winslow Homer, *Right and Left*; Alfred Stieglitz, *From My Window*, New York, 1902

MEXICO

Mexico City, Museo Franz Mayer

SUDAMERICA: PINTURAS DE GEORGE

CATLIN, 29 May–31 July 1989

National Lending Service exhibition of 35 paintings by George Catlin depicting Indian life, Circulated to Museo Nacional de Bellas Artes, Buenos Aires, 22 August–30 September 1989

NEW ZEALAND

Auckland City Art Gallery

PICASSO BEFORE NATURE, 22 September–12 November 1989

Picasso, *Self-Portrait*

SPAIN

Barcelona, Museo Picasso

HENRI LAURENS, 15 March–18 June 1989

Henri Laurens, *L'Instrument de Musique*

Madrid, Fundación Hispano-Británica, Museo

Municipal

LA ALIANZA DE DOS MONARQUÍAS: WELLINGTON EN ESPAÑA, 19 October–11 December 1988

Francisco de Goya, *The Duke of Wellington*

Madrid, Museo del Prado

GOYA AND THE SPIRIT OF ENLIGHTENMENT, 6 October–18 December 1988

Francisco de Goya, *The Marquesa de Pontejos; Don Bartolomé Sureda*, Circulated to Museum of Fine Arts, Boston, 18 January–26 March 1989; and The Metropolitan Museum of Art, New York, 9 May–16 July, 1989

PINTURA BRITÁNICA: DE HOGARTH A

TURNER, 18 October 1988–8 January 1989

Joseph Mallord William Turner, *The Evening of the Deluge*; Joseph Wright, *The Corinthian Maid*

SWITZERLAND

Kunsthalle Basel

MARK ROTHKO: KAABA IN NEW YORK, 19 February–7 May 1989

*Mark Rothko, *Mural Sketch*; *Untitled (*Seagram Mural*)

Öffentliche Kunstsammlung Basel

PAUL CÉZANNE: THE BATHERS, 10 September–10 December 1989

*Paul Cézanne, *The Battle of Love*

UNION OF SOVIET SOCIALIST REPUBLICS

Moscow, The State Pushkin Museum of Fine Arts

GAUGUIN, 20 May–20 July 1989

*Paul Gauguin, *Haystacks in Brittany; Landscape at Le Pouldu; Pair of Wooden Shoes*; *Parau na te Varua ino; *Père Paillard; Self-Portrait Dedicated to*

Carrère; Tè Pape Nave Nave, Circulated to the State Hermitage Museum, Leningrad, 30 July–4 October 1989

UNITED STATES

ALABAMA

The University of Alabama at Birmingham, The Visual Arts Gallery

FIN-DE-SIÈCLE FACES: PORTRAITURE IN THE AGE OF PROUST, 25 September–20 November 1988

*James McNeill Whistler, *Brown and Gold: Self-Portrait*; Henri de Toulouse Lautrec, *Cléo de Mérode*; *At the Renaissance: Sarah Bernhardt in "Phèdre"*

Montgomery Museum of Fine Arts

THE GRAND TOUR: THE TRADITION OF PATRONAGE IN SOUTHERN ART MUSEUMS, 18 September 1988–5 February 1989

Follower of Michelangelo Merisi da Caravaggio, *Still Life*; *Benjamin West, *Mrs. William Beckford*

CALIFORNIA

Los Angeles County Museum of Art

THE FLAG PAINTINGS OF CHILDE HASSAM, 21 August–30 October 1988

*Childe Hassam, *Allies Day, May 1917*, Circulated to the Amon Carter Museum, Fort Worth, 7 January–12 March 1989; and the IBM Gallery of Science and Art, New York, 28 March–3 June 1989

The Fine Arts Museums of San Francisco

GERICAULT: ROMANTIC PAINTINGS AND DRAWINGS, 28 January–26 March 1989

Théodore Géricault, *Trumpeters of Napoleon's Imperial Guard*

DISTRICT OF COLUMBIA, WASHINGTON

Commission on the Bicentennial of the United States

Senate, Russell Senate Office Building

A NECESSARY FENCE: THE UNITED STATES SENATE IN ITS FIRST ONE HUNDRED YEARS, 6 June–5 November 1989

Gilbert Stuart, *Samuel Alleyne Otis*

The Coreoran Gallery of Art

OSCAR BLUENNER: LANDSCAPES OF SORROW AND JOY, 10 December 1988–19 February 1989

Oscar Bluemner, *Study for a Painting*, Circulated to the Amon Carter Museum, Fort Worth, 18 March–14 May 1989; and the New Jersey State Museum, Trenton, 17 July–27 August 1989

Hirschhorn Museum and Sculpture Garden,

Smithsonian Institution

ALBERTO GIACOMETTI 1901–1966, 15 September–13 November 1988

Alberto Giacometti, *The Chariot*, Circulated to San Francisco Museum of Modern Art, 15 December 1988–5 February 1989

National Museum of American History, Smithsonian

Institution

MEN AND WOMEN DRESSING THE PART, 19 September–19 December 1989

*Ralph Earl, *Dr. David Rogers*; *Martha Tennet

Rogers and Daughter

National Museum of American History, Smithsonian

Institution

MEN AND WOMEN DRESSING THE PART, 19 September–19 December 1989

*Ralph Earl, *Dr. David Rogers*; *Martha Tennet

Rogers and Daughter

The National Museum of Women in the Arts

IRENE RICE PEREIRA'S LIBRARY: A

METAPHYSICAL JOURNEY, 3 October 1988–20 January 1989

*I. Rice Pereira, *Green Mass*

National Portrait Gallery, Smithsonian Institution

THE FIRST FEDERAL CONGRESS: 1789–1791, 2 March–23 July 1989

*Attributed to William Dunlap, *Samuel Griffin*

The Phillips Collection

THE PASTORAL LANDSCAPE: THE MODERN VISION, 6 November 1988–22 January 1989

*Paul Cézanne, *The Battle of Love*; Jean-Baptiste-Camille Corot, *Ville d'Avray*; Paul Gauguin, *Breton Girls Dancing, Pont-Aven*; George Inness, *The Lackawanna Valley*; Georges Seurat, *Study for "La Grande Jatte"*; William Blake, *The Pastorals of Virgil*; Samuel Palmer, *Morning of Life; The Rising Moon; The Sleeping Shepherd*

GEORGIA

Atlanta, High Museum of Art

MONET IN LONDON, 9 October 1988–8 January 1989

Claude Monet, *Waterloo Bridge, London, at Dusk; Waterloo Bridge, London, at Sunset*

ILLINOIS

The Art Institute of Chicago

THE ART OF PAUL GAUGUIN, 17 September–11 December 1988

Paul Gauguin, *The Bathers*; **Haystacks in Brittany; Landscape at Le Pouldu*; **Parau na te Varua ino; Père Paillard; Self-Portrait Dedicated to Carrère; Tè Pape Nave Nave; Nave Nave Fenua; Nave Nave Fenua; Ouiri; The Pony; Two Marquesans*, Circulated to Réunion des musées nationaux, Galeries nationales du Grand Palais, Paris (with *Tè Atua; Le calvaire breton; L'Enlèvement d'Europe; L'Univers est crée*; and *Soyez amoureuses* replacing last five works listed above), 10 January–20 April 1989

ON THE ART OF FIXING A SHADOW: 150

YEARS OF PHOTOGRAPHY, 16 September–

26 November 1989

Walker Evans, *Subway Portraits: Two Men Dozing*; Alfred Stieglitz, *From '291'*; Georgia O'Keeffe: *A Portrait—Hands and Thimble; Georgia O'Keeffe: A Portrait—Torso; Music—A Sequence of Ten Cloud Photographs, No. 1; A Venetian Gamin; Untitled—Grasses, Lake George; Steerage; Going to Post, Morris Park; The Flat-Iron; Old and New New York; Equivalent, Set C2, No. 3; Equivalent, Set C2, No. 4; Equivalent, Set C2, No. 5*

KANSAS

Lawrence, Spencer Museum of Art

THE ENGRAVINGS OF GERMAN LITTLE

MASTERS, 1500–1550, 4 September–23 October 1988

Heinrich Aldegrever, *Night; Two Spoons*, Circulated to Yale University Art Gallery, 20 November 1988–8 January 1989; and Minneapolis Institute of Arts, 5 February–26 March 1989

MAINE

Portland Museum of Art

WINSLOW HOMER: PAINTINGS OF THE CIVIL

WAR, 9 October–19 December 1988

Winslow Homer, *Zouave*, Circulated to the Amon Carter Museum, Fort Worth, 7 January–12 March 1989

Saco, York Institute Museum

CHARLES HENRY GRANGER, 16 August 1988–

26 January 1989

*Charles Henry Granger, *Muster Day*

MARYLAND

Annapolis, Saint John's College, Elizabeth Myers Mitchell Art Gallery
IMAGE AND WORD, 17 September–31 October 1989
Master of the Orpheus legend, *Apollo and Daphne*; Moderno, *Hercules and Antaeus*; north Italian, *Inkstand with Bound Satyrs and Three Labors of Hercules*; *follower of Titian, *Allegory (Alfonso d'Este and Laura Dianti)*; Master of the E-Series Tarocchi, *Prudencia*; school of Andrea Mantegna, *Virtus Combranda: An Allegory of Virtue*; Giovanni Battista Palumba, *Faun Family*; Master NADAT with the Mousetrap, *Virgin and Child Enthroned with Saint Anne*; Anonymous Italian 16th century, *Saint Jerome in Penitence*; Anonymous German 15th century, *The Way to Salvation*; Albrecht Dürer, *Knight, Death, and Devil*; after Pieter Bruegel the Elder, *Every Man: Triumph of Saturn*; *Temperance*; Rembrandt van Rijn, *Return of the Prodigal Son*; William Blake, *The Circle of Thieves: The Six-Footed Serpent Attacking Agnolo Brunelleschi*; *The Circle of the Lustful: Paolo and Francesca*; Honoré Daumier, *L'Ane et les deux voleurs*; *Une discussion littéraire à la deuxième galerie*; Peter Milton, *Daylilies*

The Baltimore Museum of Art

BENJAMIN WEST (1738–1820), 4 June–20 August 1989
Benjamin West, *The Battle of La Hogue*; *Angel of the Resurrection*

MASSACHUSETTS

Boston, Museum of Fine Arts

PAINTINGS BY FITZ HUGH LANE, 5 October–31 December 1988
Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay*

ITALIAN ETCHERS OF THE RENAISSANCE AND BAROQUE, 24 January–2 April 1989

Stefano della Bella, *Flight into Egypt*; Giovanni Battista Bracelli, four plates from *Bizzarie*; Jacques Callot, *War of Love*; Angelo Falconetti, *Venus, Cupid and a Satyr*; Claude Lorrain, *Brigands in a Landscape*; *Landscape with Ruins, Pastoral Figures, and Trees*; Niccolò Nelli, *Land of Cockaigne*; Parmigianino, *Entombment*; Bartolommeo Passarotti, *Saint John the Evangelist*; Marcantonio Raimondi, *Woman Tearing Her Hair*; Giuseppe de Ribera, *The Poet*; Elisabetta Sirani, *Holy Family with Saints*; Antonio Tempesta, *Defeat of the Ethiopians*; Camillo Procaccini, *Rest on the Flight into Egypt*

MARY CASSATT: THE COLOR PRINTS,

9 September–5 November 1989
Mary Cassatt, four drawings and thirty-one prints

Lexington, Museum of Our National Heritage

FACE TO FACE: M. W. HOPKINS AND NOAH NORTH, 11 September 1988–15 January 1989
*Anonymous American 19th century, *Aphia Salisbury Rich and Baby Edward*

FOLK ROOTS, NEW ROOTS: FOLKLORE IN AMERICAN LIFE, 16 October 1988–25 June 1989

Rose Campbell-Gerke, *Child's side saddle*; Beverly Chichester, *Doll bed appliqué patchwork quilt*; M. Rosenschild-von Paulin, *Chest*; John Davis, *Cigar store Indian*; Mary Berner, *Quilt*; Francis Borelli, *Chest of drawers*; Emma M. Krumrine, *Birth certificate*; Robert Clark, *Trolley train*, Circulated to The University of South Carolina McKissick Museum, Columbia, 20 August–26 November 1989

MISSOURI

Kansas City, The Nelson-Atkins Museum of Art

THOMAS HART BENTON: AN AMERICAN ORIGINAL, 15 April–18 June 1989
*Thomas Hart Benton, *Trail Riders*, Circulated to The Detroit Institute of Arts, 4 August–15 October 1989

ART BY CHANCE: FORTUITOUS IMPRESSIONS, 22 July–3 September 1989
David Hockney, *Snow*; *Wind*; *Rain*; *Lightning*; *Mist*

NEW JERSEY

New Brunswick, The Jane Voorhees Zimmerli Art Museum, Rutgers University

THE NABIS AND THE PARISIAN AVANT-GARDE, 4 December 1988–14 February 1989
Edouard Vuillard, *Four Ladies with Fancy Hats*; *Woman in Bed*, Circulated to Rijksmuseum Vincent van Gogh, Amsterdam, 10 March–28 May 1989

NEW MEXICO

Santa Fe, Museum of New Mexico

HISPANIC ART IN THE UNITED STATES: THIRTY CONTEMPORARY PAINTERS AND SCULPTORS, 30 July–27 November 1988
*Robert Graham, *Olympic Torso (Female)*; **Olympic Torso (Male)*, Circulated to the Los Angeles County Museum of Art, 2 February–16 April 1989; and The Brooklyn Museum, 10 June–4 September 1989

PENNSYLVANIA

Philadelphia, The Pennsylvania Academy of the Fine Arts

RAPHAELLE PEALE STILL LIFES, 16 February–16 April 1989
Rembrandt Peale, *Rubens Peale with a Geranium*

RHODE ISLAND

Providence, David Winton Bell Gallery, List Art Center

OVER HERE: MODERNISM, THE FIRST EXILE, 1914–1919, 15 April–29 May 1989
Alfred Stieglitz, N.Y.; *The Mauretania*; *Untitled—Military Parade*; Georgia O'Keeffe: *A Portrait—Torso*

TEXAS

Austin, Archer M. Huntington Gallery

THE SFORZA COURT: MILAN IN THE RENAISSANCE 1450–1535, 27 October–18 December 1988
Cardoso, *Giorgio Trivulzio and Inscription*; Gianfrancesco Enzola, *Francesca I Sforza and Galeazzo Maria Sforza*; Milanese 15th century, *Lodovico Maria Sforza and Beatrice d'Este*; *Lodovico Maria Sforza and Crowned Shield*; Milanese 16th century, *Giangaleazzo Maria Sforza and Lodovico Maria Sforza*; *The Man of Sorrows*; Gian Paolo di Negroli, *Helmet in the Form of a Grotesque Mask*; Sperlandio, *Francesca I Sforza and Renaissance Building with Four Cupolas*; after Leonardo da Vinci, *First Knot*; *Fourth Knot*; *Sixth Knot*, Circulated to the University Art Museum, University of California, Berkeley, 18 January–12 March 1989; Yale University Art Gallery, New Haven, 16 April–4 June 1989. *Kneeling Angel* by Giovanni Antonio Amadeo was shown only at the Archer M. Huntington Gallery.

Dallas Museum of Art

GEORGIA O'KEEFFE: 1887–1986, 31 July–16 October 1988
Georgia O'Keeffe, *Jack-in-the-Pulpit No. III*; *Jack-*

in-the-Pulpit No. IV; *Jack-in-the-Pulpit No. V*, Circulated to The Metropolitan Museum of Art, New York, 19 November 1988–5 February 1989; and the Los Angeles County Museum of Art, 30 March–18 June 1989, where O'Keeffe, *Jack-in-the-Pulpit No. VI* was also on loan.

Fort Worth, Kimbell Art Museum

POUSSIN: THE EARLY YEARS IN ROME, 24 September–27 November 1988
Nicolas Poussin, *The Assumption of the Virgin*; *Modello for a Ceiling: Diana and the Dead Endymion*, *the Judgment of Paris*, and *the Death of Adonis*; attributed to Poussin, *Figures Bathing in a Stream*

Houston, The Museum of Fine Arts

THE ART OF PHOTOGRAPHY: 1839–1989, 11 February–30 April 1989
Alfred Stieglitz, *The Terminal*; *From the Shelton*; *From the Back Window—"291"*; Georgia O'Keeffe: *A Portrait*; *Georgia O'Keeffe: A Portrait—Neck*; *Untitled—Porch and Grape Leaves*, *Lake George*; *Music—A Sequence of Ten Cloud Photographs, No. VIII*, Circulated to the Royal Academy of Arts, London, 23 September–23 December 1989

WASHINGTON

Seattle, Museum of History and Industry

WASHINGTON SALUTES WASHINGTON: THE PRESIDENT AND THE STATE, 18 February–13 August 1989

*George Ropes, *Mount Vernon*, Circulated to Cheney Cowles Memorial Museum, Spokane, Washington, 8 September–19 November 1989

WISCONSIN

Milwaukee Art Museum

RENAISSANCE AND BAROQUE BRONZES, 22 June–24 September 1989
Anonymous Italian 16th century, *A Door-Knocker*; *Lock Face Plate and Lock Strap*; Florentine 15th century, *Romulus and Remus Suckled by a Wolf*; Bertoldo di Giovanni, *Lorenzo de' Medici, Il Magnifico*, and *the Pazzi Conspiracy* (obverse)/*Giuliano I de' Medici*, and *the Pazzi Conspiracy* (reverse); Moderno, *Cacus Stealing the Cattle of Geryon from Hercules*; Paduan 15th century, *One of Three Panels of a Writing Casket, Top (Head of Medusa)*; *Severo da Ravenna, *Kneeling Satyr Supporting the Figure of an Emperor*; Andrea Riccio, *Altar with a Female Bust*; *A Crab on a Toad*; Venetian 16th century, *Female Figure with Raised Arms (A Niobid?)*

WYOMING

Cody, Buffalo Bill Historical Center

A GALLERY REVIVED: NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 1 March–31 May 1989
National Lending Service exhibition of 50 paintings by George Catlin depicting Indian life

TEMPORARY LOANS TO OTHER MUSEUM COLLECTIONS

FRANCE

Caen, Musée des Beaux-Arts

13 November 1988–20 February 1989
Jacopo Tintoretto, *Christ at the Sea of Galilee*

UNITED STATES

MARYLAND

Baltimore, The Walters Art Gallery

13 November 1988–20 February 1989
Jacopo Tintoretto, *A Procurator of Saint Mark's*



Performance of *Matisse's Circus* at the Gallery by the Amherst Ballet Theatre Company

Education Division

The education division aims to make the National Gallery's resources available as widely as possible, providing art information and interpretive material to visitors of all ages and nationalities. Among the broad range of programs offered by the education division, Gallery visitors can choose tours, lectures, film series, teacher training, brochures, and audiovisual presentations. In August 1989 Linda Downs became head of education at the Gallery. Major changes in programming, organization, and visibility are anticipated with this appointment.

PUBLIC PROGRAMS

This department consists of two broad sections: an information unit and an interpretive unit. Professional staff in the art information service train and supervise over one hundred volunteers, who serve at four information desks in the East and

West Buildings during public hours throughout the year. In addition, this group provides a unique service among American art museums by responding to telephone and written inquiries that encompass the whole range of Western art history. The interpretive unit seeks to organize effective, balanced, innovative programming related to the Gallery collections and special exhibitions to deepen the public's understanding and pleasure in art.

Tours and Lectures: Gallery staff present lectures and lead regularly scheduled tours each day free of charge to interested visitors. Group tours can also be arranged on request. In 1989 the Gallery offered a fourteen-session slide lecture course on the history of art.

Teacher and School Programs: In response to the growing interest in the nation's schools for art in the curriculum, the Gallery continues to develop and offer

workshop series and materials for teachers. This year the department initiated a Summer Institute on American Art for 150 teachers from across the nation, with three week-long sessions, including slide lectures, gallery talks, and visits to other local galleries and historic sites. More than 240 volunteer docents, trained by Gallery professionals, guide children from preschool through high school on art appreciation tours and special topic tours and programs relating to classroom curricula. The department this year produced a children's self-guided tour for the exhibition *Japan: The Shaping of Daimyo Culture*. The Gallery also invites children ages six to twelve and their parents to meet for about 1½ hours every Saturday morning during the school year for a film or performance followed by a gallery tour on the same theme. It conducts, in addition, foreign language tours and a series of highlight tours tailored especially to senior adults. National Gallery docents continued preparations to host the fifth National Docent Symposium in November 1989.

Exhibition Programs: To reach as broad a public as possible in enhancing understanding and appreciation of special exhibitions, the department produces a variety of materials, including recorded tours, brochures, wall texts, and audiovisual programs. In fiscal year 1989 educational materials were supplied for sixteen temporary exhibitions, concentrating especially on *Japan* to help elucidate daimyo culture, the tea ceremony, and the *Nō* drama. In addition, audiovisual programs for *Twentieth-Century Art* and *On the Art of Fixing a Shadow: 150 Years of Photography* served large segments of the audience for these exhibitions.

Radio Programs reaches another audience through talks and interviews it prepares to accompany the Sunday broadcasts of the National Gallery concerts on radio station WGMS. Presented during concert intermission, these weekly transmissions, from 2 October to 25 June, include talks with various Gallery staff members and guest curators on a wide range of topics, including special exhibitions.

The Summer Graduate Internship Program matched thirteen graduate students with various departments in the Gallery, providing individuals interested in museum careers an opportunity to gain practical work experience. Interns learned firsthand from curators, conservators, and administrative personnel about the workings of the museum.

Interactive Educational Technology is exploring current developments in the field of interactive audiovisual technology and plans to produce innovative applications in the 1990s. As a participant in the Museum Education Consortium—with the Museum of Fine Arts, Boston, Brooklyn Museum, Art Institute of Chicago, Metropolitan Museum of Art, Museum of Modern Art, and Philadelphia Museum of Art—the National Gallery is helping to develop a prototype interactive program based on the collections of the seven member museums.

Academic Programs: Appealing both to the general public and to undergraduate and graduate students, the Gallery organizes academic programs such as the Mellon lectures, Sunday lectures, and other lectures, courses, and seminars. Courses by guest lecturers this year complemented *Japan*, *Photography*, and *Michelangelo* exhibitions, and a two-day program of eleven guest speakers was held in conjunction with *Japan*. A seminar for graduate students and scholars was conducted in the galleries for the *Still Lives of the Golden Age* exhibition. New in 1989, the graduate lecturing fellowship program sponsored two participants, who each gave twenty-four gallery talks.

The Andrew W. Mellon Lectures in the Fine Arts have been presented annually since 1952, addressing the history, criticism, and theory of the visual and performing arts. They generally consist of no fewer than six lectures delivered in sequential weeks during the spring. The lectures are then published through the National Gallery of Art and Princeton University Press as part of the Bollingen Series. This year Oleg Grabar delivered lectures on "Intermediary Demons: Ornamant as Mediation."



Visitor to the Maillol and Modigliani installation in the *Twentieth-Century Art* exhibition

SUNDAY LECTURES

Albert Boime, University of California at Los Angeles, "Mad Astronomer Meets Sane Painter: Van Gogh's *Starry Night*"

Mimi Cazort, National Gallery of Canada, Ottawa, "Master Drawings from the National Gallery of Canada"

Jane Clark, National Gallery of Victoria, Melbourne, "Golden Summers: Nineteenth-Century Australian Landscape Painting"

Martin Colcutt, Princeton University, "Art and Power: The Daimyo as Patron of the Arts in Feudal Japan"

Caroline Elam, The Burlington Magazine, London, "The Early Medici and the Face of Florence"

Jay McKean Fisher, Baltimore Museum of Art, "The Prints of Edouard Manet: Originality and Reproduction"

Mary D. Garrard, The American University, "Art History and the Gender Gap: The Case of Artemisia Gentileschi"

John Gossage, photographer, Washington, D.C., "The New York School: Photography of the 1940s and 1950s"

Michael Jaffé, The Fitzwilliam Museum, Cambridge, England, "Treasures from the Fitzwilliam Museum"

Eugenia Parry Janis, University of New Mexico, "Early Photography in Search of its Subject"

Joop Joosten, Stedelijk Museum, Amsterdam, "Malevich Reconsidered: The Stedelijk Collection and the Malevich Exhibition"

Patricia Leighton, University of Delaware, "Politics and Picasso"

William L. MacDonald, George Mason University, "Hadrian and the Mediterranean High Noon"

Nancy Mathews, Williams College Museum of Art, "The Color Prints in the Context of Mary Cassatt's Art"

Amy Meyers, Henry Huntington Library and Art Galleries, "Joint Ventures: Artists and Scientists on the American Frontier"

W. R. Rearick, University of Maryland, "Paolo Veronese: A Summation"

Sue Welsh Reed, Museum of Fine Arts, Boston, "Etching: The Painter's Choice"

Theodore Reff, Columbia University, "From Darkness to Light: The Early Still Lifes of Cézanne"

Joseph Rishel, Philadelphia Museum of Art, "Impressionism and Post-Impressionism from the Annenberg Collection"

David Rosand, Columbia University, "Pastoral Possibilities: Meaning in the Landscape"

Robert Rosenblum, New York University, "The Dog in Art from Rococo to Post-Modernism"

Margarita Russell, Bass Museum of Art, Miami Beach, "Aelbert Cuyp: *The Maas at Dordrecht*"

Virginia Spate, The Power Institute of Fine Arts, The University of Sydney, New South Wales, "Boccioni and the Cult of Virility"

Barbara Stern Shapiro, Museum of Fine Arts, Boston, "Black and White Impressionism: Prints by Degas, Cassatt, and Pissarro"

MaryAnne Stevens, Royal Academy of Arts, London, "Cézanne Before 1872"

Gabriel Weisberg, University of Minnesota, "Whistler and His Circle"

Sunday talks were also given by National Gallery of Art staff:

Beverly Brown, guest curator of southern baroque painting, "A Venetian Festival in Celebration of *The Art of Paolo Veronese* and *The Pastoral Landscape*"

J. Carter Brown, director, "The Tenth Anniversary of the East Building"

Nicolai Cikovsky, Jr., curator of American art, "Blest with Genius: The Still Lives of Raphaelle Peale"; and "Images of America: Paintings from the Manoogian Collection"

Sarah Greenough, research curator, "The Curious Contagion of the Camera: Amateur Photography from the Turn of the Century"

Nicholas Isbell, summer intern, "Art and Revolution: Impressionism and the Paris Commune"

Philip Leonard, lecturer, "Art and Revolution: The Vision of Thomas Jefferson"

Ross Merrill, chief of conservation, "Bierstadt's Painting Method in His Yosemite Pictures"

Henry A. Millon, dean, Center for the Advanced Study in the Visual Arts, "Michelangelo: Architect"

Dennis P. Weller, lecturer, "Scenes of Everyday Life in Seventeenth-Century Haarlem"

Christopher With, lecturer, "Art and Revolution: German Art"

Statistical Summary of Interpretive Programs for Fiscal Year 1989:

	Number	Estimated Audience
Art information inquiries	1,611	1,611
Tours announced in the Calendar of Events	1,331	34,938
Special appointment tours	3,983	69,478
Foreign language tours	194	3,445
Family programs	68	2,253
Teacher programs	41	1,769
Special auditorium programs	51	11,511
Sunday lectures	50	16,820
Subtotal	5,718	141,825
Films	324	85,292
Recorded tours available	6	142,536
Audiovisual programs	2	103,220
Radio programs produced	37	847,300
Subtotal	369	1,178,348
Exhibition brochures	6	515,100
Teacher packets	5	635
Family/children's guides	2	50,150
Subtotal	13	565,885
TOTAL	6,100	1,886,058

AUDITORIUM PROGRAMS

This year, in addition to 300 film programs—series, documentaries, retrospectives, area premieres—the National Gallery hosted twenty-six presentations by visiting film historians, filmmakers,

and critics. These events, which often focus on the ways in which film interacts with other art forms, attracted more than 85,000 viewers.

In conjunction with the *Michelangelo* exhibition, the Gallery hosted the Washington area premiere of *Michelangelo: Self Portrait* as well as the Nippon television program *Return to Glory: Michelangelo Revealed*, which documents the first six years of the Sistine Chapel restoration. A series of twenty-four Japanese period films complemented the *Japan* exhibition, and a survey of Canadian filmmaking coincided with the drawings exhibition from the National Gallery of Canada. A series of films at the time of the *Photography* exhibition studied the complex and enduring relationship between the still photograph and the motion picture image. Annette Michelson of New York University, Douglas Gomery of the University of Maryland, and Patrick Loughney of the Mary Pickford Theater, Library of Congress, collaborated on the selection of films for this series and on its catalogue, *The Art of Moving Shadows*.

In addition to exhibition-related programs, a twelve-part film and lecture program examined the work of French filmmaker Jean-Luc Godard, while another series, organized with assistance from Robert P. Kolker of the University of Maryland, studied "The Domestic Melodrama from Griffith to Hitchcock."

This department coordinates other activities in the two East Building auditoriums and West Building lecture hall. Lectures by staff, and by guest speakers when they permit, are recorded and available to the public or to interested scholars on request.

AUDIOVISUAL PRODUCTION

The scope and volume of audiovisual production services increased substantially this year. Public service announcements of exhibitions included 30-second and 10-second spots for *Raphaelle Peale Still Lives*; a 60-second spot for *Japan*; and a 30-second spot for *American Paintings from the Manoogian Collection*. In progress at the close of the year was a 30-second announcement for the *Frans*

Hals exhibition. The department produced a 10-minute program to serve as an orientation to *Twentieth-Century Art*, the first Gallery production for which an independent firm evaluated audience responses to the presentation. The Gallery videotaped the Amherst Ballet Theater Company's performance of *Matisse's Circus*; the summer 1989 Teacher Institute sessions, both for documentation and for production of an overview program; and various press conferences and special events. Planning is underway for an original videotape project sponsored by the National Gallery of Art and the Bauman Foundation, which will begin with an introduction to the sculpture collection.

SLIDE LIBRARY

The slide library revised its circulation policy, enabling staff to complete the cataloging of many slides of Gallery objects and of works of art from special exhibitions. Slides in the collection now number 179,842, with 6,133 items catalogued during fiscal year 1989 and 38,173 slides in circulation. The slide library initiated the production of a brochure to publicize the offices within the Gallery that provide slides, films, videotapes, and photographs for purchase or loan.

DEPARTMENT OF EXTENSION PROGRAMS

Continuing efforts to promote programs to educational and cultural organizations, to offer a wide range of distribution options, and to reach untapped public and educational television systems enabled the Gallery this year to maintain a high level of program use. Extension programs were shown a total of 167,261 times, with viewership reported at 80,135,173. Public and educational television broadcasts in every state in the nation account for over half of the total presentations, while the remaining showings represent direct use of program materials through the short-term direct loan system and through long-term loans to affiliate organizations.

