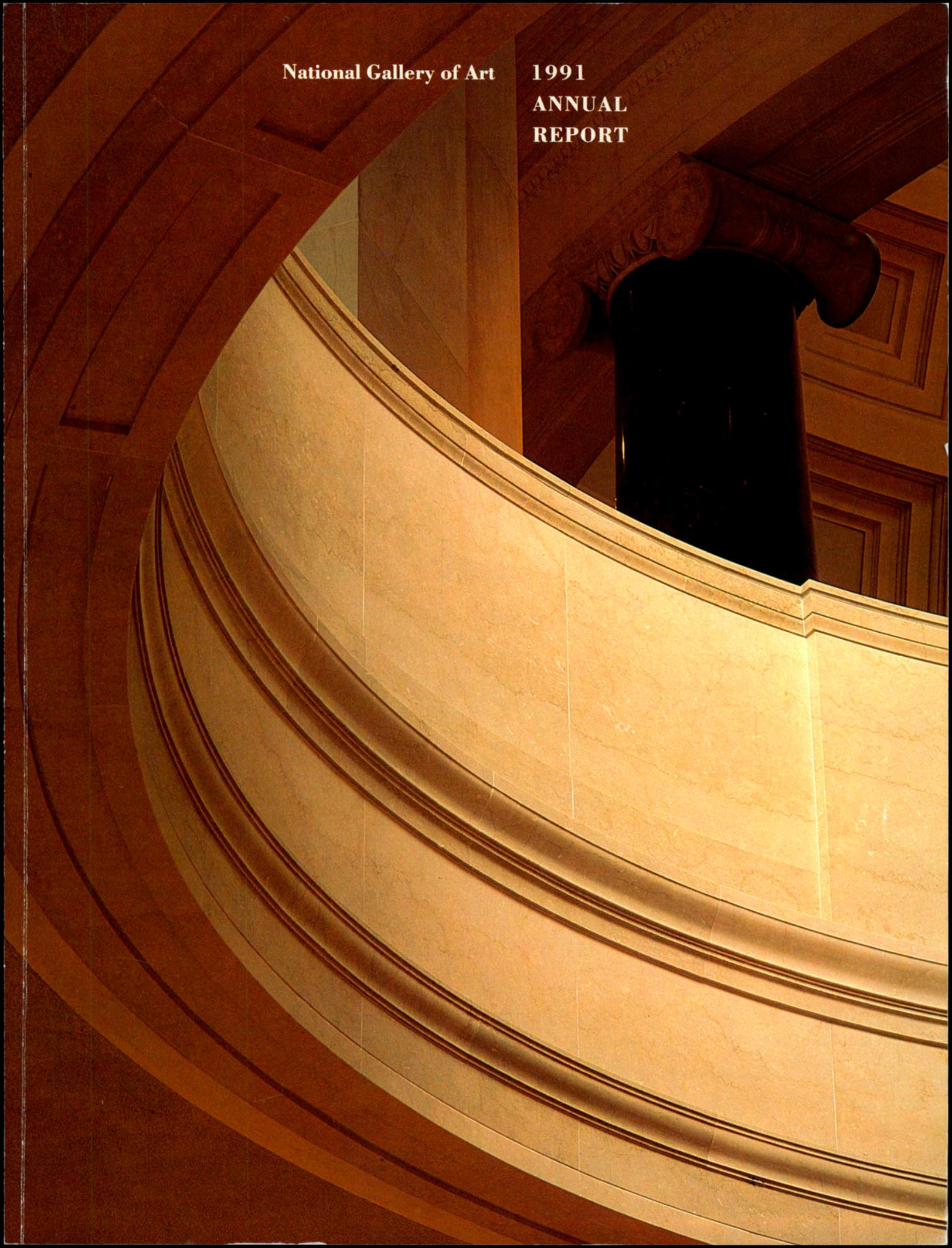
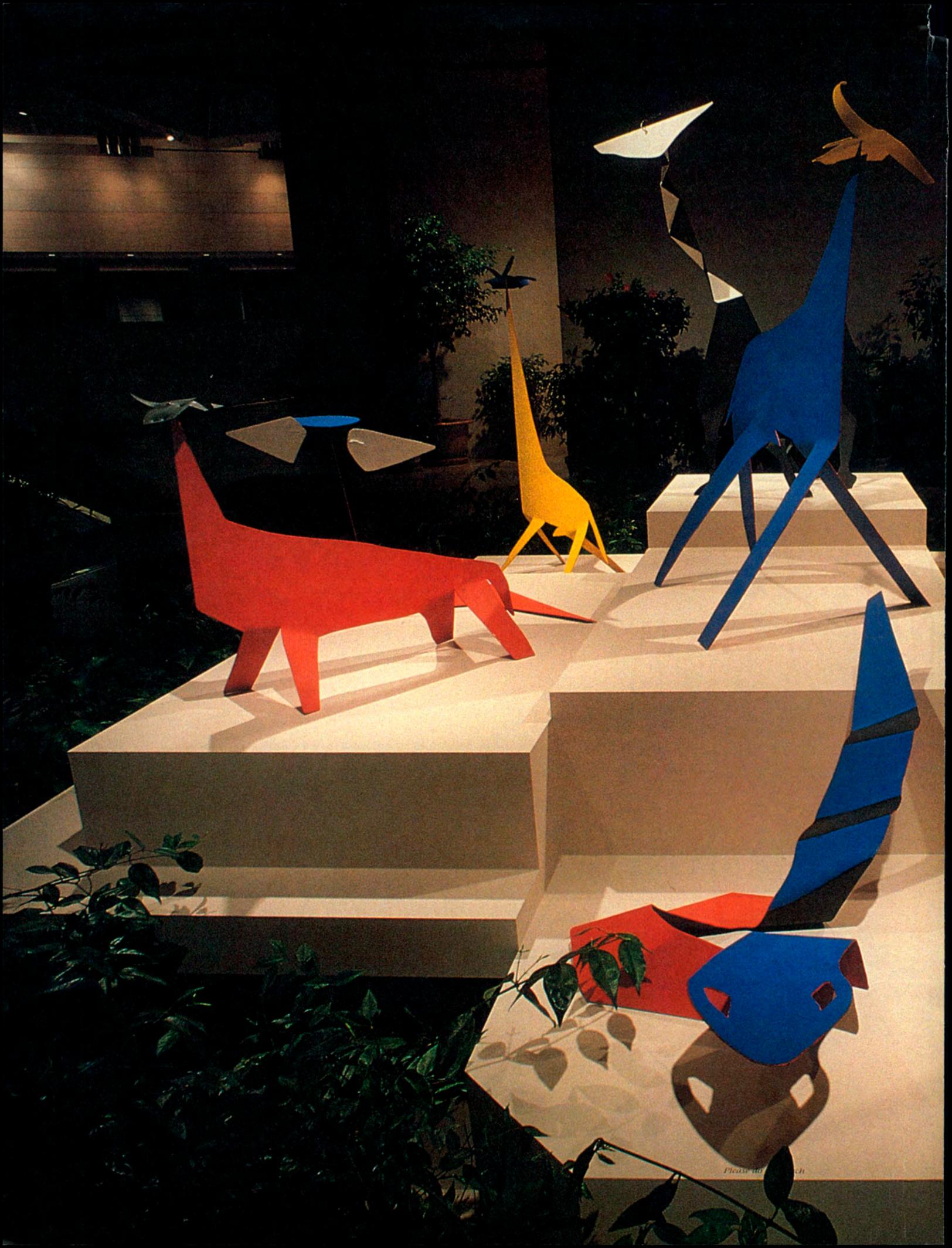


National Gallery of Art

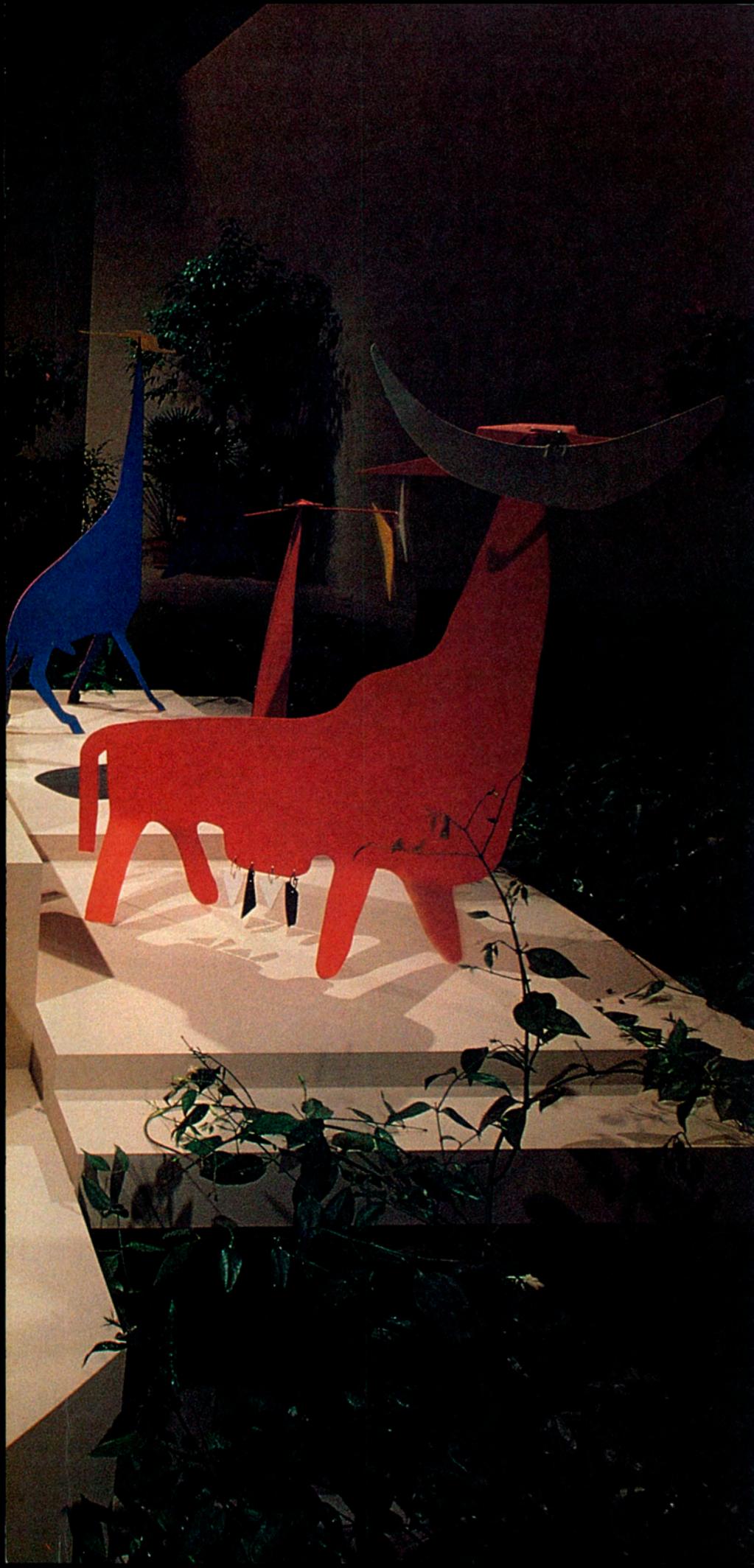
**1991
ANNUAL
REPORT**



1991 ANNUAL REPORT



Please do not touch



1991
ANNUAL REPORT
National Gallery of Art

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Pages 2-3: Installation of "animobiles" by
Alexander Calder, 1970-1976
Gift of Mrs. Paul Mellon, 1991.7.6-15



Jacques-Louis David, *Thirus de Pautrizel*, c. 1795
Gift of Walter H. and Leonore Annenberg, in Honor of the
Fiftieth Anniversary of the National Gallery of Art,
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President's Preface

The 1991 fiscal year was a time of memorable celebration for the National Gallery as we witnessed an unprecedented outpouring of generosity on the occasion of the institution's fiftieth anniversary. Collectors from all across the United States and Europe committed works of art for the permanent collection in virtually every area in which the Gallery collects, filling important needs in our holdings.

In addition to gifts-in-kind, significant funds were contributed for art purchase, and under the leadership of Robert H. Smith, the 50th Anniversary Gift Committee surpassed its goal of \$5 million by contributing a total of \$6 million for art acquisition. In all, close to \$25 million was pledged in support of fiftieth anniversary programs.

We also recognize with gratitude the continuing commitment of funds the Gallery receives from the federal government to provide for its day-to-day operations.

The Gallery has been fortunate to have long enjoyed the generous support of The Andrew W. Mellon Foundation. In honor of the Gallery's anniversary, the Foundation granted \$7.5 million to endow three senior positions: a Mellon Senior Curator, a Mellon Professor at the Center for Advanced Study in the Visual Arts, and Head of Scientific Research in the conservation division. These new positions will make a permanent, qualitative difference in the Gallery's ability to care for and interpret its collections. My fellow trustees and I are particularly appreciative of the Mellon Foundation's recognition that it is the excellence and

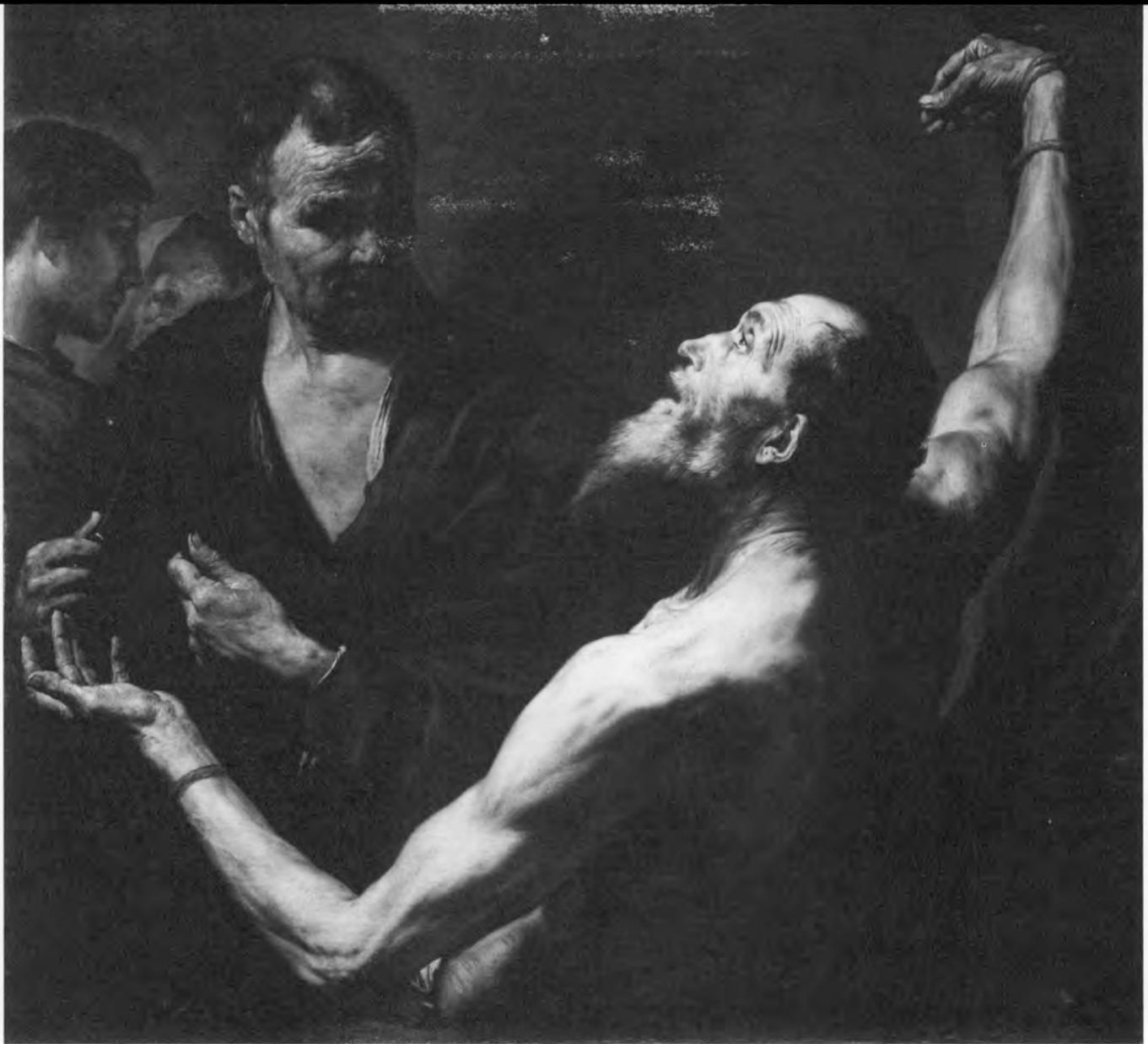
motivation of the staff that keep the National Gallery a vibrant and dynamic institution.

As president, I meet on a monthly basis with the Gallery's other executive officers in order to remain fully abreast of the institution's daily operations. Further, luncheons are held at the time of the regular board committee meetings during which the trustees meet, on a rotating basis, with senior staff to hear in detail about their various departments.

The board of trustees continues to be greatly aided in its work by the assistance and involvement of the Trustees' Council, which was headed this year by John C. Whitehead. We are very pleased that Edwin L. Cox will succeed him next year as Council chairman, and that John Whitehead will continue as chairman of the Trustees' Council development committee.

We are pleased to welcome W. Lyons Brown, Jr., of Louisville, Kentucky, Louisa Duemling of Washington, D.C., Teresa Heinz of Washington, D.C., and Pittsburgh, Pennsylvania, Louise Mellon of Amherst, New Hampshire, and Andrea Woodner of Washington, D.C., as new Council members. Arthur Altschul, Ronald Lauder, and Edward Swenson completed their terms of service this year, and we are very appreciative of the time and effort they have contributed during their tenures as Council members.

We celebrate with pride the accomplishments of five decades, but we are also mindful of our continuing responsibility to plan for the future. During the



Jusepe de Ribera, *The Martyrdom of Saint Bartholomew*, 1634 (detail)
Gift of the 50th Anniversary Gift Committee, 1990.137.1

year we began a formal process of long-range planning, which will identify future needs and priorities as well as formulate strategies for meeting those challenges. A key element of our plan will be targeting ways in which the Gallery can be of maximum service on a national basis.

The continual growth in the area of communications technology has not gone unnoticed by the Gallery. We remain at the forefront in the museum world in bringing new technology, such as digital imaging and videodiscs, into the service of art education. As we sense increasingly that we live in a "global village," the Gallery has also expanded its efforts to reach new audiences through a wide variety of outreach programs, including new forms of access to the Gallery's programs and

collections for a growing international constituency.

The Gallery's fiftieth anniversary celebration has affirmed the continuing importance and relevance of a national gallery in our cultural life. The extraordinary level of enthusiasm and involvement demonstrated by individuals, foundations, and corporations during this anniversary year is above all a tribute to the exceptional vision of the Gallery's founder, Andrew Mellon. We are grateful to all those who continue to help sustain his important legacy.

John R. Stevenson
President



Director's Report

Since the National Gallery of Art opened its doors to the public fifty years ago, on 17 March 1941, there have been over 138 million visits to it. In addition, since 1952 our extension programs have reached a cumulative audience of many hundreds of millions more, by circulating free films, slides, videodiscs, and cassettes to schools, hospitals, senior citizens groups, and local television and radio stations. Among the most satisfying testimonies to the Gallery's effectiveness are the letters and comment cards that pour in from private citizens, with praise that confirms that our dedication to excellence does somehow come across.

The fiftieth anniversary year offered special opportunities to recognize the Gallery's unique history, to launch major new initiatives, and to continue engaging visitors with our collections and exhibitions. During this celebration the extraordinary generosity of the Gallery's friends and donors has enriched our collections and programs immeasurably.

Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art exhibited a selection of nearly three hundred of the works of art given or pledged to the Gallery by over 220 donors from twenty-two states, the District of Columbia, and five foreign countries. It was generously supported by a grant from GTE. Among the magnificent works of art on view were the Gallery's first painting by Jusepe de Ribera, *The Martyrdom of Saint Bartholomew*, from the 50th Anniversary Gift Committee; Toulouse-Lautrec's *Marcelle Lender Dancing the*

Bolero in "Chilperic" from Betsey Cushing Whitney in honor of John Hay Whitney; Van Gogh's *Roses* from Pamela C. Harriman in memory of the late W. Averell Harriman; Cézanne's *Boy in a Red Waistcoat* pledged by Paul Mellon; and other great treasures in many media discussed more fully in the body of this report. Distinguished donors included the Gallery's Collectors Committee and numerous artists. A lavishly illustrated catalogue, with object entries written by virtually every curator on the staff, was produced by our editors office under tremendous time constraints as gifts continued to flow in.

Subsequently, we continued to receive anniversary gifts, a selection of which will be displayed with other recent acquisitions in a second exhibition in May 1992. Undoubtedly, the Congress' decision to lift the tax penalties for giving works of art near the end of our campaign helped inspire a cornucopia of donations to the Gallery, as well as to other museums around the country, although many of the anniversary gifts were initiated before the tax provisions were modified. Visitors will be able to enjoy the munificence of these anniversary-year contributions forever.

All of these special gifts realize an important aspect of the vision of the Gallery's founder, Andrew Mellon, who felt, as his son Paul said at the inaugural celebrations fifty years ago, that the Gallery "would become a joint enterprise of the government on the one hand, and of magnanimous citizens on the other. . . . For it was my father's hope, and it is [mine and

Henri de Toulouse-Lautrec, *Marcelle Lender Dancing the Bolero in "Chilperic."* 1895-1896 (detail)
Gift (Partial and Promised) of Betsey Cushing Whitney in Honor of John Hay Whitney, for the Fiftieth Anniversary of the National Gallery of Art, 1990.127.1

my sister Ailsa's] that the National Gallery would become not a static but a living institution, growing in usefulness and importance to artists, scholars and the general public." This year, at a celebration of the Gallery's anniversary, Paul Mellon was able to say that his father's dream had become a reality.

The fiftieth anniversary was also an important year for the Gallery Archives. The staff of the archives organized an exhibition in celebration of the anniversary of the opening of the West Building, consisting of sketches and plans by its architect, John Russell Pope, accompanied by a lively audiovisual program that placed the Gallery in the context of Pope's career. In addition, archives staff interviewed prominent participants and observers of the Gallery's past for permanent record, contributing to the development of a number of anniversary programs. Director emeritus John Walker and honorary trustee Paul Mellon gave the archives important photographs this year. The archives staff and the Gallery note with sadness the passing of two valued participants in these efforts, Elizabeth Foy, formerly executive assistant to the director for both John Walker and the writer, and Richard Saito, architectural archivist.

Other commemorations of the anniversary were a book on the history of the National Gallery, written by Philip Kopper and published by Harry N. Abrams, Inc.; and a film, *Voices in Celebration*, created by Aviva Slesin and produced by external affairs officer Joseph Krakora. Both the film and the book elucidate, not without humor, ways in which the Gallery has deeply affected the lives of its visitors and employees.

The anniversary has been a year of the permanent collection in many ways. The eighteen-month reinstallation of the West Building and twentieth-century galleries, involving nearly every curator at the National Gallery, achieved a careful reinterpretation of the collection. Conceived by deputy director Roger Mandle, and coordinated by senior curator of paintings Charles S. Moffett and senior curator of design Gaillard Ravenel, the project also encompassed conservation and educational aspects. Glazed walls and an im-

proved lighting system transformed the galleries. Under the leadership of David Bull and Sarah Fisher, chairman and head of paintings conservation, respectively, many works in the collection were restored. A vigorous frame repair and re-framing program led by Stephen Wilcox, frame conservator, has enhanced these works of art and the paintings within them. Important period frames in the Gallery's considerable inventory were deployed, largely from the Samuel H. Kress Collection, and a number of others were purchased. Teams of curators and education staff prepared a new system of labels and laminated gallery information leaflets to help interpret the collection. New recorded collection tours and a new floor plan brochure help direct and enlighten our visitors.

Also in support of the diffusion of knowledge about our collections, the second of the systematic catalogues was published: *Spanish Paintings of the Fifteenth through Nineteenth Centuries*, by Jonathan Brown and Richard Mann. Several other volumes on our permanent collection were brought to galley-proof stage and are expected to appear in the coming year. More than forty scholars on the staff and worldwide are at work on this thirty-volume series, which will cover all aspects of the collections of paintings, sculpture, and decorative arts. The Gallery is also embarked on publication of a catalogue of one of our library's great treasures, the Mark J. Millard Collection of architectural books, and work is proceeding on catalogues raisonnés devoted to the works of Mark Rothko and Georgia O'Keeffe.

In addition to our fiftieth anniversary projects, several special exhibitions occurring during the year covered by this report (October 1990 through September 1991) deserve mention here. In collaboration with the Comune di Venezia, the Gallery organized *Titian: Prince of Painters*, the first major exhibition of this master's work since 1935. Shown first at the Palazzo Ducale in Venice, the exhibition was a glorious selection of paintings by Titian, whose art, wrote his contemporary critic and biographer, Lomazzo, "in beauty, surpassed almost Nature herself." One of the highlights of the installation



Vincent van Gogh, *Roses*, 1890
Gift (Partial and Promised) of W. Averell Harriman and
Pamela C. Harriman, in Honor of the Fiftieth Anniversary
of the National Gallery of Art, 1991.67.1

was a recreation of the ceiling of the Scuola Grande di San Giovanni Evangelista in Venice, commissioned from Titian around 1544. This reunited the Gallery's painting of *Saint John on Patmos* and the nineteen surrounding panels that depict symbols of the Evangelists, cherubs, faces of women, and grotesque masks for the first time since the ceiling was dismantled in 1812.

Overlapping with the presentation of Titian was the exhibition of a master who particularly admired him, *Anthony van Dyck*, the first great monographic gathering of this artist's work in more than a century, comprising 102 paintings and oil sketches. From the *Saint Jerome* of 1615, lent by the Collections of the Prince of Liechtenstein, which shows Van Dyck's youthful authority, to *Thomas Killebrew and William, Lord Crofts*, lent by Her Majesty Queen Elizabeth II, painted just three years before Van Dyck's early death in 1641, it was possible to see the full development of the artist's virtuoso tech-

nique as religious, allegorical, and portrait painter. The curators of the exhibition were Susan Barnes, who had been at the Gallery's Center for Advanced Study in the Visual Arts (CASVA) and is now at the Dallas Museum of Fine Arts, and Arthur K. Wheelock, the Gallery's curator of northern baroque painting.

The Gallery also produced two small "focus exhibitions" relating to works in our own collections. "*Soap Bubbles*" of *Jean-Siméon Chardin* compared our painting with other versions from the Metropolitan Museum of Art in New York and the Los Angeles County Museum of Art, which organized the exhibition. *Rembrandt's Lucretias* paired the Gallery's masterpiece from 1664 with that of the Minneapolis Institute of Arts from 1666. A key component of each exhibition was the free brochure that described the history, iconography, conservation, and style of the paintings.

On a somewhat larger scale, several years of preparatory work on the quincentenary exhibition *Circa 1492: Art in the Age of Exploration* were coming to a head, bringing together nearly six hundred works of art from around the globe. As the fiscal year drew to a close, objects and curators were descending on the Gallery from some thirty-four countries in preparation for the opening events in the first twelve days of October.

Work also proceeded over the summer on directing to the Gallery the magnificent collection of old master drawings brought together by the late Ian Woodner, one of America's greatest collectors and connoisseurs. The successful negotiations were conducted on behalf of the Gallery largely by our curator of graphic art and senior curator, Andrew Robison.

Other major acquisitions completed during the fiscal year and not specifically related to the anniversary include one of the largest and most important still-life paintings by the Dutch seventeenth-century artist Willem Claesz. Heda, *Banquet Piece with Mince Pie*, signed and dated 1635, whose purchase was made possible by the Patrons' Permanent Fund. Anselm Kiefer's *Zim Zum*, 1990, was this year's gift of the Collectors Committee: a craggy, monumentally scaled construction

of lead, paint, earth, and other natural materials, it is the first work by this important German artist to enter the Gallery's collections.

Education programs at the Gallery continued to strengthen and diversify, reaching both visitors and targeted audiences around the nation through our extension programs. Several peer reviews were undertaken during the year on aspects of the education programs. To achieve greater cultural diversity for our audiences, opportunities in the Gallery's volunteer programs were advertised widely, resulting in a broader range of applicants.

The National Teacher Institute, now in its third year, offered three week-long sessions during the summer for participants from over thirty states, giving them broad and specific curriculum ideas to apply in their own classrooms from working with our permanent collections. The Renaissance was featured this year, and teachers spent time with curators and specialists in the newly installed Italian Renaissance galleries. A special fiftieth anniversary session provided for teachers from all fifty states, nominated through their state superintendents, to attend the training program free, along with their school principals. These teachers and their colleagues will be able to draw upon several special children's publications funded by the Vira I. Heinz Endowment.

A laser videodisc program on the American collections of the National Gallery was begun, to be distributed free to every school system in the United States, thanks to the Annenberg Foundation. The collection is being digitally scanned to make possible an impressive new standard of image quality, and to provide a multi-use visual data bank for future educational and scholarly programs. Intense research developed exciting uses for new technologies in some twenty-two separate initiatives within various Gallery departments.

The largest fiftieth anniversary gift for the enhancement of the Gallery's scholarly and education programs came from The Andrew W. Mellon Foundation in the form of a \$7.5 million grant to establish three endowed chairs at the Gallery. The first occupants of these Andrew Mellon

chairs are René de la Rie, head of the conservation division's scientific research, and Andrew Robison, senior curator. The third chair is designated for the Center for Advanced Study. These endowed chairs are particularly welcome advancements in our efforts to recognize the importance of these positions.

The Andrew W. Mellon Foundation gave the Gallery a related grant to strengthen our ability to bring renowned scholars to Washington for collection-related research and publication. Two immediate benefits were the short-term residencies of Anthony Radcliffe, of the Victoria and Albert Museum, in the sculpture department, and of Edgar Peters Bowron, former director of the Fogg Art Museum, in the department of southern baroque painting.

The Gallery's conservation division, committed to the responsible and secure movement of works of art, served as co-host of the International Conference on the Packing and Transportation of Paintings, together with the Canadian Conservation Institute of Communication Canada, the Conservation Analytical Laboratory of the Smithsonian Institution, and the Tate Gallery. Over 350 participants from museums and packing firms from all over the world met in London to take part in the conference and workshop. The division produced two related publications, *Art in Transit: Studies in the Transportation of Paintings* and *Art in Transit: Handbook for Packing and Transporting of Paintings*.

No aspect of the Gallery is more important than security, and administrator Anne B. Evans with chief of administrative operations Darrell Willson and their staff worked hard to improve recruitment, training, and deployment of the Gallery's large guard force. Also during the anniversary year, special attention was given to improvements in the buildings and infrastructure. A long-range plan for facilities improvement, including the removal of asbestos, revamping of our elevators, and work on our skylights, was being implemented.

The development effort for the fiftieth anniversary deserves special mention. The trustees and the development com-



Camille Pissarro, *Landscape at Les Pâtis, Pontoise*, 1868 (detail)
Gift (Partial and Promised) of Mr. and Mrs. David Rockefeller, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1991.101.1

mittee of the Trustees' Council, assisted by the 50th Anniversary Gift Committee, provided ideas and energy that generated nearly \$25 million in gifts and pledges of cash over the course of the campaign, in addition to the donations of works of art. Moreover, the thriving Circle of the National Gallery of Art this year inspired the creation of a new International Corporate Circle, formed to build on the interest abroad in the Gallery's programs; more than twenty-eight corporations were members at the end of the fiscal year. *Fortune* magazine published *The Corporate Patron*, a book on the history of sponsorship at the Gallery, for the office of corporate relations and venture programs. Through this office's good efforts, eighteen corporations and one foundation have given a total of \$7 million in support of ten exhibitions and related projects in fiscal year 1991.

In this anniversary year it is particularly appropriate to recall the public and

private partnership that enables the Gallery to function. This healthy and highly effective symbiotic relationship has historically been the key to the Gallery's achievements. It is important to remember the *sine qua non* character of federal support, borne out by the financial report at the end of this publication.

The essence of the anniversary celebration has been a national effort of extraordinary dimension. The intelligence and dedication of the trustees, staff, and volunteers deserve high praise. The thrust of their efforts was not lost on anyone who participated in anniversary activities: it was a celebration and confirmation of the national quality of an institution. We can only agree with Paul Mellon that one hopes—one even dares believe—that Andrew Mellon would have been pleased.

J. Carter Brown
Director



Art Programs

Acquisitions

PAINTINGS

Avery, Milton, American, 1885–1965

Mountain and Meadow, 1960, oil on canvas, 1991.52.1, Gift of Sally Michel Avery, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bellini, Jacopo, Italian, c. 1400–1470/1471

Saint Anthony Abbot and Saint Bernardino of Siena, 1459/1460, tempera on wood, 1990.118.1, Gift (Partial and Promised) of Anonymous Donor in Honor of the Fiftieth Anniversary of the National Gallery of Art

Berchem, Nicolaes Pietersz., Dutch, 1620–1683

View of an Italian Port, c. 1660/1670, oil on canvas, 1990.62.1, Gift (Partial) of Robert H. and Clarice Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bierstadt, Albert, American, 1830–1902

Lake Lucerne, 1858, oil on canvas, 1990.50.1, Gift of Richard M. Scaife and Margaret R. Battle, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Durand, Asher Brown, American, 1796–1886

Pastoral Landscape, 1861, oil on canvas, 1991.96.1, Gift (Partial and Promised) of The Manoogian Foundation, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Eakins, Thomas, American, 1844–1916

Rear Admiral George W. Melville, 1905, oil on canvas, 1991.33.1, Gift (Partial and Promised) of Mr. and Mrs. H. John Heinz III, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Chaperone, c. 1908, oil on canvas, 1991.34.1, Gift of John Wilmerding, in Honor of the Fiftieth Anniversary of the National Gallery of Art

French, 16th Century

Portrait of a Member of the Quaratesi Family, oil on wood, 1991.14.1, Gift (Partial and Promised) of Mrs. Rush Kress in Memory of Her Late Husband Rush Kress and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Giordano, Luca, Italian, 1634–1705

Diana and Endymion, c. 1675/1680, oil on canvas, 1991.20.1, Gift of Joseph F. McCrindle in Memory of Mr. and Mrs. J. Fuller Feder and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Guston, Philip, American, 1913–1980

Painter's Table, 1973, oil on canvas, 1991.69.1, Gift (Partial and Promised) of Mr. and Mrs. Donald M. Blinken in Memory of Maurice H. Blinken and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Hartley, Marsden, American, 1877–1943

Maine Woods, 1908, oil on canvas, 1991.71.1, Gift of Bernard Brookman

Heda, Willem Claesz., Dutch, 1597–1680

Banquet Piece with Mince Pie, 1635, oil on canvas, 1991.87.1, Patrons' Permanent Fund

Hofmann, Hans, American, 1880–1966

Staccato in Blue, 1961, oil on canvas, 1990.108.1, Gift (Partial and Promised) of Mr. and Mrs. Gilbert H. Kinney, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kiefer, Anselm, German, born 1945

Zim Zum, 1990, oil, crayon, ashes, sand, lead dust, and clay dust on lead and canvas, 1990.82.1, Gift of the Collectors Committee

Krasner, Lee, American, 1908–1984

Imperative, 1976, oil, charcoal, and paper on canvas, 1991.59.1, Gift of Mr. and Mrs. Eugene Victor Thaw, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Léger, Fernand, French, 1881–1955

Two Women, 1922, oil on canvas, 1991.37.1, Gift (Partial and Promised) of Richard S. Zeisler, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Mitchell, Joan, American, born 1926

Land, 1989, oil on canvas, 1991.6.1, Gift of Lila Acheson Wallace

Monet, Claude, French, 1840–1926

Sainte-Adresse, 1867, oil on canvas, 1990.59.1, Gift (Partial and Promised) of Catherine Gamble Curran and Family, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias), 1873, oil on canvas, 1991.27.1, Partial Gift of Janice H. Levin, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Motherwell, Robert, American, 1915–1991

Personnage, 1945, oil on canvas board, 1991.44.1, Gift (Partial and Promised) of Aaron I. Fleischman, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Thomas Eakins, *Rear Admiral George W. Melville*, 1905 (detail)
Gift (Partial and Promised) of Mr. and Mrs. H. John Heinz III, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1991.33.1

Ostade, Isack van, Dutch, 1621–1649
Workmen before an Inn, 1645, oil on wood, 1991.64.1, Partial Gift of Richard A. and Lee G. Kirstein, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Palma il Giovane, Jacopo, Italian, c. 1548–1628
Lamentation, c. 1620, oil on canvas, 1991.19.1, Given in Memory of William E. Suida by Bertina Suida Manning and Robert L. Manning, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Pippin, Horace, American, 1888–1946
Interior, 1944, oil on canvas, 1991.42.1, Gift of Mr. and Mrs. Meyer P. Potamkin, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Pissarro, Camille, French, 1830–1903
Landscape at Les Pâtis, Pontoise, 1868, oil on canvas, 1991.101.1, Gift (Partial and Promised) of Mr. and Mrs. David Rockefeller, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Rauschenberg, Robert, American, born 1925
Altar Peace/ROCI Mexico, 1985, acrylic on canvas with aluminum frame plus object of aluminum and tin
Copperhead Grande/ROCI Chile, 1985, acrylic and tarnishes on copper
Urban/Interior Network/ROCI Venezuela, 1985, acrylic and collage on plywood panel with objects
Wall-Eyed Carp/ROCI Japan, 1987, acrylic and fabric collage on canvas
Cuban Acre/ROCI Cuba, 1988, acrylic and enamel on galvanized steel

Bach's Rocks (Bachs Steine)/ROCI Berlin, 1990, acrylic and fabric collage on plywood panels
Malaysian Flower Cave/ROCI Malaysia, 1990, acrylic and fabric on galvanized steel
1991.76.1–3, 5–8, Gift of the Robert Rauschenberg Foundation

Pegasits/ROCI USA (Wax Fire Works), 1990, acrylic, fire wax, and chair on stainless steel
Narcissus/ROCI USA (Wax Fire Works), 1990, acrylic, enamel, and fire wax on stainless steel
Swim/ROCI USA (Wax Fire Works), 1990, acrylic, fire wax, and variegated brass leaf on stainless steel
Seminole Host/ROCI USA (Wax Fire Works), 1990, acrylic and fire wax on stainless steel
1991.76.23–26, Gift of Saff Tech Arts and the Artist

Redon, Odilon, French, 1840–1916
Large Vase with Flowers, c. 1912, oil on canvas, 1990.64.1, Gift (Partial and Promised) of John C. Whitehead, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Ribera, Jusepe de, Spanish, 1591–1652
The Martyrdom of Saint Bartholomew, 1634, oil on canvas, 1990.137.1, Gift of the 50th Anniversary Gift Committee

Robinson, Theodore, American, 1852–1896
Drawbridge—Long Branch Rail Road, Near Mianus, 1894, oil on canvas, 1990.70.1, Gift (Partial and Promised) of Mrs. Daniel Fraud in Memory of Her Husband and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Ruscha, Edward, American, born 1937
I Think I'll . . ., 1983, oil on canvas, 1990.126.1, Gift (Partial and Promised) of Marcia S. Weisman, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Seghers, Gerard, Flemish, 1591–1651
Repentant Magdalene, 1625–1630, oil on canvas, 1990.68.1, Gift (Partial and Promised) of Patricia Bauman and John L. Bryant, Jr., in Honor of the Fiftieth Anniversary of the National Gallery of Art

Smith, David, American, 1906–1965
Untitled, 1964, enamel on canvas, 1991.56.1, Gift of Candida and Rebecca Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Stella, Frank, American, born 1936
Them Apples, 1958, oil on cardboard and wood, 1990.132.1, Gift of Lawrence Rubin

Still, Clyfford, American, 1904–1980
Untitled, 1951, oil on canvas, 1990.126.2, Gift (Partial and Promised) of Marcia S. Weisman, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Thiebaud, Wayne, American, born 1920
Cakes, 1963, oil on canvas, 1991.1.1, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art from the Collectors Committee, the 50th Anniversary Gift Committee, and The Circle, with Additional Support from the Abrams Family in Memory of Harry N. Abrams

Toulouse-Lautrec, Henri de, French, 1864–1901
Marcelle Lender Dancing the Bolero in "Chilperic", 1895–1896, oil on canvas, 1990.127.1, Gift (Partial and Promised) of Betsey Cushing Whitney in Honor of John Hay Whitney, for the Fiftieth Anniversary of the National Gallery of Art

van Gogh, Vincent, Dutch, 1853–1890
Roses, 1890, oil on canvas, 1991.67.1, Gift (Partial and Promised) of W. Averell Harriman and Pamela C. Harriman, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Warhol, Andy, American, 1928–1987
Green Marilyn, 1962, silkscreen on synthetic polymer paint on canvas, 1990.139.1, Gift of William C. Seitz and Irma S. Seitz, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Weber, Max, American, 1881–1961
Interior of the Fourth Dimension, 1913, oil on canvas, 1990.78.1, Gift (Partial and Promised) of Natalie Davis Spingarn in Memory of Her Grandmother, Linda R. Miller, and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Weir, Julian Alden, American, 1852–1919
U.S. Thread Company Mills, Willimantic, Connecticut, c. 1893/1897, oil on canvas, 1990.74.1, Gift (Partial and Promised) of Mr. and Mrs. Raymond J. Horowitz, in Honor of the Fiftieth Anniversary of the National Gallery of Art

SCULPTURE

Algardi, Alessandro, Italian, 1598–1654
A Flagellator, 1630s, silver, 1991.124.1, Patrons' Permanent Fund

Bartholdi, Frédéric-Auguste, French, 1834–1904
Allegory of Africa, c. 1863/1865, bronze, 1991.84.1, Gift of the 50th Anniversary Gift Committee

Bologna, Giovanni, Flemish/Italian, 1529–1608
Christ Crucified, probably before 1588, bronze, 1991.16.1, Gift of Mr. and Mrs. John R. Gaines in Memory of Clarence F. and Amelia R. Gaines and Gloria Gaines, and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Calder, Alexander, American, 1898–1976
Crinkly Taureau, 1970
La Vache, 1970
Deux Angles Droits, 1971
Horse, 1970

Crinkly Worm, 1971
Red and Yellow Bull with Blue Head, 1971
Blue and Red Bull with Yellow Head, 1971
Black Camel with Blue Head and Red Tongue, 1971
Red Cow with Black Head, 1971
Les Flèches, 1976
cut, bent, and painted sheet metal, 1991.7.6–15, Gift of Mrs. Paul Mellon, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Canova, Antonio, Italian, 1757–1822
Winged Victory, c. 1803/1806, bronze, 1991.125.1, Patrons' Permanent Fund

Chinard, Joseph, French, 1755–1813
A Lady, 1810, terra cotta, 1990.128.1, Gift of Daniel Wildenstein, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Dalou, Jules, French, 1838–1902
The Spousal (The Passage of the Rhine), 1892, bronze, 1990.68.2, Gift of Patricia Bauman and John L. Bryant, Jr., in Honor of Douglas Lewis and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bust of a Young Boy, c. 1879, marble, 1991.2.1, Gift of the Iris and B. Gerald Cantor Foundation, in Honor of the Fiftieth Anniversary of the National Gallery of Art

David d'Angers, Pierre-Jean, French, 1788–1856
François-Pascal-Simon, Baron Gerard, 1838, plaster, 1991.95.1, Gift of The Christian Humana Foundation, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Dine, Jim, American, born 1935
The Tampa Tool Reliefs, 1974, aluminum reliefs, 1990.45.1–5, Gift of Jim Dine
Metamorphosis of a Plant into a Fan, cast aluminum in 5 parts, 1990.130.1–5, Gift of Jim Dine, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Gate, Goodbye Vermont, 1985, steel, tools, wood, 1991.61.1, Gift (Partial and Promised) of Mr. and Mrs. Donald G. Fisher, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Dubuffet, Jean, French, 1901–1985
Site à l'homme assis, 1969–1984, cast and painted polyester resin, 1991.100.1, Gift of Robert M. and Anne T. Bass and Arnold and Mildred Glimcher, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Giacometti, Alberto, Swiss, 1901–1966
No More Play, 1931–1932, marble, wood, bronze, 1991.40.1, Gift (Partial and Promised) of Raymond D. Nasher, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Graves, Nancy, American, born 1940
Canoptic Legerdemain, 1990, stainless steel, aluminum mesh, resin, and paper, 1990.72.5, Gift of Graphi-studio and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Maquette for "Canoptic Legerdemain," 1990, watercolor, graphite, gouache, and gold leaf on cut paper mounted to foamcore, 1991.75.178, Gift of Graphi-studio and the Artist

Italian, 16th Century, follower of Moderno (1467–1528), known as the Master of the Birth of Venus
Standing Leda and the Swan (obverse); *Hercules and the Nemean Lion* (reverse), c. 1520, bronze plaquette, 1990.115.1.a-b, Gift of Ellin Mitchell Works of Art in Honor of Douglas Lewis and in Honor of the Fiftieth Anniversary of the National Gallery of Art



Frédéric-Auguste Bartholdi, *Allegory of Africa*, c. 1863/1865
Gift of the 50th Anniversary Gift Committee, 1991.84.1

Italian, 16th Century, follower of Moderno (1467–1528)

Elvira, Daughter of Gonsalvo de Córdoba, c. 1524, bronze medal, 1991.123.1. Mars Foundation Fund

Johns, Jasper, American, born 1930

Bread, published 1969, lead relief with laminated, embossed paper, hand-colored in oil
High School Days, published 1969, lead relief with mirror

Light Bulb, published 1969, lead relief (sheet lead) 1991.74.72–74, Gift of Gemini C.E.L.

Kienholz, Edward, American, born 1927

Souvenir License Plate for Saudi, published 1972, die-stamped, painted license plate with printed sticker, chrome frame, plastic reflectors, and polyester resin, 1991.74.134, Gift of Gemini C.E.L.

Lichtenstein, Roy, American, born 1923

Study for "Untitled Head II", 1970, aluminum and wood, 1990.104.16, Gift of Gemini C.E.L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Maillol, Aristide, French, 1861–1944

The Three Nymphs, 1930–1938, lead, 1991.39.1, Gift (Partial and Promised) of Lucille Ellis Simon, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Master of the Passion of Christ, Paduan, c. 1500

Saint Jerome in the Wilderness, c. 1500, gilded bronze plaquette, 1991.115.1, Gift of Karl Lunde

Moore, Henry, British, 1898–1986

Maquette for "Atom Piece", 1964, cast bronze, 1991.55.1, Gift of Mr. and Mrs. Harry Brooks, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Noguchi, Isamu, American, 1904–1988

Untitled, 1945, painted wood, 1991.45.1, Gift (Partial and Promised) of Robert P. and Arlene R. Kogod, in Honor of the Fiftieth Anniversary of the National Gallery of Art

North Italian, 16th or early 17th century

Bowl with a Shield of Arms, bronze, 1991.70.1, Gift of Ruth Blumka in Memory of Her Daughter Vicki Blumka, and due to the Continued Friendship of Douglas Lewis

Oldenburg, Claes, American, born 1929

Soft Drainpipe—Red (Hot) Version, 1967, vinyl, 1990.75.1, Robert and Jane Meyerhoff Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art

Profiterole, published 1989/1991, painted cast bronze, 1990.104.17, Gift of Gemini C.E.L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Glass Case with Pies (Assorted Pies in a Case), 1962, burlap soaked in plaster, pie tins, paint, glass, and metal case, 1991.54.1, Gift of Leo Castelli, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Profile Airflow—Test Mold, Front End, published 1972, molded polyurethane relief over I-color screenprint on Plexiglas installed in welded aluminum frame, 1991.74.181, Gift of Gemini C.E.L.

Rauschenberg, Robert, American, born 1925

Fifth-Force, 1985–1986, bronze, acrylic paint, Xerox transfer on silk, thread, shot, 1990.72.7, Gift of Graphiestudio and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Box Cars, published 1975, handmade paper, bamboo, and fabric

Junction, published 1975, mud and rope
Charter, published 1975, rag-mud, rope, and bamboo

Quorum, published 1975, rag-mud, rope, bamboo, and mud
1991.74.272–275, Gift of Gemini C.E.L.

Tibetan Garden Song/ROCI Tibet, 1985–1986, cello, chrome-plated washtub, glycerine, Chinese scrollmaker's brush, mirrored Plexiglas
Araucan Mastaba/ROCI Chile, 1985–1986, screen-

printed enamel, polished aluminium, plywood, silver, lapis lazuli

Bamhue/ROCI Japan, 1986–1987, bamboo, neon lights, and brass electrical box, fittings, and cable
1991.75.215–217, Gift of Graphiestudio and the Artist

Sino Trolley/ROCI China, 1986, acrylic and fabric collages on fabric laminated paper mounted on aluminum support with objects, 1991.76.4, Gift of the Robert Rauschenberg Foundation

Rickey, George, American, born 1907

Divided Square Oblique II, 1981, stainless steel, 1991.93.1, Gift of Mr. and Mrs. William A. Nitze, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Schiele, Egon, Austrian, 1890–1918

Self-Portrait, c. 1917, bronze, 1991.36.1, Gift of Mr. and Mrs. Leonard Lauder, in Honor of the Fiftieth Anniversary of the National Gallery of Art

South German (Nuremberg?), 16th Century

Striding Stag, c. 1590/1599, bronze, 1991.18.1, Gift of Asbjorn R. Lunde, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Zadkine, Ossip, French, 1890–1967

Le Jouvenceau, 1961

Torso, 1963

ebony, 1991.53.1–2, Gift (Partial and Promised) of Mr. and Mrs. Nathan L. Halpern, in Honor of the Fiftieth Anniversary of the National Gallery of Art

DRAWINGS

Aconci, Vito, American, born 1940

51 sketches for *Building-Blocks for a Doorway*, c. 1983/1985, various media, including graphite, felt-tip marker, colored pencil, and ballpoint pen on tracing, graph, and wove papers, 1991.75.1–51, Gift of Graphiestudio/University of South Florida and the Artist

Adam, Robert, British, 1728–1792

A Design for Illuminations to Celebrate the Birthday of King George III, 1763, watercolor over graphite heightened with white, 1990.100.1, Anonymous Gift, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Aldegrevier, Heinrich, German,

1502–1555/1561

Portrait of a Bearded Man with a Beret, c. 1540, colored chalks, 1991.12.1, Gift of Mr. and Mrs. Stephen M. Kellen, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Arakawa, American, born 1936

6 sketches for *The Sharing of Nameless*, c. 1984/1986, graphite, 1991.75.52–57, Gift of Graphiestudio/University of South Florida and the Artist

Balthus, French, born 1908

Nude Girl Stretched Out on a Chair (recto); Figure Studies (verso), 1948, graphite on brown paper; black chalk, 1990.69.1.a-b, Gift of Frank R. and Jeanette H. Eyerly, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bison, Giuseppe Bernardino, Italian, 1762–1844

Coriolanus before the Women of Rome, late 1780s, pen and brown ink and brown wash over black chalk, 1990.96.1, Gift of Katrin Bellinger, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Blake, William, British, 1757–1827

The Death of Saint Joseph, 1803, watercolor, graphite, and charcoal, 1991.25.1, Gift (Partial and Promised) of Louisa C. Duemling, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Boilly, Louis Léopold, French, 1761–1845
The Vaccine, 1806, pen and black ink and wash, 1991.3.1, Gift of Dora Donner Ide in Memory of William Henry Donner, and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bol, Hans, Netherlandish, 1534–1593
Winter Landscape with Skaters, c. 1584/1586, pen and brown ink and wash, 1991.15.1, Gift of Robert H. and Clarice Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Bone, Muirhead, Sir, Scottish, 1876–1953
Corpus Christi Procession, Santiago, probably 1925/1930, black crayon and watercolor over graphite
An Arch of Old Waterloo Bridge, probably 1925/1930, graphite
Pope's Casino, Vatican Gardens, c. 1910/1915, charcoal
Bilboa, probably 1925/1930, charcoal, pen and black ink, and brush and black ink with violet-blue wash
Calm on the Mediterranean, probably 1920/1930, watercolor
Portico of Saint Peter's, Rome, probably 1910/1915, graphite, charcoal, and white gouache
New York at Dusk, c. 1923, charcoal and blue wash 1991.110.1–7, Gift of Mortimer Brandt, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Boulogne, Louis de, the Younger, French, 1654–1733
Male Nude Seated on Rocks, c. 1710, black chalk, heightened with white chalk, on brown paper, 1990.57.2, Gift of Professor William B. O'Neal

Buhot, Félix-Hilaire, French, 1847–1898
Fan with Wildflowers and Butterflies against the Norman Coast, c. 1875, tempera and gouache with gold highlights over graphite on silk, 1991.66.1, Gift of Agnes Mongan, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Burchfield, Charles, American, 1893–1967
Rail Fence, 1916, watercolor and graphite, 1991.109.1, Gift of Ira Spanierman, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Carracci, Annibale, Italian, 1560–1609
Landscape with Figures by an Estuary with Sailing Boats, c. 1590/1595, pen and brown ink, 1991.17.1, Gift (Partial and Promised) of Mr. and Mrs. David P. Tunick, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Celmins, Vija, American, born 1939
Untitled, 1973, graphite, 1991.58.1, Gift (Partial and Promised) of the Grinstein Family, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Cherry, Herman, American, born 1909
Untitled, probably 1960/1970, 2 collages with colored paper and gouache mounted on board, 1990.58.1–2, Gift of Regina Slatkin, Carole and Laura Slatkin

Chia, Sandro, Italian, born 1946
Untitled, c. 1987/1989, black felt-tip marker and pen and black ink on mylar
Drawing for *Flowers Fight*, 1987, black felt-tip marker and graphite on mylar
Drawings for *Surprising Novel: Chapter One* and *Surprising Novel: Chapter Five*, 1987/1989, black felt-tip marker, pen and black ink, and graphite on mylar
Drawing for *Surprising Novel: Chapter Two*, 1987/1989, black felt-tip marker and graphite on mylar

Drawing for *Surprising Novel: Chapter Three* and unidentified image, 1987/1989, black felt-tip marker, pen and black ink, and graphite on mylar

Drawing for *Surprising Novel: Chapter Four*, 1987/1989, black felt-tip marker, pen and black ink, and graphite on mylar
Drawing for *Surprising Novel: Chapter Six*, 1987/1989, black felt-tip marker, pen and black ink, and graphite on mylar
Drawing for *Surprising Novel: Chapter Seven*, 1987/1989, black felt-tip marker and graphite on mylar
Drawing for *Father and Son Song*, 1987, colored felt-tip markers on mylar
1991.75.66–75, Gift of Graphicstudio/University of South Florida and the Artist

Claude Lorrain, French, 1600–1682
Torione Anticho Fori di Roma, c. 1630/1635, red chalk, 1990.138.1, Gift of Jean and Kahlil Gibran

Corot, Jean-Baptiste-Camille, French, 1796–1875
Clump of Trees at Civitella Castellana, 1826, pen and brown ink and graphite with white heightening on brown paper, 1990.47.1, Gift of Walter H. and Leonore Annenberg, in Honor of the Fiftieth Anniversary of the National Gallery of Art

David, Jacques-Louis, French, 1748–1825
Thérèse de Pautrizel, c. 1795, pen and gray ink, brush and gray wash, graphite, and white gouache, 1990.47.2, Gift of Walter H. and Leonore Annenberg, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Davis, Stuart, American, 1894–1964
Abstract Composition, probably 1921, watercolor over graphite, 1991.5.1, Gift of Mr. and Mrs. Frederick R. Mayer, in Honor of the Fiftieth Anniversary of the National Gallery of Art

De Fornaro, Carlo, American, 1872–1949
Caricature of Prince del Drago, c. 1900, brush and black ink over graphite, 1990.131.1, Gift of John O'Brien

De Kooning, Willem, American, born 1904
Woman with a Hat, 1966, oil on paper, 1991.94.1, Gift (Partial and Promised) of General Dillman Atkinson Rash in Memory of Nancy Phillips Batson Rash and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Della Bella, Stefano, Italian, 1610–1664
Two Men in Masque Costumes, c. 1645, pen and brown ink, 1991.80.1, Ailsa Mellon Bruce Fund

Derain, André, French, 1880–1954
Head of a Woman, 1920, charcoal, 1991.35.1, Gift of Warren and Grace Brandt, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Devis, Arthur, British, 1712–1787
Deer Resting in Albury Park, watercolor over graphite, 1991.138.1, Ailsa Mellon Bruce Fund

Diebenkorn, Richard, American, born 1922
Still Life: Cigarette Butts and Glasses, 1967, ink, conté crayon, charcoal, and ballpoint pen, 1990.101.1, Gift of Mr. and Mrs. Richard Diebenkorn, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Dine, Jim, American, born 1935
Sketch for mural project *The Foreign Plowman*, c. 1987/1989, ballpoint pen on thin wove paper
Sketch for folding screen *The Foreign Plowman*, c. 1987/1989, graphite

Drawing for *Shellac on a Hand*, 1985/1986, brush and black ink with white paint on mylar
1991.75.84–85, 91, Gift of Graphicstudio/University of South Florida and the Artist

Dowell, John E., Jr., American, born 1941
The to All Wish, 1971, pen and black ink, 1990.106.63, Gift of Mrs. Robert A. Hauslohner

Ducreux, Joseph, French, 1735–1802
Head of a Gentleman, 1770s, red, black, and white chalks with stamping on brown paper, 1991.23.2, Gift of John O'Brien in Memory of Genevieve Aymonier and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Fragonard, Jean-Honoré, French, 1732–1806
A Stand of Cypresses in an Italian Park, c. 1760, red chalk, 1991.4.1, Patrons' Permanent Fund

Frankenthaler, Helen, American, born 1928
Untitled, 1983, acrylic, 1990.102.1, Gift of Helen Frankenthaler, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Gambara, Lattanzio, Italian, c. 1530–1574
Study for a Prophet, 1567/1573, black chalk with white heightening squared for transfer, 1990.122.1, Gift of Yvonne tan Bunzl, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Gatch, Lee, American, 1902–1968
Angel Stone, probably 1960/1970, gouache, 1990.58.21, Gift of Regina Slatkin, Carole and Laura Slatkin

Gauguin, Paul, French, 1848–1903
Reclining Nude (recto), 1894/1895; study for *Aita tamari vahine Judith te parari* (verso), c. 1894, charcoal, black chalk, and pastel, 1990.77.1.a-b, Gift (Partial and Promised) of Robert and Mercedes Eichholz, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Gay, Winckworth Allan, American, 1821–1910
Sketchbook of Landscape Drawings, 54 drawings in graphite, 1990.53.1, Ailsa Mellon Bruce Fund

Gensler, Martin, German, 1811–1881
The Ruins of Saint Nicolai Church in Hamburg, 1871, watercolor and pen and brown ink, heightened with white, 1990.92.1, Gift of Galerie Arnould-Livie, in Honor of the Fiftieth Anniversary of the National Gallery of Art

German, 16th Century
Warrior in Renaissance Armor on a Rearing Horse, c. 1530/1540, pen and black ink on brown paper, 1990.79.1, Ailsa Mellon Bruce Fund

Giacometti, Alberto, Swiss, 1901–1966
The Table before the Dormer Window, 1950, graphite, 1991.48.1, Gift of John D. Herring and Mr. and Mrs. Paul L. Herring in Memory of Mr. and Mrs. Lawrence Herring and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Giani, Felice, Italian, 1758–1823
A Coffered Dome with Apollo and Phaeton, c. 1787, pen and brown ink with gray, blue, and pink washes over black chalk, 1991.81.1, Ailsa Mellon Bruce Fund

Glier, Mike, American, born 1953
Untitled, c. 1984/1985, 2 drawings in lithographic crayon with turpentine wash on mylar, 1991.75.103–104, Gift of Graphicstudio/University of South Florida and the Artist



Adriaen van Ostade and Cornelis Dusart, *Peasants Fighting in a Tavern*, c. 1640
 Gift of Edward William Carter and Hannah Locke Carter, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.51.1

Gordy, Robert, American, 1933–1986
 Drawing for *Nude*, 1984
 Drawing for *Female Head*, 1984
 graphite on tracing paper, 1991.75.111, 118, Gift of Graphicstudio/University of South Florida and the Artist

Gorky, Arshile, American, 1904–1948
Virginia Landscape, 1944, graphite and wax crayon, 1991.43.1, Gift (Partial and Promised) of Mrs. Walter Salant, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Gorny, Anthony Peter, American, born 1950
A House Built on Sand: Homeless in a Land of Plenty, 1989, black and white chalk on marbled paper, with geometric cuts, mounted to paper painted with white gouache and drawn with graphite, 1991.116.38, Gift of Mrs. Robert A. Hauslohner

Graphicstudio Workshop
 Drawing for Jim Dine's *Metamorphosis of a Plant into a Fan*, c. 1974, graphite on graph paper
 2 drawings for Roy Lichtenstein's *Brushstroke Chair*, c. 1986/1988, graphite and colored pencil on mylar
 2 drawings for Roy Lichtenstein's *Brushstroke Ottoman*, c. 1986/1988, graphite and colored pencil on mylar
 1991.75.99, 123–126, Gift of Graphicstudio/University of South Florida and the Artist

Greuze, Jean-Baptiste, French, 1725–1805
The Ungrateful Son, c. 1777, red chalk, 1991.91.1, Gift of Winifred Gordon in Memory of Her Husband, Douglas Huntly Gordon, and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Grooms, Red, American, born 1937
Chignon, 1981, watercolor and brush and black ink, 1990.106.13, Gift of Mrs. Robert A. Hauslohner

Guercino, Italian, 1591–1666
Landscape with the Taming of a Horse, 1620/1630, pen and brown ink with brown wash, 1990.67.1, Gift of Mr. and Mrs. Harry Brooks, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Guttenberg, Carl, German, 1743–1790
Peter the Great of Russia, graphite with gray wash, 1991.118.2, Gift of John O'Brien

Hamilton, Hugh Douglas, Irish, c. 1739–1808
Frederick North, Later Fifth Earl of Guilford, in Rome, late 1780s, pastel on paper mounted to canvas, 1991.86.1, Gift of the 50th Anniversary Gift Committee