Again this year, videocassette distribution was an important aspect of total program use. The National Gallery videodisc, produced in 1983 by the depart-

ment in cooperation with Videodisc Publishing, Inc., showed a 30 percent increase in use over the previous year. The PBS adult learning service provided satellite transmission of nineteen extension program titles as an art education series to college and university campuses and local PBS stations in more than 189 cities across the country and in American Samoa, Guam, Puerto Rico, and the U.S. Virgin Islands. ACSN, "The Learning Channel," continues frequent presentation of Gallery extension programs through broadcast to over 1,100 stations throughout the country.

Within the overall audience, the number of organizations across the country using extension programs through the affiliate, or long-term loan system, continued to grow. These borrowers—school systems, instructional media centers, libraries, other educational and cultural organizations—as well as those using materials on short-term (direct) loan, report showing each program title many times on a single order.

The department continues to provide extension programs—mainly films and videocassettes—to U.S. embassies abroad through USIA, this year in such diverse cities as Helsinki, Manila, Beijing, and Dakar. The entire range of programs is used by Department of Defense schools abroad and by military installations in the U.S., Europe, and Asia. Films such as *John James Audubon: The Birds of America*, *Winslow Homer: The Nature of the Artist*, and *William Merritt Chase at Shinnecock* represented the U.S. in film festivals in Italy, France, and England. Program development this year centered on research, writing, and production of another film in the Gallery's American series, this one on nineteenth-century American painter Frederic Edwin Church, produced in connection with the Church exhibition scheduled to open at the Gallery in October 1989. Narrated by the Gallery's curator of American art, Nicolai Cikovsky, Jr., the film presents Church's paintings along with views of "Olana," Church's home overlooking the Hudson River, and sites in the Catskill Mountains.

Production was completed this year on

a color slide program derived from the Gallery's 1988 exhibition of *The Human Figure in Early Greek Art*. Newly available for videocassette circulation were *Paul Gauguin: The Savage Dream* and *Daimyo*, both made in conjunction with major Gallery exhibitions. The Gallery began a project for hearing-impaired audiences in fiscal year 1989, making closed-captioned masters for the Audubon, Homer, and Whistler videocassettes and for *The Christmas Story in Art*.

The number of subscriptions to *Art & Man*, the art education magazine published by Scholastic, Inc., in cooperation with the Gallery, was well over 200,000, sustaining the high level reached in the previous year. Department staff has editorial review of content of the publication.

Summary Statistics of Extension Programs

	Showings	Audiences
<i>Direct Loan System:</i>		
Color slide programs	14,429	604,550
Automated programs	96	15,865
Films	17,469	926,908
Videocassettes	8,475	327,280
Special long-term loans	1,630	163,100
<i>Affiliate System:</i>		
Extended loans	37,270	1,011,945
Public/educ. TV Stations	11,344	35,405,731
Public/educ. TV Systems/networks	76,908	41,680,444
TOTAL	167,261	80,135,723

Library

The library's advanced automation system, installed over the past several years, has vastly improved service. Ninety percent of the titles in the card catalogue are now available on-line, and regular transfer of newly catalogued titles from the national network is underway. With automation of the circulation and ordering functions, the Gallery library becomes one of the few in the museum community to be within reach of full automation.

Reader services introduced a monthly list of contents pages of current periodicals in the library. Reference librarians responded to queries relating to such materials as the seventeenth- and

eighteenth-century English auction catalogues, art looting investigation unit reports, and Mary Cassatt letters. Diana Vogelsson, head of the audiovisual library at American University, compiled an annotated bibliographic guide to the microfilm, microfiche, and text-fiche collections. Vertical files on artists and institutions were revised, with duplicate records discarded, acid-free folders provided, and VTLS records prepared for each file. In addition, vertical files now contain information on the architecture of both East and West Buildings of the National Gallery, including architects' bibliographies, floor plans, drawings, and other ephemera.

On-line files for artists, authors, institutions, and subject terms continued to be refined. Author and title entries for articles in the Gallery's *Studies in the History of Art* are being added. Plans were made for automating the library's collection of doctoral dissertations, and a secondary data base was installed to facilitate the use of VTLS software for curatorial records and other of the Gallery's bibliographic needs.

A handbook was compiled to facilitate the work of the reference desk staff, and a retention policy for annuals was prepared, with updated procedures for their withdrawal and deaccessioning. Barcode labeling of books in the collection was begun over the summer, and holdings summary statements and check-in records were established for many of the library's serials titles.

Acquiring research material continues to be a vital component of the library's operation, and this year was outstanding, with the acquisition of many important titles on Italian, French, and German art. The most spectacular purchase was of the magnificent van Hattum collection on Dutch seventeenth- and eighteenth-century culture.

Important additions to the reference collection include:

Heinrich Fuchs, *Die osterreichischen Maler der Geburtsjahrgänge 1881-1900* (Vienna, 1976-1977); Mortimer G. Davidson, *Kunst in Deutschland, 1933-1945: eine Wissenschaftliche Enzyklopädie der Kunst im Dritten Reich* (Tübingen, 1988-); *Knaurs Kulturführer in Farbe* (Englewood Cliffs, N.J., 1985-); Pierre Kjellberg, *Les*



Various artists, after Charles-Nicolas Cochin II, *Almanach iconographie*, published 1774. Ailsa Mellon Bruce Fund, 1988.59.1-18

bronzes du XIX^e siècle: dictionnaire des sculpteurs (Paris, 1987); and *Historia de la arquitectura española* (Barcelona, 1985-1987).

Important additions to the microform collection include:

Emblem Books: A Microfiche Project (Zug, Switzerland, 1981); *Victoria and Albert Museum Library Subject Catalogue* (London, 1983); and *National Gallery of Canada Exhibition Catalogs, 1919-1959* (Toronto, 1980).

The library added a single videodisc, *Van Gogh*, to its collection.

The J. Paul Getty Trust continued its generous support for the acquisition of source materials on the history of Italian art and architecture. The Circle of the National Gallery of Art this year made possible the purchase of one of the most important early books on Rome, Bartolomeo Marliani's *Urbis Romae Topographia*

(Rome, 1544). Seventy-two individuals also made important gifts to the library, among them Charles Rahn Fry, who added several hundred titles to his earlier gifts of materials on Eastern European art and architecture; Mark Samuels Lasner, who added to his previous gifts of books on nineteenth-century English art; and Mrs. John A. Pope, who, in what has become an annual tradition, made substantial donations to research material on oriental art. Egon Verheyen gave a large group of rare doctoral dissertations from German universities, and Mrs. Maria Petschek Smith donated an important group of early private collection catalogues and artist monographs. Paul Mellon gave a magnificent limited edition facsimile of two English herbals and bestiaries of the thirteenth century. The

most touching gift was from the bequest of Mrs. Lessing J. Rosenwald, with many of her late husband's personal copies of exhibition catalogues relating to the Rosenwald collections.

Other notable books acquisitions include:

Francesco Domenico Bisagno, Trattato della pittura fondato nell' autorità di molti eccellenti in questa professione . . . (Venice, 1642); Dirck van Bleywijck, *Beschryvinge der stad Delft . . .* (Delft, 1667); *Catalogue raisonné, ou description exacte de plusieurs excellens tableaux . . .* (Parma, 1796); Jacob Cats, *Houwelyck, dat is: de gantsche gheleghentheydt des Echten-Staets* (Haarlem, 1642); Gaetano Chiaveri, *Breve discorso di Gaetano Chiaveri Romano . . .* (Pesaro, 1767); Vincenzo Follini, *Firenze antica e moderna illustrata* (Florence, 1789–1802); Girolamo Franzini, *Le cose maravigliose dell'alma città di Roma* (Rome, 1585); Johann Caspar Füesslin, *Geschichte und Abbildung der besten Mahler in der Schweiz* (Zurich, 1755–56); Karl Heinrich von Heinecken, *Nachrichten von Künstlern und Kunstsachen* (Leipzig, 1768–1769); Franciscus Junius, *De pictura veterum libri tres* (Amsterdam, 1637); Kern: *Historie aller freien Kuenste und schoanen Wissenschaften . . .* (Leipzig, 1748–1752); Jean Balthassar Lauterbach, *Kort begrip van de burgerlyke bouwkonst, volgens de proportie der antique en moderne* (Rotterdam, 1705); Domenico Martinelli, *Il ritratto di Venezia divisa in due parti . . .* (Venice, 1684); Johannes Michael, *Antiquitatum goslariensium et vicinarum regionum libri sex e genuinis vetustatis monumentis . . .* (Frankfurt, 1707); Giovanni Battista Nelli, *Discorsi di architettura . . . e due ragionamenti sopra le cupole, di Alessandro Cecchini . . .* (Florence, 1753); Georg Wolfgang Franz Panzer, *Verzeichnis von nürnbergischen Porträiten aus allen Staenden* (Nuremberg, 1790–1801); Giovanni Pietro Puricelli, *Ambrosianse Mediolani Basilicae, ac monasterii, hodie cisteriensis, monumentarum singularis descriptio . . .* (Leiden, [1722]); Tobias Quersfurt, *Handbuch für die Mahler oder Auszüge aus Gerards de Lairese, grossem Mahlerbuche* (Prague, 1776); Jean Richard, *Antiquitatum Divionensium, et de Statuis noviter Divione Repertis in Collegio Godraniorum, Liber* (Paris, 1585); Baron Jacques Le Roy, *Brabantia illustrata* (Amsterdam, 1705); Girolamo Ruscelli, *Le imprese illustri . . .* (Venetia, 1566); *Scritture concernenti i danni della cupola di S. Pietro e i loro rimedi* (Venice, 1744); Frans van Stampart, *Prodromus, seu Praeambulare lumen reserati portentosae magnificentiae theatri . . .* (Vienna, 1735); Bartholomaeus Wagner, *Der Layen Kirchen spiegel: inn dem ainer sehen kan, wass er bey jedem Catholischen Tempel an Kirchweihungen . . .* (Thierhaupten, 1593); and Johann Joachim Winckelmann, *Storia delle arti del disegno presso gli antichi* (Rome, 1785).

In the van Hattum collection some of the more important titles include: Matthys Balen, *Beschryvinge der Stad Dordrecht, Vervatende haar Begin, Opkomst, Toeneming, en verdere Stant . . .*, 2 vols. (Dordrecht, 1677); Jacobus Basnage, *Histoire du Vieux et du Nouveau Testament . . .* (Amsterdam, 1705); *Biblia dat is de gantsche Heylige Schrifture . . .*, 4 vols. (Leiden, 1663); Antonio A. Burgundia, *Mundi Lapis Ludius siue Vanitas per Veritate Falsi, accusata & conuicta . . .* (Bruges, Antwerp, 1639); Jacob Cats, *I. Cats Klagende Maeghden en Raet voor de selve. Alle Maeghden van Hollandt door de Maechit van Dordrecht gunstelijk toe-geeveng* (Tot Dordrecht Ghedrukt in 't Hof, 1633); Sebastian Le Clerc, *Godtvruchtige Almanach of Lof-Gedactenis der Heyligen . . .* (Amsterdam, 1730); Jeremias de Decker, *Alle de Rym-Oeffeningen . . .*, 2 vols. (Amsterdam, 1726); Delft, *Afbeeldingen zoo van de Platte Grond, Als van de voornaamste Gebouwen der Stad Delft* (Amsterdam (1703)); Jacob Eyndius, *Chronici Zelandiae Libri Duo* (Middelburg, 1634); S. Fokke, *Convoi-Funbre de Son Altesse Royale Anne, Princesse Royale de la Grande Bretagne* (La Hague, 1761); Wilhelmus Goerre, *Joodse Oudheden ofte voorbereidselen tot de Bybelsche Wysheid . . .*, 2 vols. (Amsterdam, 1690); W. van Gouthoeven, *D'oude Chronijcke ende Historien van Holland (met West-Vriesland) van Zeeland ende van Utrecht . . .*, 2 vols. in one (The Hague, 1636); Francesco Guicciardini, *Description de tous les Pays-Bas* (Amsterdam, 1625); Franciscus Haraeus, *Annales Ducem sue Principum Brabantiae totiusq Belgii*, 3 vols. in 2 (Antwerp, 1623); [J. van Heemskerck], *Batavische Arkadia* (Amsterdam, 1647); Carel van Mander, *Het Schilder-Boeck . . .* (Amsterdam, 1618); Frans van Mieris, *Beschryving der stad Leyden*, 3 vols. (Leiden, 1762–1784); Zeevsche Nachtegael, *ende des selfs Dryderley Gesang . . . door Verscheyden treffelijke Zeevsche Poeten be een ghebracht* (Middelburg, 1623); P. Ovidius Naso, *Metamorphoses: Argumentis Breuioribus et Luctatio Grammatico collectis expositae . . .* (Antwerp, 1591); Jacob de Riemer, *Beschryving van 'sGraven-Hage . . . Mitsgaders Stigtinge van het Hof, der Kerken, Kloosters, Kapellen, Godshuizen, en andere voornaame Gebouwen*, 3 vols. (Delft, 1730–1739); Erasmus Roterodamus, *Desiderius, Opera omnia emendatiora et auctiora, ad optimos editiones praecipue quas ipse Erasmus postremo curavit . . .*, 10 vols. bound in 11 (Lugduni Batavorum, 1703–1706); Johann Jacob Scheuchzer, *Physique Sacrée, ou Histoire Naturelle de la Bible*, 8 vols. (Amsterdam, 1732–1737); Gallaeus Servatius, *Dissertationes de Sibyllis, earumque Oraculus con figuris aeneis* (Amsterdam, 1688); *Taferelen der Voornaamste Geschiedenissen van het Oude en Nieuwe Testament*, 3 vols. (The Hague, 1728); and Cornelis van der Woude, *Kronck van Alckmaar . . .* (Amsterdam and Alkmaar, 1743).

Three library exhibitions were installed: *Renaissance Architecture: Theory and Practice*, October-December 1988, coordinated by Caroline Backlund and Neal Turtell; *The van Hattum Collection*, January-June 1989, coordinated by Neal Turtell; and *The French Revolution 1789-1799*, July-October 1989, coordinated by Caroline Backlund.

Use of the library has increased substantially, with a corresponding increase in the number of outside readers. Scholars and students came from across the country this year as well as from Australia, Austria, Canada, England, France, Israel, Japan, Poland, Sweden, Switzerland, and the U.S.S.R. Interlibrary loans show a 31 percent increase in borrowing and a 49 percent increase in lending to other libraries, not including the Library of Congress. International transactions this year involved Canada, England, India, Italy, and the Netherlands.

Library Statistics for Fiscal Year 1989

Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	151,597
Titles/volumes acquired with federal funds	1,801/2,046
Titles/volumes acquired with trust funds	647/964
Titles/volumes acquired by gift	1,296/1,347
Titles/volumes acquired by exchange	576/584
Added microform titles	47
Added vertical file material	9,130
Reference inquiries	15,097
Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)	2,185
Outside visitors	2,952
Titles/volumes catalogued	2,626/4,509

PHOTOGRAPHIC ARCHIVES

During the past fiscal year the photographic archives has undertaken three projects relating to material acquired some time ago. The first, sorting and classifying several thousand photographs of tapestries, was made possible by the Kress Foundation. The second consisted of sorting and classifying several large collections of late nineteenth- and early twentieth-century postcards, which record

many objects and sites damaged or destroyed over the years. The third project was assessing the condition of over 40,000 photographic negatives made at the Munich Central Collecting Point in 1945. These negatives recorded the objects found by Allied military officers of the Monuments, Fine Arts, and Archives Service in the salt mines at Alt Aussee, Austria. The works, which had been stolen by the Nazis, were taken to Munich and photographed before being returned to their original owners. Conservation problems presented by the Munich negatives and other negatives and photographs in the archives prompted the assessment of the whole collection by Gary Albright of the Northeast Document Conservation Center, who found the collection on the whole in excellent condition.

The archives is grateful to John Wilmerding for a gift of 438 photographs of the work of John Peto, and to William Brumfield for allowing us to make over 600 prints from his negatives of Russian architecture. This year the archives added to the collection of commemorative picture books of international fairs and expositions with the acquisition of several albums from the early twentieth century. These complement the collection of similar nineteenth-century albums, the earliest of which is the 1855 *Exposition Universale* held in Paris.

The Gallery is grateful for the Kress Foundation's continued support of the photographic archives and its projects. This year, through their subvention of photography, the archives was able to participate in acquiring photographs of architecture and sculpture in Tuscany initiated by the Conway Library, Courtauld Institute of Art, London. The archives now has 1,220,000 photographs in its collections and 4,135,900 images in microform.



From the Peale exhibition, Raphaelle Peale's *Still Life with Strawberries and Ostrich Egg Cup*, 1814, private collection (detail)

Editors Office

The editors office continued to serve the Gallery's many audiences through the editing and design of an array of publications. As in the past, the principal efforts of the office were dedicated to the production of exhibition catalogues and brochures. Fiscal year 1989 was also a period for reflection and reorganization, with the aim of giving more attention to non-exhibition-related publications. At the close of the year two volumes in the systematic catalogue, those on British and Spanish paintings, were being edited. In addition, work was progressing on six volumes of *Studies in the History of Art*, and on the book planned to commemorate the Gallery's fiftieth anniversary. A revised version of the popular *Profile of the East*

Building was published in 1989 in concurrence with the opening of the new installation of the Gallery's collection of twentieth-century art.

Among the exhibition-related publications the office produced are nine catalogues: *Frederic Edwin Church; Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection; Japan: The Shaping of Daimyo Culture; American Paintings from the Manoogian Collection; Raphaelle Peale Still Lifes; On the Art of Fixing a Shadow: 150 Years of Photography; The Art of Moving Shadows; Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building*; and *The Art of Paolo Veronese*. The editors office produced educational brochures for seven exhibitions: *Treasures from the Fitzwilliam; Japan; The Art of*

the Tea Ceremony; Pastoral Landscape: The Legacy of Venice; Photography; Twentieth-Century Art; and Veronese. The office also produced wall texts, object labels, and press kits for nearly all exhibitions as well as stationery and posters for a number of exhibitions.

The editors office succeeded in narrowing the gap between CASVA symposia and the appearance of volumes in the Studies in the History of Art symposium series. *Italian Plaquettes*, volume 22 in this series, was published this year, along with *Stained Glass before 1700 in American Collections, Midwestern and Western States*, volume 28 in the monograph series. *Center 8* and *Center 9: Research Reports and Record of Activities, Sponsored Research 8*. A variety of CASVA publications, including symposia announcements and invitations, also appeared in fiscal year 1989. The editorial board of Studies decided to suspend publication of volumes of collected papers.

Brochures for the Teacher Institute, trustee and teacher packets, the docent symposium booklet, gallery leaflets, letterhead, forms, the monthly calendar of events, and brochures for the National Sculpture Garden, visual resources, film series, and a personnel symposium are among the numerous ephemeral publications edited, designed, and produced by the editors office. Federal funds were appropriated for several publications produced through the Government Printing Office, while National Gallery of Art publication funds continued to be used for the majority of other publications. The office sought copublishers and distributors for all major publications and reached agreements in 1989 with Abbeville Press, George Braziller, Bulfinch Press, and Smithsonian Institution Press. University Press of New England continues to distribute Studies in the History of Art.

The editors office upgraded its in-house typesetting system through the purchase of a Macintosh II computer, LaserWriter Printer, and Linotronic 200 imagesetter. This equipment allows the office to save on costly photographic paper and film by using regular printouts as an intermediate step in processing and makes it possible to set type for wall graphics at actual size,

eliminating a time-consuming step for Gallery staff in the design and installation department.

The editors office received the Presidential Design Award for *Piranesi: The Early Architectural Fantasies* and *American Furniture from the Kaufman Collection*, and an award from the American Association of Museums for *Japan: The Shaping of Daimyo Culture*.

PHOTOGRAPHIC SERVICES

Photographic services provides color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; authorizes reproductions of works in the Gallery collections; and coordinates requests for work to be performed by the photographic laboratory. In addition, several large groups of photographs were exchanged, through the Gallery's department of photographic archives, with such diverse institutions as the Yale University Art Gallery and the Jawlensky Archiv in Locarno, Switzerland.

This year photographic services assumed responsibility for obtaining photographs and transparencies for works of art to be loaned to temporary exhibitions at the Gallery, and for coordinating the photographic needs of all Gallery departments as well as museums participating in exhibition tours. The coordinator of photography also serves as executive secretary to the Gallery's committee for media projects, which reviews and oversees all audiovisual projects involving the Gallery.

The photographic laboratory serves nearly every department in the Gallery, responding to an ever-increasing number of requests for photography. This year more than 1,500 individual works of art were photographed. The conservation department made voluminous requests in 1989. Work on Bellini's *Feast of the Gods*, for instance, required extensive photographic documentation over many months, including a series of infrared reflectographs, which required more than 250 photographs of small areas of the painting.

The department supplies extensive photographic support for temporary exhibi-



From *150 Years of Photography*, William Henry Fox Talbot, *Ships at Low Tide*, c. 1844, National Museum of American History, Smithsonian Institution

tions. In 1989 it photographed a great number of objects for the catalogues *On the Art of Fixing a Shadow: 150 Years of Photography*; *Edvard Munch: Master Prints from the Epstein Family Collection*; *John Marin*; and *Gardens on Paper: Prints and Drawings, 1200–1900*. Staff also produced original color photography for several of the large outdoor signs used to announce exhibitions.

During the year the department expanded its facilities, adding a new studio and laboratory space in the East Building for photography of graphic works. The two darkrooms are dedicated to processing black and white film and to serving the archives photographer. A new lighting system for photographing three-dimensional objects has been suspended from the ceiling in the original West Building studio. It provides greater flexibility in light placement and increases the safety of the works of art. A new water filtration system ensures an adequate sup-

ply of pure water for processing equipment, which includes two automatic black and white processors and one automatic color processor.

In fiscal year 1989 photographic services added 20,427 black and white photographs and 2,605 color transparencies to the files, issued 2,333 permissions for reproduction, and lent 3,395 color transparencies for reproduction. At the same time, the photographic laboratory produced 6,412 black and white negatives, 42,771 black and white prints, 20,242 35mm slides, 3,702 color transparencies, and 3,905 color negatives.

Gallery Archives

An interview with Paul Mellon this year inaugurated the National Gallery's oral history program. The interview, conducted by Robert L. Bowen, Jr., provides a valuable new source of information about the Gallery's past that will have long-term importance for historians and other researchers. Former curator of education Margaret Bouton was interviewed only a few months before her death by Lynn Russell under the auspices of the program. Other oral history interviews with individuals who were observers or participants in the Gallery's history helped fill gaps in existing documentation of significant events. Among those who have participated in the program are Thomas Baird, Richard Bales, Catharine Bonner, John Craig, Robert Feller, Elizabeth Foy, John Jones, Mrs. Rush Kress, Agnes Mongan, Elizabeth Mongan, Charles Parkhurst, Malcolm Rice, Katrina Van Hood Taylor, and Theodore Young. An oral history advisory committee was established to guide the program. Members of the committee are Richard Bales, Elizabeth Croog, and Elise V. H. Ferber, Elizabeth Foy, John Hand, William Moss, and Frances Smyth.

Paul Mellon this year gave the National Gallery two important letters that Franklin D. Roosevelt wrote to Andrew Mellon in December 1936, expressing the president's pleasure with Mellon's proposal for

a National Gallery of Art. The original documents are major enhancements of the Gallery's archival holdings. Hugh Eagleton, son of Sterling Eagleton, donated an important group of unique memorabilia relating to his father's career at the National Gallery. Richard Bales generously continued to expand archival holdings that relate to the music department and his career. The archives were further augmented by substantial transfers of historical materials from offices throughout the Gallery.

Elise V. H. Ferber completed a comprehensive census of exhibitions held at the National Gallery from 1941 through 1988. This history includes entries for nearly 600 special exhibitions and is based on painstaking research in a wide variety of archival sources.

Archivists arranged and described an extensive array of historical files for research use and long-term preservation. Among these was a small group of particularly interesting files from the office of David Finley, the Gallery's first director, including correspondence with Samuel Kress, 1942-1949; information about reproductions for the White House and presidential yacht during Harry Truman's administration; and files concerning shipment, storage, and exhibition of paintings from Berlin museums after World War II. Other materials processed during the year include files of the A. W. Mellon Educational and Charitable Trust; records of Gallery special events; files from the offices of the director, assistant director, chief curator, secretary-general counsel, and registrar; and extensive groups of historical slides and Gallery publications.

Archivists made substantial progress preserving and organizing architectural documents during the year. Shop drawings, construction office records, East and West Building specifications, and files of the architectural firm of John Russell Pope and its successors were organized and prepared for use. A major project to flatten and organize architectural blueprints and drawings also was completed.

Visitors this year conducted research in archival files on a wide range of subjects. Sir Joseph Duveen, postage stamps, presidential visits, Alexander Calder, the Mellon lecture series, the use of Biltmore during World War II, and composers of music performed at the Gallery were among the topics. The tenth anniversary of the East Building generated extensive interest in records of building design and construction. To help make these materials more easily available to architecture students, study sets of key drawings were given to architecture departments in several local universities. Preliminary research for a number of projects commemorating the Gallery's fiftieth anniversary in 1991 also began during the year.

The Gallery's archival facility was toured by a number of visitors interested in museum archives and archives administration. Among these were representatives of the Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden, the Freer Gallery of Art, the Hawaii State Archives, the National Building Museum, the National Archives of Canada, and the Musée d'Art Contemporain of Bordeaux, France.



Parmigianino, *Three Feminine Heads*, c. 1522/
1524, Gift of the Circle of the National Gallery of
Art, 1989.1.1

Administration

The National Gallery of Art recorded 6,221,786 visits in fiscal year 1989. Between December 1988 and the end of September 1989 almost 800,000 visitors took in the exhibition of *Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building*. Three other exhibitions this year drew over 200,000 visitors each: *On the Art of Fixing a Shadow: 150 Years of Photography* had almost 300,000, *Cézanne: The Early Years* brought in over 280,000, and *The Paintings of Eugène Boudin* attracted approximately 230,000.

Darrell R. Willson joined the administrator's staff as chief of administrative operations, consolidating and strengthening the daily management of the operation of the National Gallery.

Security

Francis Verrier, who served the Gallery for almost ten years as both the chief of security and the security coordinator, retired this year. Darrell Willson, in addition to assuming responsibilities as chief of administrative operations, is the acting chief of security.

The Office of Personnel Management approved a special, higher salary schedule for the Gallery's guards and for other guards employed by the federal government. In addition, the first class of guards specially trained in emergency and first aid procedures graduated as part of a career enhancement program planned for the security force.

Publication Sales

The publications service experienced its fourth highest year in sales. Best-selling exhibition catalogues were *Japan: The Shaping of Daimyo Culture, Photography, and Cézanne*. Sales of catalogues for *Michelangelo: Draftsman/Architect*, *Raphaelle Peale Still Lives*, and *American Paintings from the Manoogian Collection* were also strong. In total, over 100,000 Gallery collection and special exhibition catalogues were sold this year. Visitors also purchased more than two million printed reproductions, including postcards, note cards, greeting cards, framed and unframed large and small reproductions, and posters. Although special exhibitions contribute notably to poster sales, the overall strength of the reproductions program continues to be the breadth of selections representing the Gallery's collection.

In addition to the permanent sales shops on the ground floor of the West Building and the concourse level between East and West Buildings, the publications service operated temporary sales areas for the *Michelangelo, Japan, Cézanne, Treasures from the Fitzwilliam, Photography, and Manoogian* exhibitions, as well as a third permanent sales shop on the concourse level of the East Building near the auditorium. The latter served the *Twentieth-Century Art, Peale, Still Lives of the Golden Age, and Mary Cassatt: The Color Prints* exhibitions. The Gallery's bookstores continue to be recognized for the excellent selections of books on all aspects of the history of art and architec-



In a time-honored tradition, an artist sketches from an earlier master

ture, and book sales were substantial. As in the past, income from these activities supports the sales program and provides funds for special exhibition catalogues and the publication of other scholarly works in the history of art.

Over 600,000 visitors were served in person this year and another 7,000 through the mail. The publications ser-

vice is expanding its outreach by pursuing wholesale as well as retail opportunities both in the United States and abroad.

Gallery Architect

The architect's office oversaw several significant projects in 1989. I. M. Pei & Partners was retained to undertake a comprehensive study of the use of space in the East Building, focusing particularly on the need for art storage; offices for the education division; offices, bookshelves, and support areas surrounding the main reading room of the library; and a suitable entrance in the East Building for large works of art moving into twentieth-century exhibition spaces. Work on the National Sculpture Garden began in earnest this year, with eight prominent architectural and landscape architectural firms invited to make formal presentations to the Gallery. The architect's office is coordinating architectural aspects of the design, with the deputy director and the administrator serving as project managers and a group of other Gallery representatives advising. Preparation is underway for replacing the outdated single-glazed skylights that cover most of the West Building roof area with a technologically advanced system. This effort is expected to continue for the coming four years.

The architect's office designed and coordinated construction of a number of work stations this year for the curatorial, personnel, payroll, and exhibition programs staffs in the East Building. The fifth floor conference room was converted to two private offices and a copy area. In the West Building a second phase of renovation was completed for the conservation division, with additional work counters constructed for the objects and textile conservation laboratories and for the offices; work is in progress for the third and final phase of renovation. Work counters were also constructed for the publication sales warehouse operations.

A new photographic laboratory was constructed on the lower level of the East Building, including a studio and two dark-rooms. New offices, a storage room, and a remodeled print study room (including

new map cases) were completed in the West Building for the graphic arts department. Designs are ready for special custom storage units to house oversized prints and drawings. New flooring was installed in the cafeteria, and to better serve the international patronage of the Gallery, graphics at the cafeteria entrance and the checkrooms were expanded to include other languages. Stone inscriptions of the names of twenty-one benefactors were completed and a design approved for the final list of patrons' names to be inscribed in the East Building.

As technical support for the maintenance and repair program of the facilities management office, the architect's office is conducting studies on marble flooring for the East Building, cobblestone paving for the the Fourth Street Plaza, non-toxic paint for silver-gray metal surfaces, glazing in the East Building, and bronze refinishing for the West Building. Architectural planning and design work is in progress for a new silkscreen laboratory, new guard and labor locker rooms, and improvements in office and storage spaces on the concourse level of the connecting link.