Harpignies, Henri-Joseph, French, 1819–1916
Briare, 1902, watercolor over graphite, 1990.57.3, Gift of Professor William B. O'Neal

Hartley, Marsden, American, 1877–1943
Plums and Pears, 1927, graphite, 1991.35.2, Gift of Warren and Grace Brandt, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Heemskerk, Maerten van, Netherlandish, 1498–1574
The Triumph of Job, 1559, pen and brown ink with traces of chalk, 1990.47.3, Gift of Walter H. and Leonore Annenberg, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Homer, Winslow, American, 1836–1910
Blackboard, 1877, watercolor, 1990.60.1, Gift (Partial and Promised) of Jo Ann and Julian Ganz, Jr., in Honor of the Fiftieth Anniversary of the National Gallery of Art

Hoppner, John, British, 1758–1810
Miss Frances Beresford, c. 1784/1785, black, red, and white chalks over graphite on pink-washed paper, 1990.109.1, Gift of The Leger Galleries, London, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Italian, 16th Century
Allegory of Peace, pen and brown ink and wash on blue paper, 1990.57.7, Gift of Professor William B. O'Neal

Italian, 18th Century
Glorification of the Host, c. 1700, pen and iron gall ink, 1990.57.1, Gift of Professor William B. O'Neal

John, Gwen, British, 1876–1939
Self-Portrait, probably 1907/1909, black chalk, 1991.133.1, Gift of Mr. and Mrs. James T. Dyke, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Johns, Jasper, American, born 1930
Untitled (from Untitled 1972), 1975/1976, pastel and graphite on gray paper, 1990.107.1, Gift of Jasper Johns, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kelly, Ellsworth, American, born 1923
Untitled, probably 1960/1970, collage with colored papers, 1990.58.3, Gift of Regina Slatkin, Carole and Laura Slatkin



Henri Matisse, *The Oriental (L'Asiatique)*, 1939
Gift of Judith H. and Franklin D. Murphy, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1991.68.1

Klee, Paul, Swiss, 1879–1940

Persische Nachtigallen, 1917, gouache, watercolor, and pen and black ink over graphite, 1990.59.2. Gift (Partial and Promised) of Catherine Gamble Curran and Family, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Junger Wald, 1925, pen and black ink and watercolor, 1990.136.1. Gift (Partial and Promised) of Lili-Charlotte Sarnoff, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Grüne Pflanzen Blutlaus, 1924, watercolor with pen and black ink on gessoed cloth, mounted on cardboard, 1991.38.1. Gift of Ruth Carter Stevenson, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kunst, Pieter Cornelisz., attributed to, Dutch, c. 1489/1490–c. 1560/1561

Landscape with the Baptism of Christ, c. 1530, pen and brown ink, 1991.10.1. Gift of Maida and George Abrams, in Honor of the Fiftieth Anniversary of the National Gallery of Art

La Farge, John, American, 1835–1910

Lesson Study on Jersey Coast, 1881, watercolor and gouache, 1991.78.1. Anonymous Gift, in Honor of the Fiftieth Anniversary of the National Gallery of Art

La Rue, Louis-Félix de, French, 1731–1765

The Prophets Hosea and Jonah (after Raphael), pen and black ink and gray wash over graphite, 1990.131.2. Gift of John O'Brien

Lallemand, Jean-Baptiste, French, c. 1710–c. 1803

Figures Seated round a Fountain, c. 1755, black chalk, 1990.57.4. Gift of Professor William B. O'Neal

Lichtenstein, Roy, American, born 1923
Practice Signatures, graphite, 1991.75.122. Gift of Graphicstudio/University of South Florida and the Artist

Marca-Relli, Conrad, American, born 1913
Untitled, probably 1960/1970, collage with burlap and paper mounted to painted paper
Untitled, probably 1960/1970, collage with burlap and canvas mounted on gray construction paper 1990.58.5–6. Gift of Regina Slatkin, Carole and Laura Slatkin

Marin, John, American, 1870–1953

Marin Sketchbook, 1951, sketchbook with 29 drawings in various media

Marin Sketchbook, 1952, sketchbook with 12 drawings in various media

1991.49.1–2. Gift of Norma B. Marin, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Ye Old Dutch Church, Upper Saddle River, New Jersey, c. 1950, graphite on plastic

Ye Old Dutch Church, Upper Saddle River, New Jersey, c. 1950, graphite on plastic

Ye Old Dutch Church, Upper Saddle River, New Jersey, 1950, graphite on plastic

Ye Old Dutch Church, Upper Saddle River, New Jersey, 1951, graphite on plastic

Ye Old Dutch Church, Upper Saddle River, New Jersey, 1951, graphite on plastic

Prospect Harbor, Maine, 1952, graphite on plastic

Machias, Maine, 1952, brush and black ink on plastic

Study for Untitled (Mrs. Marin), c. 1953, graphite on plastic

New York Skyline, graphite on plastic

New York Skyline, 1951, graphite on plastic

Seascape with Four Figures, black chalk on plastic

Seascape with Four Figures, black chalk on plastic

Seascape with Three Figures, graphite on plastic

Seascape with Boat, graphite on plastic

Seascape with Boat, black chalk on plastic

Linear Configuration with Birds, black chalk on plastic

Linear Configuration with Birds, black chalk on plastic

Sea with Sailing Vessel, graphite on plastic

Seascape, oil over black chalk on plastic

Female Heads in Profile, graphite on plastic

Female Heads in Profile, graphite on plastic

Head in Circular Format, graphite on plastic

Figure Playing a Violin, black chalk on plastic

Street Scene, graphite on plastic

1991.49.3–30. Gift of Norma B. Marin

Martin, John, British, 1789–1854

View on the River Wye, Looking towards Chepstow, 1844, watercolor, gouache, and touches of oil paint(?) over graphite with scraping out, heightened with varnish and/or gum arabic, 1990.87.1. Gift of The Circle of the National Gallery of Art, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Matisse, Henri, French, 1869–1954

The Oriental (L'Asiatique), 1939, charcoal, 1991.68.1. Gift of Judith H. and Franklin D. Murphy, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Nilson, Johannes Esaias, German, 1721–1788
Rococo Fountain with Lovers and the Four Elements, pen and black ink with gray wash, 1990.135.1. Ailsa Mellon Bruce Fund

- Noguchi, Isamu**, American, 1904–1988
Untitled, 1942, collage with graphite on graph paper mounted on black construction paper, 1990.58.7. Gift of Regina Slatkin, Carole and Laura Slatkin
- Nolde, Emil**, German, 1867–1956
Sunflowers, Pink and White Dahlias, and a Blue Delphinium, c. 1930/1940, watercolor (applied recto and verso), 1990.73.1. Gift of Margaret Mellon Hitchcock, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Ostade, Adriaen van**, Dutch, 1610–1685 and **Cornelis Dusart**, Dutch, 1660–1704
Peasants Fighting in a Tavern, c. 1640, pen and dark brown ink over graphite (by Ostade) and pen and light brown ink with gray-brown wash (by Dusart), 1990.51.1. Gift of Edward William Carter and Hannah Locke Carter, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Pearlstein, Philip**, American, born 1924
9 drawings for *Jerusalem, Temple Mount*, 1987, various media, including brush and black ink, graphite, and colored pencil on mylar
4 drawings for *View of Rome*, 1986, various media, including brush and black ink, pen and black ink, and graphite on mylar
10 drawings for *Jerusalem, Kidron Valley*, 1987/1989, various media, including brush and black ink, pen and black ink, and graphite on mylar 1991.75.132–140, 143–146, 155–165. Gift of Graphicstudio/University of South Florida and the Artist
- Picasso, Pablo**, Spanish, 1881–1973
Two Men Contemplating a Bust of a Woman's Head, 1931, graphite
Six Circus Horses with Riders, 1905, pen and black ink
1990.49.1–2. Gift of Walter H. and Leonore Annenberg, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Piranesi, Giovanni Battista**, Italian, 1720–1778
Young Man with a Staff, c. 1765, pen and brown ink with brown wash, 1991.24.1. Gift of Kate Ganz, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Polidoro da Caravaggio**, Italian, c. 1499–probably 1543
A Deathbed Scene (recto); *Woman Seated with a Piece of Cloth* (verso), c. 1521/1522, red chalk, 1991.9.1.a-b. Gift (Partial and Promised) of David E. Rust, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Preller, Friedrich**, German, 1804–1878
Italian Coastal Landscape with a Thunderstorm, 1828/1831, pen and red-brown ink with red-brown and gray washes, heightened with white, over graphite, 1990.52.1. Ailsa Mellon Bruce Fund
- Renoir, Auguste**, French, 1841–1919
Studies of Trees, 1886, pen and black ink, watercolor, and graphite, 1990.94.1. Gift of Dr. and Mrs. George Baer, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Robert, Hubert**, French, 1733–1808
The Oval Fountain in the Gardens of the Villa d'Este, Tivoli, 1760, red chalk over graphite, 1990.129.1. Gift of Mr. and Mrs. Neil Phillips and Mr. and Mrs. Ivan Phillips, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Rosenquist, James**, American, born 1933
Template for *The Kabuki Blushes*, 1986, acrylic and graphite on mylar
- Template for *Crosshatch and Mutation*, 1986, acrylic, graphite, and felt-tip marker on mylar
Template for *Sister Shrieks*, 1987, acrylic and graphite on mylar
Template for *Flowers and Females*, 1986, acrylic and graphite on mylar
1991.75.165–168. Gift of Graphicstudio/University of South Florida and the Artist
- Rothenstein, William, Sir**, British, 1872–1945
Florence Beerbohm, c. 1925, red chalk, 1990.55.1. Gift of Mark Samuels Lasner
- Ruskin, John**, British, 1819–1900
The Garden of San Miniato near Florence, 1845, watercolor and pen and black ink, heightened with white, over graphite, 1991.88.1. Patrons' Permanent Fund
- Schiele, Egon**, Austrian, 1890–1918
Dancer, 1913, graphite, watercolor, and gouache, 1990.112.1. Gift (Partial and Promised) of Liselotte Millard, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Sheeler, Charles**, American, 1883–1965
Counterpoint, 1949, conté crayon, 1991.47.1. Gift of Daniel J. Terra, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Sickert, Walter Richard**, British, 1860–1942
The Serpentine, London, c. 1920, pen and black and brown ink, squared in red ink for transfer, 1990.57.5. Gift of Professor William B. O'Neal
- Signorelli, Luca**, Italian, probably 1441–1523
Bust of a Youth Looking Upward (recto); *Two Nude Figures* (verso), c. 1500, black chalk on tan paper, partially indented with a stylus, 1991.8.1.a-b. The Woodner Family Collection, Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Sirani, Giovanni Andrea**, Italian, 1610–1670
Healing of a Possessed Man, c. 1650, pen and brown ink, brown wash, graphite, and white gouache, 1991.102.1. Gift of Sydney J. Freedberg, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Smith, David**, American, 1906–1965
Untitled (Virgin Islands), 1933, pen and black ink over graphite
Untitled (Oct 4 1951), 1951, brush and black ink and gouache
Untitled (9/3/59), 1959, brush and black ink
Untitled (11–22–58), 1958, brush and black ink and egg yolk
Untitled (September 13, 1958), 1958, black ink with egg yolk, white gouache, and graphite
Untitled, 1963, enamel spray paint
Untitled, 1962, enamel spray paint
1991.56.2–8. Gift of Candida and Rebecca Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Solis, Virgil**, German, 1514–1562
David and Bathsheba, 1540/1550, pen and black ink and gray wash, 1991.13.1. Gift of Elmar W. Seibel, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Stamos, Theodoros**, American, born 1922
Infinity Field, probably 1960/1970, collage with colored papers mounted on board
Red and Green on Blue Field, probably 1960/1970, gouache and graphite on blotting paper
1990.58.12–13. Gift of Regina Slatkin, Carole and Laura Slatkin
- Tengnagel, Jan**, Dutch, 1584–1635
Abraham Entertaining the Angels, 1610/1620, pen and brown ink with wash over black chalk and graphite, 1990.63.1. Gift of Alice Steiner, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Tiepolo, Giovanni Battista**, Italian, 1696–1770
Bacchus and Ariadne, c. 1744, pen and brown ink and brown wash over black chalk, 1991.79.1. Gift of Mrs. Rudolf J. Heinemann, in Honor of the Fiftieth Anniversary of the National Gallery of Art
Three Cherubs and a Beribboned Staff, c. 1750, red and white chalks on blue paper, 1991.130.1. Pepita Milmore Memorial Fund
- Tiepolo, Giovanni Domenico**, Italian, 1727–1804
The Apostles' Creed, in or after 1771, pen and brown ink and wash over graphite, 1991.92.1. Gift of Stephen Mazoh & Co., Inc., in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Titian**, Italian, c. 1490–1576
Study of an Eagle, c. 1515, pen and brown ink, 1991.62.1. Gift of J. Carter Brown, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Trova, Ernest Tino**, American, born 1927
Portrait Head, probably 1960/1970, collage with colored papers mounted on board, 1990.58.14. Gift of Regina Slatkin, Carole and Laura Slatkin
- Turpin de Crissé, Henry Roland Lancelot**, French, c. 1754–probably after 1800
A View through a High Arch in Tivoli, c. 1775/1780, black chalk, 1990.99.1. Gift of Galerie Cailleux, in Honor of the Fiftieth Anniversary of the National Gallery of Art
- Vedder, Elihu**, American, 1836–1923
Study after Old Master, c. 1858, pen and ink
Study after Domenichino, c. 1858, pen and brown ink
Study after Old Master, c. 1858, pen and brown ink and watercolor
Study after Gozzoli, 1858, graphite and colored pencil
Study of Hunter with Dogs, c. 1858, graphite
Study of a Girl Reading, c. 1858, graphite
Study of a Girl's Head, c. 1858, graphite
Students in the Latin Quarter, Paris, c. 1858, graphite and red colored pencil on green paper
Rome, 1857, graphite
Tuscany, c. 1858, pen and black ink on blue paper
The Son and the Donkey, 1863, graphite
Son and Donkey, c. 1859, graphite
The Parable of the Miller and the Donkey, c. 1859, graphite
Father and Son, c. 1859, graphite
Father and Son, c. 1859, graphite
Son and Donkey, c. 1859, graphite
Father, Son, and Donkey, c. 1859, graphite
Village Scene, c. 1859, graphite
Son and the Donkey, c. 1859, graphite
Ground Floor Plan for Torre Quatro Venti, c. 1905, pen and ink and colored pencil
Orte, c. 1887, watercolor and graphite
The Shipwreck, c. 1880, charcoal, watercolor, and gouache on blue paper
Roman Landscape, c. 1900, colored chalks on green paper
Sketch of a Fragment from a Wall in Capri, c. 1897, graphite on brown paper
Arco Oscuro—Over the Via Fiaminia, c. 1890, graphite
From the Rubaiyat, c. 1887, graphite

Detail of the Marriage of the Daughter of the Vine, c. 1890, colored pencil
Study for the mural *Music*, c. 1890, charcoal and pastel over graphite on gray paper
Five Heads, c. 1918, pen and ink and watercolor
Self-Portrait: Caricatures, c. 1918, charcoal and pastel
1991.105.1-30, Gift of Mr. and Mrs. Paul Borghi, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Vicente, Esteban, American, born 1906
Daytime, probably 1960/1970, collage with colored papers and colored tissue papers mounted on styrofoam board, 1990.58.15, Gift of Regina Slatkin, Carole and Laura Slatkin

Watteau, Antoine, French, 1684-1721
The March of Silenus, c. 1715/1716, red, black, and white chalks on brown paper, 1991.22.1, Gift of Mr. and Mrs. Paul Shephard Morgan to Honor Margaret Morgan Grasselli, Curator of Old Master Drawings, and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Weidenmann, Johann Caspar, Swiss, 1805-1850
Italian Peasant Woman with a Broom, graphite, 1991.136.1, Ailsa Mellon Bruce Fund

Weirter, Franz Edmund, Austrian, 1730-1771
Weathered Boulders, c. 1769, red chalk, 1991.65.2, Gift (Partial and Promised) of Andrew Robison, in Honor of the Fiftieth Anniversary of the National Gallery of Art

West, Benjamin, American, 1738-1820
The Flight into Egypt, c. 1800, pen and brown ink and wash, heightened with white gouache, 1990.57.6, Gift of Professor William B. O'Neal
Study for *The Battle of La Hogue* (recto); *Study of Moses Striking the Rock and a Procession* (verso), 1778, pen and brown ink; black chalk, 1991.90.1.a-b, Avalon Fund

Weyer, Hermann, German, active 1607/1621
The Holy Family with Saints (recto); *Tobias and the Angel* (verso), c. 1616/1617, pen and black ink and gray wash over black chalk, heightened with white, on paper prepared with pink wash; pen and black ink, 1991.127.1.a-b, Ailsa Mellon Bruce Fund

Whistler, James McNeill, American, 1834-1903
Violet [Note?]-The Return of the Fishing Boats, c. 1889/1893
Beach Scene, c. 1883/1885
Village Shop, Chelsea, c. 1884
Study in Black and Gold (Madge O'Donoghue), c. 1885
watercolor and gouache, 1991.7.2-5, Gift of Mr. and Mrs. Paul Mellon, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Whistler, James McNeill, follower of
Pourville-sur-Mer, watercolor and gouache, 1991.7.16, Gift of Mr. and Mrs. Paul Mellon

Woelffer, Emerson, American, born 1914
Blue Island, 1980
Blue Island, 1979
Orange is Day, 1979
White Rain, 1980
collages with colored papers, 1990.58.16-19, Gift of Regina Slatkin, Carole and Laura Slatkin

Youngerman, Jack, American, born 1926
Totem Blue, 1967, gouache, 1990.58.22, Gift of Regina Slatkin, Carole and Laura Slatkin

Zingg, Adrian, Swiss, 1734-1816
Rauenstein Castle Seen from the River's Edge, c. 1800, pen and brown ink and brown wash, 1991.126.1, Ailsa Mellon Bruce Fund

Zox, Larry, American, born 1936
Untitled, 1965, colored pencil and graphite on graph paper, 1990.58.20, Gift of Regina Slatkin, Carole and Laura Slatkin

Zuccarelli, Francesco, Italian, 1702-1788
Mountain Landscape with Washerwomen and Fisherman, c. 1760s, gouache, 1990.76.1, Gift of John Morton Morris, in Honor of the Fiftieth Anniversary of the National Gallery of Art

PRINTS

Ackroyd, Norman, British, born 1938
Wardour in Sunlight, 1985, color monotype
Itchenwater, 1978, etching and aquatint
Spilling Cloud, 1979, color aquatint
Wharfedale in Snow, 1983, photoetching with burnishing
Landscapes & Figures, published 1973, portfolio with 8 etchings
The Pictish Coast, published 1988, portfolio with 10 etchings
1990.106.47, 1991.116.1-3, 1991.116.147-164, Gift of Mrs. Robert A. Hauslohner

Albers, Josef, American, 1888-1976
White Line Square XV, published 1966, color lithograph
White Embossing on Gray XI, published 1974, embossed line-cut with gray-green background
White Embossing on Gray V, published 1971, embossed line-cut with gray-green background
1991.74.1-3, Gift of Gemini C. E. L.

Anderson, Stanley, British, 1884-1966
The Chimera, Notre Dame, 1919, etching, 1991.116.4, Gift of Mrs. Robert A. Hauslohner

Antonio da Trento, Italian, c. 1508-in or after 1550
The Martyrdom of Two Saints (after Parmigianino), c. 1530, chiaroscuro woodcut printed from three blocks in three tones of blue, 1990.61.1, Gift of Andrew Robison, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Arms, John Taylor, American, 1887-1953
Le penseur de Notre Dame, 1923, etching on blue-green paper
Venetian Mirror, 1935, etching in brown
Boving, Bucks, 1942, etching
Une chimère, 1947, etching on blue paper
The Gothic Spirit, 1922, etching with stippling
Guardians of the Spire, 1921, etching on blue paper
Through Wind and Weather, 1922, etching on blue paper
Ugly Devil, 1924, etching with stippling
Sketch, Princeton, 1946, etching
Valley of the Savery, 1934, etching
Sentinels, 1922, etching on japan paper
1990.106.48-49, 1991.116.5-13, Gift of Mrs. Robert A. Hauslohner

Arp, Jean, French, 1887-1966
II configurations, published 1945, bound volume with 11 woodcuts, 1991.72.1, Gift of Harvey S. Shipley Miller in memory of Herbert M. and Nannette Rothschild

Avery, Milton, American, 1885-1965
Laurels Number Four, published 1948, portfolio with 5 drypoints, 1990.106.1-5, Gift of Mrs. Robert A. Hauslohner, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Head of March, 1951, lithograph on brown-red paper, 1991.72.2, Gift of Harvey S. Shipley Miller
Flight, 1953, woodcut on japan paper, 1991.116.14, Gift of Mrs. Robert A. Hauslohner

Balakjian, Mark, British, born 1940
Frontier I, 1975, mezzotint and etching in blue-black, 1991.116.15, Gift of Mrs. Robert A. Hauslohner

Bartsch, Adam von, Austrian, 1757-1821
Goat in a Landscape, 1805, etching, 1991.116.16, Gift of Mrs. Robert A. Hauslohner

Baselitz, Georg, German, born 1938
Grünes Tuch, from the Carnegie Hall Centennial Portfolio, 1990, color lithograph [artist's proof], 1991.122.1, Gift of Fine Art Ltd.

Baumgarten, Lothar, German, born 1944
Fish, 1985, color screenprint, 1991.57.26, Gift of Wolfgang Wittrock, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Becker, David, American, born 1937
In a Dark Time, 1973, etching
A Foregone Conclusion, 1985, etching
Monuments, 1979, etching and engraving [trial proof]
Monuments, 1979, etching and engraving [final state proof II]
1991.116.17-20, Gift of Mrs. Robert A. Hauslohner

Bell, Larry, American, born 1939
Assembled Relief, published 1988, unique piece with vapor drawing and watercolor
Assembled Relief, published 1988, unique piece with abaca fiber
Mirage Construction, published 1988, mixed media on hand-cut Watson paper and canvas on mounted to stretcher
1991.74.4-6, Gift of Gemini C. E. L. and the Artist

Besnard, Albert, French, 1849-1934
Too Demanding, 1900, etching
In the Crowd, 1900, etching
The Accident, 1900, etching
The Obstacle, 1900, etching
Danger Passed, 1900, etching
The Unknown Woman, 1900, etching and aquatint
Importunate, 1900, etching and aquatint
The Enigma, 1900, etching and aquatint
The Mystery, 1900, etching and aquatint
After the Visit, 1900, etching
Punctual, 1900, etching
On the Lookout, 1900, etching
The Haul, 1900, etching
Musician, 1900, etching
Vertigo, 1900, etching
Which One?, 1900, etching
Possession, 1900, etching
Discreet, 1900, etching
The Duel, 1900, etching
The Presentation, 1900, etching
The Orgy, 1900, etching
Charitable, 1900, etching
Coquette, 1900, etching
The Warning, 1900, etching
Love Consecrated, 1900, etching
Indifferent, 1900, etching
Amorous Conversation, 1913, etching
Getting Up, 1913, etching



French 16th century, *Figure Costumed as Hercules*, c. 1539
Ailsa Mellon Bruce Fund, 1990.81.1

Getting Up, 1913, etching
Going to Bed, 1913, etching
Going to Bed, 1913, etching
Leda Bathing, 1913, etching
Leda Sleeping, 1913, etching in brown-black
The End, 1883, etching touched with red chalk
The End, 1883, etching
The Suicide, c. 1886, etching with plate tone
The Suicide, c. 1886, etching and aquatint
The Dancer of Tanjore, 1914, etching in brown-red with plate tone
The Dancer of Tanjore, 1914, etching in red-brown with plate tone
The Dancer of Tanjore, 1914, etching
The Dancer of Tanjore, 1914, etching
Queen Elisabeth of Belgium, 1917, etching in brown-black
Queen Elisabeth of Belgium, 1917, etching and aquatint
Queen Elisabeth of Belgium, 1917, etching and aquatint
Queen Elisabeth of Belgium, 1917, etching and aquatint
Pope Benedict XV, 1917, etching
Gabriele D'Annunzio, 1917, etching with plate tone
A Nude Woman in a Fur Wrap, etching [proof impression from an earlier state]
A Nude Woman in a Fur Wrap, etching [proof impression from a later state]

By the Lamp, c. 1926, etching [proof impression of the first state]
By the Lamp, c. 1926, etching [proof impression of the first state]
By the Lamp, c. 1926, etching [proof impression of the second(?) state]
By the Lamp, c. 1926, etching touched with white [proof impression of the second(?) state]
By the Lamp, c. 1926, etching [proof impression from the cut plate]
 1990.95.1-33, 1991.28.1-21, Gift of Mr. and Mrs. Daniel Bell, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Blampied, Edmund, British, 1886-1966
Through the Storm, drypoint, 1991.116.21, Gift of Mrs. Robert A. Hauslohner

Boissieu, Jean-Jacques de, French, 1736-1810
Thirteen Studies of Heads, 1770
Seven Studies of Heads, 1793
 etchings, 1990.134.1-2, Ailsa Mellon Bruce Fund

Boizot, Marie Louise Adélaïde, French, 1744-1800
Marie Antoinette (after Louis-Simon Boizot), 1775, etching and engraving, 1990.131.3, Gift of John O'Brien

Bone, Muirhead, Sir, Scottish, 1876-1953
Rainy Night in Rome, 1913
Railway Sheds, Marseilles
 drypoints, 1991.116.22-23, Gift of Mrs. Robert A. Hauslohner

Borofsky, Jonathan, American, born 1942
Berlin Dream with Steel Window Frame at 2978899, published 1984, lithograph with Hercules, Plexiglas and metal frame, Prismacolor, and hand-painting, 1990.71.1, Gift of Gemini G.E.L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Male Aggression, published 1986, color screenprint
Male Aggression, published 1986, color screenprint
Flowers at No. 2984212, published 1986, unique multicolor screenprint with pastel(?) and gouache
Dancing Clown at No. 2964782, published 1986, unique multicolored screenprint with hand-painting and collaged foils
Berlin Dream (Closeup) at No. 2947854, published 1985, unique multicolor screenprint with hand-painting
 1991.74.7-11, Gift of Gemini G.E.L. and the Artist

Bosman, Richard, American, born 1944
Revenge of the Cat, 1983, sugar-lift etching, 1991.116.24, Gift of Mrs. Robert A. Hauslohner

Buhot, Félix-Hilaire, French, 1847-1898
Funeral Procession on the Boulevard de Clichy, 1887, photomechanical reproduction, etching, aquatint, roulette, drypoint, lift-ground, softground, stop-out, and engraving printed in blue-green and brown-black inks on japan paper
The Cliff: Saint-Malo Bay, 1886/1890, photo-mechanical reproduction, etching, drypoint, roulette, spit-bite, aquatint, and burnishing printed in brown-black for the central plate and black for the margin plate
Landing in England, 1879, etching, drypoint, roulette, and aquatint with graphite additions
A Pier in England, 1879, drypoint and roulette
A Pier in England, 1879, etching, drypoint, roulette, and aquatint

A Pier in England, 1879, etching, drypoint, roulette, salt ground, and aquatint
 1990.105.1-6, Helena Gunnarsson Bahot Collection, Gift (Partial and Promised) in Honor of the Fiftieth Anniversary of the National Gallery of Art

Cameron, David Young, Scottish, 1865-1945
Tarff, 1931, drypoint
The Wingless Chimera, 1911, etching and drypoint
The Wingless Chimera, 1910, etching and drypoint
 1991.116.25-27, Gift of Mrs. Robert A. Hauslohner

Castiglione, Giovanni Benedetto, Italian, in or before 1609-1664
Small Oriental Head, probably 1645/1650, 2 etchings, an early and a later impression, 1991.135.1-2, Ailsa Mellon Bruce Fund

Catesby, Mark, English, 1679-1749
The Yellow and Black Pye, 1731/1743, hand-colored etching, 1991.117.1, Collection of Dr. and Mrs. Benjamin Green

Cathelin, Louis-Jacques, French, 1738/1739-1804
Louis Tocque (after Jean-Marc Nattier)
Joseph Vernet (after Louis Michel Vanloo), 1770
 engravings, 1991.23.5, 7, Gift of John O'Brien

Celmins, Vija, American, born 1939
Concentric Bearings, A, published 1983, drypoint, aquatint, and photogravure, 1990.71.2, Gift of Gemini G.E.L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Drypoint—Ocean Surface—2nd State, published 1985, drypoint, 1991.74.12, Gift of Gemini G.E.L. and the Artist

Chereau, François, I, French, 1680-1729
Nicholas Boileau (after Hyacinthe Rigaud), engraving and etching, 1991.23.8, Gift of John O'Brien

Nicolas de Largillierre (after Nicolas de Largillierre), 1715, engraving, 1991.132.4, Ailsa Mellon Bruce Fund

Chia, Sandro, Italian, born 1946
Father and Son Song, 1987/1989, woodcut with frame and plywood assemblage, 1990.72.1, Gift of Graphicstudio/University of South Florida and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Surprising Novel: Chapter One, 1987/1989
Surprising Novel: Chapter Two, 1987/1989
Surprising Novel: Chapter Three, 1987/1989
Surprising Novel: Chapter Four, 1987/1989
Surprising Novel: Chapter Five, 1987/1989
Surprising Novel: Chapter Six, 1987/1989
Surprising Novel: Chapter Seven, 1987/1989
 color helioretief woodcuts with painted additions in acrylic, 1991.75.58-64, Gift of Graphicstudio/University of South Florida and the Artist

Father and Son Song, 1987/1989, woodcut block, 1991.75.65, Gift of Graphicstudio/University of South Florida and the Artist

Clemente, Francesco, Italian, born 1952
Telephone #2, 1981, etching, aquatint, and drypoint in black, softground in silver, on chine collé, 1990.106.50, Gift of Mrs. Robert A. Hauslohner

Close, Chuck, American, born 1940
John I, 1986/1991, photogravure, 1991.75.179, Gift of Graphicstudio/University of South Florida and the Artist

Combe, William (author), British, 1741-1823
The English Dance of Death, vol. 1 (illustrations after Thomas Rowlandson), published 1815, bound volume with 38 hand-colored etchings with aquatint
The English Dance of Death, vol. 2 (illustrations af-

ter Thomas Rowlandson), published 1816, bound volume with 36 hand-colored etchings with aquatint
The Dance of Life (illustrations after Thomas Rowlandson), published 1817, bound volume with 26 hand-colored etchings with aquatint
1990.123.1-3, Gift of Alexander Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Second Tour of Doctor Syntax, in Search of Consolation: A Poem, vol. 2 (illustrations after Thomas Rowlandson), published 1820, bound volume with 24 hand-colored etchings with aquatint
The Third Tour of Doctor Syntax, in Search of a Wife: A Poem, vol. 3 (illustrations after Thomas Rowlandson), published 1821, bound volume with 26 hand-colored etchings with aquatint
The History of Johnny Quae Genus, the Foundling of the Late Doctor Syntax: A Poem (illustrations after Thomas Rowlandson), published 1822, bound volume with 24 hand-colored etchings with aquatint
1990.124.2-4, Gift of Ann Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Combe, William (author), British, 1741-1823 and **Thomas Rowlandson**, British, 1756-1827
The Tour of Doctor Syntax in Search of the Picturesque: A Poem, vol. 1, published 1812, bound volume with 31 hand-colored etchings with aquatint, 1990.124.1, Gift of Ann Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Corinth, Lovis, German, 1858-1925
Totentanz, published 1922, portfolio with 5 prints, 1990.111.1-5, Gift in Memory of Sigbert H. Marcy and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Cousin, Jean, II, French, c. 1522-c. 1594
Putti Playing in a Fanciful Landscape, etching, 1990.46.1, Ailsa Mellon Bruce Fund

Covington, Harrison, American, born 1924
Yellow Arch, 1970, color lithograph, 1991.75.76, Gift of Graphicstudio/University of South Florida and the Artist

Creeley, Robert (author), American, born 1926 and **Dine, Jim**, American, born 1935
Mabel: A Story, published 1977, bound volume with 12 etchings, 1991.114.2, Gift of Jim Dine, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Crutchfield, William, American, born 1932
Covered Wagons, published 1967, lithograph with watercolor
Art & Technology, published 1971, color photo-offset and screenprint
Fire Engine, published 1967, lithograph with watercolor
Clipper Ship, published 1967, lithograph with watercolor
Tawny Owl (State I), published 1967, lithograph with watercolor
Old Jenny, published 1967, lithograph with watercolor
1991.74.13-18, Gift of Gemini G.E.L.

Owl Feathers, published 1970, portfolio with 53 screenprints, 1991.116.165-217, Gift of Mrs. Robert A. Hauslohner

Curry, John Steuart, American, 1897-1946
Ajax, 1932
Elephants, 1936
Coyotes Stealing a Pig, 1927
lithographs, 1991.116.28-30, Gift of Mrs. Robert A. Hauslohner

Dambrun, Jean, French, 1741-in or after 1808
A un peuple libre (after Jean Michel Moreau), etching and engraving, 1990.131.4, Gift of John O'Brien

Dandr -Bardon, Michel-Fran ois, French, 1700-1783
Portrait of the Artist's Father (after Jean-Baptiste Vanloo), 1776, etching and engraving, 1991.118.1, Gift of John O'Brien

Daret de Cazeneuve, Pierre, French, 1604-1678
Louis XIII, 1643, 2 etchings with engraving [first and second states], 1990.131.5-6, Gift of John O'Brien

Daulle, Jean, French, 1703-1763
Pierre Louis Moreau de Maupertuis (after Robert Tourniers), 1741, engraving, 1991.23.9, Gift of John O'Brien

Davis, Ronald, American, born 1937
Single Divider, published 1972, color lithograph and screenprint with embossing
Dodecagon Cylinder and Cube, published 1974, color screenprint
1991.74.19-20, Gift of Gemini G.E.L.

Delafosse, Jean-Baptiste, French, 1721-1775
La malheureuse famille Calas (after Carmontelle), in or after 1765, engraving, 1991.23.1, Gift of John O'Brien, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Delanay, Nicolas, French, 1739-1792
Guillaume Thomas Raynal (after Charles-Nicolas Cochin II), 1780, engraving, 1990.56.6, Gift of John O'Brien

Demarne, Jean-Louis, French, 1744-1829
A Donkey by a Water Well
Two Cows and a Woman Lying Down
etchings, 1990.134.3-4, Ailsa Mellon Bruce Fund

Desrochers, Etienne, French, 1668-1741
Fran ois Verdier (after Jean Ranc), 1723, engraving, 1991.23.6, Gift of John O'Brien

Detmold, Edward Julius, British, 1883-1957
Eagle, c. 1905, etching in brown-black, 1991.116.31, Gift of Mrs. Robert A. Hauslohner

Diebenkorn, Richard, American, born 1922
Trip on the Ground, published 1984, lithograph in black and gray, 1990.71.3, Gift of Gemini G.E.L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

M, published 1985, color lithograph, 1991.74.21, Gift of Gemini G.E.L. and the Artist

Dine, Jim, American, born 1935
Youth and the Maiden, 1987/1988, triptych including woodcut, etching, and drypoint with paint, 1990.72.2-4, Gift of Graphicstudio/University of South Florida and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Apocalypse: The Revelation of Saint John the Divine, published 1982, bound volume with 29 woodcuts, 1990.106.6, Gift of Mrs. Robert A. Hauslohner, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Me in Horn-Rimmed Glasses, 1979, etching, drypoint, and electric tools, hand-colored with pastel, on red-brown paper, 1991.26.2, Gift of Richard A. Simms, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Red Dancer on the Western Shore, 1987/1989, color etching

The Foreign Plowman, 1987/1989, etching and woodcut with sandpapered highlights and hand-painting in acrylic
Background for *The Robe Goes to Town*, 1983, color screenprint

Yellowheart and a Devil, 1985/1987, aquatint [state proof]

Handpainting on the Mandala, 1986, aquatint [separation proof]

Handpainting on the Mandala, 1986, color aquatint and power tool drypoint [state proof]

Handpainting on the Mandala, 1986, color aquatint and power tool drypoint [state proof]

Black and White Blossom, 1985/1986, etching, aquatint, and power tool drypoint with burnishing and gray wash [state proof]

Black and White Blossom, 1985/1986, etching, aquatint, and power tool drypoint with burnishing [state proof]

My Nights in Santa Monica, 1985/1987, etching, aquatint, and power tool drypoint with burnishing [state proof]

My Nights in Santa Monica, 1985/1987, color etching and aquatint with watercolor [state proof]

My Nights in Santa Monica, 1985/1987, etching and aquatint with burnishing [state proof]

My Nights in Santa Monica, 1985/1987, aquatint with burnishing [state proof]

My Nights in Santa Monica, 1985/1987, color etching and aquatint [working trial proof]

The Mead of Poetry #1, 1987/1989, woodcut

The Mead of Poetry #2, 1987/1989, woodcut

The Mead of Poetry #3, 1987/1989, woodcut
1991.75.77-83, 86-90, 92-98, 174-176, Gift of Graphicstudio/University of South Florida and the Artist

Glyptotek, published 1988, bound volume with 40 intaglio prints

The Temple of Flora, published 1984, bound volume with 28 drypoint-engravings

Details from Nancy's Garden, 1984, drypoint, engraving, and electric tool work on chine coll 

1991.114.1.3, 5, Gift of Jim Dine, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Dowell, John E., Jr., American, born 1941
Visual Poems, 1970/1971, portfolio with 8 color lithographs
Doucement, 1980, color offset lithograph
Philadelphia Song, 1981, color aquatint with hand-coloring
Saskia's Dream, 1981, offset lithograph reworked with colored pencils
1990.106.55-62, 1991.116.32-34, Gift of Mrs. Robert A. Hauslohner

Droese, Felix, German, born 1950
Glocke, 1982, woodcut on a fragment of commercially made heart-patterned paper
Glocke, 1982, woodcut on the verso of a purple-colored book cover touched with a rectangle of orange
Glocke, 1982, woodcut with red rectangle on commercially made paper
1991.57.23-25, Gift of Wolfgang Wittrock, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Duchange, Gaspard, French, 1662-1757
Antoine Coyvel and His Son (after Antoine Coyvel), engraving and etching, 1991.23.3, Gift of John O'Brien

Edelinck, Gerard, Flemish, 1640-1707
Martin Desjardins (after Hyacinthe Rigaud), engraving, 1991.89.1, Ailsa Mellon Bruce Fund

Fichter, Robert, American, born 1939
Untitled, 1984, softground etching and aquatint
Mutant Magic #1: Baby Gene Pool Takes the Stage, 1984, color lithograph
Pyramid Enigma, 1984, softground etching and aquatint [trial proof]
 1991.75.100-102, Gift of Graphicstudio/University of South Florida and the Artist

Francis, Sam, American, born 1923
King Corpse, published 1986, color screenprint, 1990.71.4, Gift of Gemini C. E. L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art
White Bone, published 1971, color lithograph
Spun for James Kirsch, published 1972, color screenprint
Firewood, published 1974, color screenprint
Web, published 1972, color screenprint
Coral Lyre Nine, published 1974, color screenprint
Ariel's Ring, published 1974, color screenprint
Red Again, published 1972, color screenprint
Five Coral Screen, published 1974, color screenprint
Ting, published 1972, color screenprint
Yunan State II, published 1971, color lithograph
Lyre Eight, published 1972, color screenprint
Yunan State I, published 1971, color lithograph
Freshet, published 1972, color screenprint
Yunan State III, published 1971, color lithograph
Toward Disappearance, published 1974, color screenprint
Untitled, published 1986, aquatint in black and gray
Untitled, published 1977, color lithograph
Meteorite, published 1986, color screenprint
Untitled, published 1986, color screenprint
 1991.74.22-40, Gift of Gemini C. E. L. and the Artist
For the Blue Sons of the Air, 1990, color screenprint, 1991.77.1, Gift of Artists for American Indians, American Indian Heritage Foundation

Freeth, Peter, British, born 1938
Fourmillante Cité. Cité Pleine de Rêves
Shoptalk on Parnassus (Le chat de M. Manet ren-contre le chien de M. Seurat), 1980
 aquatints, 1991.116.35-36, Gift of Mrs. Robert A. Hauslohner

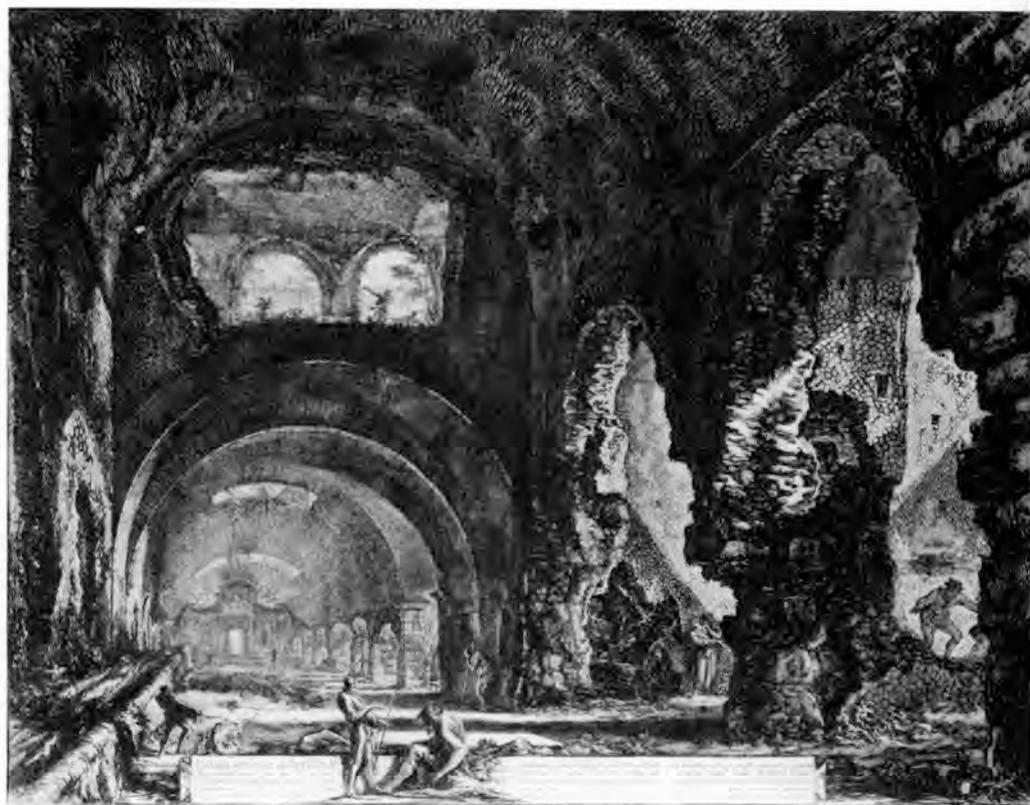
French, 16th Century
Figure Costumed as Hercules, c. 1539, etching, 1990.81.1, Ailsa Mellon Bruce Fund

Freud, Lucian, British, born 1922
Head and Shoulders of a Girl, 1990, etching, 1991.134.1, Gift of the Collectors Committee

Frye, Thomas, Irish, 1710-1762
Young Woman Holding a Fan, 1760, mezzotint, 1991.129.1, Ailsa Mellon Bruce Fund

German, 16th Century
Christ on the Cross, c. 1500/1525, woodcut with gouache and gold leaf, 1990.97.1, Gift of C. G. Boerner, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Goldsmith, Oliver (author), British, 1728-1774 and **Thomas Rowlandson**, British, 1756-1827
The Vicar of Wakefield, published 1823, bound volume with 24 hand-colored etchings with aquatint, 1990.123.4, Gift of Alexander Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art



Giovanni Battista Piranesi, *Veduta interna della Villa di Mecenate*, 1764 (detail)
 Collection of Dr. and Mrs. George Benjamin Green, 1991.117.4

Goltzius, Hendrik, Dutch, 1558-1617
Hercules Killing Cacus, 1588, chiaroscuro woodcut in olive green, black, and pale yellow, 1991.63.1, Gift of Dr. Ruth B. Benedict in Honor of Andrew Robison and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Goode, Joe, American, born 1937
Spoon Upper Middle—Glass Middle Right, published 1967
Glass and Spoon Lower Left, published 1967
Glass Lower Right—Spoon Upper Left, published 1967
Glass at Top—Spoon on Bottom, published 1967
Glass Middle Left—Spoon Middle Right, published 1967
 color lithograph and screenprints, 1991.74.43-47, Gift of Gemini C. E. L.

Gordy, Robert, American, 1933-1986
Nude, 1984, 4 color aquatint and drypoints with burnishing [artist's proofs]
Nude, 1984, color aquatint with burnishing [artist's proof]
Nude, 1984, aquatint and drypoint with burnishing [artist's proof]
Female Head, 1984, aquatint [artist's proof]

Female Head, 1984, 5 aquatints with burnishing [artist's proofs]
 1991.75.105-110, 112-117, Gift of Graphicstudio/University of South Florida and the Artist

Gorny, Anthony Peter, American, born 1950
B. M. F. V. V. (Bene Merente Fecit Virus Vivo), 1980/1981, hand-bound book with 20 lithographs on handmade papers
"Empty Pockets" Means Freedom, 1981, lithograph on japan paper mounted to blue handmade paper
Maggie Caliper, 1976/1980, color lithograph on japan paper
If you don't...Bomb Notes, 1981, lithograph on tissue paper mounted to green handmade paper
 1990.106.19, 1991.116.37, 39, 40, Gift of Mrs. Robert A. Hauslohner

Graham, Robert, American, born 1938
Untitled, published 1975, 2 screenprints, 1991.74.41-42, Gift of Gemini C. E. L.

Graves, Nancy, American, born 1940
Canoptic Prestidigitation, 1990, color lithograph on chine collé with applied cast paper, 1991.75.177, Gift of Graphicstudio/University of South Florida and the Artist

Grooms, Red, American, born 1937
Ben Franklin, 1982, color lithograph
Rodin, 1976, drypoint
 1991.116.41-42, Gift of Mrs. Robert A. Hauslohner

Haden, Seymour, British, 1818-1910
The Cabin, 1877
The Three Cows, 1877
 drypoints, 1991.116.43-44, Gift of Mrs. Robert A. Hauslohner

Harcharik, Paul, American, born 1947

Folding Chairs Blue, 1982, color intaglio reworked with colored pencils and graphite, 1991.116.45. Gift of Mrs. Robert A. Hauslohner

Hayter, Stanley William, British, 1901–1988

Paysages Urbains, published 1930, portfolio with 6 prints in drypoint, engraving, and mezzotint, 1990.106.7–12. Gift of Mrs. Robert A. Hauslohner, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Falling Figure, 1967, color viscosity print with soft-ground and areas of deep intaglio relief, retouched with white gouache

Maternité Ailée, 1948, color viscosity print with soft-ground and areas of deep intaglio relief, retouched with white gouache

Tropic of Cancer, 1949, engraving with burnishing 1991.116.46–48. Gift of Mrs. Robert A. Hauslohner

Hecht, Joseph, Polish, 1891–1952

Vicuna, c. 1930, engraving with graphite on blue paper

Chasse avec éléphants, 1934, engraving

Hog, 1933, engraving in brown

Lion Defending Her Prey, 1931, engraving

Phenomenon, c. 1923, engraving

Tour Eiffel, 1933, engraving

1991.116.49–54. Gift of Mrs. Robert A. Hauslohner

Heckel, Erich, German, 1883–1970

Young Woman, 1913, woodcut on japan paper, 1991.11.2. Gift (Partial and Promised) of Daryl R. Rubenstein and Lee G. Rubenstein, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Heizer, Michael, American, born 1944

Platform #2, published 1982, drypoint in red-brown in 5 sections collaged to a single sheet of paper, 1990.71.5. Gift of Gemini C. E. L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

State Edition One, published 1975, screenprint

State Edition Two, published 1975, screenprint

State Edition Three, published 1975, color screenprint

State Edition Four, published 1975, screenprint

State Edition Five, published 1975, screenprint

State Edition Six, published 1975, screenprint 1991.74.48–53. Gift of Gemini C. E. L.

Hershey, Nona, American, born 1946

Rome, Space, 1977, aquatint, 1991.116.55. Gift of Mrs. Robert A. Hauslohner

Hinman, Charles, American, born 1932

Untitled, color lithograph, 1990.133.1. Gift of Ruth and Don Saff

Hockney, David, British, born 1937

Celia, published 1973, lithograph, 1990.71.6. Gift of Gemini C. E. L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Gretchen and the Snarl, 1961, etching and aquatint

Swimming Pool, 1978, color lithograph 1990.106.14–15. Gift of Mrs. Robert A. Hauslohner

The Blue Guitar, published 1977, portfolio with 20 etchings, 1991.60.1–20. Gift of Mrs. Robert A. Hauslohner, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Master Printer of Los Angeles, published 1973, color lithograph and screenprint

Dark Mist, published 1973, lithograph in gray

Slightly Damaged Chair, Malibu, published 1973, lithograph

Chair—38 The Colony, Malibu, published 1973, lithograph



Page from Samuel van Hoogstraten's *Inleyding tot de Hooge Schoole de Schilderkonst*, published 1678. Gift of Arthur and Charlotte Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1991.21.1

Smaller Study of Lightning, published 1973, color lithograph

Study of Lightning, published 1973, color lithograph

Portrait of Rolf Nelson, published 1973, color lithograph with red wash

Nicholas Wilder, published 1976, lithograph

Billy Wilder, published 1976, color lithograph

Joe McDonald, published 1976, lithograph in black and gray

Small Head of Gregory, published 1976, lithograph

Henry Reading Newspaper, published 1977, lithograph

Gregory Thinking of Henry, published 1977, lithograph

Ann Combing Her Hair, published 1979, lithograph in black and gray 1991.74.54–67. Gift of Gemini C. E. L.

Cold Water about to Hit the Prince, 1969, etching and aquatint

Reclining Figure, 1975, aquatint

Fourteen poems by C P Cavafy chosen and illustrated with twelve etchings by David Hockney, published 1967, bound volume with 12 etchings

1991.116.56–57, 1991.116.218. Gift of Mrs. Robert A. Hauslohner

Hodgkin, Howard, British, born 1932

Thinking Aloud in the Museum of Modern Art, 1979, softground etching on gray paper, 1991.116.58. Gift of Mrs. Robert A. Hauslohner

Hoogstraten, Samuel van, Dutch, 1627–1678

Inleyding tot de Hooge Schoole de Schilderkonst, published 1678, bound volume with 20 etchings and engravings, 1991.21.1. Gift of Arthur and Charlotte Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Hopfer, Hieronymus, German, active c. 1520–in or after 1550
Fortitude (after Marcantonio Raimondi), etching, 1991.99.1, Ailsa Mellon Bruce Fund

Immendorff, Jorg, German, born 1945
consequences, 1983, linocut with painted additions on offset paper, 1990.121.1, Gift of Joshua P. Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Ingouf, Pierre-Charles, French, 1746–1800
Jean George Wille (after Pierre Alexandre Wille), 1771, engraving, 1990.56.8, Gift of John O'Brien

Italian, 16th Century
Presentation in the Temple, c. 1540, chiaroscuro woodcut, 1991.11.1, Gift (Partial and Promised) of Daryl R. Rubenstein and Lee G. Rubenstein, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Johns, Jasper, American, born 1930
Figure 0, 1968/1969, color lithograph
Figure 9, 1968/1969, color lithograph
#6 (after "Untitled 1975"), 1976, published 1976, 15 color lithographs on Rives newsprint-colored paper [progressive proofs]
 1990.71.7–8, 1990.104.1–15, Gift of Gemini C.E.L., in Honor of the Fiftieth Anniversary of the National Gallery of Art
Untitled (Coca-Cola and Grid), published 1971, color lithograph with varnish
"M.", published 1972, color lithograph
Viola, published 1972, color lithograph
Untitled (Shit), published 1971, color lithograph
Embossed Alphabet, published 1969, embossing from an etched magnesium plate
Figure 0, published 1968, lithograph in black and transparent gray
Figure 2, published 1968, lithograph in black and transparent gray
Figure 3, published 1968, lithograph in black and transparent brown gray
Figure 4, published 1968, lithograph in black and transparent gray
Figure 5, published 1968, lithograph in black and transparent flat gray
Figure 6, published 1968, lithograph in black and transparent gray
Figure 8, published 1968, lithograph in black and transparent brown gray
Figure 9, published 1968, lithograph in black and transparent gray
Figure 3, published 1969, color lithograph
Figure 4, published 1969, color lithograph
Figure 6, published 1969, color lithograph
Figure 8, published 1969, color lithograph
Ale Cans (I), published 1975, color lithograph
Ale Cans (II), published 1975, color lithograph
Ale Cans (IV), published 1975, lithograph
Untitled (Bookplate for David Grainger Whitney), published 1976, lithograph
Zone, published 1972, color lithograph
 1991.74.68–71, 1991.74.75–92, Gift of Gemini C.E.L.

Joyce, James (author), Irish, 1882–1941 and **Henri Matisse**, French, 1869–1954
Ulysses, published 1935, bound volume with 6 soft-ground etchings, 1991.111.1, Gift of Mrs. H. Dunscombe Colt, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kainen, Jacob, American, born 1909
Night Guard, 1977, color aquatint and softground etching, 1991.116.59, Gift of Mrs. Robert A. Hauslohner
The Walk, 1948, etching and drypoint, 1991.120.1, Gift of J. Carter Brown

Katz, Alex, American, born 1927
Polka Dot Blouse (I-IV), 1979, color screenprint and lithographs, 1991.116.60–63, Gift of Mrs. Robert A. Hauslohner
Camp, from the Carnegie Hall Centennial Portfolio, 1990, color woodcut [artist's proof], 1991.122.2, Gift of Fine Art Ltd.

Kelly, Ellsworth, American, born 1923
Red Curve, published 1987, color lithograph, 1990.71.9, Gift of Gemini C.E.L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art
Black/Brown, published 1972, color lithograph
Blue/Red-Orange, published 1972, color lithograph
Four Panels, published 1971, color screenprint
Yellow/Red Orange, published 1970, color lithograph
Black/White/Black, published 1970, color lithograph
Red-Orange/Yellow/Blue, published 1970, color lithograph
Blue/Yellow/Red, published 1970, color lithograph
Bandol (State), published 1980, lithograph
Braunwald (State), published 1980, lithograph
Amden (State), published 1980, lithograph
Grand Case (State), published 1980, lithograph
Jaemel (State), published 1980, lithograph
Marigot (State), published 1980, lithograph
Bordrouant (State), published 1980, lithograph
Orange/Green, published 1970, color lithograph
Blue/Green, published 1970, color lithograph
Black/Green, published 1970, color lithograph
Large Black Curve, published 1974, screenprint with embossing
Red Curve (Radius of 8'), published 1975, color lithograph with embossing
Conques, published 1976, lithograph with embossing
Germigny, published 1976, lithograph with debossing
 1991.74.93–113, Gift of Gemini C.E.L.
Blue Curve, published 1988, color lithograph
Red Curve (State I), published 1988, color lithograph
Red Curve (State II), published 1988, color lithograph
Blue Curve (State I), published 1988, color lithograph
Blue Curve (State II), published 1988, color lithograph
Green Curve, published 1988, color lithograph
Green Curve (State I), published 1988, color lithograph
Green Curve (State II), published 1988, color lithograph
Untitled (Red), published 1988, color lithograph
Untitled (Purple), published 1988, color lithograph
Untitled (Purple State I), published 1988, color lithograph
Untitled (Orange), published 1988, color lithograph
Untitled (Orange State I), published 1988, color lithograph
Untitled (Gray), published 1988, color lithograph
Black Curve, published 1988, lithograph
Dark Gray Curve, published 1988, color lithograph
Dark Gray Curve (State I), published 1988, color lithograph
Gray Curve, published 1988, color lithograph
Yellow Curve, published 1988, color lithograph
 1991.74.114–132, Gift of Gemini C.E.L. and the Artist

Kent, Rockwell, American, 1882–1971
Solar Fade-Out, 1937
Degravitation, 1937

Lunar Disintegration, 1937
Solar Flare-Up, 1937
Mala (Danseuse), 1933
 lithographs, 1991.116.64–68, Gift of Mrs. Robert A. Hauslohner

Kienholz, Edward, American, born 1927
Documentation Book: Five Car Stud and Sawdy, published 1972, binder with photographs, offset reproductions, magazine clippings, and printed text, 1991.74.133, Gift of Gemini C.E.L.

Kirchner, Ernst Ludwig, German, 1880–1938
Harmonica Player, 1919, color lithograph on blotting paper
Mountains, 1920, etching touched with gray ink on blotting paper
 1990.66.1–2, Ruth and Jacob Kainen Collection
The Large Cow Lying Down, 1929, woodcut on blotting paper, 1991.116.69, Gift of Mrs. Robert A. Hauslohner

Kitaj, R. B., British, born 1932
Boys and Girls
Photo-Eye, 1970
W. H. Auden, 1969
 screenprints, 1991.116.70–72, Gift of Mrs. Robert A. Hauslohner

Klauber, Joseph Sebastian, German, c. 1700–1768 and **Johann Baptist Klauber**, 1712–1787
Historiae Biblicae Veteris et Novi Testamenti, published 1748, bound volume with 100 etched illustrations, 1991.65.1, Gift of Andrew Robison, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Kokoschka, Oskar, Austrian, 1886–1980
Lily Christiansen-Agoston, 1922, lithograph, 1991.116.73, Gift of Mrs. Robert A. Hauslohner

Kronsoble, Jeff, American, born 1939
Truck, 1970, color lithograph [workshop proof], 1991.75.119, Gift of Graphicstudio/University of South Florida and the Artist

Krushenick, Nicholas, American, born 1929
Red Boiling Springs #2, probably 1960/1970, lithograph in black and yellow touched with graphite, mounted with tape onto red backing paper, 1990.58.4, Gift of Regina Slatkin, Carole and Laura Slatkin

Landeck, Armin, American, 1905–1984
Manhattan Vista, 1934, drypoint, 1991.116.74, Gift of Mrs. Robert A. Hauslohner

Le Beau, Pierre Adrien, French, 1748–in or after 1800
Charles Goldoni (after Charles-Nicolas Cochin II), in or after 1787, engraving, 1990.56.1, Gift of John O'Brien

Le Prince, Jean-Baptiste, French, 1734–1781
Les Pêcheurs, 1771, etching and aquatint in brown, 1990.134.5, Ailsa Mellon Bruce Fund

Legrand, Louis-Auguste-Mathieu, French, 1863–1951
Anatomie comparée, le vaisseau du désert, etching and aquatint in brown and black, 1991.116.75, Gift of Mrs. Robert A. Hauslohner

Leithauser, Mark Alan, American, born 1950
Birches, 1980
King George, 1978
 etchings, 1991.116.76–77, Gift of Mrs. Robert A. Hauslohner

Lemerre, Alphonse (editor), French, 1838–1912
Sonnets et Eaux-Fortes, published 1869, bound volume with 42 intaglio prints, 1991.26.1, Gift of Richard A. Simms, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Lepère, Auguste, French, 1849–1918
Au coq des bruyères (after Daniel Vierge), 1888, wood engraving on tissue paper, 1991.106.1, Gift of Mr. and Mrs. Eric Denker in Honor of Jack and Rhea Denker and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Leslie, Alfred, American, born 1927
Friendship Page, 1988, softground etching and etching in gray [bon à tirer proof]
Sophia's Page, 1985, softground etching in gray [bon à tirer proof]
1991.75.120–121, Gift of Graphicstudio/University of South Florida and the Artist

Lichtenstein, Roy, American, born 1923
Green Face, 1989, lithograph, woodcut, and screenprint with encaustic and waxytype, 1990.72.6, Gift of Graphicstudio/University of South Florida and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Modern Print, published 1971, color lithograph and screenprint
Haystack #6—State I, published 1969, color lithograph
Haystack #6—State II, published 1969, color lithograph
Haystack #6—State III, published 1969, color lithograph
Chem IA, published 1970, color screenprint
Peace Through Chemistry IV, published 1970, color lithograph
Cathedral #2, published 1969, color lithograph
Mirror #6, published 1972, color lithograph and screenprint
Mirror #3, published 1972, color linocut and screenprint with embossing
Cathedral #6, published 1969, color lithograph
Blonde, published 1978, color lithograph
At the Beach, published 1978, color lithograph
Figures, published 1978, color lithograph
Mermaid, published 1978, color lithograph
1991.74.135–148, Gift of Gemini C. E. L.

Imperfect Print for B.A.M., published 1988, color woodcut and screenprint
Imperfect Diptych 46 1/4' x 91 3/8', published 1988, color woodcut, screenprint, and collage
Imperfect 58' x 92 3/8', published 1988, color woodcut, screenprint, and collage
Imperfect 67' x 79 7/8', published 1988, color woodcut, screenprint, and collage
Imperfect 63 3/8' x 88 7/8', published 1988, color woodcut and screenprint
Imperfect 57 7/8' x 93 3/4', published 1988, color woodcut, screenprint, and collage
Mooncape, published 1985, color lithograph, woodcut, and screenprint
1991.74.149–155, Gift of Gemini C. E. L. and the Artist
Reflections on Expressionist Painting, from the Carnegie Hall Centennial Portfolio, 1990, color encaustic wax and screenprint [artist's proof], 1991.122.3, Gift of Fine Art Ltd.