Facilities Management

This division works closely with other offices at the National Gallery to maintain and upgrade existing facilities. Several key personnel joined the restructured division this year: Craig MacFarlane is the new manager of the work control center, and Tom Lillis became maintenance manager. The head of facilities management worked closely with the Smithsonian Institution during the year to improve safety measures in the Gallery, including increased fire protection for works of art. The operations section undertook a number of important projects, among them the engineering of a control system for the Calder mobile in the East Building, development of a comprehensive safety and asbestos abatement program, planning for replacement of the West Building roof, and improvements to Gallery elevators. Detailed capital improvement plans for the next two years and the next five years

were completed as part of what will be an annual and five-year capital planning process.

Personnel

A major accomplishment of the personnel division this year was securing the approval of the Office of Personnel Management for a special salary schedule for the Gallery's guards and other federally paid guards in the Washington, D.C., metropolitan area. This was the result of painstaking efforts and comparative studies initiated by the office in 1988, continuing into early 1989. It is believed that the special rate will enhance the Gallery's ability to attract and retain well-qualified security personnel. The personnel office has also been involved in a year-long process of converting existing personnel data systems to the National Finance Center system, which is expected to provide additional management information capabilities, more efficient management controls, and significant cost savings.

The personnel office this year sponsored and hosted the 2nd Seminar on Personnel and Administrative Management, offering a cross section of museum directors, administrators, human resource professionals, and staff specialists from across the country the opportunity to discuss shared challenges and to hear such speakers as former U.S. Senator William Proxmire.

Procurement and Supply

The division added three key personnel to the staff in 1989: Joseph Brown assumed responsibilities as chief of procurement and supply; Carolyn Perry joined the Gallery as a contract specialist; and Tom Briscoe became supervisor for the off-site warehouse operation implemented this year. Major changes are planned in the procurement and supply office in the next fiscal year, including an automated system that will provide for a more efficient, controlled procurement of supplies and services for the entire Gallery.



Former Senator William Proxmire with Gallery deputy director Roger Mandle and a guest at a personnel symposium sponsored by the Gallery



Adolphe Appian, *A Woodland River with a Fisherman*, Ailsa Mellon Bruce Fund, 1989.16.1 (detail)

External Affairs

The office of external affairs was established four years ago to coordinate the Gallery's relationships with the "outside world" and to serve the Gallery's many constituencies, including friends, donors, governments, corporations, foundations, the press, and the public. The office is also actively involved in film and television production and is overseeing plans for the Gallery's fiftieth anniversary in 1991.

Development Office

The objective of the development office is to broaden the National Gallery's base of support by encouraging the participation of the private sector. The Gallery relies on the generosity of individuals, foundations, and corporations for all art acquisitions as well as many special projects that cannot be funded through federal appropriations. The development office also provides staff support for the Resources Planning Committee, which aims to meet long-range and current needs by generating new and increased support for Gallery programs.

In fiscal year 1989 the National Gallery received \$2.7 million in donations from individuals and \$6.3 million from foundations. In addition, \$362,000 was raised from corporations for purposes other than exhibition support. We are most grateful to the many donors, and acknowledge all of them in a listing on pages 117-122 in this report.

The approach of the Gallery's fiftieth anniversary in 1991 has inspired special

giving programs to commemorate the event. The 50th Anniversary Gift Committee, chaired by trustee Robert H. Smith, has exceeded the half-way mark toward its goal of \$5 million. These funds will be used to purchase one or more works of art for the permanent collection. The development office has been working closely with the director, deputy director, and curators to encourage gifts of works of art from private collections commemorating this landmark in the Gallery's history.

An important leadership grant was made by The Morris and Gwendolyn Cafritz Foundation for art acquisition, the Gallery's most pressing and continuing private-sector need. The Honorable and Mrs. Walter H. Annenberg made a highly generous commitment for art acquisition. The Lila Acheson Wallace Fund continued its valued support for the acquisition of twentieth-century art. The Patrons' Permanent Fund, the Gallery's permanent endowment fund for art acquisition established through private donations, made possible the purchase of the following works this year: Francis Picabia's *Machine tourne vite (Machine Turn Quickly)*; Hendrik Goltzius' *The Holy Family with Saint Elizabeth and Saint John the Baptist*; and Michel Anguier's *Ceres Searching for Persephone*.

The Andrew W. Mellon Foundation awarded the Gallery a \$1 million challenge grant, to be matched on a one-to-one basis, for a special endowment supporting the Gallery's conservation programs. A generous gift from the Charles E. Culpeper Foundation, applied to the



Roy Lichtenstein, *Brushstroke Chair, Wood*, and *Brushstroke Ottoman, Wood*, 1987, Gift of Graphicstudio and the Artist, 1988.55.1-2

conservation challenge, has provided inspiration to other donors for this worthwhile program.

The 1990 exhibition *Matisse in Morocco* is being sponsored by a major grant from the Richard King Mellon Foundation. The Arnold D. Frese Foundation continued its commitment to support the international exchange and exhibition of art. The Henry Luce Foundation has given substantial support to the systematic catalogue project, for preparation of the volume on eighteenth- and nineteenth-century American paintings. The J. Paul Getty Trust made a generous grant for two volumes on the French painting and sculpture collections. The Samuel H. Kress Foundation continued its support of a professorship and fellowships at the

Center for Advanced Studies in the Visual Arts. Two predoctoral fellowships in non-Western art at the Center were made possible by the Ittleson Foundation, Inc.

The Circle of the National Gallery of Art is a membership program led by co-chairs Robert H. Smith and Katharine Graham and administered by the development office. In its third year the Circle welcomed fifty-one new members, joining Circle members from the Washington area and twenty-five states across the country. Funds raised through this program are used to sponsor special projects. This year the Circle made possible the acquisition of a Parmigianino drawing, *Three Feminine Heads*. Funds were provided for the film covering the restoration of the Bellini and Titian painting *The Feast of the Gods*, for the production of a recording by the award-winning National Gallery Vocal Arts Ensemble, and for the Joseph V. Columbus Tapestry Symposium. Thanks to the Circle, the Gallery's library was able to acquire an important resource on Roman art and architecture, Bartolomeo Martiani's *Urbis Romae Topographia* (1544). The library also received funds to acquire a large group of works that form a core collection of scientific books and journals on conservation. We look forward to the continuing support of the private sector in the coming year as we approach the Gallery's fiftieth anniversary.

Corporate Relations

The office of corporate relations secures corporate support for Gallery exhibitions and works with corporate contributors to ensure that their relationship with the Gallery is mutually beneficial. The office also seeks corporate support for exhibition-related projects such as films and videos, advertising, press materials, educational programs, brochures, audiovisual programs, special events, and catalogues. In the past year the office has continued to explore new exhibition-related opportunities for corporations, including consortium sponsorship and the reinstallation of the permanent collection.

Nineteen corporations and two founda-

tions made contributions amounting to \$6,897,000 in support of sixteen exhibitions and related projects in fiscal year 1989, and another eight corporations and one foundation provided support for ten exhibitions and related projects scheduled from October 1988 through 1991, totaling \$5,602,500.

New opportunities for joint sponsorship were forged in 1989 with Philip Morris' and British Telecom's support of *Treasures from the Fitzwilliam* and a partnership between R. J. Reynolds and a consortium of fifteen Japanese corporations in support of *Japan: The Shaping of Daimyo Culture*. Gerald D. Hines Interests provided support for *Cézanne: The Early Years*. Additionally, sponsors were secured for two exhibitions in 1990 that celebrate aspects of the development of modern painting from impressionism to abstraction: GTE for *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection* (GTE's sixth sponsorship at the National Gallery), and Philip Morris for *Kazimir Malevich*.

In the realm of Italian art, Olivetti provided support for *Michelangelo: Draftsman/Architect* and the Mellon National Bank supported *Italian Etchers from the Renaissance and Baroque: Parmigianino to Giordano*. In the last weeks of the fiscal year, the Gallery was pleased to secure support from Salomon Inc. for the 1990 reinstallation of the masterpiece by Bellini and Titian, *The Feast of the Gods*, and from Galileo Industrie Ottiche S.p.A. for the *Titian: Prince of Painters* exhibition in 1990-1991.

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building, a major installation of the Gallery's own collection and important loans that will remain on view through 1991, was sponsored by American Express. This relationship introduced a new program of corporate support relating to the permanent collection.

Eastman Kodak Company sponsored the national tour of *On the Art of Fixing a Shadow: 150 Years of Photography*. Southwestern Bell Foundation offered support for an international tour in 1990-1991 of *The Art of Paul Strand*, which will include loans of original photo-



graphs from museums and private collections in the United States and abroad. In addition, a grant from Southwestern Bell Foundation enabled the National Gallery to inaugurate a program of minority internships in the museum profession for African Americans, Hispanic Americans, and Native Americans.

Ford Motor Company continued its support of the exhibition program with *The Pastoral Landscape* and *The Art of Paolo Veronese* in 1989 and *The Drawings of Jasper Johns* in 1990. In 1989 United Technologies returned to the Gallery for its fifth sponsorship, with support for *American Art from the Manoogian Collection*. The Gallery continued to work with two new Washington sponsors who initiated their commitment to the exhibition program in fiscal year 1988. Martin Marietta will sponsor *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* in early 1990. In celebration of the move of its corporate headquarters to Washington, Mobil Oil Inc. will support *The Sculpture of Indonesia* later the same year.

Building on this support from both Mobil and Martin Marietta, the corporate relations office has begun a three-year challenge to seek additional support from

American Express Company chairman James D. Robinson III and Gallery director J. Carter Brown with artists Ellsworth Kelly and Roy Lichtenstein at the opening of *Twentieth-Century Art*



From the Veronese exhibition, Paolo Veronese's *Holy Family with Saints Catherine and Anthony Abbot*, 1551, San Francesco della Vigna, Venice

corporations in Washington and throughout the nation in celebration of the fiftieth anniversary of the National Gallery in 1991. Other programs with this important anniversary in mind include the research and writing of a book, *The Corporate Patron*, which will pay tribute to the many innovative national and international corporations that have provided support at the National Gallery. The publication is made possible by a grant from *Fortune* magazine.

A further three-year challenge initiated in fiscal year 1989 focuses on the forthcoming celebration of the 500th anniversary of Columbus' first voyage to America, *Circa 1492*. This exhibition will be held in 1991-1992 only at the National Gallery and will present an image of the world of Columbus' lifetime, seen through the medium of great works of art. The corporate relations office is seeking to identify the leading representative of four industries concerned with the theme of "globalism" so vividly explored in the exhibition. Ameritech and Republic National Bank have joined the National Gallery as the first members of the projected consortium.

Press and Public Information

The public information office continued to serve as a liaison between the National Gallery and a growing number of media contacts, which in 1989 represented more than 2,000 daily and weekly newspapers, over 100 magazines, and numerous radio and television outlets worldwide. In the 1989 fiscal year *The New York Times* alone ran more than thirty major articles about the Gallery.

Highlights of the information office activities this year included generating tremendous press response for *Michelangelo: Draftsman/Architect* and *Japan: The Shaping of Daimyo Culture*. The surprise announcement at the press conference opening the *Michelangelo* show of a newly discovered drawing of Cleopatra on the back of a famous work from the Casa Buonarroti, Florence, was reported on the front page of *The New York Times* and widely around the world. The daimyo

show of rarely seen Japanese treasures and the auxiliary Nō performances and tea ceremonies were reported by print and electronic media worldwide, with particular interest by the Japanese press. Both *The New York Times* and *The Washington Post*, in addition to major critical reviews, ran advance stories on the show. Overflow crowds of successively larger numbers attended each of the public Nō performances, and an impressive 2,500 showed up for the single outdoor torch-lit performance. Advance publicity for the theater was particularly effective, and the Nō performances were reviewed by theater critics for *The Washington Times* and WJLA-TV (ABC) as well as by a number of feature writers. The popularity of Nō was so great that additional performances were added at the end of the exhibition run. Likewise, the tea ceremonies were reported extensively by the media, and great press interest followed the relocation of the tea house to Virginia's Christopher Newport College.

The director and deputy director of the National Gallery, J. Carter Brown and Roger Mandle, appeared on USIA *Worldnet* with museum directors, art historians, and art critics from Mexico, Argentina, and Chile to discuss the Gallery's loan of thirty-five paintings of South American Indian subjects by nineteenth-century American artist George Catlin to leading museums in these three countries. They expressed hopes for continued cooperative efforts. The traveling Catlin exhibition, offered in cooperation with USIA's Arts America program, generated extensive publicity throughout Latin America.

In June, J. Carter Brown was invited to speak at the National Press Club in Washington in honor of his twentieth anniversary as director of the National Gallery. His speech was broadcast live over National Public Radio and C-Span and was covered by more than 300 print and broadcast journalists in attendance. His announcement of Mrs. W. Averell Harriman's future gift of Van Gogh's *Roses* generated front-page coverage in *The Washington Post* and countless other articles and broadcasts worldwide.

Special Events

The office of special events coordinates such activities at the National Gallery as state visits and visits of other distinguished guests, opening events for special exhibitions, receptions, film premieres, and meetings of the trustees, Trustees' Council, and Collectors Committee.

Most important of these are the events held by trustees for donors and lenders to exhibitions. This year the trustees held the fourth Andrew W. Mellon dinner in honor of the founder of the Gallery. President and Mrs. George Bush joined Mr. and Mrs. Paul Mellon in receiving the Gallery's benefactors and donors. After dinner in the Rotunda of the West Building, the president, Mr. Mellon, and Gallery president John R. Stevenson offered brief remarks before the assembled guests.

The office of special events organized sixteen major exhibition preview events to thank its donors and lenders this year. Among the most memorable was the evening in honor of *Michelangelo: Draftsman/Architect*, as guests gathered in the East Garden Court around the artist's monumental wooden model of Saint Peter's Basilica. For the opening of *Japan: The Shaping of Daimyo Culture*, the mood of the dinner was enhanced both by a premiere performance of the Nō theater and by the presence of the Ennan Tea House constructed inside the East Building. The tenth anniversary of the East Building brought artists and donors together in the galleries to view the reinstallation of the twentieth-century collection. Each opening event took its theme from the exhibition it previewed, from the gala reception for *American Paintings from the Manoogian Collection* to the Dutch dinner in honor of the Heinz family collection of northern European still lifes. The exhibitions also occasioned important events for the diplomatic community, Congress, the Administration, and corporate sponsors of the exhibitions.

This year Mrs. Bettino Craxi, wife of the president of Italy, came to the Gallery to see the *Michelangelo* exhibition; Sosuke Uno, then foreign minister and later prime minister of Japan, visited the



Trustee Ruth Carter Stevenson with Supreme Court Justice O'Connor, the speaker for a Federal Women's Program event at the National Gallery

daimyo exhibition; and Mrs. George Bush toured *Cézanne: The Early Years* on the weekend of the presidential inaugural. Arrangements for these visits were overseen by the office of special events.

For the first time this year the National Gallery held a reception and viewing of the Gallery's award-winning film *Paul Gauguin: The Savage Dream* in Paris to thank lenders, colleagues, and donors, both private and institutional, who could not cross the Atlantic to come to trustees' events in Washington.

Visitor Services

The objective of the visitor services office is to provide millions of visitors to the Gallery with the most positive and enjoyable experience possible. Visitor services ensures an equitable pass system for major special exhibitions and ensures quick and smooth entry into all of the Gallery's exhibitions, films, lectures, and concerts. This department is also responsible for addressing the concerns of visiting patrons.

During 1989 the visitor services department assisted 300,000 people visiting *Japan: The Shaping of Daimyo Culture* and another 300,000 seeing *On the Art of Fixing a Shadow: 150 Years of Photography*. A total of 6,257 people attended the Japanese Nō performances, including 2,675 attending the outdoor Nō performance. The visitor services department oversaw crowd control for these performances.

Horticulture

To give context to the various aspects of *Japan: The Shaping of Daimyo Culture*, the horticulture department created four Japanese gardens in the East Building: a tea garden surrounding the Ennan Tea House in the center court; an area reminiscent of Zen meditation gardens and a small courtyard garden on the mezzanine level; and a garden in the East Building's north garden court. Many other exhibitions incorporated extensive plantings, in particular *Cézanne, 150 Years of Photog-*

raphy, and *American Paintings from the Manoogian Collection*.

Changes in the exterior landscape in fiscal year 1989 included replacing the sod in major areas around the East Building and smaller areas around the West Building, and replacing crab-apple trees with fifteen crape myrtles on the seventh-floor terrace of the East Building.

Music at the Gallery

Thirty-nine Sunday evening concerts were presented in the West Garden Court of the National Gallery in fiscal year 1989. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Music Performance Trust Funds of the Recording Industry through Local 161-170 of the American Federation of Musicians, and from the Embassy of Canada.

The National Gallery Orchestra performed ten concerts under the direction of George Manos. The National Gallery Vocal Arts Ensemble, also under Manos, performed two concerts at the Gallery and three concerts and a master class at universities in Maryland and North Carolina. Their second summer tour of Europe comprised seven concerts in Germany and Austria, including appearances at the Salzburg and Rheingau Festivals and an appearance on Germany's national television network. The ensemble also recorded a program for a tape that will be released in conjunction with the Gallery's fiftieth anniversary.

The American Music Festival, which ran from 2 April through 28 May, featured new as well as neglected American works, with Paul Hume joining George Manos for the broadcast intermission commentaries. John Lewis and the Modern Jazz Quartet drew a record audience for the jazz presentation in this, the forty-sixth year of the longest-running American Music Festival in existence. Attendance at the festival concerts was higher than in previous years, as was attendance in general throughout the season.

A concert of Italian music by the National Gallery Orchestra marked the

opening of *Michaelangelo: Draftsman/Architect*, and Japanese violinist Masuko Ushioda presented a recital in honor of *Japan: The Shaping of Daimyo Culture*, which included the Washington premiere of a work by the renowned Japanese composer Tōru Takemitsu. All regions of the United States were represented by the musicians who performed at the Gallery in the 1988–1989 season, as were Puerto Rico, Brazil, Canada, Japan, and several European countries. The Maryland Camerata appeared twice with the National Gallery Orchestra, performing J. S. Bach's *Christmas Oratorio* and Maurice Duruflé's *Requiem, Opus 9*.

The Gallery Concerts were the subject of thirty-four reviews in various media, eighteen newspaper previews and a feature article in *The Washington Times*.

A complete listing of the 1988–1989 concert season follows:

OCTOBER

2 National Gallery Orchestra
9 National Gallery Orchestra
16 Rita Bouboulidi, piano
23 Ondine Ensemble
30 Masuko Ushioda, violin, and Mi Hai Lee, piano

NOVEMBER

6 National Gallery Orchestra
13 Frederick Moyer, piano
20 National Gallery Vocal Arts Ensemble
27 Ruth Waterman, violin, and Morey Ritt, piano

DECEMBER

4 Sanford Sylvan, baritone, and David Breitman, piano
11 Lawrence Schubert, piano
18 National Gallery Orchestra and Maryland Camerata

JANUARY

8 National Gallery Orchestra
15 Thomas Schumacher, piano
22 The Whitney Trio
29 Brian Ganz, piano

FEBRUARY

5 Catherine Robbin, soprano, and William Hicks, piano
12 National Gallery Orchestra
19 Rafael Figueroa, cello, and Wu Han, piano
26 The Atlanta Chamber Players

MARCH

5 Neil Penesis, piano
12 National Gallery Orchestra and Maryland Camerata
19 Nina Tichman, piano
26 Continuum Chamber Singers

Forty-Sixth American Music Festival

APRIL

2 National Gallery Orchestra
9 Ramon Salvatore, piano
16 National Gallery Vocal Arts Ensemble
23 Lois Shapiro, piano
30 John Lewis and the Modern Jazz Quartet

MAY

7 Lynne Edelson Levine, viola, and Myriam Teie, piano
14 Elisabeth Small, violin, and Christina Dahl, piano
21 The Manchester String Quartet
28 National Gallery Orchestra

JUNE

4 Weekley and Arganbright, piano duo
11 Nana Mukhadze, piano
18 Paul Maillet, piano
25 National Gallery Orchestra

WORLD PREMIERES

BERNARD RANDS

"...in the receding mist..." 23 October 1988

SOTERIOS VLAHOPOULOS

Ode and Fugato, 29 January 1989

PHILLIP RAMEY

Canzona, 9 April 1989

FIRST WASHINGTON PERFORMANCES

TŌRU TAKEMITSU

Hika, 30 October 1988

DAVID AMRAM

Quintet Premiere, 26 February 1989

DOMINICK ARGENTO

Overture to "The Boor", 2 April 1989

HENRY COWELL

Symphony No. 11, 2 April 1989

JOHN CORIGLIANO

Fantasy on an Ostinato, 9 April 1989

DONALD WAXMAN

Four Songs of the Seasons, 16 April 1989

Overture to "Serenade Concertante", 28 May 1989

MARTIN BRODY

Tesserae, 23 April 1989

YEHUDI WYNER

Toward the Center, 23 April 1989

STEVEN GERBER

Fantasy for Violin Solo, 14 May 1989



Augustin Hirschvogel, *Landscape with High Cliffs, River, and City*, 1546. Gift of Mrs. Lessing J. Rosenwald, 1989.28.17 (detail)

Center for Advanced Study in the Visual Arts

Report for the
Academic Year 1988-1989

At the founding of the Center in 1980, a four-part program of fellowships, meetings, publications, and research was instituted. In its ninth year, in addition to ongoing activities in these four areas, the Center continued meetings with the Consortium of Washington Area Universities to discuss such cooperative ventures as the creation of a course in conservation and listings of all Consortium art history faculty members and their areas of research. The Center belongs to the Association of Research Institutes in Art History, comprising twelve institutions in North America that support advanced research through fellowship and related programs. Incorporated in spring 1987, ARIAH enables member institutions, as a group, to develop and seek funding for jointly sponsored programs and projects and to share visiting scholars. The Center hosted meetings of the Washington Collegium for the Humanities, made up of nine research institutions, and this year sponsored a lecture by Emily D. T. Vermeule in a Collegium series entitled "Death and Afterlife in Art and Literature."

A variety of private sources support the programs of the Center. Senior, predoctoral, and curatorial fellowships are funded by endowments from the Andrew W. Mellon Foundation and the Chester Dale bequest, and by Robert H. and Clarice Smith for the Smith predoctoral fellowship in Northern Renaissance painting. The Samuel H. Kress Foundation provides funds for the Kress Professor, for Kress senior fellowships, Kress and Davis predoctoral fellowships, and Kress postdoctoral fellowships. The Wyeth En-

dowment and Ittleson Foundation also made grants for predoctoral fellowships. The Center has received support for various scholarly meetings, programs, and events: from Olivetti Milan for the symposium "Michelangelo Drawings," the Graham Foundation for Advanced Studies in the Fine Arts for the Architectural Drawings Cataloguing Project, the Arthur Vining Davis Foundations, and The Circle of the National Gallery of Art for photographs of architectural drawings.

Members of the board of advisors serve overlapping appointments, usually for three-year terms. In December 1988 Wanda Corn of Stanford University, Jan Fontein of the Museum of Fine Arts, Boston, and Cecil Striker of the University of Pennsylvania completed their terms. In January 1989 Donald Preziosi of the University of California, Los Angeles, John Rosenfield of Harvard University, and John Wilmerding of Princeton University began their terms. Four others continued to serve: Anne d'Harnoncourt of the Philadelphia Museum of Art, Egbert Haverkamp-Begemann of New York University, Juergen Schulz of Brown University, and Linda Seidel of the University of Chicago. Members of the board also comprise the selection committees that review fellowship applications.

The resident community of scholars at the Center in 1988-1989 included the Samuel H. Kress Professor, the Andrew W. Mellon Lecturer, six senior fellows, one Ailsa Mellon Bruce curatorial fellow, eleven visiting senior fellows, two associates, two postdoctoral curatorial fellows, and two predoctoral fellows. Non-resident



Kress Professor Sylvie Béguin with dean of the Center, Henry A. Millon

scholars included ten predoctoral fellows. Research by the scholars in residence involved diverse media, including architecture, manuscripts, photography, painting, sculpture, and prints, originating in cultures ranging from ancient Near East to twentieth-century North America. Some focused on historiography, aesthetics, criticism, style, or iconography; others questioned the relation between art and the history of ideas, or examined art as propaganda or as evidence for patterns of social organization.

SAMUEL H. KRESS PROFESSOR, 1988-1989

Sylvie Béguin, honorary chief curator of paintings, Musée du Louvre, has received many honors, including Chevalier de la Légion d'Honneur in 1975, and recently, the Prix Louis Fould and the Prix Richterberger from the Académie des Arts et Belles Lettres and the Académie des Beaux Arts of the Institut de France. She was president of the Société de l'Histoire de l'Art Français in 1979. Mme. Béguin has prepared more than thirty exhibitions and catalogues and over half a dozen separate monographs on Italian and French art of the sixteenth century, as well as catalogues on Leonardo, Titian, Perugino, Raphael, the school of Fontainebleau, mannerism, and numerous contributions to scholarly journals. While at the Center, Mme. Béguin worked on Félice Giani, Pietro Negroni, Andrea del Sarto, the French period of Rosso Fiorentino, and the school of Fontainebleau.

SENIOR FELLOWS

Caroline Astrid Bruzelius, Duke University, Samuel H. Kress Senior Fellow, fall 1988

Allan Ceen, Cornell in Rome, American Overseas School of Rome, Ailsa Mellon Bruce Senior Fellow, 1988-1989

William L. Eisler, Art Gallery of New South Wales, Ailsa Mellon Bruce Senior Fellow, 1988-1989

Frederick Hartt, University of Virginia (emeritus), Samuel H. Kress Senior Fellow, 1988-1989

Joseph M. Levine, Syracuse University, Paul Mellon Senior Fellow, 1988-1989

Tod A. Marder, Rutgers University, Ailsa Mellon Bruce Senior Fellow, spring 1989

VISITING SENIOR FELLOWS

Constance Hoffman Berman, University of Iowa, Paul Mellon Visiting Senior Fellow, summer 1989

John Correia-Afonso, Heras Institute of Indian History and Culture, St. Xavier's College, Bombay, Paul Mellon Visiting Senior Fellow, spring 1989

Joop M. Joosten, Stedelijk Museum, Paul Mellon Visiting Senior Fellow, summer 1989

Gert Kreytenberg, Ruhr-Universität Bochum, Kunstgeschichtliches Institut, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1989

Royston Simeon Landau, Architectural Association School of Architecture, London, Paul Mellon Visiting Senior Fellow, fall 1988

Tomasz Mikocki, University of Warsaw, Institute of Archaeology, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1989

Alessandro Morandotti, Finarte Auction House, Milan, Rome, Paul Mellon Visiting Senior Fellow, summer 1989

Werner Oechslin, Eidgenössische Techn. Hochschule, Zürich, Institute for History and Theory of Architecture, Paul Mellon Visiting Senior Fellow, fall 1988

Joseph Polzer, University of Calgary, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1989

Timothy James Standring, Pomona College, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1989

Dieter Wuttke, University of Bamberg, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1988

ASSOCIATE APPOINTMENTS

Jane Clark, National Gallery of Victoria, November–December 1988

Robert Patten, Rice University, 1988–1989

AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW, 1988–1989

Nan Rosenthal, curator of twentieth-century art

SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOWS, 1988–1989

Elizabeth Brown, department of twentieth-century art

Thomas Willette, department of southern baroque painting

PREDOCTORAL FELLOWS

Robert Mark Antliff [Yale University], Mary Davis Predoctoral Fellow, 1988–1990

Mark Crinson [University of Pennsylvania], Chester Dale Predoctoral Fellow, 1988–1989

John Davis [Columbia University], Wyeth Predoctoral Fellow, 1988–1990

Isabelle Frank [Harvard University], Paul Mellon Predoctoral Fellow, 1988–1991

Alessandra Galizzi [The Johns Hopkins University], David E. Finley Predoctoral Fellow, 1988–1991

*Marc Gotlieb** [The Johns Hopkins University], Samuel H. Kress Predoctoral Fellow, 1987–1989

Elizabeth Honig [Yale University], Robert H. and Clarice Smith Predoctoral Fellow, 1988–1989

*Annette Leduc** [The Johns Hopkins University], David E. Finley Predoctoral Fellow, 1986–1989

Jill Pearlman [University of Chicago], Chester Dale Predoctoral Fellow, 1988–1989

Sarah Schroth [New York University, Institute of Fine Arts], David E. Finley Predoctoral Fellow, 1987–1990

Christopher Thomas [Yale University], Samuel H. Kress Predoctoral Fellow, 1988–1990

Jeffrey Weiss [New York University, Institute of Fine Arts], Paul Mellon Predoctoral Fellow, 1987–1990

MEETINGS

Colloquia

Sylvie Béguin, "Rosso Fiorentino: New Approaches to the French Period"

Caroline Bruzelius, "Kings, Queens, and Church Building in the Kingdom of Sicily, 1266–1343"

Allan Ceen, "Bufalini and the Imago Urbis: From the Iconic to the Topographic in Plans of Rome"

William Eisler, "Celestial Harmonies and Hapsburg Rule: Levels of Meaning in a Triumphal Arch for Philip II (Antwerp 1549)"

Frederick Hartt, "Michelangelo—Imprint and Image"

Joseph Levine, "The Battle of the Books and English Architecture (1660–1730)"

Tod Marder, "Bernini's Architecture"

Robert L. Patten, "Diagrams of Drunkenness: George Cruikshank's Temperance Art"

Shop Talks

Marc Gotlieb, "From History to Genre: Studies in the Decline of French Salon Painting, 1850–1890"

Annette Leduc, "Gavarni's Human Comedy: The London Years (1847–1851) and Their Aftermath"

Symposia

MICHELANGELO DRAWINGS,

7–8 October 1988

Participants: *Giovanni Agosti*, Casa Buonarroti; *David Alan Brown*, National Gallery of Art; *Howard Burns*, Harvard University; *Marco Collareta*, Scuola Normale Superiore, Pisa; *Caroline Elam*, The Burlington Magazine; *Creighton Gilbert*, Yale University; *Frederick Hartt*, University of Virginia (emeritus); *Michael Hirst*, Courtauld Institute of Art; *Paul E. A. Joannides*, University of Cambridge; *Fabrizio Mancinelli*, Musei Vaticani; *Henry A. Millon*, Center for Advanced Study in the Visual Arts; *Andrew Morrogh*, Massachusetts Institute of Technology; *Konrad Oberhuber*, Graphische Sammlung Albertina; *Anna Maria Petrioli*

*in residence 19 September 1988–31 August 1989

Tofani, Galleria degli Uffizi; *Pina Ragionieri*, Casa Buonarroti; *Jane Roberts*, The Royal Library, Windsor Castle; *Howard Saalman*, Carnegie Mellon University; *Claudio Tiunin*, Laboratorio di Restauro T.L.T., Florence; *William E. Wallace*, Washington University; *Kathleen Weil-Garris Brandt*, Institute of Fine Arts, New York University; *Matthias Winner*, Bibliotheca Hertziana

ART AND POWER IN SEVENTEENTH-CENTURY SWEDEN, 28-29 October 1988
Co-sponsored with University of Minnesota and the Minneapolis Institute of Arts, held in Minneapolis

Participants: *Michael Conforti*, The Minneapolis Institute of Arts; *Allan Ellenius*, University of Uppsala; *Ann Friedman*, University of Minnesota; *Kurt Johannesson*, University of Uppsala; *Arne Losman*, Skokloster Castle; *Börje Magnusson*, National Museum, Stockholm; *Michael F. Metcalf*, University of Minnesota; *Margareta Revera*, University of Uppsala; *Göran Rystad*, University of Lund; *Herman Schück*, University of Stockholm; *Hans Soop*, Wasa Ship Museum, Stockholm; *Guy Walton*, New York University

THE ARCHITECTURAL HISTORIAN IN AMERICA, 8-9-10 December 1988
Co-sponsored with Society of Architectural Historians

Participants: *Richard Betts*, University of Illinois, Champaign-Urbana; *Lauren Bricker*, [University of California, Santa Barbara]; *Michael Brooks*, West Chester University; *David Brownlee*, University of Pennsylvania; *J. A. Cheuning*, University of Cincinnati; *Peter Fergusson*, Wellesley College; *Renata Holod*, University of Pennsylvania; *William Jordy*, Brown University (emeritus); *Lisa Koenigsberg*, Landmarks Preservation Commission, New York; *George Kubler*, Yale University (emeritus); *Elisabeth Blair MacDougall*, Harvard University (emerita); *Tod Marder*, Rutgers University; *Henry A. Millon*, Center for Advanced Study in the Visual Arts; *Keith N. Morgan*, Boston University; *Richard Pommer*, New York University, Institute of Fine Arts; *William B. Rhoads*, State University College at New Paltz; *Helen Searing*, Smith College; *Linda Seidel*, University of Chicago; *Eduard Sekler*, Harvard University; *Nancy Shatzman Steinhardt*, University of Pennsylvania; *Suzanne Stephens*, Barnard College; *Homer A. Thompson*, Institute for Advanced Study, Princeton (emeritus); *Dell Upton*, University of California, Berkeley; *David Van Zanten*, Northwestern University; *Robert Wojtowicz*,

[University of Pennsylvania]; *Mary Woods*, Cornell University and Columbia University, Buell Center

THE PASTORAL LANDSCAPE.