Lizars, William Home, Scottish, 1788–1859
Brown Lark (after John James Audubon), 1827/1830, hand-colored engraving, 1991.117.2, Collection of Dr. and Mrs. George Benjamin Green

Lumsden, Ernest Stephen, Scottish, 1883–1948
Old Kashmir, 1922, etching, 1991.116.78, Gift of Mrs. Robert A. Hauslohner

Lüpertz, Markus, German, born 1941
Zwischenraumgespenster, published 1986, bound volume with 10 color lithographs, 1991.121.1, Gift of Robert and Brenda Edelson

Manet, Edouard, French, 1832–1883
Polichinelle, 1874, lithograph hand-colored with gouache and watercolor, 1990.65.1, Gift (Partial and Promised) of Malcolm Wiener, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Mangold, Robert, American, born 1937
Pages, published 1989, portfolio with 12 intaglio prints, 1990.90.1–12, Gift of the Collectors Committee

Manley, Bryn, British, born 1939
A Predestined Meeting, 1969, color lithograph [workshop proof], 1991.75.127, Gift of Graphicstudio/University of South Florida and the Artist

Mansen, Matthias, German, born 1958
Studio—Head and Feet, 1987, color woodcut, 1991.57.27, Gift of Wolfgang Wittrock, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Mapplethorpe, Robert, American, 1946–1989
Untitled, photogravure [trial proof], 1991.75.128, Gift of Graphicstudio/University of South Florida and the Artist

Marin, John, American, 1870–1953
Old House, Rue des Arpens, Rouen, I, 1909, 2 etchings on japan paper, one with plate tone 1990.80.1–2, Ailsa Mellon Bruce Fund

The Lobster Fisherman, 1948, etching, 1991.116.79, Gift of Mrs. Robert A. Hauslohner

Marini, Marino, Italian, 1901–1980
L'Album No. 1, published 1968, portfolio with 12 etchings, 1991.116.219–231, Gift of Mrs. Robert A. Hauslohner

Marolles, Michel de (author), French, 1600–1681, with **Claude Mellan**, French, 1598–1688, and **Robert Nanteuil**, French, 1623–1678
Les Memoires de Michel de Marolles, Abbé de Villeloin, published 1656/1657, 2-part work bound in one volume with 4 engravings, 1991.103.1, Gift of Mr. and Mrs. Pierre Berès in Memory of Lessing Rosenwald and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Marples, George, British, 1869–1939
Jackdaws of Chartres, 1917, etching, 1991.116.80, Gift of Mrs. Robert A. Hauslohner

Marsh, Bruce, American, born 1937
Untitled, 1970/1971, lithograph [workshop proof], 1991.75.129, Gift of Graphicstudio/University of South Florida and the Artist

Marsh, Reginald, American, 1898–1954
Bathers in the Hudson, 1941, engraving, 1991.116.81, Gift of Mrs. Robert A. Hauslohner

Master of the Adoration of the Shepherds, German, active c. 1520/1540
The Adoration of the Shepherds, probably 1530s, woodcut, 1991.98.1, Ailsa Mellon Bruce Fund

Meckenem, Israhel van, German, c. 1445–1503
Saint George and the Dragon, c. 1465/1470, engraving, 1991.97.1, Gift of the 50th Anniversary Gift Committee

Menpes, Mortimer, British, 1855–1938
Glenfinnan, color etching, 1991.116.82, Gift of Mrs. Robert A. Hauslohner

Meryon, Charles, French, 1821–1868
College Henri IV, 1863/1864, etching, 1991.116.83, Gift of Mrs. Robert A. Hauslohner

Miger, Simon Charles, French, 1736–1820
M. David Hume (after Charles-Nicolas Cochin II), 1764, 2 engravings [first and second states], 1990.56.2–3, Gift of John O'Brien

Milosz, Czeslaw (author), American, born 1911 and **Dine, Jim**, American, born 1935
Swiat/The World, published 1989, bound volume with one drypoint on chine collé, 1991.114.4, Gift of Jim Dine, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Milton, Peter, American, born 1930
Victoria's Children, 1967, lift-ground etching and engraving
April's August, 1975, direct photographic transfer and engraving
Botanical Garden, 1963, lift-ground etching
Brueghelscape #1, 1964, lift-ground etching
Brueghelscape #2, 1964, lift-ground etching
Clap Hands! Here Comes Charlie, 1965, lift-ground etching
The First Gate, 1974, photosensitive-ground etching, engraving, and direct photographic transfer
Free Fall, 1968, lift-ground etching and engraving
The Hill, 1967, lift-ground etching
Mornings with Judd, 1968, lift-ground etching and engraving
Mornings with Judd (Second State), 1970, lift-ground etching, hard-ground etching, and engraving
Parade, 1965, lift-ground etching
Parade (Second State), 1967, lift-ground etching and aquatint

Passage I, 1971, photosensitive-ground etching and engraving
Passage III (state proof), 1972, photosensitive-ground etching and engraving
Passage III, 1972, photosensitive-ground etching and engraving
Passage IV, 1973, photosensitive-ground etching, engraving, and direct photographic transfer
Street Scene, 1965, lift-ground etching and engraving
Summer Landscape, 1961, lift-ground and hard-ground etching
Summer Landscape IV, 1963, lift-ground etching
Summer Landscape V, 1963, lift-ground etching
Trees and Snow II, 1961, lift-ground etching and engraving on chine collé
Winterscape VII, 1967, lift-ground etching and aquatint
The Couple, 1979, lift-ground etching, photosensitive-ground etching, and engraving
In the Park, 1979, lift-ground etching, photosensitive-ground etching, and engraving
Sanctuary's Edge, 1981, lift-ground etching
Card House, 1975, photosensitive-ground etching, engraving, and direct photographic transfer
Daylilies, 1975, photosensitive-ground etching, engraving, and direct photographic transfer
The Jolly Corner, published 1971, portfolio with 21 etchings
The Jolly Corner, published 1971, suite of 21 etchings
1990.106.16, 1991.116.84–110, 1991.116.232–253, 1991.116.307–327, Gift of Mrs. Robert A. Hauslohner

Mitchell, Joan, American, born 1926
Champs, from the Carnegie Hall Centennial Portfolio, 1990, color lithograph [artist's proof], 1991.122.4, Gift of Fine Art Ltd.

Moreau, Jean Michel, French, 1741–1814
D. Pineau, Sculpteur (after Pierre Paul Merelle),
1770, engraving and etching, 1990.56.7, Gift of John
O'Brien

Moreau, Pierre, French, died 1762
The Entrance of a Temple, etching, 1991.132.1, Ailsa
Mellon Bruce Fund

Morley, Malcolm, British, born 1931
Rite of Passage, published 1988, color spit-bite and
aquatint, 1990.71.10, Gift of Gemini C. E. L. and the Art-
ist, in Honor of the Fiftieth Anniversary of the National Gal-
lery of Art

Wind Surfers, published 1987, color lithograph
Kite on Gibson Beach, published 1987, color
lithograph
*Our Tramp Steamer Hugging the Horizon Off Coco-
nut Island I*, published 1987, color lithograph
*Our Tramp Steamer Hugging the Horizon Off Coco-
nut Island II*, published 1987, color lithograph
Black Rainbow Over Oedipus at Thebes I, published
1988, color lithograph and screenprint
Black Rainbow Over Oedipus at Thebes II, published
1988, color lithograph and screenprint
Black Rainbow Over Oedipus at Thebes III, pub-
lished 1988, color lithograph and screenprint
Devon Mare with Foal with Lake Tahoe Above, pub-
lished 1987, color intaglio
Jazz, published 1987, photogravure in black and
gray
1991.74.156–164, Gift of Gemini C. E. L. and the Artist

Mortensen, Gordon, American, born 1938
Battleship Butte, 1980, color woodcut,
1991.116.111, Gift of Mrs. Robert A. Hauslohner

Motherwell, Robert, American, 1915–1991
Red Sea II, 1979, color lift-ground etching and
aquatint, 1990.106.17, Gift of Mrs. Robert A.
Hauslohner

Harvest, with Leaf, published 1973, color litho-
graph with collage
Harvest, with Orange Stripe, published 1973, color
lithograph with collage
Harvest, with Blue Shadow, published 1973, color
lithograph with collage
Harvest, with Two White Stripes, published 1973,
color lithograph with pochoir and collage
Pauillac, #4, published 1973, color lithograph with
collage and embossing
Pauillac, #3, published 1973, color lithograph and
screenprint with pochoir and collage
Pauillac, #2, published 1973, color lithograph with
pochoir and collage
1991.74.165–171, Gift of Gemini C. E. L.

Munch, Edvard, Norwegian, 1863–1944
Two Women on the Shore, 1898, color woodcut and
crayon, 1991.31.1, Gift of The Sarah G. Epstein and
Lionel C. Epstein Family Collection, in Honor of the
Fiftieth Anniversary of the National Gallery of Art
Girl with the Heart, 1899, color woodcut,
1991.32.1, The Sarah G. Epstein and Lionel C. Epstein
Family Collection, given by their children, David, James,
Richard, Miles, and Sarah Carianne, in Honor of the
Fiftieth Anniversary of the National Gallery of Art

Nauman, Bruce, American, born 1941
False Passage, published 1981
Underground Passage, published 1981
Underground Passage, published 1981
drypoints, 1991.74.172–174, Gift of Gemini C. E. L.

Neel, Alice, American, 1900–1984
Nancy, 1977, lithograph, 1990.89.1, Gift of the Collec-
tors Committee



Israhel van Meckenem, *Saint George and the
Dragon*, c. 1465/1470
Gift of the 50th Anniversary Gift Committee, 1991.97.1

Nevelson, Louise, American, 1900–1988
Magic Garden, 1953/1955, hand-colored etching,
engraving, aquatint, and softground [proof]
Magic Garden, 1953/1955, etching, engraving,
aquatint, and softground in green-black [printed
1965/1966 at Hollander Graphic]
Magic Garden, 1953/1955, hand-colored etching,
engraving, aquatint, and softground [proof]
1990.88.1–2, 1990.91.1, Gift of the Collectors Committee

Nitsch, Hermann, Austrian, born 1938
The Last Supper, 1983, screenprint on stained
canvas with painted additions, 1990.121.2, Joshua P.
Smith Collection

Nolde, Emil, German, 1867–1956
Man with a Pipe (Self-Portrait), 1907, lithograph on
calendered paper, 1991.128.1, Ailsa Mellon Bruce
Fund

Oldenburg, Claes, American, born 1929
Soft Toilet #1, published 1972, lithograph in black
and gray

Soft Drum Set, published 1972, lithograph
Bread Slice in Sunlight #1—King David, published
1972, color lithograph
Ice Bag, published 1970, color lithograph
Soft Drum Set—on Chalk Board, published 1972,
color screenprint
Soft Toilet #3—on Chalk Board, published 1972,
color screenprint
Typewriter Eraser, published 1970, color lithograph
Arch in the Form of a Screw, for Times Square NYC,
published 1976, lithograph
1991.74.175–180, 182–183, Gift of Gemini C. E. L.

Orlik, Emil, German, 1870–1932
Max Slevogt, 1917, drypoint and rocker with graph-
ite and white heightening [working proof],
1991.131.1, Ailsa Mellon Bruce Fund

Osborne, Elizabeth, American, born 1936
Manchester, 1979, color pochoir, 1991.116.112, Gift
of Mrs. Robert A. Hauslohner

Paladino, Mimmo, Italian, born 1948
Dedalus, 1984, color linocut
Alqua De Stagno, 1980, color etching and spit-bite
Lacrimose, published 1986, portfolio with linocut
frontispiece and 12 woodcuts (one with etching)
1990.106.18, 1991.116.113, 1991.116.254–266, Gift
of Mrs. Robert A. Hauslohner

Paolozzi, Eduardo, British, born 1924

Inkwells, 1961, screenprint

Untitled, 1971, screenprint

Untitled, 1971, screenprint poster

1991.116.114–116, Gift of Mrs. Robert A. Hauslohner

Pappas, George, American, born 1929

Untitled, 1969/1970, color lithograph with embossing [workshop proof], 1991.75.130, Gift of Graphicstudio/University of South Florida and the Artist

Pearlstein, Philip, American, born 1924

Jerusalem, Temple Mount, 1987, color woodcut [color trial proof]

View of Rome, 1986, aquatint [working proof]

View of Rome, 1986, color direct gravure and aquatint with roulette work [color trial proof 2]

View of Rome, 1986, color aquatint with roulette work [color working proof]

View of Rome, 1986, color aquatint [color working proof]

View of Rome, 1986, color aquatint [color trial proof]

View of Rome, 1986, color aquatint [color working proof]

View of Rome, 1986, color direct gravure and aquatint with roulette work [color trial proof 7]

Models with Mirror, 1983/1985, color etching and aquatint [trial proof]

1991.75.131, 1991.75.147–154, Gift of Graphicstudio/University of South Florida and the Artist

Nude on Eames Stool, 1977, color lithograph,

1991.116.117, Gift of Mrs. Robert A. Hauslohner

Penck, A. R., German, born 1939

3 Erfahrungen, published 1981, portfolio with 8 woodcuts on handmade paper, 1991.57.15–22, Gift of Wolfgang Witrock, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Picasso, Pablo, Spanish, 1881–1973

Young Woman in a Striped Blouse, 1949, lithograph, 1991.46.1, Gift of Mr. and Mrs. Jem Hom, in Honor of the Fiftieth Anniversary of the National Gallery of Art

L'Ané, 1941/1942

L'Autriche, 1941/1942

Le Chat, 1941/1942

Le Dindon, 1941/1942

Le Taureau, 1941/1942

aquatints, 1991.116.118–122, Gift of Mrs. Robert A. Hauslohner

Pinto, Jody, American, born 1942

Fingerspan: For Climber's Rock, Fairmount Park, 1983, lithograph, 1991.116.123, Gift of Mrs. Robert A. Hauslohner

Piranesi, Francesco, Italian, c. 1758–1810

The Grotto of Posilipo (after Louis-Jean Desprez), 1791, etching in black and brown-red, 1990.86.1, Ailsa Mellon Bruce Fund

Piranesi, Giovanni Battista, Italian, 1720–1778

Veduta delle Cascatelle a Tivoli, 1769

Veduta interna della Villa di Mecenate, 1764

etchings, 1991.117.3–4, Collection of Dr. and Mrs. George Benjamin Green

Pissarro, Camille, French, 1830–1903

Baigneuses, gardeuses d'œufs, c. 1895, color etching

Groupe de paysans, c. 1899, chine collé lithograph

1991.29.1, 1991.108.1, Gift of Martin and Liane Atlas, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Polke, Sigmar, German, born 1941

Cologne Beggars I–IV, 1972, 4 offset lithographs

Figure with Hand, 1973, offset lithograph on blue paper with lizard-skin design

1991.57.10–14, Gift of Wolfgang Witrock, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Pomodoro, Arnaldo, Italian, born 1926

Untitled, probably 1960/1970, red, white, and black gouache printed à la poupée

Untitled, probably 1960/1970, gray, white, and black gouache printed à la poupée

Untitled, probably 1960/1970, red gouache printed à la poupée

Untitled, probably 1960/1970, red and black gouache printed à la poupée

1990.58.8–11, Gift of Regina Slatkin, Carole and Laura Slatkin

Prevost, Benoit Louis, French,

1747–1804 or 1809

Louis XV (after Charles-Nicolas Cochin II), 1765,

engraving, 1990.56.4, Gift of John O'Brien

Price, Kenneth, American, born 1935

Texas Turtle Cup, published 1971, color screenprint

Figurine Cup V, published 1970, color lithograph

1991.74.184–185, Gift of Gemini C. E. L.

Rauschenberg, Robert, American, born 1925

Ringer State, published 1974, lithograph and newsprint transfers, and paper and fabric collage,

1990.71.11, Gift of Gemini C. E. L. and the Artist, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Post, published 1970, color lithograph

Bait, published 1970, color lithograph

Earth Tie, published 1969, lithograph

Horn, published 1969, lithograph

Ape, published 1970, color lithograph

Trust Zone, published 1969, color lithograph

Earth Crust, published 1969, color lithograph

Spore, published 1970, color lithograph

Test Zone #7, published 1967, lithograph

Test Zone #2, published 1967, lithograph

Test Zone #4, published 1967, lithograph

Test Stone #3, published 1967, color lithograph

Still, published 1968, color lithograph

Waves, published 1969, lithograph

Banner, published 1969, color lithograph

Moon Rose, published 1969, lithograph

Sky Hook, published 1970, lithograph

Sack, published 1969, color lithograph

Shell, published 1969, color lithograph

Medallion, published 1969, lithograph

Marsh, published 1969, color lithograph

Horsefeathers Thirteen—I, published 1972, color lithograph, screenprint, pochoir, and collage with embossing

Horsefeathers Thirteen—II, published 1972, color lithograph, screenprint, pochoir, and collage with embossing

Hind, published 1974, handmade paper, pigment, and screenprinted tissue laminated to paper pulp

Vale, published 1974, handmade paper, pigment, and screenprinted tissue laminated to paper pulp

Roan, published 1974, handmade paper, pigment, and screenprinted tissue laminated to paper pulp

Page 4, published 1974, handmade paper and twine

Page 3, published 1974, handmade paper

Page 1, published 1974, handmade paper and rag

White Walk, published 1970, color lithograph

Scow, published 1974, handmade paper, pigment, and screenprinted tissue laminated to paper pulp

Mule, published 1974, transfer of offset lithographed and newspaper images on fabric with collage of paper bags

Plus Fours, published 1974, transfer of offset lithographed and newspaper images on fabric

Scent, 1974, transfer of offset lithographed and newspaper images, collage of paper bags and fabric

Snake Eyes, published 1975, handmade paper, bamboo, and fabric

Hard Eight, published 1975, handmade paper, bamboo, and fabric

Romances (Pomegranate), published 1977, color lithograph

1991.74.231–233, 239–271, 276, Gift of Gemini C. E. L.

Samarkand Stitches I, 1988, sewn fabric collage with screenprint

Samarkand Stitches II, 1988, sewn fabric collage with screenprint

Samarkand Stitches III, 1988, sewn fabric collage with screenprint

Samarkand Stitches IV, 1988, sewn fabric collage with screenprint

Samarkand Stitches V, 1988, sewn fabric collage with screenprint

Samarkand Stitches VI, 1988, sewn fabric collage with screenprint

Samarkand Stitches VII, 1988, sewn fabric collage with screenprint

1991.76.9–15, Gift of Gemini C. E. L. and the Artist

Soviet/American Array I–VII, 1988, photogravure,

1991.76.16–22, Gift of Universal Limited Art Editions and the Artist

Visitation I, 1965, lithograph, 1991.116.124, Gift of Mrs. Robert A. Hauslohner

Carnegie Hall Print, from the Carnegie Hall Centennial Portfolio, 1990, color screenprint [artist's proof], 1991.122.5, Gift of Fine Art Ltd.

Ray, Man, American, 1890–1976

Untitled, published 1966, lithograph, 1991.74.186,

Gift of Gemini C. E. L.

Rembrandt van Rijn, Dutch, 1606–1669

The Return of the Prodigal Son, 1636, etching, 1991.63.2, Gift of Ruth B. Benedict in Memory of William S. Benedict and in Honor of the Fiftieth Anniversary of the National Gallery of Art

Richter, Gerhard, German, born 1932

9 Objekte, published 1969, portfolio with 9 offset lithographs, 1991.57.1–9, Gift of Wolfgang Witrock, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Ridinger, Johann Elias, German, 1698–1767

A Horse, Buffalo, Sheep, and Goat in an Italian Landscape (after Johann Heinrich Roos), etching and engraving, 1991.116.125, Gift of Mrs. Robert A. Hauslohner

Riggs, Robert, American, 1896–1970

Elephant Act, c. 1935, lithograph, 1991.116.126,

Gift of Mrs. Robert A. Hauslohner

Rivera, Diego, Mexican, 1886–1957

Viva Zapata, 1932, lithograph, 1990.106.51, Gift of Mrs. Robert A. Hauslohner

Rivers, Larry, American, born 1923

Sky Music at Carnegie Hall, from the Carnegie Hall Centennial Portfolio, 1990, color screenprint [artist's proof], 1991.122.6, Gift of Fine Art Ltd.

Rosati, Tony, American, born 1947

Elkins Park View, 1977, aquatint with scraping and burnishing, 1991.116.127, Gift of Mrs. Robert A. Hauslohner

Rosenquist, James, American, born 1933
Welcome to the Water Planet, 1987, aquatint,
1990.72.8, Gift of Graphicstudio and the Artist, in Honor
of the Fiftieth Anniversary of the National Gallery of Art

Untitled, 1986, monotype in acrylic with
lithographed collage additions [*bon à tirer* proof],
1991.75.169, Gift of Graphicstudio/University of South
Florida and the Artist

Rothenberg, Susan, American, born 1945
Boneman, 1986, mezzotint on wood veneer paper,
1990.71.12, Gift of Gemini C. E. L. and the Artist, in
Honor of the Fiftieth Anniversary of the National Gallery
of Art

Head and Bones, 1980, woodcut
Monkey in a Tree, 1984, lithograph
1990.106.52-53, Gift of Mrs. Robert A. Hauslohner

Rothenstein, William, Sir, British, 1872-1945
Oxford Characters, published 1896, bound volume
with 24 lithographs, 1991.107.1, Gift of Mark Samuels
Lasner, in Honor of the Fiftieth Anniversary of the National
Gallery of Art

Rouault, Georges, French, 1871-1958
Laquais, 1937, color sugar-lift aquatint
Christ de Face, 1938, color sugar-lift aquatint
1990.116.1-2, Gift of Dr. and Mrs. Frederick Mulder in
Memory of Daniel Jonathan Mulder and in Honor of the
Fiftieth Anniversary of the National Gallery of Art

Ruscha, Edward, American, born 1937
1984, published 1967, lithograph with watercolor,
1991.74.187, Gift of Gemini C. E. L.

Now, from the Carnegie Hall Centennial Portfolio,
1990, lithograph [artist's proof], 1991.122.7, Gift of
Fine Art Ltd.

Ryder, Thomas, British, 1746-1810
Diderot, engraving, 1990.56.9, Gift of John O'Brien

Schedel, Hartmann (author), German,
1440-1514; with workshops of Michel Wolgemut
and Wilhelm Pleydenwurff
Liber Chronicarum (Nuremberg Chronicle), pub-
lished 1493, bound volume with 1,809 hand-col-
ored woodcuts, 1991.7.1, Gift of Paul Mellon, in Honor
of the Fiftieth Anniversary of the National Gallery of Art

Schmidt, Georg Friedrich, German, 1712-1775
Antoine François Prevost, 1745, engraving,
1990.56.5, Gift of John O'Brien

Self-Portrait, Drawing, 1752, etching and engraving
Self-Portrait with a Cobweb in the Window, 1758,
etching
1991.132.2-3, Ailsa Mellon Bruce Fund

Segal, George, American, born 1924
Nude Leaning over Chair, 1978, color screenprint,
1991.116.128, Gift of Mrs. Robert A. Hauslohner

Serra, Richard, American, born 1939
Muddy Waters, published 1986, Paintstik screen-
print, 1990.71.13, Gift of Gemini C. E. L. and the Artist,
in Honor of the Fiftieth Anniversary of the National Gallery
of Art

Call Me Ishmael, published 1987, lithograph
Ishmael's Edge, published 1987, lithograph
Penn. Ship, published 1987, lithograph
Olson, published 1987, color screenprint and
Paintstik
Pasolini, published 1987, screenprint and Paintstik
Rosa Parks, published 1987, screenprint and
Paintstik
Core, published 1987, screenprint and Paintstik
"My Curves are not Mad," published 1987, screen-
print and Paintstik



Woodcut from A. R. Penck, *8 Erfahrungen*,
published 1981
Gift of Wolfgang Wittrock, in Honor of the Fiftieth Anniver-
sary of the National Gallery of Art, 1991.57.22

Paris, published 1985, screenprint with Paintstik
1991.74.188-196, Gift of Gemini C. E. L. and the Artist

Shahn, Ben, American, 1898-1969
Levana, published 1966, lithograph, 1991.74.197,
Gift of Gemini C. E. L.

TV Antennae, 1953, screenprint, 1991.116.129, Gift
of Mrs. Robert A. Hauslohner

Siqueiros, David Alfaro, Mexican, 1896-1974
Dog, lithograph, 1991.116.130, Gift of Mrs. Robert A.
Hauslohner

Smith, Richard, British, born 1931
Drawing Boards, 1980, color etching and aquatint,
1990.98.1, Gift of Robert L. Brown, in Honor of the
Fiftieth Anniversary of the National Gallery of Art

Untitled (Evergloom), 1969
Untitled (Everglad), 1969
color lithograph printed on both sides of folded pa-
per, 1990.133.2-3, Gift of Ruth and Don Saff

Sonnier, Keith, American, born 1941
Wax-Wan (State), published 1966, color lithograph,
1991.74.198, Gift of Gemini C. E. L.

Sovak, Provoslav, Czechoslovakian, born 1926
Big Bend Trail, 1982, etching in blue-black on japan paper
Blue Mountains, hand-colored etching
East Asian Museum, 1978, hand-colored photo-etching
Montezuma Creek, 1979, hand-colored etching
Piero, 1978, hand-colored photo-etching
Print Club Interior, 1970, color softground etching with hand-coloring
Street Scene, 1958, drypoint and roulette
Students, 1968, color photo-etching and etching
Graphisches Tagebuch, published 1969, portfolio with 10 color intaglios
 1991.116.131-138, 267-276, Gift of Mrs. Robert A. Hauslohner

Stella, Frank, American, born 1936
Irving Blum Memorial Edition, published 1967, lithograph in metallic silver on graph paper
Casa Cornu (First Version), published 1969, lithograph in yellow-gray and metallic silver with gloss varnish
Empress of India II, published 1968, color lithograph with varnish
Tetuan III, published 1974, color lithograph and screenprint
Union Pacific, published 1970, screenprint in light gray and lithograph in metallic silver with varnish
Six Mile Bottom, published 1970, screenprint in light gray and lithograph in metallic silver with varnish
Marquis de Portago, published 1970, screenprint in light gray and lithograph in metallic silver with varnish
Averroes, published 1970, screenprint in light gray and lithograph in metallic silver
Casa Cornu, published 1970, screenprint in light gray and lithograph in metallic silver with varnish
Luis Miguel Dominguin, published 1970, screenprint in light gray and lithograph in metallic silver with varnish
Avicenna, published 1970, screenprint in light gray and lithograph in metallic silver with varnish
Kingsbury Run, published 1970, screenprint in light gray and lithograph in metallic silver
Agua Caliente, published 1972, color screenprint
York Factory I, published 1971, color screenprint
Untitled (Angriff), published 1971, lithograph
Palmito Ranch, published 1971, color lithograph
Hampton Roads, published 1971, color lithograph
New Madrid, published 1971, color lithograph
Island No. 10, published 1971, color lithograph
River of Ponds IV, published 1971, color lithograph with gloss varnish
River of Ponds III, published 1971, color lithograph with gloss varnish
Ouzay, published 1970, lithograph in metallic copper and screenprint in off-white with tinted varnish
Lake City, published 1970, lithograph in metallic copper and screenprint in off-white with tinted varnish
Referendum '70, published 1970, color screenprint
Empress of India I, published 1968, color lithograph with varnish
Quathlamba II, published 1968, color lithograph with varnish
Quathlamba I, published 1968, color lithograph with varnish
Black Adder, published 1968, color lithograph
Itata, published 1968, color lithograph with varnish
Ifafa I, published 1968, color lithograph with varnish

Furg, published 1975, color offset lithograph and screenprint
 1991.74.199-229, Gift of Gemini G. E. L.

Stinnett, Hester, American, born 1956
Reservoir, 1984, woodcut on japan paper
 1991.116.139, Gift of Mrs. Robert A. Hauslohner

Stock, Mark, American, born 1951
Theo Wujcik, c. 1984, lithograph [trial proof]
Don Saff, 1984, lithograph [trial proof]
Self-Portrait, 1984, lithograph [trial proof]
Brenda Woodward, c. 1984, lithograph [trial proof]
 1991.75.170-173, Gift of Graphistudio/University of South Florida and the Artist

Sutherland, Graham, British, 1903-1980
A Bestiary and Some Correspondences, 1965/1968, portfolio with 25 lithographs, 1990.106.20-46, Gift of Mrs. Robert A. Hauslohner

Tanje, Pieter, Dutch, 1706-1761
Jan Maurits Quinkhard (after Jan Maurits Quinkhard), 1741, engraving, 1991.89.2, Ailsa Mellon Bruce Fund

Testa, Pietro, Italian, 1612-1650
An Allegory in Honor of Innocent X, 1644, etching, 1991.83.1, Ailsa Mellon Bruce Fund

Thiebaud, Wayne, American, born 1920
Suckers (State II), published 1968, color lithograph, 1991.74.230, Gift of Gemini G. E. L.

Tiepolo, Giovanni Battista, Italian, 1696-1770
The Discovery of the Tomb of Punchinello, early 1750s, etching on paper tinted with yellow-green watercolor, 1991.104.1, Gift of Christopher Mendez, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Tissot, James Jacques Joseph, French, 1836-1902
Le jouer d'orgue, 1878, drypoint, 1991.116.140, Gift of Mrs. Robert A. Hauslohner

Toulouse-Lautrec, Henri de, French, 1864-1901
Seated Clowness, 1896, color lithograph [bon à tirer proof], 1991.30.1, Gift of Mr. and Mrs. Robert L. Rosenwald, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Vallat, Louis, French, 1869-1952
A Young Woman with Long Hair, 1899, woodcut, 1991.85.1, Ailsa Mellon Bruce Fund

Various artists
Le Cabinet des plus beaux Portraits . . . faits par le fameux Antoine van Dyck (after Sir Anthony van Dyck), c. 1700, bound volume with 125 etchings and engravings constituting Van Dyck's "Iconography," 1990.125.1, Gift of Arthur and Charlotte Vershbow, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Vasari, Giorgio (author), Italian, 1511-1574
Vita de' gran Michelagnolo Buonarroti, published 1568, bound volume with woodcut illustrations, 1991.13.2, Gift of Elmar W. Seibel, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Vedder, Elihu, American, 1836-1923
Dawn, 1898, crayon, gouache, gold paint, and graphite over photolithograph
Into the Universe, photolithograph
 1991.105.31-32, Gift of Mr. and Mrs. Paul Borghi, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Vico, Enea, Italian, 1523-1567
Rhinoceros (after Albrecht Dürer), engraving, 1991.116.141, Gift of Mrs. Robert A. Hauslohner

Vieillard, Roger, French, born 1907
Le cheval de la nuit, 1944, engraving
Jacob et l'ange, 1935, engraving and softground etching
Musique et danse, 1949, engraving
 1991.116.142-144, Gift of Mrs. Robert A. Hauslohner

Vorsterman, Lucas, I, Flemish, 1595-1675
Gertrude van Veen, engraving, 1991.132.5, Ailsa Mellon Bruce Fund

Vuillard, Edouard, French, 1868-1940
Old Woman at a Stove, 1893, lithograph, 1990.106.54, Gift of Mrs. Robert A. Hauslohner

Watson, Thomas, British, 1743 or 1748-1781
Miss Kitty Dressing (after Joseph Wright), 1781
Francesco Bartolozzi (after Sir Joshua Reynolds), 1785 mezzotints
 1990.81.2, 1991.89.3, Ailsa Mellon Bruce Fund

Welliver, Neil, American, born 1929
Loon, 1988, color etching and aquatint, 1991.116.145, Gift of Mrs. Robert A. Hauslohner

Whistler, James McNeill, American, 1834-1903
The Dog on the Kennel, etching, 1991.116.146, Gift of Mrs. Robert A. Hauslohner

Wille, Johann Georg, German, 1715-1808
Joseph Parrocel (after Hyacinthe Rigaud), 1744, engraving, 1991.23.A, Gift of John O'Brien

Wunderlich, Paul, German, born 1927
The Song of Songs which is Solomon's, published 1970, portfolio with 10 color lithographs, 1991.116.297-306, Gift of Mrs. Robert A. Hauslohner

PHOTOGRAPHS

Adams, Ansel, American, 1902-1984
Moro Rock, Sequoia National Park and Sierra Foot-hills, c. 1945, gelatin silver print, 1970s, 1991.112.1, Gift of Russ Anderson and Margaret W. Weston, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Mount Galen Clark, Yosemite Park, 1927, gelatin silver (parmelian) print, 1991.112.2, Gift of Margaret W. Weston

Callahan, Harry, American, born 1912
Eleanor, Chicago, 1949
Grasses, Wisconsin, 1959
Store Front and Reflections, c. 1943
Eleanor, 1947
 gelatin silver prints, 1990.83.1-3, 1990.84.1, Gift of the Collectors Committee

Multiple Exposure Trees, Detroit, c. 1942
Multiple Exposure Tree, Detroit, 1956
Lincoln Park, Chicago, c. 1948 (triptych)
Maine, 1962
Chicago, Fall, 1958
 gelatin silver prints, 1991.139.1-7, Gift of the Collectors Committee

Close, Chuck, American, born 1940
Fanny, 1984, Polaroid photograph mounted on board with masking tape border, squared in ink for transfer, 1990.48.1, Ailsa Mellon Bruce Fund



August Sander, *The Bricklayer*, 1929
 Gift of Gerhard and Christine Sander, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.120.1

Emerson, Peter Henry, British, 1856–1936
Marsh Leaves, published 1895, bound volume with 16 photogravures, 1990.113.1, Gift of Harvey S. Shipley Miller and J. Randall Plummer, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Evans, Walker, American, 1903–1975
Legionnaire, Bethlehem, 1935
Subway Portrait, 1938/1941
Nutt's Folly, 1935
Telfair Academy of Arts and Sciences, 1935
Nineteenth-Century Greek House, Cambridge, 1931
Nineteenth-Century Greek House, Dedham, 1931
Laundry Drying, Frank's House, 1971
Mount Pleasant, Pennsylvania, 1935
London Street Corner, c. 1958
Gormanian, West Virginia, Company Houses, 1935
Heliker House, Cranberry Island, Maine, 1969
Bridgeport, 1941
 gelatin silver prints, 1990.110.1–12, Gift of Mr. and Mrs. Harry Lunn, Jr., in Honor of the Fiftieth Anniversary of the National Gallery of Art
Subway Portrait, 1938/1941, 15 gelatin silver prints, 1990.114.1–15, Gift of Kent and Marcia Minichiello, in Honor of the Fiftieth Anniversary of the National Gallery of Art

The Passengers, 1958–1966, book dummy (or maquette for *Many Are Called*) with 46 reproductions of photographs

Lexington Avenue Local, c. 1965, book dummy (or maquette for *Many Are Called*)
 1991.113.1–2, Gift of Mr. and Mrs. Harry H. Lunn, Jr., in Honor of the Fiftieth Anniversary of the National Gallery of Art

Mask (Makonde, Wamuera), 1935
Eight Scalpels, 1935
Five Knives, 1935
Polychrome Double Mask (BaLuba, Belgian Congo), 1935
Head Rest (WaZimba, MaNyema), 1935
Polychrome Mask, 1935
Figure of a Woman (Pahouin, Okak), 1935

Figure of a Young Woman (Pahouin, Border of Spanish Guinea), 1935

Figure of a Woman with Hands across Abdomen (Pahouin, Okak), 1935

Figure of a Young Woman (Pahouin, Border of Spanish Guinea), 1935

Detail of a Seat, 1935

Cover of a Receptacle (WaRuanda), 1935

Three Spoons (WaRegga), 1935

White Mask (Pangwe), 1935

Polychrome Mask (French Congo), 1935

Figure of a Woman (Sibiti?), 1935

Figure of a Woman (Laongo), 1935

Figure, 1935

Figure of a Woman (Sibiti?), 1935

Figure (Pahouin), 1935

Bust (Pahouin), 1935

Seated Figure (Pahouin), 1935

Figure with Clenched Fists (Pahouin), 1935

Figure Holding a Knife (Pahouin), 1935

Figure with Clasped Hands (Pahouin), 1935

Amulet, Figure with Two Masks, and Amulet, Two Figures Embracing (WaRegga), 1935

gelatin silver prints, 1991.119.1–26, Gift of Samuel and Marilyn Stern

Frank, Robert, American, born 1924
Mute/Blind, 1989/1990, collage of Type C color photographs, video prints, acetate, foil, nails, and board

Untitled, 1952/1990, collage of gelatin silver prints, video prints, board, wire, nails, colored paper, and paint
 1990.103.1–2, Robert Frank Collection, Gift of Isabel and Fernando Garzoni, Switzerland, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Paint Rock Post Office, Alabama, 1955, gelatin silver print, early 1970s, 1991.50.1, Gift of George F. Hemphill and Leonore A. Winters, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Drug Store—Detroit, 1955, gelatin silver print, 1991.51.1, Gift of Christopher and Alexandra Middendorf, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Platte River, Tennessee, 1961, gelatin silver print, 1991.51.2, Gift of the Middendorf Gallery, in Honor of the Fiftieth Anniversary of the National Gallery of Art

London, 1951, gelatin silver print, 1991.73.1, Robert Frank Collection, Gift of Amy and Philip Brookman

City of London, 1952

Parking Lot, 1952

gelatin silver prints, 1991.82.1–2, Gift of The Howard Gilman Foundation, in Honor of the Fiftieth Anniversary of the National Gallery of Art

London 1951 (Child Swinging), 1951

Approaching New York Harbor, 1951

Parade—Hoboken, New Jersey, 1955
 gelatin silver prints, 1991.82.3–5, Anonymous Gift, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Barcelona, 1952

Pablo in Valencia, 1952

Valencia, 1952

Bull Fight, Valencia, 1952

Majorca, Spain, 1950

Caereu, Wales, 1952

Caereu, Wales, 1952

Wales (Ben James), 1952

London, 1951

gelatin silver prints, 1991.137.1–9, Anonymous Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art

Model, Lisette, American, 1906–1983

Reflections, New York, c. 1955

Man with Pamphlets, 1933/1938

Promenade des Anglais, 1934

gelatin silver prints, 1990.119.1–3, Gift of Gerhard Sander and Kathleen Ewing, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Pearlstein, Philip, American, born 1924

Studies for Jerusalem, Temple Mount, 1987, 2

Kodaliths with drawn additions in felt-tip pen and brush and black ink on mylar, 1991.75.141–142, Gift of Graphiestudio/University of South Florida and the Artist

Rauschenberg, Robert, American, born 1925

Studies for Chinese Summerhall I, published 1984

Studies for Chinese Summerhall IV, published 1984

Studies for Chinese Summerhall V, published 1984

Studies for Chinese Summerhall III, published 1984

Studies for Chinese Summerhall II, published 1984

Kodak Ektacolor 78F photographs, 1991.74.234–238, Gift of Gemini C. E. L. and the Artist

Study for Chinese Summerhall, 1983, color photographs mounted on mylar, 1991.75.180, Gift of Graphiestudio/University of South Florida and the Artist

Negatives for *Chinese Summerhall*, c. 1982, 34 photographic negatives, 1991.75.181–214, Gift of Graphiestudio/University of South Florida and the Artist

Sander, August, German, 1876–1964

The Bricklayer, 1929, gelatin silver print, 1950s,

1990.120.1, Gift of Gerhard and Christine Sander, in

Honor of the Fiftieth Anniversary of the National Gallery of Art

Stieglitz, Alfred, American, 1864–1946

Georgia O'Keeffe: A Portrait, 1918, gelatin silver

print

Georgia O'Keeffe: A Portrait—Hands, 1918, palladium

print

1990.117.1–2, Gift of The Georgia O'Keeffe Foundation

in Honor of Georgia O'Keeffe and on the Occasion of the Fiftieth Anniversary of the National Gallery of Art

Strand, Paul, American, 1890–1976

People, Streets of New York, 1916, platinum print,

1990.85.1, Patrons' Permanent Fund

Cambridge, England, 1911, platinum print,

1990.93.1, Gift of Aperture Foundation, in Honor of the

Fiftieth Anniversary of the National Gallery of Art

The Mexican Portfolio, published 1967, portfolio

with 20 photogravures, 1991.116.277–296, Gift of

Mrs. Robert A. Hauslohrer

Weston, Edward, American, 1886–1958

Dunes, Oceano, 1936, gelatin silver print,

1991.41.1, Gift (Partial and Promised) of Katherine L.

Meier and Edward J. Lenkin, in Honor of the Fiftieth Anniversary of the National Gallery of Art

Renaissance Paintings

The National Gallery of Art acquired two Italian Renaissance paintings this year in honor of its fiftieth anniversary: Jacopo Bellini's *Saint Anthony Abbot and Saint Bernardino of Siena*, a partial and promised gift from an anonymous donor; and Jacopo Palma il Giovane's *Lamentation*, given by Bertina Suida Manning and Robert Manning in memory of William E. Suida, long-time research curator of the Kress Collection. Each painting is the first secure work by that artist to enter the collection and makes a significant contribution to the Gallery's superb holdings of Venetian Renaissance paintings. In addition, Mr. Sheldon H. Solow extended the loan of his *Portrait of a Young Man* by Botticelli, which hangs near Leonardo's *Ginevra de' Benci*.

The Gallery celebrated the 500th anniversary of the birth of the great Venetian master Titian with the exhibition *Titian: Prince of Painters*, which premiered in Venice earlier in the year. The only major showing of the artist's works ever held in the United States, the exhibition contained nearly fifty paintings and a reconstruction of Titian's ceiling complex from the Scuola di San Giovanni Evangelista in Venice. In connection with the exhibition, the department collaborated with CASVA on the three-day scholarly symposium *Titian 500* and with the education department on the public symposium *Titian's Venice*.

Together with the department of design and installation, the curators began a comprehensive reinstallation of the Italian Renaissance galleries. The new hanging follows a chronological order and features the return to public view of several major Italian works that have been in the conservation laboratories for a number of years, including Agnolo Gaddi's *Madonna Enthroned with Saints and Angels* and Perino del Vaga's *Nativity*. Reinstallation of the northern Renaissance galleries has been especially beneficial for the German paintings, now presented in a more chronological sequence.

The Annunciation by Jan van Eyck was the subject of a museum session at the

annual meeting of the College Art Association, and *The Saint Anne Altarpiece* by Gerard David and workshop, the subject of a curatorial colloquy sponsored by CASVA and held at the National Gallery and at the Metropolitan Museum of Art. The *Saint Anne* will be the focus of an exhibition at the Gallery in 1992.

Systematic catalogue research centered on paintings by Titian and Giovanni Bellini in the Gallery's collections, and Italian scholar Miklos Boskovits is collaborating on preparation of the volume on the fifteenth-century Italian paintings. The manuscript for the German paintings is complete and in production. Heidi Blackburn was the 1991 summer intern.

Baroque Paintings

A number of extremely important baroque paintings were added to the collections in conjunction with the Gallery's fiftieth anniversary. *The Martyrdom of Saint Bartholomew* by Jusepe de Ribera was given by the 50th Anniversary Gift Committee, and Luca Giordano's *Diana and Endymion* was a gift of Joseph F. McCrindle in memory of Mr. and Mrs. J. Fuller Feder. These are the first Neapolitan baroque pictures to enter the Gallery's collections. The luminous *View of an Italian Port* by the Dutch Italianate landscape artist Nicolaes Berchem came to the Gallery as a partial gift of Robert H. and Clarice Smith; a major work by the Haarlem genre painter Isack van Ostade, *Workmen before an Inn*, was a partial gift of Richard A. and Lee G. Kirstein; and a striking representation of the *Repentant Magdalen* by the Flemish artist Gerard Seghers was a partial and promised gift of Patricia Bauman and John L. Bryant, Jr.

The Gallery also acquired a major still-life painting, Willem Claesz. Heda's *Banquet Piece with Mince Pie*, with funds from the Patrons' Permanent Fund. Not only is this still life the largest known work by this important Haarlem artist, but all of the nuances of modeling in the glasses, pewter, lemon rind, and tablecloth have been beautifully preserved.

To accommodate these new acquisi-



Nicolaes Pietersz. Berchem, *View of an Italian Port*, c. 1660/1670 (detail)
Gift (Partial) of Robert H. and Clarice Smith, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.62.1

tions and in conjunction with the program to rehang the entire West Building, the Dutch and Flemish collections were rearranged this year. Integral to the reinstallation of the galleries of seventeenth- and eighteenth-century Italian, French, and Spanish paintings was the return to public view of El Greco's *Madonna and Child with Saint Martina and Saint Agnes* and Boucher's *Love Letter*, for which major conservation treatments were completed.

Four important baroque paintings have been lent to the Gallery from June 1991 to June 1992 from the collection of the Cincinnati Art Museum. These canvases—*David with the Head of Goliath* by Bernardo Strozzi, *The Pardon of Saint*

John Chrysostom by Mattia Preti, *Saint Peter Nolasco Recovering the Image of the Virgin* by Francisco Zurbarán, and *Portrait of a Man in Armor* by Anthony van Dyck—are dramatic complements to our collection of baroque art. Three paintings remained on loan from Mr. and Mrs. Paul Mellon: Balthasar van der Ast's *Basket of Flowers* and *Basket of Fruit* and Jan Brueghel the Elder's *A Basket of Mixed Flowers and Vase of Flowers*, the latter a promised gift. In addition, Mr. David E. West loaned Hendrick Ter Brugghen's *The Mocking of Christ*, also a promised gift.

The department of northern baroque painting organized the first major retro-



Horace Pippin, *Interior*, 1944
 Gift of Mr. and Mrs. Meyer P. Potamkin, in Honor of the
 Fiftieth Anniversary of the National Gallery of Art,
 1991.42.1

spective on Flemish painter Anthony van Dyck (1599–1641) in this century. Critically acclaimed by scholars and enthusiastically received by the public and the press, the exhibition celebrated the 350th anniversary of Van Dyck's death with about one hundred paintings and oil sketches from all periods of his life, including portraits as well as religious and mythological subjects. Among the masterpieces generously lent for the exhibition were *Rinaldo and Armida* from the Baltimore Museum of Art, the portrait of *Nicolaes Lanier* from the Kunsthistorisches Museum in Vienna, and *Cupid and Psyche* from the Royal Collection, London. The National Gallery's own magnificent collection was represented by no less than ten paintings by Van Dyck, including a number of works that had been recently restored. The most dramatic of these was the portrait of *Elena Grimaldi*.

In connection with the Van Dyck exhibition, curators worked with the education division to organize a one-day public symposium and a seminar for specialists and graduate students that met in the galleries. The department also joined CASVA

and the art department of the University of Maryland to sponsor a two-day symposium on Van Dyck.

The exhibition *Rembrandt's Lucretias* brought together the National Gallery's 1664 *Lucretia* with the 1666 *Lucretia* from the Minneapolis Institute of Arts for the first time. An exhibition that focused on several versions of Jean-Siméon Chardin's *Soap Bubbles*, including our own, was organized by Philip Conisbee and the Los Angeles County Museum of Art. Work also continued on the exhibition *Guercino: Master Painter of the Baroque*, scheduled to open in spring 1992.

The systematic catalogue of Spanish paintings, written by Jonathan Brown and Richard G. Mann, was published in March 1991. Research continued for the volumes on seventeenth- and eighteenth-century Italian paintings and on Dutch and Flemish paintings.

Summer interns this year were Quint Gregory and Carter Foster. Judith Lyon and Mercedes Trelles served as volunteers.

American and British Paintings

This year marked a significant change for the department of American paintings, as it assumed responsibility for the Gallery's British collection as well.

Among the many remarkable gifts and promised gifts received in honor of the fiftieth anniversary, perhaps the most extraordinary American acquisition was Albert Bierstadt's *Lake Lucerne* of 1858. This pivotal work, a link between Bierstadt's early European paintings and his dramatic western landscapes, had been "lost" since 1882. In the spring of 1990 it was rediscovered in a private collection and acquired for the Gallery through the generosity of Richard M. Scaife and Margaret R. Battle. Following treatment in the Gallery's conservation department, *Lake Lucerne* was returned in March 1991 to public view for the first time in over a century.

The collections were greatly enriched by two important American impressionist works, Theodore Robinson's *Draw-*

bridge—*Long Branch Railroad, Near Mianus*, a partial and promised gift of Mrs. Daniel Fraad in memory of her husband, and J. Alden Weir's *U.S. Thread Company Mills, Willimantic, Connecticut*, a partial and promised gift of Mr. and Mrs. Raymond Horowitz. The Gallery's holdings of works by Thomas Eakins and Winslow Homer were enhanced by the addition of Eakins' imposing portrait of *Rear-Admiral George W. Melville*, a partial and promised gift of Mr. and Mrs. H. John Heinz III, his study of *The Chaperone*, a gift of John Wilmerding, and Homer's compelling *Blackboard*, a partial and promised gift of Jo Ann and Julian Ganz, Jr. We were fortunate to receive, in addition, Horace Pippin's *Interior* from Mr. and Mrs. Meyer P. Potamkin, the first work by this renowned African-American artist to enter the collection.

The reinstallation of the permanent collection continued, and three new galleries devoted to American naive paintings were hung in the West Building. Substantial progress was made on the systematic catalogue, with contributions

from research assistant Julie Aronson and summer intern Laurette McCarthy. Another intern, Pilar de Navascues of the Ministry of Culture, Madrid, came to the Gallery through the Spanish Cultural Exchange Program.

Preparations continued for the National Gallery's showing of *Albert Bierstadt: Art & Enterprise*, and for exhibitions devoted to John Singer Sargent, Winslow Homer, and James McNeill Whistler.

Modern Paintings

Several masterpieces of nineteenth-century French painting came to the Gallery for its fiftieth anniversary through the extraordinary generosity of donors. Van Gogh's *Roses*, a culminating work of the artist's Saint-Rémy period and the first Van Gogh still life in the collection, was a partial and promised gift from Pamela C. Harriman. Catherine Gamble Curran and her family made a partial and promised gift of Monet's *Sainte-Adresse*, a superb

Albert Bierstadt, *Lake Lucerne*, 1858 (detail)
Gift of Richard M. Scaife and Margaret R. Battle, in Honor
of the Fiftieth Anniversary of the National Gallery of Art,
1990.50.1



early landscape painted during the critical summer of 1867. *The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias)* by Monet, painted during the most prolific phase of his career, was a partial gift to the Gallery from Janice H. Levin. The bold *Landscape at Les Pâtis, Pontoise*, by Pissarro, a partial and promised gift of Mr. and Mrs. David Rockefeller, is one of the artist's most eloquent early works. A visionary floral still life, *Large Vase with Flowers*, by Redon was a partial and promised gift of John C. Whitehead. Betsey Cushing Whitney made a partial and promised gift of Toulouse-Lautrec's spirited and expressive *Marcelle Lender Dancing the Bolero in "Chilpéric,"* one of the artist's largest and most important paintings, to honor her late husband, the Gallery's long-time trustee John Hay Whitney.

The reinstallation of the collection in the West Building has been a continuing project. A significant selection of paintings displaced from main floor galleries by the Van Dyck retrospective appeared in a special exhibition on the ground floor. After the Van Dyck closing, the main floor galleries were refurbished and the collection reinstalled. Last year's presentation of *French Paintings from the Ailsa Mellon Bruce Bequest and Other National Gallery Collections*, which closed in preparation for the fiftieth anniversary gift exhibition, was reinstalled in the East Building in May.

Working with conservators and the design and installation department, curators did a thorough survey of frames in the collection. Gold-leaf frame labels, difficult to maintain, have been replaced with labels that are more legible and improve the appearance of the frames and paintings. The department also collaborated with conservators in proposing treatments for a number of paintings being studied in conjunction with Lorenz Eitner's preparation of the systematic catalogue volume on early nineteenth-century French paintings.

To improve information available to the public concerning the paintings and artists in the Gallery's collections, the curators worked with the editors office and publications department to produce a

book on the impressionist and post-impressionist works and a calendar of impressionist masterpieces that includes short texts with the illustrations. The department collaborated with the education division to prepare an Acoustiguide for the nineteenth-century collection and to develop new gallery leaflets.

Work on future exhibitions of *French Still Lifes, 1848-1912*, *Edouard Vuillard*, and *Picasso in the 1930s* has progressed considerably, and the department has initiated plans for a retrospective exhibition of paintings and drawings by Adolph Menzel, a nineteenth-century German master.

Kathryn Calley was an intern in January, returned as a summer intern, and has been retained as a research assistant for exhibitions. Joshua Prentice also served as a summer intern.

Twentieth-Century Art

This was a remarkable year for important acquisitions, made through gift as well as purchase. Of special significance were the twenty-nine paintings, sculptures, and editioned prints given in whole or in part by artist Robert Rauschenberg on the occasion of the exhibition here of *Rauschenberg Overseas Culture Interchange ("ROCI")*. This show traveled to Mexico, Chile, Venezuela, Lhassa, Beijing, Japan, Germany, the Soviet Union, Cuba, and Malaysia between 1984 and 1991 before appearing in Washington. New works were created for each venue that display materials and impressions related to the host country, and the artist's magnificent gift to the Gallery contains at least one work from each country group. Suites of ROCI photogravures and editioned objects were also given to the Gallery by Gemini G.E.L., Universal Limited Art Editions, Graphicstudio U.S.F., and Saff Tech Arts. This core "Rauschenberg Overseas Culture Interchange Collection" establishes the Gallery as the only museum in the world to have a broad survey of Rauschenberg's paintings and artistic activity from 1985 to 1991.

The large and dramatic Joan Mitchell painting, *Land*, is the first work by this



Fernand Léger, *Two Women*, 1922 (detail)
 Gift (Partial and Promised) of Richard S. Zeisler, in Honor
 of the Fiftieth Anniversary of the National Gallery of Art,
 1991.37.1

artist to enter the collection, joining a distinguished group of paintings and sculpture acquired since 1981 through the generosity of the Lila Acheson Wallace / Reader's Digest Fund. The National Gallery Collectors Committee gave Anselm Kiefer's haunting mixed-media work, *Zim Zum*, evoking this German artist's interpretation of kabbalistic stories of creation. The Collectors Committee also established a challenge grant matched by fiftieth anniversary funds for the acquisition of Wayne Thiebaud's masterpiece, *Cakes*.

Lawrence Rubin gave the Gallery a rare early Frank Stella oil on cardboard, *Them Apples*, painted just before the first

stylistic breakthrough of Stella's famous Black Paintings. Bernard Brookman donated an important early Marsden Hartley landscape, *Maine Woods*, executed in thick impasto, that depicts the flickering light, textures, and rich colors of a dense forest.

The celebration of the National Gallery's fiftieth anniversary also brought gifts and promised gifts that benefited almost every area of the twentieth-century collections. Early twentieth-century European and American vanguard painting concerns are addressed in Max Weber's handsome *Interior of the Fourth Dimension*, a partial and promised gift of Natalie Davis Spingarn, and in Fernand Léger's beautiful and challenging *Two Women*, a partial gift from Richard S. Zeisler. Alberto Giacometti's famous surrealist sculpture *No More Play*, a partial and promised gift from Raymond D. Nasher, is a work of supreme importance. Other acquisitions of European sculpture include Egon Schiele's *Self-Portrait*, a gift from Mr. and Mrs. Leonard A. Lauder, Aristide Maillol's *The Three Nymphs*, a partial and promised gift from Lucille Ellis Simon, and two classic ebony figures, carved in the early 1960s by Ossip Zadkin, a partial and promised gift from Mr. and Mrs. Nathan Halpern. Robert Motherwell's early oil painting, *Personage*, a partial and promised gift from Aaron I. Fleischman, and Isamu Noguchi's untitled painted wood sculpture, a partial and promised gift from Robert P. and Arlene R. Kogod, are major contributions illustrating the development of postwar American art.

Having pursued works by Clyfford Still for many years, the Gallery was delighted to receive its second painting by this artist within two years. Still's bright yellow and red *Untitled*, a partial and promised gift of Marcia S. Weisman, is a work of the first order and joins the Gallery's comparable holdings of Mark Rothko, Jackson Pollock, Franz Kline, and other American abstract expressionist artists.

For paintings of the 1960s, Sally Michel Avery presented the Gallery with its first Milton Avery, *Mountain and Meadow*, a majestic landscape of sweeping, luminous forms; Mr. and Mrs. Gilbert



David Smith, *Untitled*, 1964
 Gift of Candida and Rebecca Smith, in Honor of the Fiftieth
 Anniversary of the National Gallery of Art, 1991.56.1

H. Kinney made a partial and promised gift of the Gallery's first painting by Hans Hofmann, the highly unusual and poetic *Staccato in Blue*; and General Dillman Atkinson Rash made a partial and promised gift of Willem de Kooning's *Woman with a Hat*, a lush, expressive continuation of the artist's famous *Woman* series. An unusual calligraphic painting by David Smith from the posed nude, *Untitled*, was presented by the family of the artist. Mrs. Irma S. Seitz gave Andy Warhol's gemlike *Green Marilyn*.

Three notable sculptures from the 1960s were also added to the collection. Claes Oldenburg's *Glass Case with Pies*, a gift of Leo Castelli, is pop art icon of painted burlap and plaster set in a real case, which creates an interpretive conflict between consumer culture and fine arts. Another gift from Robert and Jane Meyerhoff was Oldenburg's provocative and witty *Soft Drainpipe—Red (Hot) Version*. As the first acquisition for the proposed National Sculpture Garden, made through the generosity of Robert M. and Anne T. Bass and Arnold and Mildred Glimcher, the Gallery received the exuberant, large *Site à l'homme assis* by Jean Dubuffet.

Paintings of the 1970s include Philip Guston's haunting and beautiful *Painter's Table*, a partial and promised gift from Mr. and Mrs. Donald Blinken, and Lee Krasner's visually active *Imperative*, a gift from Mr. and Mrs. Eugene Victor Thaw. Paul Mellon gave a delightful group of ten bent metal sculptures by Alexander Calder. Dating from 1970 and 1976, these colorful table works capture all the humor and great formal inventiveness for which the artist was famous.

Representing more recent painting and sculpture, Mr. and Mrs. William A. Nitze donated George Rickey's graceful kinetic sculpture *Divided Square Oblique II*; Marcia S. Weisman made a partial and promised gift of Edward Ruscha's *I think I'll . . .*, an atmospheric "word picture" with several confounding associative implications; and Mr. and Mrs. Donald Fisher made a partial and promised gift of Jim Dine's *The Gate, Goodbye Vermont*, a large, complex standing frieze of painted steel, tools, and wood.

The department selected twenty-four Mark Rothko paintings for a major new National Lending Service exhibition, *Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s*. This exhibition, with its interpretive catalogue, has traveled to various museums and art centers around the United States, presenting fascinating works from the Gallery's core collection of Mark Rothko paintings, all gifts of the Mark Rothko Foundation.

Research continued on two major upcoming exhibitions and related catalogues: *Ellsworth Kelly: The Years in France, 1948–1954*, coorganized with the Galerie nationale du Jeu de Paume, Paris, for 1992; and paintings by Willem de Kooning for 1994.

David Anfam continued as principal author of the Rothko catalogue raisonné. Curatorial interns included Maria José Moniz Pereira, through the generosity of the Calouste Gulbenkian Foundation, Lisbon, and Margarita Moreno de las Heras, through the Joint Spanish-North American Committee for Cultural and Educational Cooperation, Madrid. Departmental volunteers were Macey Reasoner and Colleen Sladkin.

Sculpture and Decorative Arts

Among the marvelous works of art received in honor of the Gallery's fiftieth anniversary, the sculpture and decorative arts collections were enhanced by gifts of a bronze by Jules Dalou, *The Espousal (The Passage of the Rhine)*, from Patricia Bauman and John L. Bryant, Jr.; a rare two-sided plaque by a follower of Moderno known as the Master of the Birth of Venus, with a *Standing Leda and the Swan* on the obverse and *Hercules and the Nemean Lion* on the reverse, from Ellin Mitchell Works of Art; and a bronze *Maquette for "Atom Piece"* by Henry Moore from Mr. and Mrs. Harry Brooks. Other acquisitions included generous gifts of a North Italian bronze *Bowl with a Shield of Arms* from Mrs. Ruth Blumka in memory of her daughter Vicki, and a rare Paduan gilded bronze plaque of *Saint Jerome in the Wilderness*, c. 1500, from



Alessandro Algardi, *A Flagellator*, 1630s
Patrons' Permanent Fund, 1991.124.1

Karl Lunde, as well as important purchases of a fine cast of the medal *Elvira, Daughter of Gonsalvo de Córdoba*, by a follower of Moderno, a superb silver *Flagellator of Christ* by Alessandro Algardi, and a bronze *Winged Victory* by Antonio Canova, the collection's first work by this major neoclassical sculptor, modeled for the hand of his colossal marble Napoleon.

The manuscript for the systematic catalogue volume on the Gallery's medieval sculpture and decorative arts was completed (now in press), and sculpture curators continued research and writing for the volumes on the Renaissance plaquettes and French baroque sculpture. The department collaborated with design and installation staff and painting curators on reinstallation of the Italian Renaissance galleries on the main floor of the West Building. This was accompanied by the inauguration of a video "Introduction to Sculpture," produced by the audiovisual department in cooperation with the sculpture and education curators. The video was supported by a grant from the Bauman Foundation in memory of Lionel R. Bauman and is being shown continuously in the ground floor sculpture galleries.

The department made dozens of attribution changes in preparation for publication of a summary catalogue of the sculpture collection, working closely with the department of research on the collections. Progress was made on a 1993 exhibition of Renaissance portrait medals that will feature numerous pieces from the Gallery's holdings and is being co-organized with the Frick Collection, New York. Collaborating with Italian Renaissance paintings curators, the department also planned a self-guided tour and brochure of Medici-related objects in the collection to commemorate the 500th anniversary in 1992 of the death of Lorenzo the Magnificent.

Elena Ceccarelli and Paula Warrick worked as volunteer research assistants, and Charles Loose served as a summer intern.

Old Master Drawings

As a result of the celebrations surrounding the Gallery's fiftieth anniversary this year, a splendid array of drawings from a variety of schools and centuries was added to the collection. The year began in memorable fashion with the anniversary purchase of three superb old master drawings with funds from Walter H. and Leonore Annenberg, including a magnificent portrait roundel by Jacques-Louis David, a suave and delicate view made by Corot during his first year in Italy (the Gallery's first drawing by him), and a fine, beautifully preserved allegorical composition by Maarten van Heemskerck. Another purchase, this time made by the 50th Anniversary Gift Committee, was a large, handsome portrait of *Fredrick North* by the eighteenth-century Irish pastel artist, Hugh Douglas Hamilton, another "first" for the collection.