20-21 January 1989

Co-sponsored with the Center for Renaissance and Baroque Studies, University of Maryland, held at the University of Maryland at College Park and National Gallery of Art
Participants: *Carolyn Abbate*, Princeton University; *Bettina Bergmann*, Mt. Holyoke College; *David Alan Brown*, National Gallery of Art; *Howard M. Brown*, University of Chicago; *Louise George Clubb*, University of California at Berkeley; *Alfred Frazer*, Columbia University; *Louise K. Horowitz*, The State University of New Jersey, Rutgers Campus at Camden; *Eleanor Winsor Leach*, Indiana University; *Leo Marx*, Massachusetts Institute of Technology; *John A. Pinto*, Princeton University; *William L. Pressly*, University of Maryland; *W. R. Rearick*, University of Maryland; *David Rosand*, Columbia University; *Marie Spiro*, University of Maryland; *Jeremy Strick*, National Gallery of Art; *Gary Tomlinson*, University of Pennsylvania; *Richard Wexler*, University of Maryland

AMERICAN ART AROUND 1900:
LECTURES IN MEMORY OF DANIEL
FRAAD, JR.

Co-sponsored with The Metropolitan Museum of Art, 4 March 1989 at National Gallery, 18 March at the Metropolitan
Participants: *Doreen Bolger*, The Metropolitan Museum of Art; *Nicolai Cikovsky, Jr.*, National Gallery of Art; *Trevor Fairbrother*, Museum of Fine Arts, Boston; *Linda S. Ferber*, The Brooklyn Museum; *Kathleen A. Foster*, The Pennsylvania Academy of the Fine Arts and Indiana University Art Museum; *John K. Howat*, The Metropolitan Museum of Art; *Franklin Kelly*, The Corcoran Gallery of Art

THE ARTIST'S WORKSHOP, 10-11 March 1989
Co-sponsored with The Johns Hopkins University

Participants: *David Brownlee*, University of Pennsylvania; *Gail Feigenbaum*, National Gallery of Art; *Mojmir Frinta*, State University of New York at Albany; *Hellmut Hager*, Pennsylvania State University; *Peter Lukehart*, George Mason University; *Larry Lutchmansingh*, Bowdoin College; *John Rosenfield*, Harvard University; *Marianna Shreve Simpson*, Center for Advanced Study in the Visual Arts



Curatorial colloquy on Bellini's and Titian's
The Feast of the Gods

MIDDLE ATLANTIC SYMPOSIUM IN THE
HISTORY OF ART: NINETEENTH
ANNUAL SESSIONS, 1 April 1989

Co-sponsored with the Department of Art
History, University of Maryland
Participants: *Michele Ciana Farrell* [University
of Pittsburgh], introduced by Anne Weis;
Scott Crittenden [University of Virginia],
introduced by Lawrence Goedde; *Randall C.
Griffin* [University of Delaware], introduced
by Wayne Craven; *Pamela Potter-Hennessey*,
introduced by John Peters-Campbell;
Margaret Fitzgerald Farr [University of North
Carolina, Chapel Hill], introduced by Mary
Pardo; *Martina Roudabush Norelli* [George
Washington University], introduced by Melvin
P. Lader; *Kurt Piluga* [Pennsylvania State
University], introduction Craig Zabel

Seminars

Veronese Reconsidered, 9 November 1988
Cézanne: The Early Years 1859–1872,
17 March 1989
Medieval Ornament, 14–15 May 1989

Curatorial Colloquy II

THE FEAST OF THE GODS,

21–24 February 1989

Colloquy Chairs: *David Alan Brown*, curator
of Italian Renaissance painting, National
Gallery of Art; *David Bull*, conservator of
paintings, National Gallery of Art
Participants: *Jaynie Louise Anderson*,
University of Oxford; *Sylvie Béguin*, Center
for Advanced Study in the Visual Arts; *Hans
Belting*, Universität München; *Beverly Louise
Brown*, National Gallery of Art; *Sydney J.
Freedberg*, National Gallery of Art (emeritus);
Joyce Plesters Brommelle, National Gallery,
London (emerita); *Rona Goffen*, Rutgers, The
State University of New Jersey; *Gretchen
Hirschauer*, National Gallery of Art; *Joseph
Manca*, National Gallery of Art; *Hubertus F.
von Sonnenburg*, Bayerische Staatsgemälde-
sammlungen, München

Lectures

Emily D. T. Verneule, Harvard University,
"The Drama of Death in Ancient Greece,"
20 October 1988

Terisio Pignatti, Civici Musei Veneziani d'Arte e de Storia, "The Style of Paolo Veronese in the Sale dei Dieci, Palazzo Ducale (1553–1556)," 9 November 1988

RESEARCH PROGRAMS

The Architectural Drawings Advisory Group after five years was transformed into an independent incorporated project called Foundation for Documents of Architecture (FDA). The Center's associated research project is now called the CASVA Cataloguing Project, supported by the J. Paul Getty Trust. Together, the FDA and the CASVA Cataloguing Project continued to prepare international standards for the cataloguing and sharing of information about architectural drawings in repositories in North America, Europe, and England. Project staff developed conceptual designs, dictionaries, and other documentation necessary for automation. The cataloguing system is intended to be a flexible standard for research and cataloguing of architectural drawings, albums, sketchbooks, and archives.

PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 9*, published in October 1989, contains general information about the fellowship program, the program of meetings, and the publication

and research programs, along with the roster of the board of advisors and the members of the Center, and the list of activities for 1988–1989. *Center 9* also contains summary reports on research conducted by the resident members of the Center in 1988–1989, and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of the Center symposia in *Studies in the History of Art* continued with the appearance of volume 22, *Italian Plaquettes*. Symposia volumes nearing publication are *Retaining the Original: Multiple Originals, Copies, and Reproductions*; *The Fashioning and Functioning of the British Country House*; *Cultural Differentiation and Cultural Identity in the Visual Arts*; *The Architectural Historian in America*; and *Winslow Homer*. Volumes being edited include *The Mall in Washington, 1791–1991*; *Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times*; and *American Art around 1900*. Other volumes are in the hands of scholarly editors.

Another regular publication of the Center is the directory of art history research projects supported by granting institutions in the United States and abroad: *Sponsored Research in the History of Art 8* lists awards for 1987–1988 and 1988–1989.

Staff Activities and Publications

J. Carter Brown, director, served ex officio on the Federal Council on the Arts and the Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. Reappointed by President Reagan in 1985, he continued as chairman of the Commission of Fine Arts, and, ex officio in that capacity, on the board of trustees of the John F. Kennedy Center for the Performing Arts as a member of its executive and fine arts accessions committees. He continued as a member of the President's Committee on the Arts and Humanities, as treasurer of the White House Historical Association, and on the board of trustees of the National Geographic Society, and the boards of the Winterthur Museum, the Corning Museum of Glass, the Storm King Art Center, and the American Federation of Arts, of whose national exhibitions committee he is chairman. In addition, he served on the Harvard College visiting committee for the arts, as vice president of the U.S. National Committee for the History of Art, and as a member of the advisory boards of the Morris and Gwendolyn Cafritz Foundation, the Brown University department of art, and the Federal Reserve System. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisition committee. He was named Commander, Royal Order of the Polar Star, Sweden.

Roger Mandle, deputy director, was appointed by President Reagan to the National Council on the Arts. He served on the National Endowment for the Arts Task Force on Art Education. He continued as chairman of the executive committee and a member of the search committee for the director of exhibitions of the American Federation of Arts, and as a member of the visiting committee of the Williams College Museum of Art. He was elected vice president of the board of the Ster-

ling and Francine Clark Art Institute, and served as honorary trustee of the Toledo Museum of Art, and on the education committee and the museum assessment advisory committee of the American Association of Museums. He was an instructor for the J. P. Getty Trust Museum Management Institute, and a member of the agenda committee for the Getty Trust's museum focus group study. He continued as a member of the advisory committee for the Charles Hosmer Morse Foundation and chairman of the Netherlands-American Amity Trust cultural advisory committee. He was also appointed to the cultural advisory committee for the New Zealand-United States Arts Foundation.

Henry A. Millon, dean, CASVA, continued as vice chairman of the board of trustees of the American Academy in Rome, as chairman of the senior fellows of the program of studies in landscape architecture at Dumbarton Oaks, on the advisory committee of the Getty Art History Information Program, as scientific secretary of the working group for art history information of the International Committee of the History of Art, on the U.S. committee overseeing the merger of the U.S.-based Répertoire internationale de la littérature d'art and the French Répertoire d'art et archéologie, as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, and on the architecture advisory group for the Art and Architecture Thesaurus. He also served on the visiting committee of the Arthur M. Sackler Gallery, and on the boards of the Canadian Centre for Architecture, the Foundation for Documents of Architecture, and the National Building Museum. He continued on the review panel for the Gladys Krieble Delmas Foundation and as visiting professor at Massachusetts Institute of Technology. He presented papers on Michelan-

gelo's architectural drawings at the American Academy in Rome, Columbia University, the Center for Contemporary Art in Chicago, the University of Minnesota, and the University of Maryland; a paper on Filippo Juvarra at Pennsylvania State University; a paper on Paul Manship and the American Academy in Rome at the National Museum of American Art; and a paper on the Palatine at the annual meeting of the Society of Architectural Historians in Montreal.

Anne Evans, administrator, participated in the meeting of the Association of Museum Administrators held at the Art Institute of Chicago in June.

Daniel Herrick, treasurer, continued as chairman of the board of trustees and chairman of the executive committee of the Foundation Center, New York, on the board of directors for the American Council for the Arts, and as a member of the financial officers group of the Museum Presidents Conference. He was appointed co-chairman of an American Association of Museums task force to study various accounting policies. He is also on the board of directors of the New York Life Fund and two smaller investment funds that are subsidiaries of the New York Life Insurance Company.

Philip C. Jessup, Jr., secretary and general counsel, chaired a panel on corporate sponsorship of museum activities at the American Law Institute/American Bar Association course on "Legal Problems of Museum Administration" for which he was on the planning committee. He continued on the national advisory committee of the Hubert H. Humphrey Fellowship Program, and the advisory committee of the Asia Society/Washington Center of which he was appointed chairman, as president of Friends of the Hospital for Sick Children (Toronto), Inc., and as vice chairman of the Obor Foundation.

Joseph J. Krakora, external affairs officer, continued on the boards of Bennington College, and the Cultural Policy Institute, for which he also served as vice president. He continued as executive editor for *Design for Arts in Education*, and as founding director of the Fund for New American Plays. He is also a member of the board of advisors for the Washington Dance Exchange, an advisor for the Historic Georgetown Foundation, and a member of the advisory panel for J. Paul Getty Trust and Metropolitan Museum of Art joint program for art on film.

Richard Amt, chief of photographic services, exhibited four photographs in the alumni art exhibition celebrating the 125th anniversary of Concordia College, River Forest, Illinois.

Susan M. Arensberg, curator of educational programs for exhibitions, taught a course on early Christian and Byzantine art and architecture as a professorial lecturer at Georgetown University.

Caroline Backlund, librarian, was co-chairman of the Washington Art Library Resources Committee. She was given the ARLIS/NA distinguished service award at the annual Art Libraries Society of North America conference, only the third person to receive this citation.

Daphne S. Barbour, assistant object conservator, was awarded a Robert H. Smith Fellowship to pursue research on Degas' wax sculptures. She presented a talk at the Washington Conservation Guild meeting on the "Comparison of Blasting Media for Use on Outdoor Bronzes," and was a conservation project support field reviewer for the Institute of Museum Services.

Ira Bartfield, coordinator of photography, served as membership chairman for the international Visual Resources Association.

Barbara Berrie and **Lisha Glinsman**, conservation scientists, presented a poster on "Ariad: A program for analyzing relative intensities and *d*-spacings from x-ray powder diffraction film strips" at the annual meeting of the American Institute of Conservation.

David Alan Brown, curator of Italian Renaissance painting, taught courses at Georgetown University on the International Gothic style, Leonardo, and High Renaissance Florence. He gave a paper on Leonardo's *Last Supper* for a symposium on the "Great Age of Fresco from Masaccio to Titian" at the Metropolitan Museum, and spoke on "Raphael, Leonardo, and Perugino" for a symposium at Georgetown University's center at Fiesole, Italy. He delivered the 29th annual "Lettura Vinciana" at the Biblioteca Leonardiana, on Leonardo's role in the creation of the controversial *Madonna Litta* in the Hermitage Museum. He served on the organizing committee for the Savoldo exhibition to be held in Brescia in 1990.

Nicolai Cikovsky, Jr., curator of American painting, served on the advisory committee for the Archives of American Art and the art advisory panel for the Internal Revenue Service. He delivered the lectures "William Merritt Chase: 'An Artist Every Inch of Him'" at Ka-

lamazoo Institute of Arts; "Democratic Illusions: The Still Lives of Raphaelle Peale" at the National Museum of American Art; and "Winslow Homer's (National) Style" for the Conference on Relations between European and American Art during the Eighteenth and Nineteenth Centuries at the Aspen Institute in Berlin.

Tracy E. Cooper, research assistant, CASVA, presented a paper on "'Com'era anco avanti . . .': Invoking the Past in Late Renaissance Venice" at the College Art Association annual meeting.

Jack Cowart, curator of twentieth-century art, lectured on Georgia O'Keeffe at the Milwaukee Art Museum and for the trustees of the Archives of American Art, and on "Matisse in Morocco" for the Hermitage Foundation Auxiliary in Norfolk. He continued on the advisory committee for the Pennsylvania Avenue Development Corporation's "Arts Walk: Collaboration in Art/Design," on the sculpture committee for Georgetown University, as humanities advisor to Public Art Films, Inc., for a projected PBS series on "The Comics and America," and on the fine arts committee for the Morris Arboretum of the University of Pennsylvania. He was juror for the "Florida Annual," an all-media exhibition of contemporary art sponsored by the Boca Raton Museum of Art.

Elizabeth A. Croog, associate secretary and general counsel, participated in a panel on immunity from judicial seizure for cultural objects imported from abroad for temporary exhibition at the American Law Institute/American Bar Association course on "Legal Problems of Museum Administration."

Maygene Daniels, chief of Gallery Archives, was appointed U.S. representative to the International Council on Archives Working Group on Architectural Records, 1988-1992, and appointed by the Archivist of the U.S. to serve on a planning advisory committee for the new National Archives building. She continued as a member of the governing council of the Society of American Archivists and as chairman of the search committee for director of the Archives of American Art. She served on the 1989 review committee for the Smithsonian Institution Research Resources Grant program, and gave a presentation on the program to the Smithsonian's Archives Council. She directed a workshop on museum archives administration for the Association of Hawaiian Archivists and the Hawaii Association of Museums, with on-site visits to several Hawaiian museum archives. She presented an

illustrated lecture "In Search of Alexander Calder in the Gallery Archives" at a seminar of the Archives of American Art, and served as chair and commentator for a program session on archival appraisal of the mid-Atlantic Regional Archives Conference.

Eric Denker, coordinator of tours and lectures, taught "Printmaking in the Nineteenth Century" as a visiting professor at George Mason University, "Nineteenth-Century Painting" as an adjunct professor at Georgetown University, and "Mary Cassatt and Color Printmaking in the Nineteenth Century" for a Georgetown alumni college. He lectured at the Little Rock Art Museum on "American Women Etchers," and at the Minnesota Institute of Art on "Whistler as Etcher." He continues to serve as vice president and program chairman for the Washington Print Club. He was awarded a Robert H. Smith Fellowship for work on impressionist prints.

Lamia Doumato, head of reader services, co-chaired a session on "Concerns of the Architecture Library" at the annual conference of the Association of Architectural Librarians. She serves on the advisory board of the AAL, is book review editor for the AAL Newsletter, and was recorder for the ARLIS Newsletter, writing a report on the automation session at the Art Librarians Conference. She reviewed several projects for the National Endowment for the Humanities.

Sabine Eiche, senior research associate, CASVA, was appointed one of the editors of the journal *Ricerche di Storia dell'Arte*.

Suzannah Fabing, managing curator of records and loans, was elected vice president of the Museum Computer Network's board of trustees and served on the visiting committee for the Wellesley College Museum of Art and its acquisitions subcommittee. She was awarded the Robert H. Smith Fellowship to pursue research on Etruscan bronzes in Italy, Denmark, and Germany.

Massumeh Farhad, research assistant, CASVA, delivered lectures on "Timurid Painting" for the Smithsonian National Association and on "Timur and the Princely Vision" at the Women's Democratic Club of Washington.

Gail Feigenbaum, coordinator of academic programs, was awarded a National Endowment for the Humanities "Travel to Collections" grant to do research in Leningrad and Moscow on Lodovico Carracci. She was a visiting scholar in art history at the Johns Hopkins University.



Giovanni Battista Naldini, *Studies of a Male Nude*, Gift of William B. O'Neal, 1988.69.2

Frances Feldman, lecturer and intern coordinator, spoke on "Mary Cassatt: The Color Prints" for the Smithsonian Resident Associates program's Museum Mornings series.

Ruth E. Fine, curator of prints and drawings, was awarded the first Pyramid Atlantic Award for Excellence for her contributions to the field of prints and drawings. She continued on the board of directors of the College Art Association, on the advisory boards of the Philadelphia and Washington Print Clubs and of Pyramid Atlantic, and on the artist-in-residence committee of Sidwell Friends School. She gave a lecture on "Gemini G.E.L.: Art and Collaboration" at the National Museum of Art, Osaka, and at the Machida City Museum of Graphic Arts, Japan. She joined the national alumni advisory board of the University of the Arts, Philadelphia.

Sarah E. Fontana, legal assistant, spoke to students at the University of Maryland on professional and ethical standards of a paralegal. She is past president and member of the National Capital Area Paralegal Association.

Margaret Morgan Grasselli, assistant curator of prints and drawings, was elected to the Print Council of America and awarded the CASVA curatorial fellowship for 1989-1990 to continue work on the drawings of Antoine Watteau. She juried the annual print exhibition of the Art League of Alexandria and gave lectures on old master prints and drawings to two classes from Gallaudet College.

Margot Grier, library automation coordinator, was elected to the executive committee of the VTLIS Users' Group.

Janice Gruver, editorial assistant for conservation, taught art appreciation for the Anne Arundel County adult education program.

John Oliver Hand, curator of Northern Renaissance painting, lectured on "Futurism in America" at the Metropolitan Museum of Art, in conjunction with the exhibition *Boccioni: A Retrospective*.

Gretchen Hirschauer, assistant curator of Italian painting, spoke to students in the American University Washington semester internship program on the role of a curator in modern art museums, and directed a Tuscan countryside study tour for the Smithsonian Associates programs.

Andrew Krieger, art services specialist, exhibited drawings at the Georgia Museum of Art, the University of Georgia, and in the retrospective "Twenty Years of Artists at Cortona, Italy," at the Palazzo Grassi in Venice. He participated in a group show, "Still Life: Variations of a Theme," at the Vanderbilt Art Gallery, Nashville.

Roger Lawson, head of cataloguing, delivered a paper on "New Monographs on Architecture" at the annual conference of the Association of Architectural Librarians, and organized and participated in a panel presentation on "Loading Bibliographic Records into a Local System" at the annual conference of the Art Libraries Society of North America.

Douglas Lewis, curator of sculpture and decorative arts, continued as chairman of the quality assurance subcommittee and vice chairman of the citizens' stamp advisory committee for the U.S. Postal Service. He served on the committee for the arts at the Lawrenceville School, as chairman of the acquisitions program for the Mount Holyoke College Art Museum, on the visiting committee of the Smith College Museum of Art, the American fellowship committee of the Belgian-American Educational Foundation, the friends of the Folger Shakespeare Library, the boards of the Washington Collegium for the Humanities and the Bauman Foundation, and the trustees' committee of Belzalel Academy of Jerusalem. He was sponsor for the Washington research campaign of distinguished Fulbright scholar Agnieszka Morawinska, curator of Polish painting at the National Museum of Warsaw, and juror for the National Parks Foundation's "Arts for the Parks" program. He gave lectures on "Andrea Palladio" and "Palladio's

Painter and Sculptor Collaborators" at the Walters Art Gallery, and "A Church Model of 1714 by Domenico Rossi" at the annual meeting of the Society of Architectural Historians. He led a graduate seminar on "Italian Renaissance Sculpture" as visiting lecturer at the University of Maryland, a museum seminar on "Neo-Classic, Romantic, and Realist Art" and a study tour of northern Italy as professorial lecturer at Georgetown University, and seminars on "Washington's Victorian Architecture" for a Georgetown alumni college and on "Renaissance Art" for Georgetown's School of Summer and Continuing Education.

Ysabel Lightner, assistant chief of publication sales, served as vice president of the Museum Store Association. Her four-year term ended in May 1989.

Suzanne Quillen Lomax, organic chemist, gave a talk on "The Application of Chemistry to the Examination of Works of Art" to the northeast section of the American Chemical Society and to the Washington and Maryland sections of the American Institute of Chemical Engineers. She also spoke on "Chemistry as Applied to the Understanding of Works of Art" to the art department of Northern Ohio University and to the northern Ohio section of the American Chemical Society.

Alison Luchs, assistant curator of sculpture, did research on the ideal portrait sculpture of Tullio Lombardo under a Robert H. Smith curatorial fellowship. She spoke on "The Miraculous Image a Generator of Italian Renaissance Church Architecture" at the College Art Association annual meeting, and continued as vice president of the Dupont Circle Conservancy.

Donna Mann, lecturer, was technical advisor for a George Washington University communications class and art consultant for the Washington Antiques Show.

George Manos, assistant to the director for music, continued on the board of the Kindler Foundation, the music committee of the Cosmos Club, the Philadelphia New Music Group, Alea III Boston University, the National Press Club, and the Cultural Alliance of Washington, and as an honorary member of the Levine School of Music. He also continued on the national alumni council for the Johns Hopkins University to evaluate the Peabody Conservatory of Music, and adjudicated that school's 1989 Sylvia Green Vocal Competition.

Thomas O'Callaghan, assistant slide librarian, exhibited drawings and prints at the City

Gallery, Washington, and painting at the Watkins Gallery of the American University. He participated in a four-person exhibition that opened at the Alex Gallery, Washington, and traveled to Bonn, Germany.

Therese O'Malley, assistant dean, CASVA, completed her dissertation, "Art and Science in American Landscape Architecture: The National Mall, 1791-1852," and received her Ph.D. from the University of Pennsylvania. She delivered lectures for the University of Virginia and Historic Charleston on the aesthetics of the pastoral landscape, and at Dumbarton Oaks on the history of botanic gardens. She was appointed senior fellow for the program in landscape architecture at Dumbarton Oaks and served on the advisory committee for George Washington University's program of historic landscape design. She was also a consultant for two historic sites: Middleton Place, Charleston, and Old Economy, Pennsylvania.

Judy L. Ozone, associate object conservator, was technical editor for the post-conference publication of the Gilding Conservation Symposium and continued as an abstractor for *Art and Archaeology Technical Abstracts*.

Michael Palmer, conservation scientist, presented a talk on mineral pigment identification to students in the Furniture Conservation Training Program sponsored by the Conservation Analytical Laboratory.

Anna Rachwald, librarian, gave a paper on "Esthetics of Polish Books Published Abroad in the Nineteenth Century" at the national convention of the American Association for the Advancement of Slavic Studies.

Gregg Reynolds, facilities manager, spoke on the organization, implementation, and operation of safety programs in museums at a symposium co-sponsored by the Mid-Atlantic Association of Museums and the Smithsonian Institution.

Mervin Richard, head of loans and exhibitions conservation, co-authored a paper for the American Institute for Conservation annual meeting on the use of environmentally controlled vitrines for paintings, and lectured on exhibitions conservation and packing works of art for transit at the National Gallery of Canada, the art conservation program at Buffalo State College, the Conservation Analytical Laboratory of the Smithsonian Institution, and the Williamstown Regional Conservation Laboratory. He was named the North American coordinator for the Art in Transit Working Group of ICOM.

René de la Rie, taught a course at the Institute of Archaeology of the University of London in July 1989.

Charles M. Ritchie, assistant curator of prints and drawings, was on the review panel for the art competition for high school students sponsored by the Congressional Arts Caucus.

Andrew Robison, curator of prints and drawings and senior curator, lectured on connoisseurship and collecting of master drawings at the Drawing Society's 30th-anniversary symposium. He continued on the international editorial advisory board of *Master Drawings*, the board of directors of the Drawing Society, and the advisory board of the Washington Print Club.

H. Diane Russell, curator of prints and drawings, was adjunct professor of art at American University and taught a seminar in landscape painting in early modern Europe. She lectured on Claude Lorraine's "Nature" drawings at the Pierpont Morgan Library, was a juror for the David Lloyd Kreeger award in art history at Georgetown University, and was a member of the Folger Institute Colloquium on Women in the Renaissance.

Lynn P. Russell, curator of public programs, judged the annual art exhibition of the American Academy of Dermatology and was a panelist in the Smithsonian program "Careers in the Arts."

J. Russell Sale, special assistant to the curator in charge of education, was a delegate to the conference "Inheriting the Theory: New Voices and Multiple Perspectives on DBAE," sponsored by the J. Paul Getty Center for Education in the Arts.

Michael B. Sassani, head of audiovisual production, produced a video program for the U.S. Department of Justice, Immigration and Naturalization Service, entitled "Standing Out in a Crowd." He was consultant on a project for the office of the chairman of the Joint Chiefs of Staff, and served on the city of Takoma Park, Maryland, cable television board.

Wilford W. Scott, coordinator of special exhibition projects, continued as an assistant professorial lecturer at George Washington University, teaching "An Introduction to the Arts in America." He gave lectures on "Photographic Visions: Fact or Fantasy?" for a Georgetown University alumni college, "Chance Meetings: When Photographs Became Art" and "Winslow Homer's Women and the Image of Women in American Art" for the Smithsonian Resident Associates,

"The Floral Imagery of Georgia O'Keeffe" for the Boston Museum of Fine Arts, and "Aspects of American Impressionism" for the docents of the Baltimore Museum of Art. For the third consecutive year, he gave the annual scholarship lecture for the Academy of the Arts in Easton, Maryland, this year on "The Art of Paul Cézanne: A Disciplined Chaos." He served as juror of the Maryland Federation of the Arts annual Works on Paper exhibition, and continued as a member of the planning and zoning commission in Annapolis.

Daniel Shay, art services technician, exhibited paintings and drawings at Marlboro Gallery, Prince George's College. He continues to teach "Drawing the Human Figure" for the Smithsonian Resident Associates Program at the Ripley Center.

Claire Sherman, senior research associate, CASVA, gave a paper on "The Department of Art, Wellesley College, and the History of Art and Classical Archaeology, Bryn Mawr College, 1875-1914," at the College Art Association annual meeting.

Marianna Shreve Simpson, associate dean, CASVA, taught a course on "Introduction to Islamic Art: From the Dome of the Rock to the Taj Mahal" at Georgetown University. She spoke on "Narrative Images in Persian Manuscripts of the Fourteenth to Sixteenth Century" for the Smithsonian Residents Associate program, and on "Some Reflections on the Current State of Studies in Persian Art" for a symposium at the Arthur M. Sackler Gallery. She completed a three-year term on the board of trustees of the Holton-Arms School in Bethesda, and was appointed chair of the art history program for the 1991 annual meeting of the College Art Association.

Julie A. Springer, coordinator of teacher programs, gave a lecture on "WPA Artists and the American Scene" for the Cornell Fine Arts Center at Rollins College in Winter Park, Florida.

Shelley G. Sturman, head of object conservation, was recently elected president of the Washington Conservation Guild. She served as co-chair of the poster session at the annual meeting of the American Institute for Conservation and co-authored a poster on the treatment of the East Building's Calder mobile for the same meeting. She served as one of three conservators on the review panel for conservation and collection maintenance grants for the National Endowment for the Arts.

William Taylor, chief slide librarian, served as chairman of the Washington-Maryland-

Virginia chapter of the Art Libraries Society of North America.

D. Dodge Thompson, chief of exhibitions programs, conceived the exhibition *Paris 1889: American Artists at the Universal Exposition* for the Chrysler Museum in Norfolk, the Pennsylvania Academy of the Fine Arts in Philadelphia, and the Memphis Brooks Museum of Art. He was appointed to the Yale University Council Committee on the Art Gallery and British Art Center.

Neal Turtell, executive librarian, served as co-chairman of the Washington Art Library's Resources Committee; on the steering committee of the Research Library Group art and architecture program, and on the board of Pyramid Atlantic.

Kathleen A. Walsh, curator of teacher and school programs, presented a session on "Art and Creative Writing" for the National Art Education Association Conference; participated in a panel for the Association of Arts Administration Educators' Conference; and served on the board of the education committee for the American Association of Museums, and on the education committee of the Association of Art Museum Directors.

Keith Webb, chief of publication sales, spoke to the Direct Marketing Association of Washington's Catalog Council about current trends in museum mail order catalogues, and to the Museum Store Association's annual meeting about installing computer systems.

Arthur K. Wheelock, Jr., curator of northern baroque painting, also served as professor of art history at the University of Maryland and taught graduate seminars there on Vermeer and on Van Dyck. He was an advisor for the traveling exhibition *Seventeenth-Century Netherlandish Paintings from Swiss Collections*, organized by the Trust for Museum Exhibitions and the Jacob Briner Foundation, Winterthur, Switzerland. He organized a session on "Standards of Attribution: Rubens and Rembrandt" for the College Art Association annual meeting, presenting a paper of the same title. He gave the following lectures: "How do We Know It's Really by Rembrandt?" for the annual meeting of the Independent Schools Art Instructors Association, Mary Washington College, and the J. Paul Getty Museum; "Dutch and Flemish Paintings in the Munich Exhibition" for the Cincinnati Art Museum; "Looking at Vermeer: The Artist's Working Methods" for the Art Institute of Chicago and University of North Carolina; "Transience and Permanence in the Paintings of Vermeer" for Northwestern University;



Raphael Soyer, *Blond Figure*, 1940s, Gift of James N. Rosenberg, 1989.25.1

“Images of Reality, Images of Arcadia: Seventeenth-Century Netherlandish Paintings from Swiss Collections” for Oberlin College and the Allentown Art Museum; “Fantasy and Reality in Dutch Still Life Painting,” for the San Antonio Museum of Art; and “Dutch Paintings in the Clark Collection” for the Yellowstone Art Center, Billings, Montana.

Christopher B. With, curator of art information, lectured on new interpretations of impressionism for the Smithsonian National Associates program. For the Smithsonian Resident Associates, he taught a course on the history and culture of the Rhine river valley in honor of the fortieth anniversary of the founding of the Federal Republic of Germany. He

spoke on “American Impression” and on “Twentieth-Century American Art” for the docents at the National Museum of American Art, and on “American Art and Music” for A Salon in Washington. He delivered a slide lecture on German expressionism for the opening of an exhibition of German prints at the Randolph Macon University Art Museum in Lynchburg, Virginia, and spoke on the life and career of Andy Warhol for the Art Seminar Group in Baltimore, and on Marc Chagall for the Bedford Springs Music Festival in Pennsylvania.

Publications

- Barbara Berrie**, co-author with Shelley Sturman. "Technical Examination of Riccio Plaquettes." In *Italian Plaquettes*, edited by Alison Luchs. Studies in the History of Art 22. National Gallery of Art, Washington, 1989.
- Brown, David Alan**. Review of Pietro Marani. *Leonardo e i Leonardeschi a Brera and of Disegni e dipinti Leonardeschi dalle collezioni milanesi*. *The Burlington Magazine* 131, no. 1036 (July 1989): 491-492.
- Cikovsky, Nicolai, Jr.** "Forum: A Homer Drawing of the English Period." *Drawing* 10 (January-February 1989): 108.
— "American Paintings in the Manoogian Collection." *Antiques* 136 (July 1989): 132-143.
— "American Landscapes." *Three Hundred Years of American Painting: The Montclair Art Museum Collection* (New York, 1989), 29-37.
- Collins, Jane**. Review of *Japanese Gardens: Design and Meaning* by Mitchell Bring and Josse Wayembergh. *AAL Newsletter* 7, no. 4 (October 1988): 5.
- Daniels, Maygene F.** "Records Appraisal and Disposition." In *Managing Archives and Archival Institutions*, edited by James Gregory Bradsher. London, 1988.
- DeGrazia, Diane**. "L'altro Carracci della Galleria Farnese: Agostino come inventore." *Le Carrache et les décors profanes*, 97-113. Actes du Colloque organisé par l'école française de Rome. Rome, 1988.
- Denker, Eric**. Review of *Prints: Washington* exhibition at The Phillips Collection. *Journal of the Print World* (winter 1989), 20.
— "Mary Cassatt: The Color Prints." *Museum and Arts Washington* (July-August 1989), 42-43.
— "Mary Cassatt Printmaker." *The Lamp* (fall 1989).
- Doumato, Lamia**. "Louisa Tuthill's Unique Contribution." In *Architecture: A Place for Women*. Washington, D.C., 1989.
— Review of *Julia Morgan, Architect* by Sara Holmes Boutelle. *AAL Newsletter* 8, no. 1 (January 1989): 4-5.
— Review of *Samuel F. B. Morse* by William Kloss. *Choice* (March 1989), 98.
— *Zaha Hadid*. Monticello, Ill., 1989.
- Eiche, Sabine**, co-author. "The Mausoleum Plan of Galeazzo Maria Sforza." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 32 (1988).
— "Architettura sforzesca." In *Historica Pisaurensis*, edited by R. Valazzi. Venice, 1989.
- Fine, Ruth**. "Donald Saff: A Life in Art." *Donald Saff "Mixed Metaphors," 1956-1989*. Exh. cat., Tampa Museum of Art. Tampa, 1989.
— *John Marin Watercolors*. Exh. cat., Amarillo Art Center. Amarillo, 1988.
- Fletcher, Shelley**, co-author with Pia DeSantis Pell. "Degas: The Search for His Technique Continues." *The Burlington Magazine* (March 1989).
- Grasselli, Margaret Morgan**. "A Drawing by Jean-Baptiste Nattier." *Master Drawings* 26, no. 4 (1988): 356-357, pl. 41.
— "A Curious Link Between Watteau and La Fosse." *The Watteau Society Bulletin* (1986-1988).
— "News from the U.S.A." *The Watteau Society Bulletin* (1986-1988).
- Hand, John Oliver**. Review of *Netherlandish Fifteenth- and Sixteenth-Century Paintings in the National Gallery of Ireland* by Christiaan Vogelaar, and *Netherlandish Paintings in Soviet Museums* by Nikolai Nikulin. *The Burlington Magazine* 131 (January 1989): 39-40.
- Lawson, Roger**. Review of *International Design Yearbook 4*, edited by Arata Isozaki. *AAL Newsletter* 8, no. 2 (April 1989): 4.
— Review of *Bruce Goff: Toward Absolute Architecture* by David G. DeLong, and *Gordon Bunshaft of Skidmore, Owings & Merrill* by Carol Herselle Kinsky. *AAL Newsletter* 8, no. 3 (July 1989): 3-5.
- Lewis, Douglas**. "Introduction: The Past and Future of the Italian Plaquette" and "The Plaquettes of 'Moderno' and His Followers." In *Italian Plaquettes*, edited by Alison Luchs. Studies in the History of Art 22. National Gallery of Art, Washington, 1989.
- Luchs, Alison**, editor. *Italian Plaquettes*. Studies in the History of Art 22. National Gallery of Art, Washington, 1989.
— "Tullio Lombardo's Ca' d'Oro Relief: A Self-Portrait with the Artist's Wife?" *Art Bulletin* 71 (June 1989): 231-236.
- Mann, Donna**. *Sudamerica: Pinturas de George Catlin*. Washington, 1989.
— "The Picture of Innocence: American Native Children's Portraits from 1700 to 1860." *The 34th Annual Washington Antiques Show Catalogue*. Washington, 1989.
- Millon, Henry A.** Introduction, "Architecture-Society-History." In *Giancarlo de Carlo*. Milan, 1988.
—, co-author. "Pirro Ligorio, Michelangelo, and St. Peter's." In *Pirro Ligorio Artist and Antiquarian*, edited by Robert W. Gaston. Milan, 1988.
- de la Rie, René**, co-author. "Stabilized Damar Picture Varnish." *Studies in Conservation* 34 (1989).
- Simpson, Marianna Shreve**. "Islamic Painting and History." *Asian Art* 1 (fall 1988).
— "The Vever Collection in Washington, D.C." *Marq* (December 1988).
— Review of "Mehdi Bahrani. *Gurgan Faïences*." *Iranian Studies* 21 (1988).
— Review of "The Feather of Simurgh: The 'Licit' Magic of the Arts in Medieval Islam," by J. Bürgel. *Middle East Studies Association Bulletin* 23 (1989).
- Shelley G. Sturman**, co-author with Barbara Berrie. "Technical Examination of Riccio Plaquettes." In *Italian Plaquettes*, edited by Alison Luchs. Studies in the History of Art 22. National Gallery of Art, Washington, 1989.
- Thompson, D. Dodge**. "Loitering Through the Paris Exposition: Highlights of the American Paintings." In *Paris 1889: American Artists at the Universal Exposition*. Exh. cat., Chrysler Museum. Norfolk, 1989.
— "John LaFarge's Masterpieces in Stained Glass." *Antiques* 135, no. 3 (March 1989): 708-717.
- Walsh, Kathleen A.** "Teachers and Resource Centers." *Museum Education Anthology*. National Art Education Association, 1989.
- Wheelock, Arthur K., Jr.** Introduction. In *Images of Reality, Images of Arcadia: Seventeenth-Century Netherlandish Paintings from Swiss Collections*, by Margarita Russell. Exh. cat., The Trust for Museum Exhibitions, The Jakob Briner Foundation, Winterthur, Switzerland, 1989.
— "Still Life: Its Visual Appeal and Theoretical Status in the Seventeenth Century." *Still Lives of the Golden Age: Northern European Paintings from the Heinz Family Collection*. Exh. cat., National Gallery of Art, Washington, 1989.
— "History, Politics, and the Portrait of a City: Vermeer's *View of Delft*." In *Urban Life in the Renaissance*, edited by Susan Zimmerman and Ronald E. E. Weissman. Newark, Del., 1989.



Financial Report

The operating funds of the National Gallery of Art for the 1989 fiscal year amounted to \$50.4 million, of which \$40.5 million were federal funds appropriated to the National Gallery by Congress. The remaining \$9.9 million represented private funds in the form of income from endowment and special purpose funds as well as grants from corporations to support special exhibitions. The sources of funding 1989 operations are summarized below:

	(\$ millions)	% of total
Federal funds	<u>\$40.5</u>	80%
Private funds		
Unrestricted	2.1	
Restricted to special exhibitions, CASVA, conservation, and other	7.8	
Total private funds	<u>9.9</u>	<u>20</u>
Total operating funds	<u>\$50.4</u>	<u>100%</u>

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress which accepted an unprecedented gift that Andrew W. Mellon made to the people of the United States. The gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress pledged the faith of the United States to provide funds for the upkeep, administration, and operations (including the protection and care of works of art acquired by the board of trustees) so that the Gallery would be properly

maintained and the works of art exhibited regularly to the public free of charge.

Since the Gallery opened to the public, federal funds have supported all major operations of the Gallery, including curatorial and education departments, security, maintenance, and day-to-day operations. At the same time, all purchases of works of art have been made with private funds. Construction of the East Building was also privately financed.

In 1989 Gallery federal expenditures amounted to \$40.5 million, a 4.4% increase over the prior year. Seven government-supported full-time equivalent (FTE) staff were added, making a new total of 835 FTE's. Salaries and fringe benefits, including a 4.1% pay raise effective 1 January 1989, account for \$25.3 million, or 62.5% of the government funds utilized.

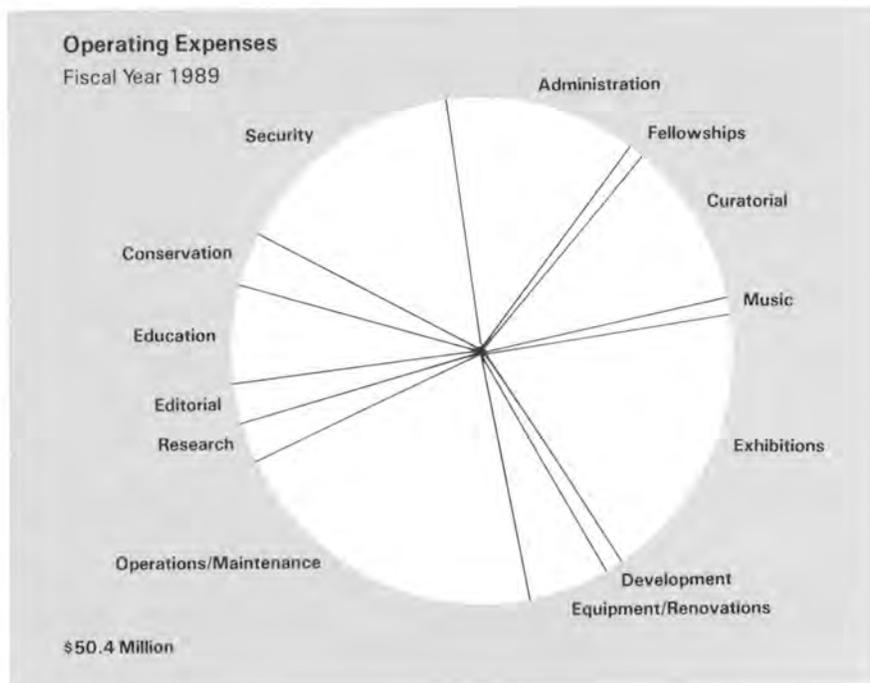
	(\$ millions)	% of total
Salaries and benefits	\$25.3	62.5%
Utilities	4.3	10.6
Special exhibitions	3.3	8.1
Renovation and equipment	2.4	5.9
Supplies, material, and contracted services	4.4	10.9
Other	.8	2.0
Total	<u>\$40.5</u>	<u>100.0%</u>

PRIVATE FUNDS

Unrestricted Funds

Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund originally established in the early years of the Gallery. The in-

Ad Reinhardt, *Untitled*, 1947, Ailsa Mellon Bruce Fund and Gift of The Circle of the National Gallery of Art, 1988.60.1 (detail)



come from these funds is used for the compensation of executive officers, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

Restricted Funds

Special Exhibitions: Exhibition expenditures of \$9.1 million in 1989 were substantially greater than the \$5.9 million spent in 1988. The increase was primarily attributable to the more than \$3 million devoted to *Japan: The Shaping of Daimyo Culture* and the related events. These funds were raised by a consortium of fifteen Japanese corporations, the Japan Foundation, and R. J. Reynolds.

More than 60% of exhibition program costs were supported by other corporations and foundations, including American Express, Ford Motor Company, Philip Morris, Olivetti Company, Eastman Kodak, United Technologies, Gerald D. Hines Interests, the Pew Foundation, First City Financial, and the Mellon Bank. Opening events, films, brochures, symposia, and other related events were also funded by the private sector. The core

costs of the exhibitions program continued to be funded by designated federal funds. The \$1,534,439 excess of support and revenues in 1989 non-federal funds (as shown in the Operating Statement) primarily represents grants made in support of the exhibition program that are available for use in future years.

CASVA: Funding for the Center for Advanced Study in the Visual Arts is derived from the income of two Andrew W. Mellon Foundation endowments and grants from the Kress Foundation, individuals, and other supporting foundations. Expenses are shown in the Operating Statement under the headings "Educational services" (\$504,243) and "Fellowships" (\$423,353). Fellowships supported thirty-five scholars in 1989.

Conservation: Conservation of works of art was primarily funded (86%) by federal appropriations, while fellowships, interns, staff research, and seminars were supported by private funds amounting to \$228,998. The Gallery funded four advanced training fellowships as well as part-time fellowships in the painting, pa-

per, object, and science conservation departments.

Research Services and Music: Supplementing federal funds, the purchases of library books and photographs for the Gallery's photographic archives were made with private funds (\$477,217) designated for those purposes. The Gallery's music department, which arranges and presents the regular Sunday evening concerts, was partly funded by private sources at a level of \$237,493 in 1989.

INVESTMENTS

The investment portfolio of the Gallery had a market value of approximately \$201 million at the end of the fiscal year. It is primarily made up of endowment funds and, to a lesser extent, funds for special purposes that may be expended for the purposes designated. The largest single portion of endowment funds is the Patrons' Permanent Fund, dedicated to the purchase of works of art. Its market value amounted to \$71.9 million at the end of the fiscal year. The portfolio is supervised by the finance committee of the board of trustees and managed by an investment advisory team made up of Scudder, Stevens & Clark, First Manhattan Capital Management, both of New York, and, as of March 1989, Sound Shore Management, Inc., of Greenwich, Connecticut. The custodian of securities is the Riggs National Bank of Washington, D.C.

The early endowment fund established by Andrew W. Mellon has been supplemented over the years by endowments given by the Andrew W. Mellon Foundation and Mr. Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. During 1989 the Carritz Foundation made a second special gift of \$2.5 million as an addition to an art fund previously established. Many generous individuals made other contributions for the purchase of works of art, fellowships, and scholarly endeavors in fiscal year 1989.

PUBLICATIONS FUND

Sales of art books, exhibition catalogues, posters, and prints amounted to \$9.3 million in this fiscal year, approximately 24% lower than the prior year's sales levels. The decline was related to fewer numbers of visitors to the Gallery. The net proceeds of publications sales are used to finance, in a revolving manner, the production of catalogues of the Gallery's collections, Studies in the History of Art, and other scholarly publications directly related to the programs of the Gallery.

In fiscal year 1989 the Gallery made significant investments that will benefit publication sales operations in future years, including the rental of a warehouse in Cheverly, Maryland, which allows improved control of inventories; a new computer and point-of-sale cash register system; and additional staff to keep up with the increasing complexity of the sales operations.

AUDITING

To insure financial integrity, the Gallery maintains a comprehensive system of auditing, internal controls, and follow up. The Gallery's independent certified public accountants, Coopers & Lybrand, perform an annual examination of financial statements and a study and evaluation of the internal accounting controls and systems of the Gallery in accordance with generally accepted auditing standards and standards set forth by the General Accounting Office for federally funded activities. Coopers & Lybrand observes the taking of art inventories as well as the inventories of retail merchandise. The internal audit office of the Gallery, headed by Larry Lewis, works closely with the public accounting firm and reports on a regular basis directly to the director.

The members of the audit committee of the board of trustees meet three times a year to receive reports of both Coopers & Lybrand and the Gallery's internal audit staff. Audit comments are reviewed by the audit committee with management and agreement made on a course of action to implement recommendations. At each meeting prior reports are reviewed to make sure that the agreed-upon

courses of action have been completed. In addition, the audit committee meets in executive session with the internal auditor and the public accounting firm. This free access of auditors to the audit committee of the board of trustees parallels a similar process in many American corporations.

CONCLUSION

The Gallery is deeply indebted to all those in Congress, the Administration, and the Office of Management and Bud-

get, who, despite severe fiscal limitations, have made it possible for this institution to operate at a standard appropriate to the nation's art museum. Their efforts, coupled with the generous support of corporations and friends, made our service to the public in 1989 a successful and satisfying year.

Daniel Herrick
Treasurer

Coopers
& Lybrand

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying balance sheet of the National Gallery of Art as of September 30, 1989, and the related statements of activity of the funds for operations and changes in fund balances 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. We previously audited and reported on the financial statements of the National Gallery of Art for the year ended September 30, 1988, totals of which are included in the accompanying financial statements for comparative purposes only.

We conducted our audit in accordance with generally accepted auditing standards and generally accepted governmental auditing standards. Those standards 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. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the National Gallery of Art as of September 30, 1989, and the results of its operations and changes in its fund balances for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand

Washington, D.C.
November 30, 1989

BALANCE SHEET 30 SEPTEMBER 1989
(with comparative totals as of 30 September 1988)

	1989			1988
	<i>Non-federal</i>	<i>Federal</i>	<i>Total</i>	<i>Total</i>
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 1,945,724	\$ 9,076,822	\$ 11,022,546	\$ 14,144,532
Receivables (Notes 1 and 3)	11,372,278	30,206	11,402,484	8,341,563
Investments (Notes 1 and 2)	201,177,585	—	201,177,585	168,460,394
Publications inventory (Note 1)	3,495,633	—	3,495,633	2,608,417
Deferred charges	1,271,689	404,907	1,676,596	2,718,970
Fixed assets (Notes 1 and 4)	123,615,181	22,897,207	146,512,388	146,190,932
Total assets	<u>\$342,878,090</u>	<u>\$32,409,142</u>	<u>\$375,287,232</u>	<u>\$342,464,808</u>
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 9,734,381	\$ 5,007,961	\$ 14,742,342	\$ 9,708,646
Deferred grants and appropriations	4,847,118	404,907	5,252,025	6,918,376
Total liabilities	<u>14,581,499</u>	<u>5,412,868</u>	<u>19,994,367</u>	<u>16,627,022</u>
Commitments and contingencies (Note 8)				
<i>Fund balances</i> (Note 5):				
Funds for operations	3,648,859	—	3,648,859	2,192,396
Funds for special purposes	39,143,648	—	39,143,648	33,839,173
Endowment funds	161,888,903	—	161,888,903	138,721,939
Unobligated appropriations	—	4,099,067	4,099,067	4,893,346
	204,681,410	4,099,067	208,780,477	179,646,854
Capital invested in fixed assets	123,615,181	22,897,207	146,512,388	146,190,932
Total fund balances	<u>328,296,591</u>	<u>26,996,274</u>	<u>355,292,865</u>	<u>325,837,786</u>
Total liabilities and fund balances	<u>\$342,878,090</u>	<u>\$32,409,142</u>	<u>\$375,287,232</u>	<u>\$342,464,808</u>

The accompanying notes are an integral part of the financial statements

STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS
 FOR THE YEAR ENDED 30 SEPTEMBER 1989
 (with comparative totals for the year ended 30 September 1988)

	1989			1988
	Non-federal	Federal	Total	Total
SUPPORT AND REVENUES				
U.S. Government appropriation utilized (Note 1)	\$ —	\$40,463,638	\$40,463,638	\$38,815,230
Return from endowment funds, less \$1,651,879 and \$1,398,632 respectively for 1989 and 1988, returned to principal (Note 1)	3,017,000	—	3,017,000	2,902,974
Grants for special exhibitions	6,897,808	—	6,897,808	4,492,293
Income from special purpose funds utilized	1,177,009	—	1,177,009	864,006
Interest income	314,843	—	314,843	167,329
Income from cafeteria, recorded tours, and reimbursements	105,673	—	105,673	493,344
Total support and revenues	<u>11,512,333</u>	<u>40,463,638</u>	<u>51,975,971</u>	<u>47,735,176</u>
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	980,463	4,305,856	5,286,319	5,304,319
Conservation	228,998	1,362,751	1,591,749	1,376,427
Special exhibitions	5,877,393	3,240,576	9,117,969	5,910,256
Editorial and photography	—	868,987	868,987	842,585
Research services	477,217	1,808,037	2,285,254	1,998,112
Educational services	560,569	2,706,434	3,267,003	3,045,964
Fellowships	423,353	—	423,353	397,892
Music	237,493	137,487	374,980	317,456
Total program expenses	<u>8,785,486</u>	<u>14,430,128</u>	<u>23,215,614</u>	<u>19,193,011</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance	106,375	10,382,895	10,489,270	11,222,264
Security	—	7,834,958	7,834,958	7,353,203
Administration, fiscal and legal	680,254	5,359,981	6,040,235	5,400,043
Development (Note 1)	405,779	72,235	478,014	334,157
Total operations, security, and administration	<u>1,192,408</u>	<u>23,650,069</u>	<u>24,842,477</u>	<u>24,309,667</u>
Renovation expenditures	—	1,626,752	1,626,752	2,290,495
Equipment expenditures	—	756,689	756,689	979,594
Total expenses	<u>9,977,894</u>	<u>40,463,638</u>	<u>50,441,532</u>	<u>46,772,767</u>
Excess of support and revenues over expenses	<u>\$ 1,534,439</u>	<u>\$ —</u>	<u>\$ 1,534,439</u>	<u>\$ 962,409</u>

STATEMENT OF CHANGES IN FUND BALANCES
FOR THE YEAR ENDED 30 SEPTEMBER 1989
(with comparative totals for the year ended 30 September 1988)

	1989						1988	
	Non-federal			Federal			Total	Total
	Funds for operations	Funds for special purposes	Endowment funds	One-year funds	No-year renovation funds	No-Year special exhibitions funds		
BALANCES, BEGINNING OF YEAR	\$2,192,396	\$33,839,173	\$138,721,939	\$ —	\$3,043,783	\$1,849,563	\$179,646,854	\$179,562,792
<i>Additions:</i>								
U.S. Government appropriation received	—	—	—	35,661,000	750,000	2,320,000	38,731,000	37,352,000
Return from endowment funds restricted to special purposes	—	4,186,375	—	—	—	—	4,186,375	3,545,820
Endowment fund income returned to principal (Note 1)	1,651,879	—	—	—	—	—	1,651,879	1,398,632
Investment income	—	2,387,985	—	—	—	—	2,387,985	1,599,536
Change in investment appreciation (Note 2)	25,869	2,238,568	19,406,214	—	—	—	21,670,651	(11,509,694)
Gifts and bequests	—	5,015,648	1,972,995	—	—	—	6,988,643	6,746,853
Excess of support and revenues over expenses	1,534,439	—	—	—	—	—	1,534,439	962,409
Publications revenue	—	9,300,684	—	—	—	—	9,300,684	12,275,633
Total additions	3,212,187	23,129,260	21,379,209	35,661,000	750,000	2,320,000	86,451,656	52,371,189
<i>Deductions:</i>								
Art purchases	—	6,722,841	—	—	—	—	6,722,841	1,842,201
Publications expenses	—	8,841,985	—	—	—	—	8,841,985	9,260,702
Fixed asset expenditures	—	1,050,919	—	—	—	—	1,050,919	471,102
Fellowships, projects, and other	—	1,177,009	—	—	—	—	1,177,009	864,006
Federal operating expenses obligated	—	—	—	35,646,211	1,626,752	2,237,527	39,510,490	39,844,717
Returned to U.S. Treasury	—	—	—	14,789	—	—	14,789	4,399
Total deductions	—	17,792,754	—	35,661,000	1,626,752	2,237,527	57,318,033	52,287,127
<i>Transfers—In (out):</i>								
Endowment fund income returned to principal (Note 1)	(1,651,879)	—	1,651,879	—	—	—	—	—
Other	(103,845)	(32,031)	135,876	—	—	—	—	—
Balances, end of year	\$3,648,859	\$39,143,650	\$161,888,903	\$ —	\$2,167,031	\$1,932,036	\$208,780,477	\$179,646,854

The accompanying notes are an integral part of the financial statements

Notes to the Financial Statements

Note 1. Summary of Significant Accounting Policies

FUND ACCOUNTING—To ensure observance of limitations and restrictions placed on the use of resources available to the National Gallery of Art (the Gallery), the accounts of the Gallery are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

The assets, liabilities, and fund balances of the Gallery are reported in four self-balancing fund groups as follows:

Operating funds, which include unrestricted and restricted resources, represent the portion of expendable funds available for support of the Gallery's operations.

Funds for special purposes include the publications fund, which is used to finance, in a revolving fund manner, the production of catalogues of the Gallery's collections, Studies in the History of Art, and other scholarly publications directly related to the programs of the Gallery. Publications revenue and expenses are recorded as an addition and deduction, respectively, in the statement of changes in fund balances. Other funds for special purposes are restricted to art acquisitions, capital construction, and fellowships, among other restricted purposes.

Endowment funds are subject to restrictions of gift and bequest instruments requiring in perpetuity that the principal be invested and the income only be used. Permanent endowment funds are subject to restriction by donor, grantor, or other outside party. Funds functioning as en-

dowment are subject to restriction by the Gallery's board of trustees.

Federal funds represent appropriations from Congress for the operations of the Gallery. The Gallery receives "one-year" appropriations, which, when not obligated or expended, must be returned to the United States Treasury, and "no-year" appropriations for the repair, renovation, and restoration of its buildings and for special exhibitions. No-year appropriations are retained until expended.

The accounts of the federal funds are prepared on the obligation basis of accounting, which is 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 differs in some respects from generally accepted accounting principles. Under this basis of accounting, commitments, such as purchase orders and contracts, are recognized as expenses and the related obligations are carried as liabilities even though the related goods or services have not been received. Such amounts are included in undelivered orders and are available until expended.

Operating funds restricted by the donor, grantor, or other outside party for particular operating purposes are deemed to be earned and reported as revenues of the operating fund when the Gallery has incurred expenditures in compliance with the specific restrictions. Such amounts received and receivable but not yet earned are reported as deferred income.

All gains and losses arising from the sale, collection, or other disposition of assets are accounted for in the fund that owned the assets. Ordinary income from investments, receivables, and the like is accounted for in the fund owning the assets, except for income derived from investments of endowment funds, which is accounted for, if unrestricted, as revenue of the operating fund or, if restricted, as additions to funds for special purposes.

ART OBJECTS—In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the balance sheet. The Gallery acquires its art collections through purchase or by donation-in-kind of works of art. Only current year purchases, and not donations-in-kind, are reflected in the statement of changes in fund balances.

CASH—Non-federal cash represents amounts held on deposit by banks including interest-bearing demand deposits. Federal cash represents appropriated amounts not yet disbursed by the United States Treasury.

INVESTMENTS—Investments are carried at current market value based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and asked 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 changes in fund balances (see Note 2).

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

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and no value has been assigned in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. 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.

Depreciation of equipment, furniture, and computer software is charged directly against "Capital invested in buildings and equipment" and is excluded from the statement of activity of the funds for operations and statement of changes in fund balances. Depreciation in the amount of \$1,428,258 in 1989 is comprised of \$283,317 of non-federal funds and \$1,144,941 of federal funds. Depreciation expense for 1988 was \$1,502,279.

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenues or additions to funds for special purposes or endowment funds in the year received or receivable, except support received for special exhibitions, which is deferred, along with related expenses, until such exhibitions are held. Pledges for the purchase of works of art are recorded when collected.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the Gallery to the extent that shared costs are incurred by the Gallery.