Among fiftieth anniversary gifts were a powerful, double-sided drawing by Luca Signorelli from the Woodner Family Collection, an important addition to the Gallery's collection of Italian Renaissance drawings; Titian's rare study of a keen-eyed eagle, given by Gallery director, J. Carter Brown; Hans Bol's marvelous *Winter Landscape with Skaters*, the gift of Robert H. and Clarice Smith; a lively tavern brawl by Adriaen van Ostade, purchased with funds given by Edward and Hannah Carter; a glorious red chalk view in the Tivoli gardens by Hubert Robert, certainly one of Robert's very best, contributed by Neil and Ivan Phillips and their wives; a large, handsome landscape by the Swiss artist Adrian Zingg, purchased with funds donated by the Christian Humann Foundation; an outstanding genre scene by Louis Léopold Boilly, donated by Mrs. Dora Donner Ide; and a dramatic view of the River Wye by the visionary British artist, John Martin, given by the Circle of the National Gallery of Art. Among other drawings given in honor of the fiftieth by American and European collectors were many more "firsts" for the Gallery, works by P. C. Kunst, Aldegrevier, Gambarà, Tegnagel, Hoppner, Turpin de Crissé, Bison, and Gensler.



Hugh Douglas Hamilton, *Frederick North, Later Fifth Earl of Guilford, in Rome*, late 1780s
Gift of the 50th Anniversary Gift Committee, 1991.86.1

In addition to fiftieth anniversary gifts, the Gallery received six drawings from longtime friend, Professor William B. O'Neal, including fine examples by Boullongne, Harpignies, Sickert, and West; an early red chalk sketch by Claude Lorraine from new donors Jean and Kahlil Gibran; and fine portrait drawings by Ducreux and Guttenberg from steadfast supporter, John O'Brien.

Numerous other excellent works were

purchased for the collection. First and foremost was the stellar red chalk *A Stand of Cypresses in an Italian Park* by Fragonard, from his best period around 1760, acquired through the Patrons' Permanent Fund. This exquisite drawing not only becomes a centerpiece in the Gallery's choice group of drawings by Fragonard but also adds a masterpiece to the collection as a whole. The purchase of John Ruskin's *The Garden of San Miniato near Florence*, also through the Patrons' Permanent Fund, brought to the collection an exceptionally rich and beautiful watercolor that combines Ruskin's fascination with Italy and Italian architecture and his intense study of nature. Another particularly satisfying acquisition was a charming, fresh study of *Three Cherubs and a Beribboned Staff* by G. B. Tiepolo, the Gallery's first blue-paper chalk drawing by this great Venetian draftsman, purchased through the Pepita Milmore Memorial Fund. Other acquisitions included an unusual double-sided drawing by the northern mannerist Hermann Weyer, a delicate landscape by Arthur Devis, a delightful study of two men in costume by Stefano della Bella, and a stormy landscape by the nineteenth-century German artist Friedrich Preller, all purchased through the Ailsa Mellon Bruce Fund.

The small exhibitions of drawings from the Armand Hammer Collection continued this year with two more presentations. The first centered on genre drawings and included important works by Fragonard, Greuze, Piazzetta, Cassatt, Degas, and Renoir. The Raphael cartoon of the *Madonna and Child with Saint John the Baptist* was also on view at this time. The second exhibition presented drawings of landscape and architecture from Dürer to Andrew Wyeth, with key examples by Rembrandt, Boucher, David Cox, Karl Bodmer, and Van Gogh.

The department will be preparing small thematic shows selected from the permanent collection over the next year as part of a new program in the division of prints, drawings, and photographs. We shall also try to build on the momentum and enthusiasm generated by the fiftieth anniversary celebrations to keep improv-

ing and expanding the collection of old master drawings.

Julie Dabbs began a nine-month internship with the department this year.

Old Master Prints

This department collects prints and illustrated books from the inception of printmaking (c. 1400) in Europe through the eighteenth century. Among the many important gifts received in honor of the Gallery's fiftieth anniversary, one of exceptional rarity and special beauty is the bound volume of the *Nuremberg Chronicle*, with text by Hartman Schedel and 1,809 hand-colored woodcuts, the work of Wilhelm Pleydenwurff and Michael Wolgemut and their workshops. It was printed by the now famous publisher, Anton Koberger, and includes woodcuts that may be by the young Albrecht Dürer. The book is a gift of Paul Mellon. Another outstanding work from this early period of printmaking, a sixteenth-century German woodcut with gold leaf and hand-coloring, the gift of C. G. Boerner, depicts Christ on the Cross flanked by the Virgin and Saint John.

A handsome impression of Israhel van Meckenem's engraving of *Saint George and the Dragon* came from the 50th Anniversary Gift Committee. It is the first example to enter a public collection in North America and further strengthens the Gallery's outstanding representation of Meckenem's prints. Dr. Ruth B. Benedict gave two major prints: Hendrik Goltzius' most important chiaroscuro woodcut, *Hercules Killing Cacus*, and an extremely fine impression of Rembrandt's etching, *The Return of the Prodigal Son*. Two sixteenth-century Italian chiaroscuro prints added to the collection are related to the art of Italian mannerist Parmigianino. One, given by Andrew Robison, is Antonio da Trento's *The Martyrdom of Two Saints*, an especially important Renaissance work represented in the best impression known. Another is the *Presentation in the Temple*, by an anonymous Italian master, the partial and promised gift of Daryl R. Rubenstein and Lee C. Rubenstein.

The Gallery's large holdings of prints and watercolors by British eighteenth-century artist Thomas Rowlandson have now been augmented by eight volumes that represent his greatest achievement as a book illustrator. Four of these are the gift of Alexander Vershbow, and four of Ann Vershbow. Each volume contains many hand-colored etchings and aquatints. Arthur and Charlotte Vershbow are the donors of another volume of great importance, *Le Cabinet des Plus Beaux Portraits . . . faits par le fameux Antoine van Dyck*, which contains 125 plates, including etchings by the seventeenth-century Flemish master Anthony van Dyck as well as engravings after his design. Published in Antwerp in 1700, this volume encompasses and extends Van Dyck's celebrated series, the *Iconography*, portraits of military and political leaders, scholars, artists, and amateurs, many of whom were contemporaries and friends of Van Dyck's.

In addition to fiftieth anniversary gifts, other fine prints were acquired. Among these were a variety of works from the estate of Janet C. Green, a longtime friend of the Gallery, which included two important etchings by the eighteenth-century master Giovanni Battista Piranesi. The department also purchased several works through the Ailsa Mellon Bruce Fund, including a rare etching by an anonymous French sixteenth-century artist that shows a figure costumed as Hercules; and two outstanding British eighteenth-century mezzotints: one by Thomas Frye of a *Young Woman Holding a Fan*, a unique proof and one of only two known proofs in his work; and the other by Thomas Watson of *Miss Kitty Dressing*, one of two known proofs before the published state of the print.

The Gallery's notable holdings of old master prints received attention in the exhibition *Eva/Ave: Woman in Renaissance and Baroque Prints*, presenting 150 prints supplemented by two loans from the Museum of Fine Arts, Boston. The works were shown in thematic groupings, among them the Virgin and Saints, Eve, and Venus.

The staff also began preparing several small, in-house shows of old master prints



Richard Diebenkorn, *Still Life: Cigarette Butts and Glasses*, 1967

Gift of Mr. and Mrs. Richard Diebenkorn, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.101.1

to be displayed in 1992 and later. The curators are dedicated to bringing a wide variety of prints to the attention of the public and to creating a broader comprehension of the role of prints in early modern European culture and society.

Ann O'Connell contributed her time and expertise to various department projects.

Modern Prints and Drawings

The collection of modern prints and drawings was enormously enhanced this year, especially by the many gifts in honor of the Gallery's fiftieth anniversary. Several splendid drawings were donated by artists and their families. These include our first sheet by Richard Diebenkorn, a beautiful mixed-media *Still Life: Cigarette Butts and Glasses*, given by the artist and his wife, as well as Helen Frankenthaler's flowing acrylic on paper with touches of gold, *Untitled*, and Jasper Johns' colorful pastel and graphite on

gray paper, *Untitled* (from 'Untitled 1972'), both given by the artists. Eight drawings by David Smith dating from 1933 to 1964, gifts of Rebecca and Candida Smith, suggest the extraordinary breadth of Smith's work as a draftsman. Norma B. Marin donated two late sketchbooks by John Marin and twenty-seven drawings on plastic that the artist used as studies for paintings.

Other notable acquisitions included the Gallery's first watercolor by Auguste Renoir, *Studies of Trees*, a gift from Dr. and Mrs. George Baer; four glorious watercolors by James McNeill Whistler from Mr. and Mrs. Paul Mellon; three delicate works by Paul Klee—*Persische Nachtigallen*, a partial and promised gift from Catherine Gamble Curran and Family, *Grüne Pflanzen Blutlaus*, a gift from Ruth Carter Stevenson, and *Junger Wald*, a partial and promised gift from Lili-Charlotte Sarnoff; Egon Schiele's graphite, watercolor, and gouache *Dancer*, a partial and promised gift from Liselotte Millard; an exuberant watercolor by Emil Nolde, *Sunflowers, Pink and White Dahlias, and a Blue Delphinium*, from Margaret Mellon Hitchcock; two delicate line drawings by Pablo Picasso, *Two Men Contemplating a Bust of a Woman's Head* and *Six Circus Horses with Riders*, both gifts of Walter H. and Leonore Annenberg; Henri Matisse's powerful charcoal, *The Oriental*, from Franklin D. and Judith H. Murphy; Arshile Gorky's poignant *Virginia Landscape*, a partial and promised gift from Mrs. Walter Salant; our first drawing by Alberto Giacometti, *The Table before the Dormer Window*, from John and Paul Herring; and our first by Balthus, *Nude Girl Stretched Out on a Chair*, from Frank R. and Jeannette H. Eyerly. In the American field, Stuart Davis' *Abstract Composition* was donated by Mr. and Mrs. Frederick R. Mayer; Charles Sheeler's richly toned *Counterpoint*, by Daniel J. Terra; Charles Burchfield's *Rail Fence*, by Ira Spanierman; a choice selection of thirty of Elihu Vedder's drawings plus two of his photographic prints, one reworked with crayon, gouache, graphite, and paint, donated by Mr. and Mrs. Paul Borghi; and twenty-two designs for "Modern Masters" tapestries, donated by Re-

gina, Carole, and Laura Slatkin, including diverse abstractions by Ellsworth Kelly, Isamu Noguchi, and Theodoros Stamos.

Important print acquisitions included Mrs. Robert A. Hauslohner's extraordinary donation of some two hundred prints and drawings, portfolios, and illustrated books, including Milton Avery's marvelous portfolio of five drypoints, *Laurels Number Four*; and Stanley William Hayter's portfolio of six prints, *Paysages Urbains*, incorporating drypoint, engraving, and mezzotint; as well as a lively watercolor of a seated woman by Red Grooms. A handsome collection of special impressions of etchings by Felix Buhot was presented to the Gallery by Helena Gunnarsson; a large group of etchings by Albert Besnard came from Mr. and Mrs. Daniel Bell; two prints by Camille Pissarro, a color etching of bathers tending geese and a lithograph of a group of peasants, was given by Martin and Liane Atlas; and Toulouse Lautrec's *Seated Clowness* was donated by Mr. and Mrs. Robert Rosenwald. The Edvard Munch collection was supplemented by two additional prints from The Sarah G. Epstein and the Lionel C. Epstein Family Collection, one the wonderful color woodcut with crayon, *Two Women on the Shore*, and the other, *Girl with the Heart*, given by the Epstein children. Picasso's lithograph, *Young Woman in a Striped Blouse*, in a proof impression, was donated by Mr. and Mrs. Jem Hom; and Edouard Manet's proof lithograph, *Polichinelle*, hand-colored with watercolor and gouache, was a partial and promised gift of Malcolm Wiener.

The collection of German prints was richly expanded by Lovis Corinth's five *Totentanz* etchings, given in memory of Sigbert H. Marcy; a proof of Ernst Ludwig Kirchner's etching, *Mountains*, touched with gray ink, as well as his color lithograph, *Harmonica Player*, both donated by Ruth and Jacob Kainen; a hand-painted linoleum cut by Jörg Immendorff, from Joshua P. Smith; and a group of recent German prints donated by Wolfgang Wittrock, including offset lithographs and screenprints by Lothar Baumgarten and Sigmar Polke, lithographs by Gerhard

Richter, and woodcuts by Felix Droese, Matthias Mansen, and A. R. Penck.

Robert Rauschenberg with Universal Limited Art Editions and Gemini G.E.L. donated fifteen of his prints and fabric collages, all featured in the Gallery's showing of the *Rauschenberg Overseas Culture Interchange* ("ROCI") exhibition.

Extensive additions were made this year to our Gemini G.E.L. and Graphicstudio Archives. Gemini's gifts included 293 works by thirty artists, among them a set of fifteen progressive proofs for Jasper Johns' #6 (after 'Untitled 1975'); a unique prototype for Roy Lichtenstein's *Untitled Head II*; lithographs by Diebenkorn, Johns, and David Hockney; and works in several media by Lichtenstein, Rauschenberg, Ellsworth Kelly, Sam Francis, Claes Oldenburg, and Frank Stella. Additions to the Graphicstudio Archive comprised a total of 184 drawings and unique proofs by twenty-one artists, including Lichtenstein, Rauschenberg, Sandro Chia, Jim Dine, Nancy Graves, Philip Pearlstein, and James Rosenquist. Dine generously contributed to the Graphicstudio Archive two of his multipart sculptures, *The Metamorphosis of a Plant into a Fan* and *The Tampa Tool Reliefs*.

The department has presented two exhibitions based on these growing archive collections: one in 1984-1985 focusing on our Gemini G.E.L. Archive, and this year *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*. The Graphicstudio exhibition included 140 works: finished prints and edition sculpture along with unique proofs and related drawings and maquettes. All but three of the pieces were selected from the Gallery's Graphicstudio Archive, which includes an example of every publication the workshop issues as well as important ancillary materials.

At the time of the *Graphicstudio* exhibition, the curators worked with the education department to sponsor two "Conversations with Artists," one with Jim Dine and one with Nancy Graves and Graphicstudio's founding director, Donald Saff. Dine also gave a group of his illustrated books to the Gallery, including *Glyptotek*



Robert Frank, *City of London*, 1952 (detail)
 Gift of The Howard Gilman Foundation, in Honor of the
 Fiftieth Anniversary of the National Gallery of Art,
 1991.82.1

and *Temple of Flora*. Another fascinating book donated this year was *11 configurations*, our first illustrated book by Jean Arp, given by Harvey S. Shipley Miller.

The initial purchases made with discretionary funds from the Collectors' Committee included the Gallery's first prints by Robert Mangold, his portfolio *Pages*; Alice Neel's portrait of her daughter-in-law, *Nancy*; and our first etchings by Louise Nevelson, three impressions of *The Magic Garden*, two of them unique, hand-colored pieces. Other purchases included Emil Nolde's early lithograph *Man with Pipe*, a self-portrait.

The department is planning two major print exhibitions for 1993 and 1994, presenting the work of Helen Frankenthaler and of Roy Lichtenstein.

Kimberly Bockhaus served as summer intern for the department, and Rachael Arauz joined us as an intern in the fall.

Photographs

The Gallery is extremely fortunate to have deep holdings of the art of five major American photographers—Alfred Stieglitz, Paul Strand, Ansel Adams, Walker Evans, and Robert Frank—and this year we received numerous gifts that significantly expand our collections of each of these photographers' work.

Perhaps the most unexpected was two portraits by Alfred Stieglitz of Georgia O'Keeffe, both made in 1918. One is a small study of the painter taken outside at the Stieglitz family's house in Lake George, New York, and the other is a magnificent palladium print of O'Keeffe's hands as they seem to dance before the photographer's camera. O'Keeffe intended to give the Gallery these two portraits in 1949 when she donated the 1,598 other works in the Stieglitz key set; they were never transferred, however, and were presumed missing. Discovered after her death, the photographs were generously given in 1990 by the O'Keeffe Foundation, making the key set the complete entity O'Keeffe envisioned many years ago.

Other holdings were augmented by equally impressive gifts. In honor of the Gallery's fiftieth anniversary, the Aperture Foundation presented the earliest Paul Strand photograph to enter the collection, *Cambridge, England*, a work remarkable for its formal complexity and daring. The Patrons' Permanent Fund enabled us to acquire the only platinum print in existence of Strand's *People, Streets of New York*, his striking celebration of the dynamism of the modern urban environment. Holdings of Ansel Adams' work were expanded through gifts made by Margaret W. Weston and Russ Anderson. Kent and Marcia Minichiello, who have previously given the Gallery fifty-seven photographs from Walker Evans' subway series, donated fifteen more from this group. Other major donations of Evans' work were made by Mr. and Mrs. Harry H. Lunn, Jr., the Clive Gray family, Samuel and Marilyn Stern, and an anonymous donor. Donations of Robert Frank's photographs came from the Howard Gilman Foundation,

Christopher and Alexandra Middendorf, the Middendorf Gallery, George F. Hemphill and Lenore A. Winters, Philip and Amy Brookman, and an anonymous donor. Isabel and Fernando Garzoni, friends of Frank's from Switzerland, gave his diptych *Untitled and Mute/Blind*, a compelling construction consisting of black and white and color photographs, video prints, foil, wire, nails, and acetate; completed in 1990, it is also the most recent work by Frank in the Gallery collection.

A number of gifts indicate new directions we would like to explore in collecting. Harvey S. Shipley Miller and J. Randall Plummer gave the Gallery its first photographs by Peter Henry Emerson, the influential mentor of Stieglitz and others, while Katherine L. Meier and Edward J. Lenkin made a partial and promised gift of our first photograph by Edward Weston, and Kathleen Ewing and Gerhard Sander gave our first photographs by Lisette Model. The first work by a European photographer to enter the collection, August Sander's *The Bricklayer*, a gift of Christine and Gerhard Sander, is one of only four known prints and a striking example of this great German photographer's work. Finally, through a discretionary fund established by the Collectors Committee for the purchase of contemporary prints, drawings, and photographs, the Gallery acquired four photographs by the preeminent American photographer Harry Callahan.

This year the Gallery opened a retrospective exhibition of the art of *Paul Strand*, including 150 photographs from Strand's earliest years in New York through his last in the 1970s at his home in Orgeval, France. Widely reviewed, the exhibition has been praised for its cohesive presentation of the development of Strand's art. The accompanying catalogue, published by the National Gallery in association with Aperture Foundation, was awarded Photographic Book of the Year by the Maine Photographic Workshop.

William Hong and Rachael Arauz served as interns in the department this year.

The departments of prints, drawings, and photographs received 1,054 visitors to work in our two study rooms this year; accessioned 1,596 drawings, prints, books, and 160 photographs (four times the number accessioned in fiscal year 1990); and arranged to lend 90 works to 39 exhibitions in this country and abroad. Barbara Ward served under the senior curator as the exhibition assistant for the fiftieth anniversary.

Exhibitions

The exhibition office oversaw the opening of fourteen exhibitions at the National Gallery during the past fiscal year, for which 169 lenders from twenty-one states and fifteen countries lent 1,344 works of art. The department also worked on another thirty-nine exhibitions scheduled to open in the next five years and administered the tours of ten traveling exhibitions. United States government indemnity was secured for four exhibitions, enabling a savings of over \$1 million in insurance premiums.

TEMPORARY EXHIBITIONS

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

continued from the previous fiscal year to 31 December 1990

coordinated by Jack Cowart and Nan Rosenthal

supported by American Express Company

Figures and Portraits from the Armand Hammer Collection

continued from the previous fiscal year to 11 November 1990

coordinated by Margaret Morgan Grasselli

The Sculpture of Indonesia

continued from the previous fiscal year to 4 November 1990

coordinated by D. Dodge Thompson and Ann B. Robertson

supported by Mobil Corporation and the Federal Council on the Arts and the Humanities

Kazimir Malevich 1878-1935

continued from the previous fiscal year to 8 November 1990

coordinated by Marla Prather

supported by Philip Morris Companies Inc., and the Federal Council on the Arts and the Humanities



Edgar Degas, *Woman Washing Her Left Leg*,
c. 1890, wax
Promised Gift of Mr. and Mrs. Paul Mellon, in Honor of the
Fiftieth Anniversary of the National Gallery of Art

***Selected Paintings from Italian Banks:
Loans Supplementing the National Gallery's
Collection***

continued from the previous fiscal year to
11 November 1990
coordinated by Diane De Grazia

Titian: Prince of Painters

28 October 1990–27 January 1991
coordinated by David Alan Brown
supported by Galileo Industrie Ottiche, and
Silvio Berlusconi Communications, and the
Federal Council on the Arts and the
Humanities

Anthony van Dyck

11 November 1990–24 February 1991
coordinated by Arthur K. Wheelock, Jr.
supported by the Federal Council on the Arts
and the Humanities

***Genre Drawings from the Armand
Hammer Collection***

18 November 1990–12 May 1991
coordinated by Margaret Morgan Grasselli

***Eva/Ave: Woman in Renaissance and
Baroque Prints***

25 November 1990–28 April 1991
coordinated by H. Diane Russell

Paul Strand

2 December 1990–3 February 1991
coordinated by Sarah Greenough
supported by Southwestern Bell Foundation

***The Art of Glass: Masterpieces from the
Corning Museum***

9 December 1990–14 April 1991
coordinated by D. Dodge Thompson and Ann
B. Robertson

***Art for the Nation: Gifts in Honor of the
50th Anniversary of the National Gallery
of Art***

17 March 1991–16 June 1991
coordinated by Andrew Robison
supported by GTE Corporation

Degas Waxes

17 March 1991–16 June 1991
coordinated by Alison Luchs

***John Russell Pope and the Building of
the National Gallery of Art***

17 March 1991–17 July 1991
coordinated by Maygene Daniels

***Rauschenberg Overseas Culture Inter-
change ("ROCI")***

12 May 1991–2 September 1991
coordinated by Jack Cowart

***Drawings of Landscape and Architecture
from the Armand Hammer Collection***

19 May 1991–11 November 1991
coordinated by Margaret Morgan Grasselli

***"Soap Bubbles" of Jean-Siméon
Chardin***

30 June 1991–2 September 1991
coordinated by Diane De Grazia

***Graphicstudio: Contemporary Art from
the Collaborative Workshop at the
University of South Florida***

15 September 1991–5 January 1992
coordinated by Ruth E. Fine

Rembrandt's Lucretias

22 September 1991–5 January 1992
coordinated by Arthur K. Wheelock, Jr.

Design and Installation

Although fiscal year 1991 called for the design and installation of fewer exhibitions than usual, the department focused its energies on two major projects that were the equivalent of multiple exhibitions. First, a great deal of time and industry was devoted to the continuing reinstallation of the permanent collection in the main floor galleries of the West Building. Second, the department achieved the design and installation of *Circa 1492: Art in the Age of Exploration*, perhaps the most complex and difficult exhibition ever undertaken with the exception of *The Treasure Houses of Britain* in 1985–1986 and possibly *Japan: The Shaping of Daimyo Culture* in 1988–1989.

To accomplish the rehangings of the permanent collection with as little interruption for visitors as possible, the National Gallery decided that—unlike most institutions, which literally close their galleries down for a year or two to attempt a major reinstallation—we would close off small groups of galleries in sequence for short periods of time to paint, label, and rearrange the rooms. Approximately seventy percent of the work was completed by the end of the past fiscal year, and the final rehangings is scheduled for the coming year. To gain a broader perspective, we invited outside scholars and curators to critique the work in progress. In addition to new dado labels for each art object, we have added wall signs that identify the subject of each gallery. Boxes designed for the galleries will hold educational leaflets that offer an art historical overview for the works exhibited.

The final arrangement and labeling of the West Building galleries will be essentially complete this year, but refinements will continue. For instance, “cabinet galleries” for small seventeenth-century paintings will be added to the Dutch galleries.

Fourteen exhibitions were installed this year, and some of the special design features are mentioned below. For *Titian: Prince of Painters*, installed in the West Building main floor galleries, a great deal of space was allotted to each of the sixty

paintings, both in recognition of their individual power and in order to allow anticipated crowds to view the works comfortably. A number of paintings, such as *The Annunciation* and *The Flaying of Marsyas*, were hung in spacious galleries by themselves. In addition, two of Titian’s ceiling compositions were recreated. The most ambitious displayed the Gallery’s own *Saint John the Evangelist on Patmos* with nineteen of the twenty original surrounding decorative panels lent by Venice. Working with exhibition curators and the Gallery’s frame conservators, the department designed and fabricated a coffered, Renaissance ceiling typical of those existing in sixteenth-century Venice. This architectural ceiling effectively reunited the separated works and constituted one of the highlights of the exhibition. The lighting of the composition from below came from a specially designed seating unit in the center of the room that provided full illumination without a distracting glare. After the exhibition closed, the new ceiling was reduced in size and permanently reinstalled with Titian’s *Saint John the Evangelist on Patmos* in conjunction with the main floor reinstallation project.

Anthony van Dyck was the largest exhibition of that artist’s paintings in almost one hundred years and required twelve galleries on the main floor. The height, detailing, and natural light in these galleries provided an ideal setting for the large-scale paintings. Special baffles were constructed for unusually large works, and an intimate gallery was designed within the exhibition for small-scale oil sketches.

In preparation for the exhibition of *The Art of Glass: Masterpieces from the Corning Museum*, the department studied leading presentations of glass in other American museums, particularly that in Corning, New York. The National Gallery installation, though simple in appearance, incorporated a complex series of wall cases, free-standing cases, and see-through cases, along with architectural settings, to give interest and variety to the presentation. The design and flexibility of the lighting were of paramount importance in affecting the color, translucence,



or opacity of individual objects. At the entrance to the exhibition, wall texts, diagrams, and illustrations described the history and techniques of glassmaking.

Art for the Nation: Gifts in Honor of the Fiftieth Anniversary of the National Gallery of Art was in many ways a unique experience in that the design of the exhibition changed almost daily as the number of gifts increased. By the time of the opening, the space allotted in the East Building had expanded to over three times what had originally been planned. Although the installation was primarily chronological, ranging from the sixteenth century to the present, the scale and nature of the rooms varied greatly to accommodate works of different media. Galleries with paintings, sculpture, and illustrated books alternated with rooms for prints, drawings, books, and sculpture. Each space was detailed with cornice, door surrounds, and chair rails and was painted in colors appropriate to the period of the works exhibited. Seldom has the challenge of creating unity with such diversity been greater.

A special installation was designed for ten animal sculptures by Alexander Calder given in honor of the anniversary. A multi-tiered island surrounded by a moat of vegetation was constructed on the upper level west terrace to allow the sculptures to be viewed without distracting cases. This scheme seemed to bring the sculptures almost to life, as air currents in the building caused their moveable features to stir unpredictably.

The installation of approximately thirty-five wax and plaster sculptures by Edgar Degas in the ground floor north-east gallery of the East Building formed an extraordinary component of the *Art for the Nation* exhibition. Working with the curator of the collection, the design department divided the works into small, harmonic groups of figures and horses and installed them in cases that allowed

Recreation of the sixteenth-century ceiling of the Scuola Grande di San Giovanni Evangelista in Venice, reuniting the Gallery's *Saint John the Evangelist on Patmos* by Titian (probably 1544, Samuel H. Kress Collection) with surrounding panels loaned from Venice

all of the objects to be seen in the round. As the central feature of the installation, Degas' masterpiece, *Little Dancer, Fourteen Years Old*, was presented in four versions: the original wax, the original plaster, the wax study of the figure nude, and the same in bronze. The galleries were painted in a subtle green/gray glaze, stippled with a velvet-like texture, which proved to be the ideal background for setting off the warm vitality in the varied colors and textures of the wax, clay, and tinted plaster sculptures. In the openness of the installation, the dynamic interaction of movement and rest created a unique experience.

As a historical and architectural look at the Gallery's opening fifty years ago, *John Russell Pope and the Building of the National Gallery of Art* was installed in ground floor galleries of the West Building. After extensive research into archival materials, it was decided to focus the exhibition on the original presentation drawings, developed to determine the design of the building. To provide a context for these beautiful renderings, the first room used photographs and text panels to describe the city of Washington before the Gallery's construction, the great museums of Europe, as well as the character of the principal patron, Andrew Mellon, and the architect, John Russell Pope. After two rooms of architectural drawings, the exhibition concluded with a montage of photographs documenting the extraordinary feat of constructing the largest marble building in the world.

To preserve the continuity of *Rauschenberg Overseas Culture Interchange* exhibitions held around the world, the ROCI group, led by artist Robert Rauschenberg, determined the installation in Washington with assistance from appropriate Gallery staff. The large scale and great number of objects necessitated use of the ground floor reception room, concourse lobby, and concourse galleries, as well as the East Building space frame.

"*Soap Bubbles*" of *Jean-Siméon Chardin* and *Rembrandt's Lucretias* were small "in-focus" exhibitions presented to highlight works in the Gallery collection by displaying them in the context of related works and supported by extensive educa-

tional materials. Both exhibitions were installed in the permanent collection galleries near works by the same artists.

For *Paul Strand*, the photographer's work was installed in the ground floor northeast galleries of the East Building, with an adjunct audiovisual presentation in the northwest galleries. *Eva/Ave: Woman in Renaissance and Baroque Prints* and two rotations of the Armand Hammer collection were installed in the West Building ground floor graphics galleries. For *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*, West Building ground floor galleries were given simple moldings and neutral colors to allow the prints and editioned sculpture to be seen in a contemporary setting. The first room displayed a photographic montage of some of the artists at work in the Graphicstudio facilities.

Preparation for the fiscal year 1992 opening of *Circa 1492: Art in the Age of Exploration* was the principal undertaking of the department in the past year. Designed to fill the entire mezzanine and upper level of the East Building, the exhibition is distinguished by the variety of objects to be presented, including paintings, drawings, prints, ceramics, costumes, sculpture, textiles, manuscripts, and decorative arts in a similarly wide variety of media. Objects range in size from a few inches to over thirty feet across and have conservation conditions that necessitate precisely controlled light levels and environmental micro-climates. A vast range of historical and geographic contexts pose unprecedented challenges for creating settings that will give both unity and diversity to the exhibition.