OPERATING INCOME FROM ENDOWMENT FUND—A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain nongovernment expenditures of the Gallery. Subsequent to the original endowment, other funds have been established to support the Center for Advanced Study in the Visual Arts, conservation of art works, fellowships, and various other operating purposes in addition to the purchases of works of art. In order to minimize the inflationary erosion of the endowment funds for operations, it is the policy of the board of trustees to limit the amount of dividends and interest available for expenditures in any year and to return unused income to the principal of those endowments. In keeping with this policy, the amount of interest

and dividends available for expenditures is equal to 5.5% of the four-year average market value of the funds. All income in excess of this amount is returned to the principal of the endowment. In addition, any amounts that were made available for expenditures yet were unused at year-end are also returned to the principal of the endowment. Total income generated by endowments for operations was \$4,668,879 and \$4,301,606 for the years ended 30 September 1989 and 1988, respectively. Of these amounts, \$3,017,000 and \$2,902,974 was used for operating purposes and, pursuant to the trustees' policy noted above, \$1,651,879 and \$1,398,632 was returned to principal for these respective years.

ANNUAL LEAVE—The Gallery's employees earn annual leave in accordance

with federal law and regulations. The cost of leave is recorded as salaries expense only as leave is taken.

RECLASSIFICATIONS—Certain 1988 amounts have been reclassified to conform with the 1989 presentation.

FUTURE IMPACT OF ACCOUNTING PRONOUNCEMENT—The Financial Accounting Standards Board has issued Statement No. 93, "Recognition of Depreciation by Not-for-Profit Organizations." The application of this statement is required for the Gallery's fiscal year beginning 1 October 1990. Application of the statement will require that the Gallery depreciate its buildings, the effect of which will decrease fixed assets and capital invested in fixed assets.



Edgar Degas, *Horse Walking*, modeled c. 1860/
1870, Gift of Mrs. Lessing J. Rosenwald,
1989.28.2

Note 2. Investments

Investments are composed of the following as of 30 September:

	1989		1988	
	Cost	Market value	Cost	Market value
Permanent loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury obligations	58,168,797	58,644,462	77,772,784	77,915,143
Cash equivalents and certificates of deposit	26,923,944	26,941,074	16,948,190	16,948,190
Bonds and notes	23,140,119	23,170,289	8,712,319	8,666,776
Common and preferred stocks	72,904,453	87,421,760	56,216,746	59,930,285
Total	<u>\$186,137,313</u>	<u>\$201,177,585</u>	<u>\$164,650,039</u>	<u>\$168,460,394</u>

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the United States Treasury. This loan bears interest at $\frac{1}{4}\%$ below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 7.75% to 9.0%

during fiscal year 1989). Interest income on this loan was \$431,389 and \$442,847 for the years ended 30 September 1989 and 1988, respectively.

The change in investment appreciation for the years ended 30 September 1989 and 1988 is as follows:

	1989	1988
Net increase (decrease) in market value of investments	\$11,229,917	\$(14,664,042)
Realized gain on sale of investments, net	10,440,734	3,154,348
	<u>\$21,670,651</u>	<u>\$(11,509,694)</u>

Note 3. Receivables

Receivables are composed of the following as of 30 September:

	1989	1988
Special exhibition grants and reimbursements	\$ 4,639,676	\$4,218,991
Due from brokers from sales of securities	4,176,993	963,463
Accrued investment income	2,328,181	2,264,378
Other	257,634	894,731
Total receivables	<u>\$11,402,484</u>	<u>\$8,341,563</u>

Note 4. Fixed Assets

Buildings and equipment consist of the following as of 30 September:

	1989			1988
	Non-federal	Federal	Total funds	Total funds
Buildings	\$122,215,656	\$11,118,451	\$133,334,107	\$132,670,319
Equipment	2,768,363	21,785,206	24,553,569	22,692,656
Construction-in-progress	—	120,575	120,575	1,028,350
	<u>124,984,019</u>	<u>33,024,232</u>	<u>158,008,251</u>	<u>156,391,325</u>
Accumulated depreciation on equipment	(1,368,838)	(10,127,025)	(11,495,863)	(10,200,393)
	<u>\$123,615,181</u>	<u>\$22,897,207</u>	<u>\$146,512,388</u>	<u>\$146,190,932</u>

Note 5. Non-Federal Fund Balances

Non-federal funds include the following as of 30 September:

	1989	1988
<i>Funds for operations</i>	\$ 3,648,859	\$ 2,192,396
<i>Funds for special purposes</i>		
Accumulated income, gifts, grants, and bequests available for:		
Art purchases	15,386,846	12,952,441
Capital construction	6,951,808	5,831,959
Publications	14,931,923	13,353,593
Fellowships, projects, and other	1,873,071	1,701,180
Total funds for special purposes	<u>39,143,648</u>	<u>33,839,173</u>
<i>Endowment funds</i>		
Endowment funds, the income of which is available for:		
Restricted purposes	79,753,746	68,364,087
Gallery operations	61,067,631	52,020,195
Funds functioning as endowment funds, the principal and income of which are available for:		
Special purposes	9,757,071	8,687,457
Unrestricted purposes	11,310,455	9,650,200
Total endowment funds	<u>161,888,903</u>	<u>138,721,939</u>
Total non-federal funds	<u>\$204,681,410</u>	<u>\$174,753,508</u>

Note 6. Retirement Benefits

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

1987. Permanent employees of the Gallery participating in the CSRS had the option to transfer into FERS before 31 December 1987. Under FERS, employees pay full Social Security taxes in addition to their contribution to the Basic Benefit Plan. Additionally, they have the option to make tax-deferred contributions to a Thrift Savings Plan and 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. Total pension expense of the Gallery was approximately \$2,077,000 and \$1,793,000 for the years ended 30 September 1989 and 1988, respectively.

Note 7. 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 and the applicable income tax regulations of the District of Columbia.

Note 8. Commitments and Contingencies

The Gallery entered into an operating lease for a warehouse beginning 1 November 1988. The Gallery has the right to cancel this lease upon twelve months' written notice to the lessor after the initial five years. Future minimum rental commitments under this lease at 30 September 1989 are approximately as follows:

For the year ended 30 September	Federal fund	Publications fund
1990	\$230,000	\$115,000
1991	237,000	118,000
1992	244,000	122,000
1993	251,000	126,000
1994	21,000	10,000
	<u>\$983,000</u>	<u>\$491,000</u>

Rent expense on the above lease was \$191,596 for the year ended 30 September 1989.

Trustees, Committees, and Officers



Franklin D. Murphy
Chairman



John R. Stevenson
President



William H. Rehnquist
The Chief Justice of the
Supreme Court



James A. Baker III
The Secretary of State



Nicholas F. Brady
The Secretary
of the Treasury



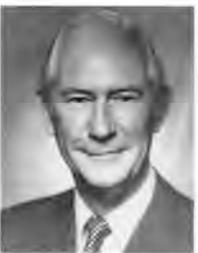
Robert McCormick Adams
The Secretary of the
Smithsonian Institution



Ruth Carter Stevenson



Robert H. Smith



Alexander M. Laughlin



Paul Mellon
Honorary Trustee

Board of Trustees

(as of September 1989)

Franklin D. Murphy,
Chairman

John R. Stevenson, *President*

William H. Rehnquist,
The Chief Justice of the
United States

James A. Baker III,
The Secretary of State

Nicholas F. Brady,
The Secretary of the
Treasury

Robert McCormick Adams,
The Secretary of the
Smithsonian Institution

Ruth Carter Stevenson

Robert H. Smith

Alexander M. Laughlin

Paul Mellon, *Honorary Trustee*

Audit Committee

Franklin D. Murphy,
Chairman

Nicholas F. Brady,
The Secretary of the
Treasury

John R. Stevenson

Ruth Carter Stevenson

Robert H. Smith

Alexander M. Laughlin

Finance Committee

John R. Stevenson, *Chairman*

Nicholas F. Brady,
The Secretary of the
Treasury

Robert McCormick Adams,
The Secretary of the
Smithsonian Institution

Franklin D. Murphy

Ruth Carter Stevenson

Robert H. Smith

Alexander M. Laughlin

Art and Education Committee

John R. Stevenson, *Chairman*

Franklin D. Murphy

Ruth Carter Stevenson

Robert H. Smith

Alexander M. Laughlin

J. Carter Brown

Trustees' Council

John C. Whitehead, *Chairman*

Lois de Menil, *Vice Chairman*

Arthur G. Altschul

Perry R. Bass

Robert M. Bass

Donald M. Blinken

Edward W. Carter

Carroll J. Cavanagh

Robert F. Erburu

Thomas M. Evans

John C. Fontaine

John R. Gaines

Jo Ann Ganz

Evelyn D. Haas

Gordon Hanes

Pamela C. Harriman

Lore Heinemann

R. L. Ireland III

George F. Jewett, Jr.

Stephen M. Kellen

Richard A. Kirstein

Leonard A. Lauder

Ronald S. Lauder

Judith W. Laughlin

Sydney Lewis

Richard A. Manoogian

Frederick R. Mayer

Raymond D. Nasher

Jill Sackler

James S. Smith

Baron Thyssen-Bornemisza

Ian Woodner

Resources Planning Committee

John R. Stevenson, *Chairman*

Charles F. Adams

Robert M. Bass

Theodore F. Brophy

J. Carter Brown

Lois de Menil

James T. Dyke

Edward E. Elson

Katharine Graham

R. L. Ireland III

George F. Jewett, Jr.

Alexander M. Laughlin

Frederick R. Mayer

Franklin D. Murphy

James S. Smith

Robert H. Smith

Ruth Carter Stevenson

John C. Whitehead

Eleanor Wood Prince

Executive Officers

John R. Stevenson, *President*

J. Carter Brown, *Director*

Roger Mandle, *Deputy Director*

Henry A. Millon, *Dean, Center
for Advanced Study in the
Visual Arts*

Anne B. Evans, *Administrator*

Daniel Herrick, *Treasurer*

Philip C. Jessup, Jr., *Secretary-
General Counsel*

Joseph J. Krakora, *External
Affairs Officer*

Director Emeritus

John Walker

Staff

OFFICE OF THE DIRECTOR

Director
J. Carter Brown
Executive Assistant to the Director
Angela M. LoRé
Special Assistant to the Director
Robert L. Bowen, Jr.
Secretaries
Edwina V. E. Davis
Helen Gaina
Internal Auditor
Larry L. Lewis
Auditor
Orin Wolf

OFFICE OF THE DEPUTY DIRECTOR

Deputy Director
Roger Mandle
Assistant to the Deputy Director
Carol Kelley
Staff Assistant
Susanna Atkins
Secretary
Jean Stensland

PAINTINGS AND TWENTIETH-CENTURY ART

Senior Curator and Curator of Modern Paintings
Charles S. Moffett
Staff Assistant
Maria Mallus

Renaissance Paintings

Curator, Southern Renaissance
David Alan Brown
Curator, Northern Renaissance
John Oliver Hand
Assistant Curator, Southern
Gretchen Hirschauer
Research Assistant, Southern
Robert Echols
Research Assistant, Northern
Sally Mansfield
Secretary
Julia Thompson

Baroque Paintings

Curator, Southern Baroque
Diane DeGrazia
Curator, Northern Baroque
Arthur K. Wheelock, Jr.

Research Assistant
Anke Van Wagenberg-ter heuven
Secretary
Valerie Guffey

American Paintings

Curator
Nicolai Cikovsky, Jr.
Assistant Curators
Nancy Anderson
Deborah Chotner
Research Assistant
Elizabeth Chew
Secretary
Rosemary O'Reilly

Modern Paintings

Associate Research Curator
Elizabeth P. Streicher
Assistant Curator
Elizabeth Coman

Twentieth-Century Art

Curator and Head of Department
Jack Cowart
Curator
Nan Rosenthal
Associate Curator
Jeremy A. Strick
Assistant Curator
Marla F. Prather
Research Assistants for Exhibitions
Laura A. Coyle
Amy Mizrahi Zorn
Office Manager
Catherine A. Craft
Secretary for Exhibitions
Amy Heilman

PRINTS, DRAWINGS, AND SCULPTURE

Senior Curator
Andrew C. Robison, Jr.
Staff Assistant and Office Manager
Susanne L. Cook

Old Master Prints

Curator
H. Diane Russell
Assistant Curators
Judith A. Brodie
Virginia Clayton
Gregory D. Jeemen

Curatorial Assistant
Sally A. Metzler
Staff Assistant
Lisa M. Shovers

Old Master Drawings

Curator
Margaret Morgan Grasselli

Modern Prints and Drawings

Curator
Ruth E. Fine
Assistant Curators
Carlotta J. Owens
Charles M. Ritchie
Exhibition Assistants
Sarah Cash
Mary Lee Corlett
Ben Glenn
Staff Assistant
Thomas H. Coolsen

Photography

Curator
Sarah Greenough
Exhibition Assistant
Megan E. Fox
Staff Assistant for Exhibitions
Jane Savoca

Sculpture

Curator of Sculpture and Decorative Arts
C. Douglas Lewis
Associate Curator of Early European Sculpture
Alison Luchs
Mellon Assistant Curator
Donald Myers
Staff Assistant
Willow Johnson

Fiftieth Anniversary

Curatorial Assistant
Barbara Ward

RECORDS AND LOANS

Managing Curator
Suzannah J. Fabing
Secretary
Randi Nordeen
Assistant, Summary Catalogue of American Paintings
Mary Ellen Fraser

Curatorial Records and Files

Head of Department
Susan Davis

Loans and the National Lending Service

Head of Department
Stephanie Belt

Assistants
Lisa Eckerman
Tracey Gallagher

Office of the Registrar

Registrar
Mary Suzor
Associate Registrar
Anne Halpern
Assistant Registrars
Judith Cline
Michelle Fondas
Supervisory Art Services Specialist
John Poliszuk
Assistant Supervisory Art Services Specialist
Andrew Krieger
Lead Art Services Technicians
Daniel Shay
Gary Webber
Art Services Technicians
Ellen Evangeliste
Symmes Gardner
Lowell Gilbertson
Thomas Irion
Johnnie Mizell
John Spurlock

Systematic Catalogue—listed with curatorial and conservation departments

CONSERVATION

Head of Conservation
Ross Merrill
Coordinator of Conservation Programs
Michael Skalka
Editorial Assistant
Janice Gruver
Staff Assistant
Lois Clifton Laclef

Secretaries
Joi Goodman
Nancy Small
Catherine Whitney

Painting Conservation

Conservator and Head of Department
David Bull
Senior Conservator
Sarah Fisher
Conservator
Ann Hoeningwald
Associate Conservators
Carol Christensen
Michael Swicklik

Associate Conservators for the Systematic Catalogue
Paula DeCristofaro
Catherine Metzger
Conservation Technician
Barbara Pralle

Paper Conservation

Conservator and Head of Department
Shelley Fletcher
Senior Conservator
Pia DeSantis Pell
Matter/Framer
David Shen
Conservation Technician
Janice Collins

Object Conservation

Conservator and Head of Department
Shelley Sturman
Associate Conservators
Daphne Barbour
Judy L. Ozone

Textiles Conservation

Conservator
Mary Ashton

Science Department

Head of Department
René de la Rie
Conservation Scientist
Barbara Berrie
Organic Chemist
Suzanne Quillan Lomax
Conservation Scientists
Lisha Glinsman
Michael Palmer
Conservation Scientist for the Systematic Catalogue
Deborah Rendahl

Loans and Exhibitions Conservation

Head of Department
Mervin Richard
Coordinator of Matting/Framing Services
Hugh Hibbs
Associate Conservator
Michael Pierce
Matter/Framer
Jenny Ritchie
Frame Conservator
Stephan Wilcox

Assistant Frame Conservator
Richard Ford
Research Assistant
Karen Tidwell

EXHIBITIONS

Chief of Exhibition Programs
D. Dodge Thompson
Exhibition Officers
Cameron G. Castiel
Elizabeth Driscoll Pochter
Ann Bigley Robertson
Patricia W. Waters
Office Manager
Heather Reed
Secretaries for Loan
Administration
Lena M. Hernández
Sharon B. Millman
Secretary to the Chief of
Exhibition Programs
Nancy E. Stanfield

DESIGN AND INSTALLATION

Chief of Design and Installation
Gaillard Ravenel
Deputy Chief of Design and
Installation
Mark Leithauser
Chief Lighting Designer/Chief of
Exhibition Production
Gordon Anson
Head of Exhibits Shop
Floyd Everly
Head of Silkscreen Shop
Barbara Keyes
Design and Installation Assistant
Linda Grotorex
Graphic Designer
Gloria Randolph
Head of Lighting Shop
James Spicknall
Carpenter
Thomas Holland
Production Assistants
John Olson
William Bowser
Photographer
Kathleen Buckalew
Draftspersons
Linda Heinrich
Donna Kwederis
Gretchen Van Dusen
Exhibits Aide
Miller Mack
Silkscreen Production
Lisa Farrell
Paul Glenshaw
Jeff Wilson
Ju Yun
Staff Assistants
Christine Byers
Sarah Sibbald
Maquette Maker
Theresa Rodgers

LIBRARY

Executive Librarian
Neal T. Tortell
Secretary
Carolyn J. Mauler
Clerk Typist
Kate M. Allen

Collection Development

Librarian
Caroline H. Backlund

Acquisitions

Head of Acquisitions
Anna M. Rachwald
Order Processing Assistant
Susan E. Clay
Serials Assistants
Angela M. Gnanakkan
Bruce B. Hebblethwaite
Acquisitions Technician
Beatrice D. Poindexter

Cataloguing and Processing

Head of Cataloguing
Roger C. Lawson
Cataloguers
Jane D. Collins
Trudi W. Olivetti
Cathy F. Quinn
Julia G. Rubenstein
Marsha D. Spieth
Paula Zech
Bindery Assistant
Jane E. Higgins
Cataloguing Assistants
David W. Isenbergh
J. Bryan Lane
Marc L. Langston

Reader Services

Head of Reader Services
Lamia Doumato
Reference Librarian
Frances P. Lederer
Reference Assistant
George (Ted) T. Dalziel, Jr.
Interlibrary Loan Assistant
Thomas F.J. McGill, Jr.
Vertical Files Librarian
Roberta Geier
Circulation Assistants
Ariadne Y. DuBasky
Bruce A. Eures
Automation Coordinator
Margot E. Grier

Photographic Archives

Curator
Ruth R. Philbrick
Cataloguer of Decorative Arts, and
Administrator
Jerry M. Malliek
Cataloguer of English and French
Art
Richard W. Hutton
Cataloguer of Architecture
Andrea R. Gibbs
Cataloguer of Italian Art
Karen H. Weinberger
Cataloguer of Twentieth-Century
Art
Rita M. Cacas
Cataloguer of Special Projects
Barbara Chabrowe
Circulation Desk Technician
Wendy A. Cole
Secretary
Debra K. Massey
Clerk Typist
Lisa S. Mack

EDITORS OFFICE

Editor-in-Chief
Frances P. Smyth
Production Manager
Chris Vogel
Senior Editor
Mary Yakush
Editors
Tam L. Curry
Jane Sweeney
Editor, CASVA publications
Carol Eron
Designers
Phyllis Hecht
Cynthia Hotvedt
Editorial and Production Assistant
Ulrike Mills
Secretary
Abigail Walker

Photographic Services

Head of Photographic Services
Richard C. Amt
Supervisory Photographer
William Wilson
Coordinator of Photography
Ira Bartfield
Senior Photographer
Jose A. Naranjo
Photographers
Dean Beason
Richard Carafelli
Philip Charles, Jr.
Archives Photographer
David Applegate
Museum Specialist
Barbara Bernard
Laboratory Technicians
Lorene Emerson
James Locke
Museum Technicians
Margaret Cooley
Sara Sanders-Buell
Secretary
Desiree M. Miller

EDUCATION DIVISION

Chief of Education
Linda Downs
Special Assistant to the Chief of
Education
J. Russell Sale

Public Programs

Curator
Lynn Russell
Editor
William J. Williams
Staff Assistants
Lucy Blankstein
Maury Pully
Staff Support
Marta Horgan

Exhibition Programs

Curator
Susan Arensberg
Assistant Curator
Wilford W. Scott
Coordinator of Exhibition Projects
Rolly Strauss

School and Teacher Programs

Curator
Kathleen Walsh
Lecturer
Julie Springer

Docent Coordinator
Mary Ellen Wilson
Staff Support
Rhenda Meiser

Art Information

Curator
Christopher With
Supervisory Information Specialists
Carol Boyes
John Cogswell
Information Specialists
Frances Ballard
Margaret Baucom
Maryanne Probus
Staff Assistant
Elisa Patterson

Lecturers

Lecturer in Charge of Scheduling
Eric Denker
Lecturer in Charge of Special
Projects and Academic Programs
Gail Feigenbaum
Lecturers
Marilyn Brockway
Frances Feldman
Lawrence Leonard
Donna Mann
Peggy O'Neil
Dennis Weller

Extension Programs

Head of Extension Programs
Ruth R. Perlin
Education Specialist
Joseph J. Reis
Extension Programs Production
Specialist
Leo J. Kasun
Supervisor, Booking and Shipping
Carol F. Lippitt
Lead Audiovisual Shipping Clerk
Roland Young
Program Support Assistant
Kendrick F. Ashton
Chief Booking Clerk
Martha H. Aspron
Secretary
Pamela Chewning
Booking/Shipping Clerk
Cassandra Raspberry
Program Shipping Clerks
Michael G. Bryant
Jennifer A. Cross
Chuckie L. Harris
Dion Redman

Slide Library

Head Slide Librarian
William A. Taylor
Assistant Slide Librarians
Nicholas A. Martin
Thomas A. O'Callaghan, Jr.
Mary S. Wassermann

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Dean
Henry A. Millon
Associate Dean
Marianna S. Simpson
Assistant Dean
Therese O'Malley
Research Associate/Assistant
Massumeh Farhad
Research Assistants
Tracy Cooper
Marc Gottlieb
Susan Taylor
Staff Assistant
Helen Tangires
Assistant to the Program of
Regular Meetings
Susan Bewley
Assistant to the Program of Special
Meetings
Cecelia Gallagher
Assistant to the Program of
Fellowships
Deborah Gomez
Secretary to the Kress Professor
and Special Projects
Amelia Henderson

Sponsored Research in the History of Art

Senior Research Associate
Claire Sherman
Program Assistant
Curtis Millay

Architectural Drawings Project

Senior Research Associate
Sabine Eiche
Cataloguer
Christine Challingsworth

OFFICE OF THE ADMINISTRATOR

Administrator
Anne B. Evans
Chief of Administrative Operations
Darrell Willson
Program Analyst
Nancy Gianlorenzo
Staff Assistants
Sandra Dean
Jo Ann Purnell

FACILITIES MANAGEMENT

Facilities Manager
Gregg A. Reynolds
Special Projects Coordinator
Danny C. Hamm
Planners and Estimators
Paul D. Heath
Michael D. Warrick
Clerk Typist
Anna M. Rogers

Maintenance

Manager
Thomas A. Lillis
Carpentry Shop
Supervisor
Alvin Adams
Wood Crafters
Richard Bruce
Abney Dorson

ADMINISTRATIVE SERVICES

Chief of Administrative Services
Ira Bozeman
Assistant Chief of Administrative Services
Sharlene Mobley

Office Services

Mail Clerks
Felton Byrd
Gregory Hill
Clerk Typist
Carolyn Brooks
Messengers
Grady Williamson, Jr.
Joe Jennings, Jr.
Printing and Duplicating
Frank Schiavone
Driver
Robert Harris

Checkroom

Supervisor
Barbara Caldwell
Lead Clerk Typists
Dora Barksdale
Luria Goodall
Checkroom Attendants
Christy Allen
Felsia Burgess
Ernestine Coleman
Mary Hall
Betty Harper
Alice Holloman
Franzonia Littles
Monique Meniffee
Kim Reed
Tijuan Shirrel
Kathy Sutton
LaVerne Whitted
Carolyn Windear

Telephone Services

Head Telephone Operator
Minnie Barbour
Operators
Barbara Coleman
Brenda Daniels
Zewdie Simms

AUDIO VISUAL SERVICES

Supervisor
Thomas Valentine
Assistant
Dorian Breau
Recording Engineer
John Conway
Projectionists
Jeannie Bernhards
James Gleeson
Paavo Hantsoo

GALLERY ARCHITECT

Gallery Architect
James M. Grupe
Assistant Gallery Architect
Carl M. Campioli
Architects
William H. Cross, Jr.
Denise M. Lind
Interior Design Specialist
Susan A. Ritterpusch
Program Assistant
Bette D. Miller

PERSONNEL

Personnel Officer
Michael Bloom
Assistant Personnel Officer
Rebecca Kusserow
Secretary to Personnel Officers
Ann Wieman
Management Specialists
Lee Ann Bauer
Karen Mooring
Clerk
Sheila Powell
Staffing Specialists
Rick Decuir
Linda Pettiford
Staffing Clerk
Lisa Scalzo
Management Specialist
Lucia Pollock
Assistant
Gwendolyn Hines
Management Specialist
Terrence Snyder
Systems Specialists
Deborah Byrnes
Michele Caputo
Clerk
Martine Bernard
Nurses
Glorianna Johnson
Judith Randall

PROCUREMENT AND SUPPLY

Chief of Procurement and Supply
Joseph E. Brown
Supply Management Officer
Virgil S. Jones, Sr.
Contract Specialists
Claudine A. Lewis
Carolyn E. Perry
Jeannette V. Rogue
Inventory Manager
Thomas Briscoe, Jr.
Secretary Typist
Veronica F. Nash
Supply Clerk
Ted Harper
Procurement Clerk
Mamie L. Gordon
Supply Clerk Typist
Crystal M. Gonzalez
Fork Lift Operator
Michael Little
Clerk Typist
E. R. Johnson
Warehouse Workers
Darnell Brandon
Jaybee Sumter
Darryl C. Thompson
Marvin Wright

PUBLICATIONS SALES

Chief of Publications Sales
R. Keith Webb
Assistant Chief/ Merchandising Manager
Ysabel L. Lightner

Merchandising

Graphics Buyer
Judy C. Luther
Graphics Designer and Buyer
Linda M. Santopietro
Book Buyer
Charles L. Taylor

Retail Systems

Manager
Michael C. Metallo
Systems Analyst
Gordon L. Cathey
Sales Audit
Earlene Bright
Brian J. Smoot
Inventory Analyst
Martin J. Drake
Daryl A. Murphy
Accounts Payable and Receivable
Michael J. Chapman
Mavis E. Labule

Operations

Manager
Karen L. Boyd
West Building Shop
Manager
Nancy G. Vibert
Assistant Manager
Anita J. Browne
Book Sales Specialists
Sally P. Morris
Mary J. Powell
Cashiers
Dawn M. Barclift
Michael C. Blake
Gina M. Cinquegrana
Susan T. Drustup
Emily T. Ennulat
James B. Everett
Kenneth C. Gaylor
Trevor O. Green
Mary Hamel-Schwulst
Lawrence J. Hyman
Jeffrey C. Kriebel
Joseph S. Robertson
Sylvia D. Thompson
Frances Turberville
Erica S. Wimbler

Merchandise Stock Clerks

Randall A. Hollensbe
Robert D. Yowell
Concourse Book Store
Manager
Calvin O. Roebuck
Assistant Managers
Barbara L. Anderson
Stephen R. McKevitt
Book Sales Specialists
Deborah A. Barclift
James H. Lavarack
Cashiers
Gregory A. Johnson
Elizabeth C. Lipkin
Richard W. Updike
Harold K. Washburn
Merchandise Stock Clerk
Terry W. Gibson

Special Exhibition Shop

Manager
Stephanie M. Thomas
Assistant Manager
Frenzetta Holloman
Cashiers
Martha Bridgers
Suzanne M. Chaves
David F. Medwith
Shui Ng
Patricia S. Nolan
Helen Smith
Merchandise Stock Clerk
Linda A. Hunt
Mail Order
Manager
Willie G. Clopton

Mail Order Clerks
Linda G. Barnes
Mary P. Chiles
Beate L. Gerbig
Denise D. Graves
Nadine Thompson
Accounts Receivable Clerk
Carolyn L. Messineo
Warehouse Operations
Manager
Scott D. Stephens
Warehousemen
Dennis Callaghan
Terrence K. Smith
Marvin M. Walton

Visual Presentation

Manager
Richard Mancini

Office Management

Office Manager
Laura A. Fitzgerald
Assistants
Sarah E. Collins
Brenda M. Muwakkil

OFFICE OF THE TREASURER

Treasurer
Daniel Herrick
Assistant to the Treasurer
Jean Krevinas
Assistant Treasurer/Financial Management
Michael W. Levine
Budget Officer
William H. Roache
Operating Accountant
Nancy E. Hoffmann
Financial Analyst
Naomi R. Remes
Accounting Technician
Rosa E. Jackson
Secretary
Linda A. Maxwell

General Accounting

Comptroller
Dale C. Rinker
Systems Accountant
Carol Ann Proietti
Operating Accountants
Julianne Ehrman
Ruth E. Lewis
Accountant
Linda K. Smith
Accounting Technicians
Roberta Bellofatto
Cynthia W. Czubat
Brenda M. Fogle
Adele Stevens
Stephanie L. Thorpe
Valerie M. Wright

Payroll

Supervisory Payroll Technician
Evelyn K. Pierce
Payroll Clerk
Emma G. Moses

Data Processing

Assistant Treasurer/Management Information Systems
Richard C. Snyder
Supervisory Computer Specialist
Henry B. Clark

Computer Systems Analysts
Delorace D. Bowman
Robin D. Dowden
Michael R. Mauzy
Jack M. Tucker
Office Systems Analyst
Susan E. Farr
Computer Programmer Analyst
Susan Y. Hsia
Computer Programmer
Karen D. Canada
Computer Operators
Marquita E. Dewald
Karen J. Martin
John H. McNeil

OFFICE OF THE SECRETARY-GENERAL COUNSEL

Secretary-General Counsel
Philip C. Jessup, Jr.
Associate Secretary-General Counsel
Elizabeth A. Croog
Legal Assistant
Sarah E. Fontana
Assistant Secretary
Kathryn K. Bartfield
Secretaries
Carol A. Christ
Montrua V. Conner

GALLERY ARCHIVES

Chief of Gallery Archives
Maygene F. Daniels
Architectural Archivist
Richard E. Saito
Archives Technicians
Robin Van Fleet
Martha J. Shears

OFFICE OF EXTERNAL AFFAIRS

External Affairs Officer
Joseph J. Krakora
Staff Assistant and Head of Visitor Services
Sandra Creighton
Administrative Assistant
Carole Burton

DEVELOPMENT

Development Officer
Laura E. Smith
Senior Development Associate
Patricia A. Donovan
Membership Coordinator
Lois C. Hertz
Program Specialist
Elizabeth A. Hutcheson
Development Associate
Christine Waller
Campaign Assistant
Catherine M. Conger
Staff Assistant
Kate E. Silins
Membership Assistant
Patricia C. Tobin

CORPORATE RELATIONS

Corporate Relations Officer
Elizabeth A.C. Weil
Assistant Corporate Relations Officer
Deborah F. Shepherd
Corporate Relations Associate
Elisa Buono Glazer
Corporate Programs Manager
Martha F. Wayt
Executive Assistant
Diana Ott Cooke
Assistant
Mary Ellen Connor Fraser

PRESS AND PUBLIC

INFORMATION
Press and Public Information Officer
Ruth Kaplan
Publicists
Katie Zigar
Deborah Ziska
Information Assistants
Anne Diamonstein
Deborah Spears
Secretary
Jennie Barbour
Receptionist
Elizabeth Kimball

SPECIAL EVENTS

Assistant to the Director for Special Events
Genevra O. Higginson
Staff Assistant
Pauline M. Watona
Assistants
Dorothy Garrett
Gretchen Snow
Molly T. Welsh
Janice Williams

VISITOR SERVICES

Statistician
Nancy Rice
Researcher
Patricia Clopper
Staff Assistant
Mary Ann Verrill
Senior Exhibition Supervisor
Frances Winston
Exhibition Supervisors
Melinda Bates
Dorothy Wortman
Exhibition Aides
Vrej Armenian
Helena Cabell
Carolyn Jaspersen
Jean Langley
Sarah Marsten
Doris Pearson

HORTICULTURE

Chief of Horticulture
Donald Hand
Assistant Horticulturist
Dianne Cina
Horticulturist
Cynthia Burton
Gardener Foreman
Milton Vick

Gardener Leaders
Ulysses Greatheart
James Stewart
Gardeners
Deidre Armstrong
Franklin DeFrece
Larry Jacobs
Edmund Manigault
Calvin Manor
Ronald McGill
Michael Peters
Ronald Terrell

MUSIC

Assistant to the Director for Music
George Manos
Music Program Assistant
Juliana Munsing
Music Specialist
Stephen Ackert
Music Librarian
George Gillespie

CURATORIAL INTERNS

Italian Renaissance
Robert Echols
Jeannine O'Grady
Northern Renaissance
Kelly Holbert
Southern Baroque
Sally Shelburn
Patricia Teter
American
Jack Becker
Deborah Rindge
Sculpture
David Figiel
Kathleen Kienholz

VOLUNTEER DOCENTS

Karin Ackerson
Doris Alexander
Constance Anderson
Puchi Anjoso
Hannah Aurbach
Joyce Austin
Bunny Baker
Rosalie Baker
Jean Barquin
Jane Barton
Kathleen Battle
Heinz Bauer
B. J. Beers
Jean Bell
Ilona Benham
Mary Lou Bremner
Roberta Buchanan
Donna Burnett
Nancy Cammack
Karen Campbell
Chantal Carderera
Lynn Chambers
Angela Catalano
Martha Jean Choate
Joanne Chutter
Mary Anne Clancy
Phyllis Cochran
Elizabeth Corbin
Barbara Gramer
Elizabeth Daoust
Paul Davis
Janice Delaney
Vivien DeLima
Jeannine Dickey

Virginia Dillon
Barbara Eberhardt
Marcy Edmiston
Mariby Egea
Alice Ellington
Hope Emerling
Karen Epelbaum
Elizabeth Farrell
Deborah File
Phyllis Freirich
Marianne Freudenthal
Beba Gaines
Marilyn Galbreath
Joyce Gamse
Claude Gaujard
Mary Gibb
Dorothea Gibbs
Kay Giddens
Irya Gittelson
Pauline Gilstrap
Gisela Gonzales de Ponette
Laure Graves
Beth Griffith
Johana Griffith
Emmie Griggs
Nancy Hafer
Ann Hageman
Ludwine Hall
Elena Harman
Nadine Harth
Florence Heller
Patsy Hicks
Carol Higgins
Shannon Hobbs
Jane Hochberg
Mimi Hodsoll
Sharon Holtzman
Marta Madrid de Horgan
Dora Horn
Sandy Horowitz
Maryann Hurtt
Anne Irving
Eddie Izenberg
Miriam Jacobson
Carolyn Jaspersen
Marilyn Jenkinson
Joan Jordano
Evelyn Katz
Lee Kelley
Carolyn Kelloff
Ida Kemper
Mary Lou Kenary
Ilze King
Patricia Kraemer
Carol Kuehl
Margaret Kunz
Barbara Kurtz
Anne Lancaster
Jacqueline Landfield
Jean Langley
Anne Lanman
Danielle Lantran
Jo Ann Larsen
Anne-Marie Lee
Anne Marie Lemaire
Fanny LeNain
Virginia Lincoln
Marilyn Lindsay
Doris Loftness
Beth Loizeaux
Harriet Looney
Kay Looney
Jean Loper
Franchia Lorenzo
Ave Maria Lorenzo
Sharon Love-Palumbo
Lucyle Mace

Barbra Mann
Anne Marchais
Patricia Martin
Terry Matan
Virginia Mayo
Jill McKee
Rebekah McKenna
Ronald Meek
Judy Mencher
Margaret Mende
Betty Mezines
Emma Michaels
Renee Mikus
Blanche Miller
Caroline Miller
Eleanor Monahan
Ann Murry
Herlene Nagler
Irmgard Neumann
Judith Newton
Elizabeth Niederman
Joan Nolan
Saka Noma
Nur Nossuli
Mary Catharine O'Connell
Marjorie O'Neil
Linn Ong
Giovanna Orzalesi
Ceceilia Ouspensky
Lily Overton
Louise Owen
Patrisia Owens
Sally Pabst
Anne Padelford
Martha Parker
Annabel Perlik
Beatriz Perez-Castillo
Miriam Piers
Maxie Phillips
Kathleen Plowman
Nicole Polti
Judith Pomeranz
Jannette Post
Anne Prange
Anastasia Pratt
Christine Prichard
Sharon Quinn
Regina Radicati
Ursula Raeber
Nancy Rankin
Sally Ray
Vivi Rebecchini
Janet Renshaw
Anna Rhodes
Margot Riddick
Andree Rill
Carol Robie
Isabel Rodriguez
Wynefred Rogerson
Sarah Rohrer
Jo Roland
Myriam Rollert
Deborah Rucci
Sheila Ruffine
Lorrie Samburg
Vicki Sant
Leota Sarraf
Marie Noelle Scaduto-Mendola
Mary Schaad
Sonja Self
Berta Shaefer
Mary Leigh Shepard
Claude Sieger
Joan Silverman
Catherine Singleton
Beatriz Slotkoff
Antonia Smiley

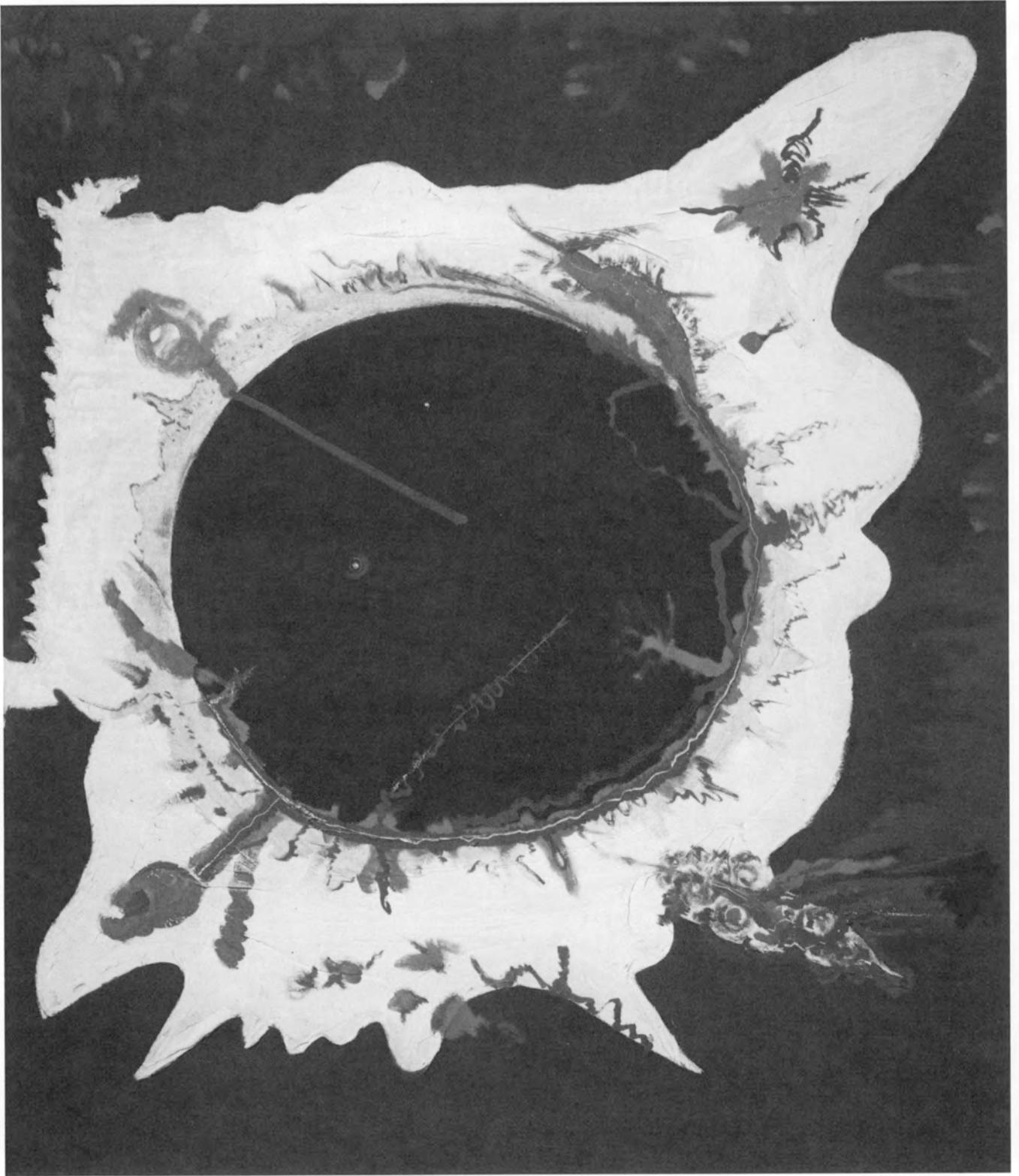
Anne Louise Smith
Marlies Solomon
Chris Stackenborg
Celia Steingold
Mary Ann Sures
Nancy Swain
Joy Tallent
Gail Templeton
Elizabeth Thorn
Nicole Tordjman
Susan Toerge
Ida Tracy
Magrit Trauttmansdorf
Ginger Vanderver
Susan Van Nice
Mary Ann Verrill
Joy Vige
Marie-Laure de Villepin
Mary Visscher
Jane Weems
Maria Elena Weissman
Anne West
William Whalen
Carol Wheeler
Elizabeth Wildhack
Martha Wildhack
Mary Wilkinson
Marianne Willoughby
Betty Wilson
Fran Winston
Jean Wolf
Ursula Wolfman
Dorothy Wright
Fred Yamada

VOLUNTEER

INFORMATION
SPECIALISTS
Claire Ackerman
Gloria Albrittain
Elsie Aranda
Marie Aranda
Mary Ann Arbo
Rosalie Baker
Edith Ball
Valerie Ballard
Susana Baranano
David Bartlett
Eleanor Bateman
Georgienne Bednar
Elaine Berson
Patty Bierle
Janet Boccia
Lynn Bosakowski
Joyce Bourke
Kay Brown
Laina Bush
Angelique Calloway
Marian Carroll
Patricia Casson
Margaret Chang
Joan Chapin
Betsey Chen
Simone Clarke
Jean Cohen
Linda Cohen
Nancy Cohen
Kelley Conner
Mary Conway
Marcia Corey
Linda Cox
Abby Daniels
Jeannette Davis
Elizabeth des Cognets
Teri Des Rosiers
Verda Deutscher

Janet Donaldson
Kimberly Doyle
Donna Edmondson
Estelle Eisendrath
Marty Filipowski
Barbara Fisher
Marianne Freudenthal
Paul Gettel
Alicia Golden
Linda Gruber
Marylee Hair
Mary Hanrahan
Susan Harper
James Hartsoe
Betty Hatch
Marika Herndon
Gertrud Hodgson
Becky Holthaus
Maura Hughes
Eileen Hurley
Carmen Iribarren
Edie Izenberg
Miriam Jacobson
Norman Jarvis
Stephen Lake
Katie Lane
Margo Lanouette
Shirley Lavine
Mary Lawler
Elinore Lawrence
Raymond Lessard
Ilse Lewy
Susan Lightsey
Lyle Lipschultz
Marty Longan
Dorothy MacDonald
Terri Manning
Donald Markle
Geraldine Markle
Sarah Marsten
Peggy Maughlin
Rebekah McKenna
Janet McLaughlin
Virginia McQuoid

Emilou Melvin
Barbara Mered
Florence Meschter
Mari-Eleanor Miller
Barbara Moore
Blair Mossman
Lou Ann Munson
Lynn Murphy
Oscar Naumann
Melanie Nichols
Jean Nida
Darvine Noel
Joan Nolan
Elisa Patterson
Fran Pelton
Susan Platt
Ellen Radeloff
Mary Reilly
Annette Rich
Judith Rich
Charlotte Rivers
John Rogers
Chris Rowsome
Audri Schiller
Susie Schwarz
Jack Shay
Diane Soucy
Nan Sterns
Joan Steigelman
Grace Stuart
Bonnie Sweet
Rita Thurman
Grace Tull
Deborah Victor
Jennifer Wall
Fran Walls
Lynne Warrick
Edith Webster
Eileen Winkelman
Janis Worthington
Carolyn Yancey
Tony Yared
Barbara Yaros
Rube Youngblood



Barnett Newman, *Pagan Void*, 1946, Gift of Annalee Newman, 1988.57.1

Donors

50th Anniversary Gift Committee

(as of 30 September 1989)

Robert H. Smith, *Chairman*
Alexander M. and Judith W. Laughlin
Arthur G. and Diana Altschul
James S. and Laura B. Smith
Richard and Lee Kirstein
Melvin S. and Ryna C. Cohen
Arthur A. and Alison B. Birney
Stephen M. and Anna-Marie Kellen
Herbert and Barbara Gordon
Michael J. Swerdlow
Albert H. and Shirley Small
Norma Lee and Morton Funger
Thelma and Melvin Lenkin
David Bruce Smith
Marvin and Elise Dekelboum
Alan and Louise Potter
Albert and Ruth Abramson
Fulton and Michelle Liss
J. W. Kaempfer, Jr.
Jan and Howard Hendler
Frederick Henry Prince Trust, 7/9/47
Robert M. and Marion Rosenthal
Mr. and Mrs. B. Francis Saul II
Miller & Long Companies
The William Stamps Farish Fund
Potomac Electric Power Company
Mandell J. and Betty Lou Ourisman
Family of Oliver T. Carr
Riggs National Bank of Washington, D.C.
T. A. Beach Corporation
American Security Bank
Naomi & Nehemiah Cohen
Signet Bank
The Driggs Corporation
Gould & Antonelli

Collectors Committee

Mr. Paul Mellon, *Honorary Chairman*
Mrs. Ruth Carter Stevenson, *Co-Chair*
Mr. Edwin L. Cox, *Co-Chair*
Anonymous
Mr. and Mrs. James W. Alsdorf
Mr. and Mrs. William E. Arthur
Mrs. Anne H. Bass
Mr. and Mrs. Perry R. Bass
Mr. and Mrs. Robert M. Bass
Mrs. Edwin A. Bergman
Mr. and Mrs. John Bowes
Mr. Douglas Bushnell and Ms. Betty Wold Johnson
Ms. Catherine M. Conover
Mr. Edwin L. Cox
Mrs. Catherine G. Curran
Dr. and Mrs. Edwin J. De Costa
Dr. and Mrs. Georges de Menil
Mr. and Mrs. John R. Donnell
The Honorable Robert W. Duemling and Mrs. Duemling
Mr. Robert B. Egelston
Mrs. Robert B. Eichholz
Mr. and Mrs. James A. Elkins, Jr.
Mr. and Mrs. Edward E. Elson
Mrs. Charles W. Engelhard
Mr. and Mrs. John D. Firestone
Mr. and Mrs. Donald G. Fisher
Mrs. Julius Fleischmann
Mr. and Mrs. Ben J. Fortson
Mr. and Mrs. Julian Ganz, Jr.
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Gerald Gidwitz
Mrs. Katharine Graham
Mr. and Mrs. George Gund III
Mr. Leo S. Guthman
Mr. and Mrs. Prentis Cobb Hale
Mr. and Mrs. Hugh Half, Jr.
Mr. and Mrs. Melville W. Hall
Mr. and Mrs. Frederick Hamilton
Mr. and Mrs. Gordon Hanes
Mrs. Clarence B. Hanson
Mr. and Mrs. Joseph H. Hazen
Mrs. Henry J. Heinz II
Mrs. Susan Morse Hilles
Mr. and Mrs. George Hixon

The Honorable Oveta Culp Hobby
Mrs. James Stewart Hooker
Mr. and Mrs. Raymond J. Horowitz
Mr. and Mrs. Edward R. Hudson, Jr.
Mr. R. L. Ireland III
Mr. and Mrs. George F. Jewett, Jr.
Mr. and Mrs. Clark A. Johnson
Mrs. J. Seward Johnson
Mr. and Mrs. George M. Kaufman
Mr. and Mrs. Stephen M. Kellen
The Honorable Randolph A. Kidder and Mrs. Kidder
Mr. and Mrs. Peter Kimmelman
Mr. Seymour H. Knox
Mr. and Mrs. Arthur J. Kobacker
Mr. and Mrs. Robert P. Kogod
Mr. and Mrs. Henry R. Kravis
Mr. and Mrs. Judd Leighton
Mr. Irvin L. Levy
Mr. and Mrs. Sydney Lewis
Ms. Mary Ralph Lowe and Dr. William Kalchoff
Mrs. Eugene McDermott
Mr. and Mrs. Edward C. MacEwen
Mr. and Mrs. John Marion
Mr. and Mrs. Frederick R. Mayer
Mrs. Robert B. Mayer
Mr. and Mrs. Paul Mellon
Mr. and Mrs. Edwin Van R. Milbury
Mr. and Mrs. Richard W. Moncrief
Mrs. O. Ray Moore
Mr. William B. Mullins
Mr. Raymond D. Nasher
Mrs. Hugo V. Neuhaus, Jr.
Mrs. P. Rousset Norman
Mr. and Mrs. Peter O'Donnell, Jr.
Mr. William S. Paley
Mrs. Patricia S. Patterson
Mr. and Mrs. James R. Patton, Jr.
Mr. and Mrs. Sumner Pingree III
Judge and Mrs. Leon B. Polsky
Mrs. A. N. Pritzker
Mr. and Mrs. Jay A. Pritzker
General Dillman A. Rash
Mr. and Mrs. Stewart A. Resnick
Mr. and Mrs. John B. Rogers
Mr. and Mrs. Robert D. Rogers

Mrs. Madeleine H. Russell
Mrs. Louisa Stude Sarofim
Mr. and Mrs. Benno C. Schmidt
Mr. and Mrs. Rudolph Schulhof
Mr. and Mrs. Al Shands
Mr. and Mrs. Robert Shapiro
Mr. William K. Simpson
Mrs. Carolyn Skelly
Mr. H. Peter Stern and Dr. Margaret Johns
Mrs. Ruth Carter Stevenson
Mr. and Mrs. Maurice B. Tobin
Mr. and Mrs. James F. Van Kernen
Mr. and Mrs. James M. Vaughn, Jr.
Mrs. Anne M. Walker
Mr. and Mrs. F. Howard Walsh, Jr.
Mrs. Paul L. Wattis
Mrs. Marcia S. Weisman
Mr. and Mrs. David K. Welles
Mr. and Mrs. Keith Wellin
Mr. and Mrs. Wallace S. Wilson
Mr. and Mrs. William Wood Prince
The Honorable Stanley Woodward
Mr. and Mrs. William T. Young

The Circle of the National Gallery of Art

(Members as of 30 September 1989)

Co-chairs

Mrs. Katharine Graham
Mr. Robert H. Smith

Sustaining Members

Mr. and Mrs. John H. Ariail, Jr.
Lorton, Virginia
Ms. Gillian Attfield
New York City
The Honorable and Mrs. Robert O. Blake, Sr.
Washington, D.C.
Mr. and Mrs. Louis Byron
Washington, D.C.
Maj. Gen. (Ret.) and Mrs. Daniel S. Campbell
Chevy Chase, Maryland
The Honorable Anne Cox Chambers
Atlanta, Georgia
The Honorable and Mrs. William T. Coleman, Jr.
McLean, Virginia
Mr. Miles C. Collier
Naples, Florida
Mr. and Mrs. Clement E. Conger
Alexandria, Virginia
Dr. and Mrs. Georges de Menil
New York City
Mr. and Mrs. Roy E. Demmon
Atherton, California
Mr. and Mrs. James T. Dyke
Little Rock, Arkansas
Mr. and Mrs. Robert F. Erburu
Beverly Hills, California
Mr. and Mrs. Bernard Fein
Scarsdale, New York
Mr. and Mrs. Lance J. Friedsam
Washington, D.C.
Mr. and Mrs. Julian Ganz, Jr.
Los Angeles, California
Mr. and Mrs. John T. Gibson
Washington, D.C.
Mr. Albert H. Gordon
New York City
Mr. and Mrs. Gilbert C. Greenway
Washington, D.C.
The Honorable and Mrs. Gilbert Hahn, Jr.
Washington, D.C.
Mr. and Mrs. J. Warren Harris
Arlington, Virginia
Ms. Lisa Jorgenson
Washington, D.C.
The Honorable and Mrs. Randolph A. Kidder
Washington, D.C.
Mr. and Mrs. Werner H. Kramarsky
New York City
The Honorable and Mrs. Marc E. Leland
Washington, D.C.
Mr. Laurence D. Lovett
New York City
Mr. Frederick P. Mascioli
Washington, D.C.
Mr. and Mrs. Edward J. Mathias
Bethesda, Maryland
Mr. and Mrs. Frederick R. Mayer
Denver, Colorado
Mrs. James R. McAlee
Chevy Chase, Maryland
Mr. and Mrs. Paul Mellon
Upperville, Virginia
Dr. and Mrs. Franklin D. Murphy
Beverly Hills, California
Mrs. John U. Nef
Washington, D.C.
The Honorable and Mrs. William A. Nitze II
Washington, D.C.
Mr. and Mrs. Daniel E. O'Sullivan
Washington, D.C.
Commander and Mrs. Lester Edwin Ogilvy
Washington, D.C.
Mr. and Mrs. Ricard R. Ohrstrom
Middleburg, Virginia
Mr. and Mrs. Norman S. Portenoy
Washington, D.C.
Mr. Mark Samuels Lasner
Washington, D.C.
Mr. and Mrs. Roger Sant
Washington, D.C.
The Honorable and Mrs. Leonard L. Silverstein
Bethesda, Maryland
Mr. and Mrs. Richard S. Smith
Pittsburgh, Pennsylvania
Mr. and Mrs. Sheldon H. Solow
New York City
Mr. and Mrs. Edward F. Swenson, Jr.
Coral Gables, Florida
Mr. and Mrs. Hollis C. Taggart
Washington, D.C.
Mr. and Mrs. Jonathan W. Warner, Sr.
Tuscaloosa, Alabama
Mr. Malcolm H. Wiener
New York City
Mr. and Mrs. William B. Willard
Washington, D.C.
Mrs. Thomas Lyle Williams, Jr.
Thomasville, Georgia
Mr. and Mrs. Alfred S. Wilsey
San Francisco, California
Mr. and Mrs. Edward T. Wilson
Chevy Chase, Maryland
Mr. and Mrs. William Wood Prince
Chicago, Illinois
Mr. and Mrs. Sidney S. Zlotnick
Washington, D.C.

Supporting Members

Mr. and Mrs. James Adler
Chevy Chase, Maryland
Mr. M. Bernard Aidinoff
New York City
Ms. Carolyn Alper
Washington, D.C.
Mr. and Mrs. Robert W. Alvord
Washington, D.C.
Ms. Patricia Bauman and Mr. John L. Bryant, Jr.
Washington, D.C.
Mr. and Mrs. Huntington T. Block
Washington, D.C.
Mrs. Poe Burling
Washington, D.C.
Mr. and Mrs. Gilbert Butler
New York City

Mr. and Mrs. Robert C. Cafritz
Washington, D.C.
Mr. and Mrs. William N. Cafritz
Bethesda, Maryland
Ms. Susan Cullman
Washington, D.C.
Mr. and Mrs. Richard England
Washington, D.C.
Mr. and Mrs. William T. Finley, Jr.
Washington, D.C.
Mr. and Mrs. Lee M. Folger
Washington, D.C.
Mr. and Mrs. George Frampton
Washington, D.C.
Ms. Virginia McGehee Friend
McLean, Virginia
Mr. and Mrs. Peter E. Haas
San Francisco, California
Mrs. Edward F. Hamm, Jr.
Washington, D.C.
Mr. and Mrs. David G. Hanes
Washington, D.C.
Mr. and Mrs. John W. Hanes, Jr.
Alexandria, Virginia
Mrs. Elisha Hanson
Washington, D.C.
Mrs. B. Lauriston Hardin, Jr.
Washington, D.C.
The Honorable and Mrs. John W. Hechinger
Washington, D.C.
Mr. and Mrs. Louis J. Hector
Miami, Florida
Mr. and Mrs. Charles T. Hellmuth, Sr.
Potomac, Maryland
Mrs. Thomas Hitchcock, Jr.
New York City
Mr. and Mrs. Wallace F. Holladay
Washington, D.C.
Mr. and Mrs. S. Roger Horchow
Dallas, Texas
Mr.* and Mrs. Carlisle H. Humelsine
Williamsburg, Virginia
Mr. and Mrs.* R. L. Ireland III
New York City
The Honorable and Mrs. R. Tenney Johnson
Bethesda, Maryland
Mr. Peter Josten
New York City
Mr. and Mrs. William E. Kimberly
Arlington, Virginia
Mr. and Mrs. Norman V. Kinsey
Shreveport, Louisiana
Mr. and Mrs. James M. Kline
Washington, D.C.
Mrs. Alvin A. Kraft
Washington, D.C.
Mr. and Mrs. Anthony A. Lapham
Washington, D.C.
Mr. and Mrs. Sydney Lewis
Richmond, Virginia
Mrs. Jean C. Lindsey
Laurel, Mississippi
Mr. and Mrs. John L. Loeb
New York City
Mr. and Mrs. Nash M. Love
Locust Grove, Virginia
Mrs. Ellen B. Mac Neille
Chevy Chase, Maryland

The Honorable and Mrs. Leonard H. Marks
Washington, D.C.
Mr. and Mrs. David O. Maxwell
Washington, D.C.
Mr. and Mrs. Roy Nutt
Seattle, Washington
Mr. and Mrs. Donald R. Osborn
New York City
Mrs. Jefferson Patterson
Washington, D.C.
Mr. and Mrs. C. Wesley Peebles
McLean, Virginia
Mr. and Mrs. Meyer P. Potamkin
Philadelphia, Pennsylvania
Mr. and Mrs. Milton Ritzenberg
Washington, D.C.
Mr. and Mrs. Rodman C. Rockefeller
New York City
Dr. and Mrs. Stanley J. Sarnoff
Bethesda, Maryland
Mr. and Mrs. Clyde E. Shorey, Jr.
Washington, D.C.
Mrs. John Farr Simmons
Washington, D.C.
Dr. and Mrs. Lionel J. Skidmore
Vienna, Virginia
Mr. and Mrs. Robert Truland
Arlington, Virginia
Mr. James A. van Sweden
Washington, D.C.
Mrs. Robert D. van Roijen
Washington, D.C.
Mr. and Mrs. Ladislaus Von Hoffmann
Washington, D.C.
Mr. P. Devers Weaver II
Arlington, Virginia
Mr. David R. Williams
Tulsa, Oklahoma
Mr. and Mrs. Alan F. Wohlstetter
Chevy Chase, Maryland

Contributing Members

Mr. and Mrs. William S. Abell
Chevy Chase, Maryland
Mr. and Mrs. Charles F. Adams
Lexington, Massachusetts
Dr. and Mrs. David W. Alling
Bethesda, Maryland
Mrs. Louise Steinman Ansberry
Lancaster, Pennsylvania
Mrs. Ray Atherton*
Washington, D.C.
Mr. Dwight H. Barnes
Oakhurst, California
Mrs. Peter Belin
Washington, D.C.
Mr. and Mrs. Edwin S. Bell
Dallas, Texas
Mr. Munir P. Benjenk
Washington, D.C.
The Honorable and Mrs. W. Tapley Bennett, Jr.
Washington, D.C.
Mr. and Mrs. Stuart A. Bernstein
Washington, D.C.
The Honorable and Mrs. Philip W. Bonsal
Washington, D.C.
The Honorable and Mrs. Daniel J. Boorstin
Washington, D.C.
Mr. and Mrs. George M. Brady, Jr.
Chevy Chase, Maryland

*deceased

Mr. and Mrs. Theodore F. Brophy
Greenwich, Connecticut

Mrs. Ernest R. Bryan
Washington, D.C.

Mrs. Wiley T. Buchanan, Jr.
Washington, D.C.

Mrs. Helen W. Buckner
New York City

Mrs. Charles Pearre Cabell, Sr.
Arlington, Virginia

Mr. F. Davis Camalier
Washington, D.C.

Mrs. Hubert W. Chanler
Geneseo, New York

The Honorable and Mrs. Robert H. Charles
Newport, Rhode Island

Mrs. Ruth Judith Chase
Washington, D.C.

Mr. and Mrs. Blair Childs
Washington, D.C.

Mr. and Mrs. C. Thomas Claggett, Jr.
Washington, D.C.

Mrs. H. Dunscombe Colt
Washington, D.C.

Mr. and Mrs. David F. Condon III
Middleburg, Virginia

Mr. and Mrs. Lloyd E. Cotsen
Los Angeles, California

Mrs. Gardner Cowles
New York City

Mr. and Mrs. Robert H. Craft, Jr.
Washington, D.C.

Mr. and Mrs. Earle M. Craig, Jr.
Midland, Texas

Mr. and Mrs. Charles T. Cudlip
Washington, D.C.

Mr. and Mrs. Allerton Cushman
Paradise Valley, Arizona

The Honorable and Mrs. C. Douglas Dillon
New York City

Mr. and Mrs. Michael D. Dingman
La Jolla, California

Mr. and Mrs. Theodore W. Dominick
Washington, D.C.

Mrs. William S. Dwinell
Washington, D.C.

Mr. and Mrs. LeRoy Eakin III
Washington, D.C.

Mrs. Kathleen Bryan Edwards
Greensboro, North Carolina

Mr. and Mrs. Norman Farquhar
Washington, D.C.

The Honorable and Mrs. William H. C. FitzGerald
Washington, D.C.

Mr. and Mrs. William J. Flather III
Washington, D.C.

Mrs. Daniel J. Fraad, Jr.
Scarsdale, New York

Mrs. Stanley Garber
Washington, D.C.

Mr. and Mrs. William T. Gibb
Kensington, Maryland

Mr. and Mrs. Kenneth R. Giddens
Washington, D.C.

Mr. and Mrs. Herbert A. Goldstone
New York City

Mr. Bernard Gordon
Washington, D.C.

Mr. and Mrs. W. Kimball Griffith
Washington, D.C.

Mr. and Mrs. Henry B. Griswold
Hobe Sound, Florida

Mr. and Mrs. John T. Hardisty
Bethesda, Maryland

Mr. and Mrs. John M. Heckler
Marshall, Virginia

Ms. Patricia Henryk
Washington, D.C.

Mr. and Mrs. Lee Hills
Miami, Florida

Mr. and Mrs. Henry C. Hofheimer II
Norfolk, Virginia

Mr. Robert P. Holmes
Washington, D.C.

Mr. and Mrs. Allan R. Hurwitz
Potomac, Maryland

Mrs. George H. Hurwitz
Falls Church, Virginia

Mr. and Mrs. Hugh Newell Jacobsen
Washington, D.C.

Mr. and Mrs. Samuel C. Johnson
Racine, Wisconsin

Mr. Leonard Kapiloff
Rockville, Maryland

Mrs. George C. Keiser
Washington, D.C.

Mrs. Betty A. Knox
New York City

Mr. and Mrs. Robert Krasne
Washington, D.C.

Mr. and Mrs. David Lloyd Kreeger
Washington, D.C.

Mr. and Mrs. W. Loeber Landau
New York City

Mr. and Mrs. Edward W. Lane, Jr.
Jacksonville, Florida

Mrs. Rodney M. Layton
Mendenhall, Pennsylvania

Mr. and Mrs. Lawrence E. MacElree
Newtown Square, Pennsylvania

Mrs. Hayward F. Manice
New York City

Mr. and Mrs. Frank L. Mansell
New York City

Mr. and Mrs. E.A.G. Manton
New York City

The Honorable and Mrs. William McC. Martin
Washington, D.C.

Mr. and Mrs. Arthur K. Mason
Washington, D.C.

Mr.* and Mrs. Jack C. Massey
Nashville, Tennessee

Ms. Marcia V. Mayo
Alexandria, Virginia

Mrs. John I. B. McCulloch
New York City

The Honorable and Mrs. Charles A. Meyer
Lake Forest, Illinois

Ms. Julienne M. Michel
New York City

Mr. and Mrs. A. Fenner Milton
Syracuse, New York

Mrs. Edward P. Moore
Washington, D.C.

Dr. and Mrs. Thomas P. Nigra
Washington, D.C.

Mr. Gerson Nordlinger, Jr.
Washington, D.C.

Mr. and Mrs. James Ottaway, Jr.
New Paltz, New York

Mr. and Mrs. Mandell J. Ourisman
Chevy Chase, Maryland

Mr. and Mrs. Thomas J. Owen
Chevy Chase, Maryland

The Reverend and Mrs. Charles P. Price
Alexandria, Virginia

Mrs. Malcolm Price
Washington, D.C.

Dr. and Mrs. Coleman Raphael
Silver Spring, Maryland

Mr. and Mrs. Donald H. Richardson
Washington, D.C.

Dr. and Mrs. Samuel W. Robinson
Columbus, Ohio

Mr. and Mrs. David Rockefeller, Jr.
New York City

Mr. and Mrs. Daniel Rose
New York City

Mrs. Victor Sadd
Danville, Virginia

Mr. and Mrs. Bob Lloyd Schieffer
Washington, D.C.

Mr. and Mrs. Irwin Schneiderman
New York City

Dr. and Mrs. Richard A. Simms
Harbor City, California

Other Donors During Fiscal Year 1989

Patricia E. Abell
Abramson Family Foundation, Inc.
C. F. Adams
M. Bernard Aidinoff
Alcoa Foundation
All Nippon Airways, Co.
Joe L. Allbritton
The Allbritton Foundation
David W. Alling
Aldorf Foundation
The Alvord Foundation
American Express Company
American Express Philanthropic Program
American Security Bank, N.A.
The Annenberg Fund, Inc.
Anonymous
Louise Steinman Ansberry
John H. Atrial, Jr.
The Artery Organization, Inc.
William E. and Mary Ann Arthur
The Asahi Shimbun
Maude Atherton*
Gillian Attfield
Joseph A. Baird, Jr.
Timothy Baker
BARDES FUND/ILSCO
The Bass Foundation
Anne H. Bass
Anne T. and Robert M. Bass
Mr. and Mrs. Perry R. Bass
The Batir Foundation, Inc.
Bauman Family Foundation
T. A. Beach Corporation
Mary C. Belin
Bell Atlantic Corporation
Mrs. Edwin S. Bell
M. P. Benjenk
Margaret R. Bennett
Mr. and Mrs. William E. Benso
Bergman Family Charitable Trust
Constance Berman
Stuart A. Bernstein
Robert Hunt Berry in memory of
Richard King Mellon
Frederick Biehle
Robert O. and Sylvia Blake
Huntington T. Block
Philip W. and Margaret L. Bonsal
Daniel J. and Ruth F. Boorstin
Joseph Borofsky
Stephen M. Boyd
George M. and Nomita von Barby Brady
Brady Foundation
British Telecom
Ruth and Joseph Bromberg
Theodore F. and Sallie S. Brophy
Beverly Brown
David Brown
J. Carter Brown
Samuel Brown
Mildred Gott Bryan
Ruth Hale Buchanan
Helen W. Buckner
Ella Poe Burling
The Gilbert and Ildiko Butler Foundation
Rita Cacas
Don D. Cadle

- The Morris and Gwendolyn Cafritz Foundation
 Robert Conrad Cafritz
 Mr. and Mrs. William Cafritz
 Mrs. Holger Cahill
 F. Davis Camalier
 Daniel S. and Ruth Taylor Campbell
 B. Gerald Cantor Art Foundation
 The Capital Group, Inc.
 Oliver T. Carr, Jr.
 Anna Ottani Cavina
 Vija Celmins
 Chadds Ford Travel
 Anne Cox Chambers
 Gertrude L. Chanler
 Marion Oates Charles
 Ruth Judith Chase
 Chevy Chase, Federal Savings Bank
 Elizabeth C. Childs
 Timothy W. and Hope Stewart Childs
 Virginia Fiske Childs
 Nicolai Cikovsky, Jr.
 The Circle of the National Gallery of Art
 C. Thomas Clagett, Jr.
 George M. Coburn
 Melvin S. Cohen
 Naomi and Nehemiah Cohen Foundation
 Richard I. Cohen
 William T. Coleman, Jr.
 Collectors Committee
 Miles C. Collier
 Armida M. T. Colt
 Community Foundation of Greater Washington, Inc.
 Community Foundation of Greater Washington, Inc. from the Esthy and James Adler Philanthropic Fund
 David F. and H. M. Condon III
 Louis L. Cornell
 Elizabeth E. Cornwall
 Cotsen Family Foundation
 Jack Cowart
 Jan Cowles
 Ed Cox Foundation
 W. Joy Cox
 Marshall B. Coyne Foundation, Inc.
 Jamison Ford and Robert H. Craft, Jr.
 Earle M. Craig, Jr.
 Crestar Bank, N.A.
 Charles E. Culpeper Foundation, Inc.
 Catherine G. Curran
 Madeleine R. Cury
 Rita M. Cushman
 The Dade Community Foundation
 Ted Dalziel
 Dart Group Foundation
 John B. Davidson
 Susan Davis
 Diane DeGrazia
 Mr. and Mrs. Marvin Dekelbourn
 Roy E. Demmon
 Dermatology Associates, P.C.
 C. Douglas Dillon
 DM Foundation
 Norton Dodge
 Mrs. Elizabeth P. Dominick
 John R. Donnell
 Lamia Doumato
 Max and Victoria Dreyfus Foundation
 Louisa C. Duemling
 The Dunlevy Milbank Foundation
 Patricia C. Dwinell
 James Trester Dyke
 LeRoy Eakin III
 Eastman Kodak Company
 Kathleen Bryan Edwards
 Mercedes H. Eichholz
 Mr. and Mrs. James A. Elkins, Jr.
 The Elson Foundation, Inc.
 The Charles Engelhard Foundation
 Robert F. and Lois S. Erburu
 T. M. Evans
 The Excelsior Fund
 Suzannah Fabing
 The William Stamps Farish Fund
 Mr. and Mrs. Norman Farquhar
 Paul B. Fay, Jr.
 Federal National Mortgage Association Foundation
 The Federation of Bankers Association of Japan
 The Fein Foundation
 The Donald M. Feuerstein Foundation
 Ruth Fine
 Julie Hamm Finley
 Roger S. Firestone Foundation
 First City Financial Corporation Ltd.
 The Donald and Doris Fisher Philanthropic Fund
 Robert and Emilie Fishman
 William H. G. FitzGerald
 William J. Flather III
 Mrs. Julius Fleischman
 The Folger Fund
 Marcia McClintock Folsom
 Ford Motor Company
 Ben Fortson
 Rita R. Fraad
 Betsy K. Frampton
 Sam Francis
 Franklin Associates Limited Partnership
 Sydney Freedberg
 Bert Freidus
 Arnold D. Frese Foundation, Inc.
 Lance J. Friedsam and Elizabeth Grantham-Friedsam
 Virginia McGehee Friend
 Charles R. Fry
 The Fuller Foundation, Inc.
 Morton and Norma Lee Funger
 The Jo Ann and Julian Ganz, Jr. Foundation Trust
 Naomi A. Garber
 Gemini G.E.L./Sidney B. Felsen/
 Stanley Grinstein
 Estate of Leola S. Gerhart
 German-American Cultural Fund, Inc.
 Ann and Gordon Getty Foundation
 Gordon P. and Ann G. Getty
 The J. Paul Getty Trust
 Dragos Gheorghiu
 Mary H. Gibb
 Mary O'Brien Gibson
 Mr. and Mrs. Kenneth R. Giddens
 The Horace W. Goldsmith Foundation
 The Goldstone Fund, Inc.
 The Gordon/Rousmaniere/Roberts Fund
 Bernard Gordon
 Herbert Gordon
 Herb Gordon Nissan
 Katharine Graham
 Graphicstudio, U.S.F.
 Trevor Owen Green
 Sarah Greenough
 Mrs. Gilbert C. Greenway
 W. Kimball & Elizabeth F. Griffith
 Henry B. and Nina H. Griswold
 GTE Foundation
 Guest Services, Inc.
 Gulf States Paper Corporation
 George Gund III
 Leo S. Guthman
 Horvath Gyorgy
 Evelyn & Walter Haas, Jr. Fund
 Miriam and Peter Haas Fund
 Gilbert Hahn, Jr.
 Mr. and Mrs. Prentis Cobb Hale
 Hugh Half, Jr.
 Evelyn A. J. Hall Charitable Trust
 Frederic C. Hamilton
 Joy Fairman Hamm Trust
 The Armand Hammer Collection
 Armand Hammer Foundation
 Mason Hammond
 Sophie Hanappier
 The Hanes Foundation
 Gordon Hanes
 Elizabeth F. Hanson Rev. Trust
 Elodie Hanson
 Mrs. Letitia Hanson
 Martin Hanson
 Dorcas Hardin
 John T. and Merrily St. John Hardisty
 W. Averell Harriman Charitable Lead Trust
 Charles U. and Janet C. Harris
 The John A. Hartford Foundation, Inc.
 Lita Annenberg Hazen Charitable Trust
 William Randolph Hearst Foundation
 The Hechinger Foundation
 John Heckler
 Louis J. Hector
 Irwin M. Heine
 Lore Heinemann
 H. John Heinz III
 Henry J. and Drue Heinz Foundation
 Walter E. Heller Foundation
 C. T. Hellmuth
 Jan and Howard J. Hendler
 The Henfield Foundation
 The Henley League, Ltd.
 Patricia Henryk
 The William and Flora Hewlett Foundation
 Susan Morse Hilles
 Lee and Tina Hills
 Gerald D. Hines Interests
 Margaret Mellon Hitchcock Foundation
 Hobby Foundation
 David Hockney
 H. Clay Hofheimer II
 Wilhelmina Cole and Wallace E. Holladay
 Janet A. Hooker Charitable Trust
 John Jay Hopkins Foundation
 Anne Horan
 S. Roger and Carolyn P. Horchow
 Raymond J. Horowitz
 Carlisle H.* & Mary S. Humelsine
 Allan R. and Barbara J. Hurwitz
 T. A. Hurwitz
 IBM Corporation
 Koichi Inakoshi
 Mr. and Mrs.* R. L. Ireland III
 Itleson Foundation, Inc.
 Hugh Newell Jacobsen, F.A.I.A.
 Japan Air Lines
 The Japan Automobile Manufacturers Association of Japan
 George F. Jewett, Jr. 1965 Trust
 JFM Foundation
 Jasper Johns
 Barbara Piasecka Johnson
 Clark A. Johnson
 James A. Johnson, Jr.
 R. Tenney and Marilyn M. Johnson
 Samuel C. Johnson
 Joop M. Joosten
 J. Lisa Jorgenson
 Josten Fund, Inc.
 Ruth and Jacob Kainen
 Leonard Kapiloff Foundation
 Caroline Kaplowitz
 Leo Kasun
 Kaufman Americana Foundation
 Mrs. George M. Kaufman
 Nancy Hull Keiser
 The Anna-Maria & Stephen Kellen Foundation
 Ellsworth Kelly
 Mr. and Mrs. Randolph A. Kidder
 The Kikko Securities Co., Ltd.
 Kimberly Charitable, Inc.
 The Elbrun and Peter Kimmelman Foundation, Inc.
 Norman V. Kinsey
 Richard A. Kirstein
 The Magnus Foundation of Mr. and Mrs. James M. Kline
 Mrs. Betty A. Knox
 The Seymour H. Knox Foundation, Inc.
 Sara Jo Kobacker
 Robert P. Kogod
 Renee Zlotnick Kraft
 Werner H. and Sarah Ann Kramarsky
 Kransco Group Companies
 Henry R. Kravis
 David Lloyd Kreeger, Trust
 Samuel H. Kress Foundation
 Gert Kreytenberg
 Susan Cullman Kudlow
 Daniela La Macchia
 Jan M. Lancaster
 W. Loeber Landau
 Edward W. Lane, Jr.
 J. Bryan Lane
 Burks B. and Anthony A. Lapham
 The Lauder Foundation, Leonard and Evelyn Lauder Fund
 Alexander M. Laughlin
 The Greta Brown Layton Charitable Trust
 Boris Leavitt
 Leighton-Oare Foundation, Inc.
 Marc E. Leland
 The James H. and Martha McG Lemon Foundation
 Melvin and Thelma Z. Lenkin
 Irvin L. Levy
 Douglas Lewis

* deceased

The Sydney & Frances Lewis Foundation
 Roy Lichtenstein
 Jean C. Lindsey
 Michelle Smith Liss
 Frances & John L. Loeb Foundation
 Nash M. and Anne H. Love
 L. D. Lovett
 The Henry Luce Foundation, Inc.
 Alison Luchs
 Enzo O. Macagno
 The Edward E. MacCrone Charitable Trust
 Jane C. MacElree
 Ellen Brevoort Mac Neille
 State of Sarawak and People of Malaysia
 Hayward F. & Beatrice G. Manice
 Alex and Marie Manoogian Foundation
 Sallie Mansfield
 E.A.G. Manton
 Maralo Inc.
 Anne W. Marion
 The Marks Foundation, Inc.
 Mars Foundation
 Cynthia Martin
 Frederick P. Mascioli
 Arthur K. & Jane S. Mason
 Mrs. Jack C. Massey
 Mr. and Mrs. Edward J. Mathias
 Matsushita Electric Industrial Corporation
 The May Stores Foundation Inc.
 Beatrice C. Mayer
 F. R. Mayer
 Sameeran Y. McAlee
 Patricia R. McCulloch
 Mrs. Eugene McDermott
 Thomas McGill
 Thomas & Frances McGregor Foundation
 Charles L. and Debra H. McLafferty
 Mellon Bank
 The Andrew W. Mellon Foundation
 Paul Mellon
 R. K. Mellon Family Foundation
 Richard King Mellon Foundation
 Ana R. Menapace
 Metco Properties
 Charles A. and Suzanne S. Meyer
 Julienne M. Michel
 William Middendorf
 The Dunlevy Milbank Foundation, Inc.
 Estate of Mark Millard
 Miller & Long Company of Maryland
 Edward S. and Joyce I. Miller
 Pepita Milmore Memorial Fund Trust
 A. Fenner Milton
 Maximillian Miltslaff
 Marcia and Kent Minichiello
 Haruki Miwa
 Charles S. Moffett
 Eunice Mohri
 R. W. Moncrief
 James Starr Moore Memorial Foundation
 Agnieszka Morawinsko
 Franklin D. Murphy
 Donald Myers
 Keiji Nakamura
 Raymond D. Nasher Company
 Bruce Nauman
 Evelyn S. Nef
 Nancy Brown Negley
 The Neiman-Marcus Group, Inc.
 The Netherlands American Amity Trust, Inc.
 The New England
 Annalee Newman
 Peggy D. Nielson
 Nippon Life Insurance Company
 Nippon Telegraph and Telephone Co.
 Nippon Television Network Corporation
 The Nomura Securities Co., Ltd.
 Mrs. P. Roussel Norman
 Roy and Ruth J. Nutt
 John O'Brien
 Occidental Petroleum Corporation
 Oehme, van Sweden & Associates, Inc.
 Ralph E. Ogden Foundation, Inc.
 Lester E. and Virginia S. Ogilvy
 Ohbayashi Corporation
 The Ohrstrom Foundation Inc.
 Olivetti Company
 Margaret D. Olsen
 William B. O'Neal
 Operating room staff of Fairfax Hospital in memory of Ruth Mickelwait
 George Ortiz
 E. B. Osborn Charitable Trust
 Donald R. Osborn
 The James H. Ottaway, Jr. Revocable Trust
 Ourisman Chevrolet Co., Inc.
 The Overbrook Foundation
 Louise D. Owen
 Carlotta Owens
 William S. Paley Foundation, Inc.
 Parking Management, Inc.
 Mrs. Jefferson Patterson
 James R. and Mary Maughan Patton
 C. Wesley Peebles
 Mrs. M. Abbott Pendergast in memory of Margaret Peters Craig and Earle McKee Craig
 Pepsico Foundation, Inc.
 Perpetual Savings Bank
 Persis Corporation
 The Pew Charitable Trusts
 Ruth Philbrick
 Philip Morris Companies, Inc.
 Ivan E. Phillips
 Neil Phillips
 Pierce Associates, Inc.
 Drummond Pike
 Sally Engelhard Pingree
 Janez Pirnat
 Pittway Corporation Charitable Foundation
 Abe Pollin
 Cynthia H. Polsky
 Mrs. John A. Pope
 Alan L. Potter
 Marla Prather
 Carol and Malcolm* Price
 Frederick Henry Prince Testamentary Trust
 Frederick Henry Prince Trust
 Princeton Class of 1955
 Pritzker Foundation
 Lorraine Pritzker
 R & S Associates
 The Raphael Foundation, Inc.
 General Dillman A. Rash
 Arthur and Emily Rautman in memory of Harriet Looney
 Reproducta Co., Inc.
 Republic National Bank
 Mr. and Mrs. Stewart A. Resnick
 Ann Kendall Richards, Inc.
 Donald H. Richardson
 Antonio Riello
 Riggs National Bank of Washington, D.C.
 RJR Nabisco
 R. J. Reynolds Tobacco USA
 Milton Ritzenberg
 Ann Bigley Robertson
 Kelsey P. Robinson
 Samuel W. Robinson
 Dorothea Rockburne
 Mr. and Mrs. David Rockefeller, Jr.
 Mrs. John D. Rockefeller 3rd
 Rodman C. and Sascha M. Rockefeller
 A. C. Rogers
 Margaret Jonsson Rogers
 David A. Root
 Rose Associates
 James N. Rosenberg*
 Rosenthal Companies
 Benjamin J. Rosenthal Foundation
 Nan Rosenthal
 Mrs. Lessing J. Rosenwald*
 The Mark Rothko Foundation Inc.
 Judith Rothschild
 Lawrence Rubin
 John C. Ryan
 Marie C. Sadd
 Mark Samuels Lasner
 Lili-Charlotte Sarnoff
 Fayez Sarofim
 Bob L. and Patricia Penrose Schieffler
 Mrs. John Schiff
 Benno C. Schmidt
 Elizabeth G. Schneider
 Irwin Schneiderman
 Rita Schreiber*
 The Florence and John Schumann Foundation
 Security Trust Company, N.A.
 Richard Serra
 Polly Shackleton
 Mary N. Shands
 Robert F. Shapiro and Anna Marie Shapiro Foundation, Inc.
 Estate of Katharine Shepard
 Deborah Shepherd
 Kathryn P. and Mohamed Sheta
 Shimizu Corporation
 Signet Bank
 Elzbieta Sikorska
 Leonard L. Silverstein
 Caroline T. Simmons
 Dr. Richard A. and Gerard V. Simms
 Marianna Shreve Simpson
 William Kelly Simpson
 Mrs. Carolyn Skelly
 Skidmore, Owings & Merrill
 Lionel J. and Janet M. Skidmore
 Mrs. Charles Slatkin
 Sanford Slavin
 Albert H. Small
 Charles E. Smith Management, Inc.
 David Bruce Smith
 Maria Petschek Smith
 Richard S. and Elizabeth A. Smith
 Robert H. and Clarice Smith
 Smithsonian Resident Associate Program
 Virginia L. Snider
 Rudolf and Barbara R. Sobernheim
 The Solow Foundation
 Sotheby's
 Southwestern Bell Foundation
 Sovran Bank/Maryland
 The Squibb Corporation
 St. Anne's-Belfield, Inc.
 Adele Stevens
 Ruth Carter Stevenson
 Sara Stone
 The Philip and Lynn Straus Foundation, Inc.
 Elizabeth Streicher
 Sumitomo Life Insurance Co.
 Sundlun Foundation
 Suntory Ltd.
 Taggart and Jorgenson Gallery
 Taisei Corporation
 Takeda Chemical Industries, Ltd.
 Jeanne C. Thayer
 William Griffith Thomas
 Mrs. B. W. Thoron
 The Tides Foundation
 The Times Mirror Company
 The Tobin Foundation
 Tobishima Inc.
 The Tokio Marine and Fire Insurance Company
 The Ross E. Traphagen, Jr. Fund
 Gottfried Tritten
 Eleanor H. Trowbridge
 Truland Foundation
 TRW Foundation
 Thurston and Laila Twigg-Smith
 The Union Labor Life Insurance Company
 United Technologies
 Herbert A. Vance Trust
 Hildegard G. van Roijen
 Vaughn Foundation
 Egon Verheyen
 Arthur and Charlotte Vershbow
 Mr. and Mrs. C. Woods Vest, Jr.
 VIPA Foundation
 Magda Vitale
 Ladislaus and Beatrix Von Hoffman
 Joseph Valentini
 Anne Marie Walker
 Lila Acheson Wallace/National Gallery of Art Fund
 Lila Wallace—Reader's Digest Fund, Inc.
 F. Howard Walsh, Jr.
 Charles B. Walstrom
 James M. Walton
 Tim Wardell
 Ms. Virginia S. Warner
 Mrs. Paul L. Wattis
 Melvin R. Weaver
 P. Devers Weaver
 Caspar Willard Weinberger
 Gabriel Weisberg
 Marcia S. Weisman
 Alberto A. Weissmuller
 David K. Welles, Sr.
 Georgia E. Welles

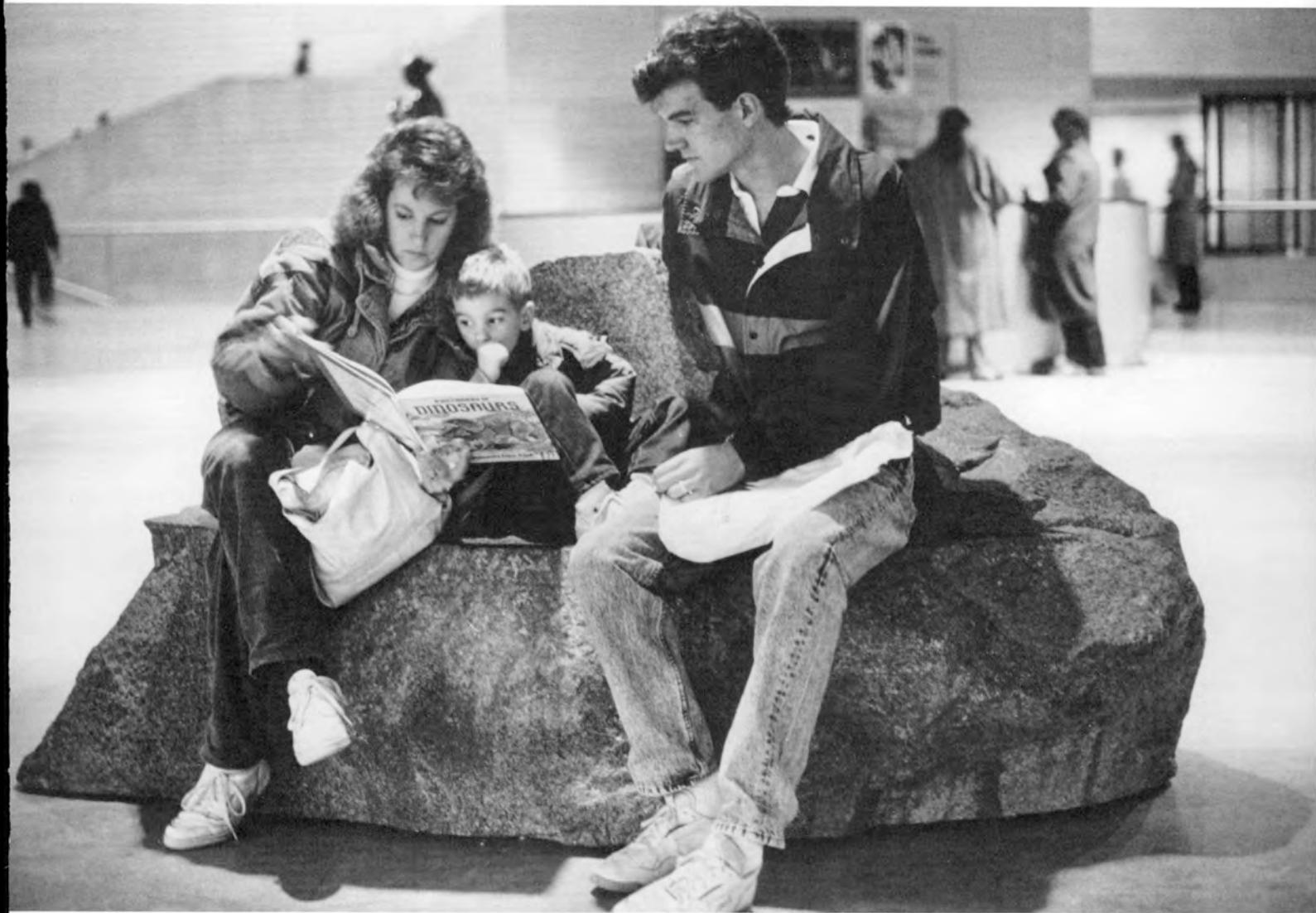
Alice Sunderland Wethey
Arthur Wheelock
Mrs. John Campbell White
Charles S. Whitehouse
Mrs. John Hay Whitney
Malcolm Hewitt Wiener Foundation
Arthur, Rachel and Susan Wilkoff
Foundation
Florence K. Willard
The Williams Companies
David R. Williams, Jr.
Marguerite N. Williams, Jr.
John Wilmerding
A. S. Wilsey
Edward Foss Wilson
Isabel Brown Wilson
Mr. and Mrs. Alan F. Wohlstetter
Mrs. William Wood Prince
The Honorable Stanley Woodward
Eleanora M. Worth
Richard S. Wurman
Dieter Wuttke
Wyeth Endowment for American Art
The Yabunouchi School of Tea
The Yomiuri Shimbun
Young Art Associates
Sidney S. Zlotnick

Gifts in memory of Marian T. Barnes:

Jessie C. Arnett
Dwight H. Barnes
H. James and Berit H. Carter
Rita M. Hetrick
Mr. and Mrs. Arthur H. Holste
Dwight and Cindy Holste
Mr. and Mrs. Dennis D. Jenner
Peggy S. Konzi
Mr. and Mrs. Albert R. Nish, Jr.
Barbara Peterson
Robert W. L. and Elizabeth R. Potts
James A. and Anna B. Rowse
Mr. and Mrs. Harry P. Schmidt
Mr. and Mrs. Nathan C. Sweet, Jr.
Margaret Tamber
Mr. and Mrs. Joe D. Winger

Gifts in memory of Wanda Flynn:

William T. and Nancy Cammack
Elizabeth R. Corbin
Virginia B. Dillon
Floyd J. Flynn
Phyllis and Paul Freirich
George and Florence Heller
Rao H. and Marilyn R. Lindsay
Franchia G. Loren
Philip A. and Blanche K. Miller
Victor H. and Martha D. Parker
Anne R. Prange
William B. and Leota M. Sarraf
W. H. and Joy A. Tallent
Robert E. and Dorothy W. Wright



Visitors enjoying Scott Burton's *Rock Settee*, 1988,
Gift of the Collectors Committee, 1988.68.1

Gifts and Bequests

Both the buildings and the collections of the National Gallery of Art are the result of private generosity. The Board of Trustees has full power to receive property, real and personal, for the general purpose of the National Gallery of Art.

Offers of gift or bequest of particular property should be discussed in advance with the Secretary's Office for specific important works of art, or with the Chief Librarian for books of art historical importance.

Gifts may also be made by check payable to the Trustees of the National Gallery of Art.

The following form of bequest may be used:

I bequeath to the Trustees of the National Gallery of Art the sum of _____ for the general purposes of the National Gallery of Art, Washington, District of Columbia.

All gifts and bequests are deductible, within the limits prescribed by law, for applicable Federal tax purposes.