Rembrandt's *Lucretia* of 1664 in the Gallery's Andrew W. Mellon Collection (right) was compared with one of 1666 from the Minneapolis Institute of Arts, The William Hood Dunwoody Fund (page 53), in a small "focus exhibition"



Lenders to Special Exhibitions

PRIVATE COLLECTIONS

Charles Allem
 Jeffrey Atlas
 Mr. and Mrs. Martin Atlas
 David Bakalar
 Patricia Bauman
 Mr. and Mrs. Robert Bass
 The Marquess of Bath, Longleat House
 Mr. and Mrs. Daniel Bell
 Mr. and Mrs. Donald M. Blinken
 British Rail Pension Fund, London
 J. Carter Brown
 John L. Bryant
 The Viscount Camrose
 Chiesa Arcidiaconale, Pieve di Cadore
 Chiesa di San Giovanni Elemosinario, Venice
 The Viscount Cowdray
 Mrs. Catherine G. Curran
 Peter C. Daub

The Hon. Robert W. and Mrs. Duemling
 Mrs. Robert B. Eichholz
 Her Majesty Queen Elizabeth II
 Mr. and Mrs. Donald G. Fisher
 Richard Fishman
 Fitzwilliam Museum, Cambridge
 Aaron Fleischman
 Mrs. Daniel Fraad
 Robert Frank
 Mr. and Mrs. Julian Ganz
 Gilman Paper Company
 Mr. and Mrs. Arnold Glimcher
 The Grinstein Family
 Helena Gunnarsson
 Mr. and Mrs. Nathan L. Halpern
 Armand Hammer*
 The Armand Hammer Foundation
 Harari & Johns, Ltd.
 Pamela C. Harriman
 Mrs. Rudolf J. Heinemann
 Mr.* and Mrs. H. John Heinz III

* deceased



Matthew Perkins Hoffman
 Michael E. Hoffman
 Sarah Warren Hoffman
 Mr. and Mrs. Raymond J. Horowitz
 Lady Juliet de Chair
 Mr. and Mrs. Jacob Kainen
 Mr. and Mrs. Gilbert H. Kinney
 Mr. and Mrs. Richard A. Kirstein
 Mr. and Mrs. Robert P. Kogod
 Mr. and Mrs. Frank Kolodny
 Alfred Kren
 Mrs. Rush Kress
 Mr. and Mrs. Leonard Lauder
 Boris and Sophie Leavitt
 Edward Lenkin
 Janice H. Levin
 Mr. and Mrs. Roy Lichtenstein
 Collections of the Prince of Liechtenstein,
 Vaduz Castle
 The Manoogian Foundation
 Katherine Meier
 Mr. and Mrs. Paul Mellon
 The Methuen Collection

Mr. and Mrs. Robert E. Meyerhoff
 Mrs. Mark Millard
 Harvey S. Shipley Miller
 Raymond D. Nasher
 Evelyn S. Nef
 The Duke of Norfolk
 The Duke of Northumberland
 Pace/MacGill Gallery
 Page Imageworks, Merrily and Tony Page
 The Earl of Pembroke
 Mr. and Mrs. Ivan Phillips
 Mr. and Mrs. Neil Phillips
 J. Randall Plummer
 General Dillman A. Rash
 Robert Rauschenberg
 Mrs. Thomas Ridgeway
 Mr. and Mrs. C. David Robinson
 Dr. Andrew Robison
 Mr. and Mrs. David Rockefeller
 Lee G. Rubenstein
 David E. Rust
 The Duke of Rutland
 Mrs. Walter Salant

Lili-Charlotte Sarnoff
 Federico Sassoli de Bianchi
 Graf von Schönborn
 Herman Shickman
 Lucille Ellis Simon
 Mr. and Mrs. Robert H. Smith
 Natalie Davis Spingarn
 Ruth Carter Stevenson
 Galerie zur Stockeregg
 Mr. and Mrs. Eugene V. Thaw
 Thyssen-Bornemisza Collection, Lugano
 Mr. and Mrs. David P. Tunick
 Mr. and Mrs. Arthur Vershbow
 Marcia S. Weisman*
 Weston Gallery
 Maggie Weston and Russ Anderson
 John C. Whitehead
 Mrs. John Hay Whitney
 Malcolm Wiener
 Richard S. Zeisler

PUBLIC COLLECTIONS

Austria

Vienna: Akademie der bildenden Künste;
 Kunsthistorisches Museum, Gemäldegalerie

Belgium

Antwerp: Koninklijk Museum voor Schone Kunsten;
 Kunsthistorische Musea
 Brussels: Musées royaux des beaux-arts de Belgique
 Dendermonde: Kerkfabriek O.L. Vrouw

Brazil

Museu de Arte de São Paulo

Canada

Ottawa: National Gallery of Canada

Czechoslovakia

Kromeriz: Státní Zámek

England

City of Bristol Museum and Art Gallery
 London: Dulwich Picture Gallery; The Iveagh
 Bequest, Kenwood (English Heritage); Trustees
 of the National Gallery; National Portrait Gallery;
 The National Trust, Petworth House
 Oxford: The Governing Body, Christ Church

France

Paris: Institute de France—Musée Jacquemart-
 Andre; Musée du Louvre

Germany

Berlin: Staatliche Museen Preussischer
 Kulturbesitz, Gemäldegalerie
 Braunschweig: Herzog Anton Ulrich-Museum
 Dresden: Staatliche Kunstsammlungen,
 Gemäldegalerie, Alte Meister
 Munich: Bayerische Staatsgemäldesammlungen

Italy

Florence: Galleria Palatina, Palazzo Pitti; Galleria
 degli Uffizi
 Genoa: Galleria di Palazzo Bianco
 Milan: Pinacoteca di Brera
 Naples: Museo e Gallerie Nazionali di Capodimonte
 Parma: Fondazione Magnani-Rocca Corte di
 Mamiano
 Rome: Galleria Borghese; Pinacoteca Capitolina
 Turin: Galleria Sabauda
 Urbino: Galleria Nazionale delle Marche

* deceased

Venice: Biblioteca Nazionale Marciana; Chiesa di San Salvo; Palazzo Ducale; Galleria dell'Accademia; Basilica di Santa Maria della Salute; Scuola Grande di San Rocco

Vicenza: Museo Civico d'Arte e Storia

The Netherlands

The Hague: Koninklijk Kabinet van Schilderijen "Mauritshuis"; Rijksdienst Beeldende Kunst

Rotterdam: Museum Boymans-van Beuningen

Scotland

Edinburgh: The National Galleries of Scotland

Spain

Madrid: Museo del Prado

Switzerland

Zurich: Kunsthäus Zürich

USSR

Leningrad: The State Hermitage Museum

United States

Arizona

Tucson: Center for Creative Photography

California

San Francisco Museum of Modern Art

Santa Monica: The J. Paul Getty Museum

Connecticut

New Haven: Yale University Art Gallery

District of Columbia

United States Commission of Fine Arts; Library of Congress

Illinois

The Art Institute of Chicago

Maryland

The Baltimore Museum of Art

Massachusetts

Boston: Museum of Fine Arts

Michigan

Detroit Institute of the Arts

Minnesota

The Minneapolis Institute of Arts

Missouri

St. Louis: The Saint Louis Art Museum; Southwestern Bell Corporation

New Mexico

Albuquerque: University Art Museum, University of New Mexico

Santa Fe: Museum of Fine Arts, Museum of New Mexico

New York

Corning: The Corning Museum

New York City: The Metropolitan Museum of Art; The Museum of Modern Art; Paul Strand Archive, Aperture Foundation

North Carolina

Raleigh: North Carolina Museum of Art

Ohio

Cincinnati Art Museum

The Cleveland Museum of Art

Pennsylvania

The Philadelphia Museum of Art

Tennessee

Memphis: Brooks Museum of Art

Texas

Dallas: The Southland Corporation

Houston: The Museum of Fine Arts

Lenders of Works of Art Displayed with Gallery Collections

Roger Arvid Anderson Collection

Florentine School (Circle of Michelangelo), *Head of Christ*

Sally Michel Avery

Milton Avery, *Advancing Sea; Sand Dunes and Yellow Sky; Sea, Sand, Rocks; Sunset Sea*

Jean-Christophe Castelli

Jasper Johns, *Fool's House*

Roy Lichtenstein, *George Washington*

Cincinnati Art Museum

Mattia Preti, *The Pardon of Saint John*

Anthony van Dyck, *David with the Head of Goliath*

Bernardo Strozzi, *Portrait of a Man in Armor*

Francisco de Zurbarán, *Saint Peter Nolasco*

Recovering the Image of the Virgin

Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

John R. Gaines

Gian Lorenzo Bernini, *Saint Bibiana*

The Armand Hammer Foundation

Pierre Bonnard, *Girl Putting on Her Stocking*

François Boucher, *Landscape with a Rustic Bridge*

Mary Cassatt, *Margot Leaning against Reine's Knee;*

Smiling Margot Seated in Ruffled Bonnet

Paul Cézanne, *Mont Sainte-Victoire; Page of*

Studies: The Father of the Artist

Edgar Degas, *Laundresses Carrying Linen*

Albrecht Dürer, *Tuft of Cowslips*

Jean-Honoré Fragonard, *Grandfather's Reprimand;*

The Little Preacher

Paul Gauguin, *Breton Sketchbook, No. 16* (selection

of pages): *Landscape at Pont-Aven; Parau No Te*

Varau Ino (left) and *Tahitian Legend* (right)

Jean-Baptiste Greuze, *A Tired Woman with Two*

Children

Jean-Auguste-Dominique Ingres, *Mrs. Charles*

Badham

Leonardo da Vinci, *Sheet of Studies*

Edouard Manet, *Man Wearing a Cloak*

Camille Pissarro, *Montmorency Road; Pea Harvest*

Rembrandt van Rijn, *A Beggar Man and Woman;*

A Landscape with Farm Buildings among Trees

Pierre-Auguste Renoir, *Girlhood*

Andrea del Sarto, *Female Head*

Vincent van Gogh, *The Magrot House, Cuesmes;*

Man Polishing a Boot; Old Man Carrying a

Bucket; The Zandemennik House

Jean-Antoine Watteau, *Couple Seated on a Bank;*

Young Girl

Andrew Wyeth, *Brandywine Valley*

Collection of Mr. and Mrs. Raymond J. Horowitz

Robert Henri, *Cafe Terrace*

Peter Jay

Gilbert Stuart, *John Jay*

Collection of Jasper Johns

Jasper Johns, *Between the Clock and the Bed; Field*

Painting; No; Target

Dr. and Mrs. Arnold D. Kerr

Milton Avery, *White Sea*

Koninklijk Kabinet van Schilderijen "Mauritshuis"

Jan Steen, *The Poultry Yard*

Collection Boris and Sophie Leavitt

Jean Arp, *Hurlou*

William Baziot, *Tropical*

Adolph Gottlieb, *Coalescence*

Philip Guston, *Beggar's Joy*

Willem de Kooning, *Woman*

Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

Susan Rothenburg, *Ink Spray*

Musée du Louvre, Réunion des musées nationaux

Venetian School, *Cupid on a Dolphin*

Manoogian Collection

George Caleb Bingham, *Jolly Flatboatmen*

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, *Blue, Green, and Brown; Red, Black,*

White on Yellow; White and Greens in Blue; White

and Orange; Yellow and Blue

National Museum of American Art, Smithsonian

Institution, Gift of John Geilaty

Mazzoni, *The Banquet of Cleopatra*

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*

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, *Man with a Dog; Still Life*

Roy Lichtenstein, *Live Ammo*

René Magritte, *Underground Fire*

Francis Picabia, *Amorous Parade*

Pablo Picasso, *Compote Dish, Glass Bottle, and*

Pipe; Nude; Young Girl with Left Arm Raised

Robert Ryman, *Register*

Gino Severini, *The Argentine Tango*

Collection of Candida and Rebecca Smith, Courtesy of

M. Knoedler & Company, New York

David Smith, *Aggressive Character; 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;

Untitled (December 12); Voltri XVI; Woman

Bandit; Zig V

White House Collection

Paul Cézanne, *The Forest; House on a Hill; House on*

the Marne; Still Life with Skull

Collection David Whitney

Jasper Johns, *Harlem Light*

Emile E. Wolf

Gerbrandt van den Eeckhout, *The Levite at Gibeah*

Erving and Joyce Wolf

Francis A. Silva, *Indian Rock, Narragansett Bay*

Mr. and Mrs. Sidney R. Yates

Joan Mitchell, *Piano Méchanique*

Anonymous

Botticelli, *Portrait of a Young Man Holding a*

Medallion

Burgundian or northern French, 15th century,

Heraclius I

Central or northern Italian, 16th century, *Madonna*

and Child with Saint John

German or south Netherlandish, 17th century,
Triumph of Wealth
 Jean Léon Gérôme, *Bashi Bazouk*
 Arshile Gorky, *Grey Painting*; *Khorkom*; *The Limit*;
Portrait of Master Bill
 David Hockney, *Christopher Isherwood and Don*
Bachardy
 Italian, 16th century, *Hercules*
 Jasper Johns, *Flag on Orange Field, II*
 Ellsworth Kelly, *Black Square with Blue*; *Red Curve*
VI; *Relief in Blue*; *Three Gray Panels*; *White*
Square
 František Kupka, *Study for Animated Line*; *Study*
for Autour d'un Point [8 drawings]; *Study for*
Organization of Graphic Motifs I
 Roy Lichtenstein, *Cosmology*; *Girl with Hair Ribbon*;
GRRR; *Look Mickey*; *Still Life with Goldfish*
Bowl; *Yellow Brushstroke II*
 Edouard Manet, *Jeanne—Le Printemps*
 Thomas Moran, *Green River Cliffs, Wyoming*
 Netherlandish, second half 16th century, *Amorous*
Couple
 Robert Rauschenberg, *Automobile Tire Print*;
Barge; *Black Painting*; *Blue Eagle*; *Minutiae*;
White Painting
 Thomas Sully, *Queen Victoria*

Conservation

The conservation division assisted with a number of major projects this year. All of the laboratories participated in the reinstallation of the West Building galleries, and several members of the staff played a significant role in preparations for the fiftieth anniversary exhibition. The division cosponsored the International Conference on the Packing and Transportation of Paintings, in cooperation with the Canadian Conservation Institute of Communication Canada, the Conservation Analytical Laboratory of the Smithsonian Institution, and the Tate Gallery. Over 375 participants from museums and packing firms around the world met in London to take part in the conference

Claude Monet, *Sainte-Adresse*, 1867 (detail)
 Gift (Partial and Promised) of Catherine Gamble Curran
 and Family, in Honor of the Fiftieth Anniversary of the
 National Gallery of Art, 1990.59.1



and workshop, which provided scientific analysis and suggestions on methods of assessment for traveling, cushion design, temperature and humidity control, case construction, shock and vibration control, and the mechanical behavior of painting materials. The division produced two publications: *Art in Transit: Studies in the Transport of Paintings*, the result of four years of research, and *Art in Transit: Handbook for Packing and Transporting Paintings*, a quick reference on safe methods for case construction, environmental control, and assessment of art objects.

PAINTING CONSERVATION

Celebration of the Gallery's fiftieth anniversary and the rehanging of the permanent collection encouraged the completion of sixteen major treatments. Three complex projects finished at the end of the year were Agnolo Gaddi's *Madonna Enthroned with Saints and Angels*, Gerard David's *Saint Anne Altarpiece*, and Perino del Vaga's *Nativity*. The Gaddi altarpiece required cleaning and the reconstruction of architectural elements surrounding the painted panels. Its appearance now suggests the shimmering golden illusion it must have presented in its original placement in a candlelit church interior. A week-long CASVA-sponsored colloquy on the imposing David triptych, cochaired by the conservator carrying out the treatment, revealed much information on Flemish and specifically David's techniques discovered during the treatment. The large Perino del Vaga *Nativity*, this artist's only known painting in America and a rare panel painting (transferred to fabric years ago) by an artist known for his Genoese frescoes, was cleaned and inpainted, bringing out the striking mannerist color combinations and the power of the exaggerated forms.

The cleaning of Giorgione's great *Adoration of the Shepherds* revealed the delicate touch and luminosity characteristic of this master's rare work. Treatment of Frans Hals' *Portrait of a Man* involved the removal of old overpaint, which was found to hide the original hat and to have

changed the sitter's hairstyle; this restores the subject to an appearance more typical of the period. Hans Holbein's *Portrait of Edward VI* was returned to the crispness of its original style, although the soft gray tone of the background, which would once have been brilliant blue, results from the chemical discoloration that the pigment smalt usually undergoes with age.

Other very rewarding treatments included El Greco's *Madonna and Child with Saint Martina and Saint Agnes*, François Boucher's *Love Letter*, Pieter Jansz. Saenredam's *Cathedral of Saint John at 's-Hertogenbosch*, Mary Cassatt's *Mother and Child*, and the large new acquisition by Benjamin West, *Expulsion of Adam and Eve from the Garden*. Giovanni Battista Tiepolo's *Apotheosis of a Saint*, Thomas Cole's *Sunrise in the Catskills*, and William Stanley Haseltine's *Natural Arch at Capri* were all completed in time for the fiftieth anniversary gift exhibition. In addition, the department carried out 125 minor treatments, 193 minor examinations, and 133 major examinations. The major examinations contributed to the technical entries for the systematic catalogue and were completed this year for the German, thirteenth- and fourteenth-century Italian, and fifteenth-through eighteenth-century French paintings.

The staff continued to work on improving infrared examination capabilities: specifically the detection, clarity, and computerized mosaics of the images. Work by three staff members on three paintings by Van Dyck contributed to a technical session in a seminar organized for the *Van Dyck* exhibition. Mary Bustin, in her third and final year as Culpeper Fellow, researched and wrote a paper on fourteenth-century Florentine retable construction techniques and on painting and varnishing materials for the treatment of the Gaddi altarpiece. The two Getty interns this year were Tammy Flynn and Jane Tillinghast.

PAPER CONSERVATION

In addition to examinations and treatments for the fiftieth anniversary gift exhibition, the department's focus this year



was its new responsibility for the maintenance of accessioned photographs and rare books in the collection. The department sponsored a week-long course for selected Gallery staff, taught by Christopher Clarkson, a well-known rare book conservator from West Dean College, England, who discussed storage and proper support for various book structures when on display. This course, the first of its kind at the Gallery, facilitated communication among departments and prepared us for a heavy exhibition schedule featuring large numbers of books.

To respond to the needs of the Gallery's growing photograph collections and an increased schedule of exhibitions and loans of photographic materials, the department added two part-time photograph conservators to the staff this year. They began a condition survey of the 1,700 photographs in the Alfred Stieglitz collection, completing 650 examinations and database entries by the end of the fiscal year. They carried out twenty-two major treatments on Walker Evans and Stieglitz photographs. Paper and photograph conservators have also been monitoring works in a traveling exhibition of photographs by Paul Strand organized by the National Gallery; densitometry readings will enable us to predict the stability of various photographic processes on exhibit.

Thirty-five major treatments and 156 minor treatments were completed on prints and drawings in the collection, including the consolidation of a very deteriorated pencil sketch by John Sloan as well as the treatment of fifteen pencil sketches on cellulose acetate by John Marin, which followed extensive testing to develop procedures for relaxing and flattening the rolled plastic sheets. The department also examined 536 prints, drawings, and photographs as incoming or outgoing loans to exhibitions. Major treatments for the fiftieth anniversary ex-

The Gallery's recently restored portrait of *Elena Grimaldi* by Anthony van Dyck (probably 1623, Widener Collection) appeared in the *Van Dyck* exhibition and in our new installation of northern baroque paintings

hibition included the reduction of 'foxing' on drawings by Annibale Carracci and Alberto Giacometti.

OBJECT CONSERVATION

The department treated numerous objects and wrote more than 750 condition reports related to five special exhibitions during the year: *Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art*; *The Art of Glass: Masterpieces from the Corning Museum*; *Rauschenberg Overseas Culture Interchange ("ROCI")*; *Graphicstudio*; and *Circa 1492: Art in the Age of Exploration*.

In conjunction with the fiftieth anniversary exhibition, the promised gift of thirty-one wax sculptures by Edgar Degas encouraged the expansion of technical research already in progress on this aspect of the artist's oeuvre. Object conservators had the opportunity to radiograph several of the sculptures prior to installation, which provides vital insights into Degas' working methods. The sculptures were displayed in environmentally controlled cases created collaboratively by the departments of object conservation, engineering, and design and installation. Also for the fiftieth anniversary exhibition, treatment was completed on a gift of ten colorful bent-metal sculptures by Alexander Calder. Nine of these whimsical works are "Animobiles," inspired by the forms of animals.

A favorite sculpture of visitors to the *ROCI* exhibition required treatment: *Uptown Pig Pox*, the brightly painted, tie-saddled, cast-from-life pig gave object conservators new experience in drilling, pinning, adhering, and inpainting cast aluminum.

The *Circa 1492* exhibition required a number of treatments prior to installation, including the *Santiago Reliquary* from Burgos Cathedral, the *Repoussé Copper Male Profile* from the Ohio Historical Society, and a silver gilt *Hexagonal Lantern* from the Museum of Turkish and Islamic Art in Istanbul. Staff members traveled to China, Turkey, Mexico, and Spain to document the condition of individual objects prior to shipping and to ensure their safe handling and packing.

Conservators and the Gallery's sculpture curators examined a newly acquired bronze, the *Winged Victory* by Antonio Canova, and by asking a curator in Dallas to examine specific areas of the version at the Dallas Museum of Art, determined that the Gallery purchase was probably the artist's trial cast. It is thought that three later versions may have been enhanced or altered by the founder.

One of the year's major undertakings was the reconfiguration of the site for Alfredo Halegua's *America* (formerly, *Untitled [Going Up]*), a twenty-five-foot high Cor-ten steel sculpture on loan to George Mason University. During a routine conservation inspection, it was discovered that collecting water was contributing to corrosion of the base. The artist, Gallery conservators and curators, and university engineers and administrators jointly designed a new system to allow adequate drainage and air flow. Another major treatment was completed on the Roman sculpture, *Winged Child Carrying a Torch*, dating from around the first century B.C. to the first century A.D. The small copper alloy sculpture underwent a lengthy procedure to arrest active corrosion.

The department continues its in-depth study of the Gallery's collection of "Saint-Porchaire" ware and plans to present the culmination of this research at an international colloquy devoted to these enigmatic French Renaissance ceramics, to be held in spring 1992 under the auspices of CASVA.

Technical examination of the Gallery's collection of seventeenth- to nineteenth-century French sculpture continues for the systematic catalogue, supported by a Getty Foundation grant. Entries have been completed on Clodion, Houdon, and Degas bronzes. The Getty intern in object conservation this year was Olda Hejtmánek from Prague, Czechoslovakia.

SCIENTIFIC RESEARCH

The Andrew W. Mellon Foundation endowed the position of head of the scientific research department in March 1991 in honor of the fiftieth anniversary of the National Gallery of Art. The funds also allow for the support of additional fellow-

ships, visiting scientists, or a laboratory assistant. This endowment emphasizes the significance of the scientific research efforts of the Gallery and provides a firm foundation for the department's program.

The National Gallery received a substantial gift from the Perkin-Elmer Corporation, consisting of a capillary gas chromatograph, a high performance liquid chromatograph, and a data handling system. This equipment is used to identify organic constituents of works of art and to collect data on organic conservation materials as they change during accelerated aging experiments.

Several new instruments were purchased, including color measuring equipment and a Fourier-transform infrared spectrometer (FTIR) equipped with a microscope. The color measuring equipment uses fiber optics to facilitate rapid measurement of reflection spectra of small areas. Protocols are being developed for the quantification of color changes in conservation materials as well as works of art. The FTIR-microscope system allows for the identification of materials in very small samples by means of their infrared spectra.

Department scientists continued long-term research projects in addition to analytical work, responding to requests from conservation and curatorial departments and occasionally from other institutions. Medium identification using FTIR and gas chromatography / mass spectrometry

(GC/MS) was carried out on a variety of works, including paints occurring on modern sculpture. Microscopic and additional technical analysis was undertaken on other works of art, including Gerard David's *Saint Anne Altarpiece*, the *Spanish Ciborium*, and El Greco's *Madonna and Child with Saint Martina and Saint Agnes*. Technical examination has begun of several paintings by Rembrandt or his followers in the Gallery collection. Technical analysis was also performed of murals at the Library of Congress during their restoration.

The department completed research in collaboration with object conservators on the possibility of identifying forgeries by studying Renaissance casting practices. Another study completed in collaboration with Lee-Ann Hayek, mathematician for the Smithsonian Institution, developed a statistical model to describe over two hundred Italian Renaissance portrait medals in the Gallery's collection using different alloy groupings, and formulated an expanded nomenclature.

Conservation scientists further developed procedures for the identification of proteinaceous binding media through amino acid analysis. This method was used to identify the media of several paintings undergoing conservation treatment, including works by Gaddi, di Bartolo, David, Field, and Rothko. Amino acid analyses were performed on works for some other institutions, including Giotto's *Crucifix* for the Opificio delle Pietre Dure in Florence and Gozzoli's *Crucifixion* for the Uffizi Gallery in Florence. The possibility of identifying non-proteinaceous materials by analysis of trace amino acids is also being investigated.

Research continued on natural and synthetic resin formulations of potential use to conservators. This large project involves numerous tests using many different instruments. The department began an investigation of commercially available ultraviolet barrier films and other ultraviolet filters and also collaborated with conservators at the J. Paul Getty Museum to examine the stability of two commercial inpainting materials using accelerated aging techniques.

Dr. Christopher Maines, the Culpeper

Robert Rauschenberg's *Uptown Pig Pox*, 1988, lent by the artist for the *ROCI* exhibition



Fellow in the department, studied synthetic resins used as binding media in conservation, to quantify physical characteristics of paints such as adhesion, color development, and working properties and to follow changes in these characteristics as the paints age. Dr. Narayan Khandedkar, while a summer intern supported by the Kress Foundation, began a study of the solvent retention by clear coatings for several resin/solvent systems.

The department hosted Professor James Mayer of Cornell University as one of the speakers in the Andrew W. Mellon Lecture series and joined the painting conservation department in hosting a visit from executives of the BASF Corporation, which supports the department's research by providing expertise and has manufactured a special resin for our evaluation as a conservation material.

LOANS AND EXHIBITIONS

The department contributed to the organization and implementation of numerous exhibitions this year, the largest being *Circa 1492*. Although conservation efforts for the latter have been in progress for three years, preparations intensified over the past twelve months. Many of the works were examined in situ to ensure that they could travel safely to Washington. If objects required conservation before they could be transported, arrangements were made to have the work done. The department collaborated with lenders to design specialized packing cases for the more fragile works of art. Finally, a team of conservators was assembled to examine works both before they were packed at the lending institutions and after they were unpacked in Washington and to prepare works for installation in the exhibition galleries. To accomplish these tasks, the department worked closely with the exhibition office, the design and installation department, and the registrar.

Other exhibitions demanding special attention from the department included *Titian: Prince of Painters*; *Anthony van Dyck*; *The Art of Glass: Masterpieces from the Corning Museum*; *The Art of Paul Strand*; and *Rauschenberg Overseas Culture Interchange*.

The department was involved with the tours of several exhibitions that appeared at the Gallery in the previous year. Conservators assisted with the installation and deinstallation of *The Sculpture of Indonesia* at both the Houston Museum of Fine Arts and at the Metropolitan Museum of Art. Similar assistance was provided for the *Drawings of Jasper Johns* exhibition at the Kunstmuseum in Basel, the Hayward Gallery in London, and the Whitney Museum in New York.

Among the challenges for the matting/framing staff this year were a hundred-foot-long photograph in the *Graphicstudio* exhibition, an oversized map in *Circa 1492*, and the creation of period settings for drawings in the fiftieth anniversary exhibition. A total of 931 prints and drawings were matted, 1,061 were framed, 82 books were prepared for exhibition, and 150 frames were made.

The frame conservation section was busy this year. Conservators gilded and toned an elaborate architectural ceiling built by the design and installation department for the *Titian* exhibition. They also completed 2 major treatments and 78 minor treatments and constructed 4 new frames for paintings in the permanent collection; examined and catalogued another 250 frames in the collection; and made routine examinations of frames in the galleries to monitor their condition and recommend treatment. As part of the reinstallation of the permanent collection, labels were removed from all frames. The conservators completed one major treatment and 125 minor treatments and constructed 53 frames for paintings coming in or going out on loan for temporary exhibitions.

Registration and Loans

The past year was an exceptionally busy one for the division of registration and loans. Rehangng the permanent collection has been a major initiative, involving the reinstallation of over a thousand works of art on the main floor of the West Building. As an outgrowth of this effort, an ambitious project has been undertaken to inventory the Gallery's collection



Jean-Siméon Chardin's *Soap Bubbles*, c. 1733–1734, National Gallery of Art, (Gift of Mrs. John W. Simpson) appeared in a “focus exhibition” in relation to other versions of the composition from the Metropolitan Museum of Art, New York, and the Los Angeles County Museum of Art

of period frames; the task includes photographic documentation, the cataloguing of pertinent information, and ultimately computerization of the data.

A full exhibition schedule at the National Gallery required significant time and attention from the registrar's office. The staff administered loans for *Titian: Prince of Painters*; *Anthony van Dyck*; and the imminent opening of *Circa 1492:*

Art in the Age of Exploration, among other exhibitions, and kept track of over three hundred works in *Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art*. The office has also been circulating a number of exhibitions organized by the Gallery, including *Matisse in Morocco*; *The Drawings of Jasper Johns*; *Old Master Drawings from the National Gallery of Scotland*; *The Sculpture of Indonesia*; *Kazimir Malevich*; and *Paul Strand*. These exhibitions traveled to a total of thirteen museums within the United States and six museums in foreign countries such as the former Soviet Union, England, Switzerland, and the Netherlands.

During the year the registrar's office logged 2,338 outgoing works of art, 1,592 incoming works for exhibition, and 2,433 loans to the Gallery for other purposes. In addition, 478 works from the Gallery's collections were lent to sixty-seven temporary exhibitions at fifty-eight institutions in the United States and thirty-five museums abroad. The National Lending Service (NLS) administered many of these loans, including 418 works lent to twenty-eight exhibitions at forty sites in the United States and abroad, and 248 extended loans to museums, government officials, and United States Embassy residences throughout the world. The department of loans processed the loan of 187 works to the Gallery for display with the permanent collection.

In its fourth year of circulating exhibitions drawn from the Gallery's collections, the NLS has coordinated nine shows that have traveled to museums around the country. Educational materials were produced to supplement these exhibitions. A brochure on Rothko's career and his work in the Gallery collection was published in conjunction with *Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s*, an exhibition of twenty-four works lent to three museums.

In addition to coordinating the loan of paintings, sculpture, and decorative arts from Gallery collections, the NLS and department of loans this year assumed responsibility for loans from the graphic arts collections. This will streamline the

approval process for loans from the Gallery's entire collection.

During this fiscal year 49 paintings were added to the collections, together with 59 sculptures, and 1,596 works of graphic art, including drawings, prints, and books. The Gallery's photographic holdings increased by 160 individual works. The registrar's office issued one hundred copyist permits.

Research on Collections

The division of research on collections was formed this year, encompassing the department of curatorial records, to bring together the Gallery's initiatives in assembling and making available information on its holdings. The division is also responsible for publication of catalogues of the collection, including the systematic catalogue series; development of scholarly aspects of the computerized database; and activities in the area of electronic imaging.

The second of the systematic catalogue volumes, *Spanish Paintings of the Fifteenth through Nineteenth Centuries*, written by Jonathan Brown and Richard Mann, was published during the year. Several other volumes are in production and are expected to appear in the coming year. This massive project is now in high gear, with more than forty scholars worldwide at work on what will eventually be a thirty-volume series covering all of the paintings, sculpture, and decorative arts objects in the collection. In addition, the Gallery is embarked on a catalogue of the Millard collection of architectural books and on a catalogue raisonné of the works of Mark Rothko. A summary catalogue of sculpture, the first in a quarter century, has been prepared and will be published in 1992.

Work continues on compiling provenance histories, exhibition histories, and bibliographic and biographical information for the automated database. The new relational system, which will allow greater flexibility for searching and will capture extensive data about each object, is in

development and will soon be made available for use by staff. Gallery representatives are taking part in national and international efforts to establish standards that will facilitate the electronic exchange and distribution of information on collections.

Meanwhile, we are exploring the exciting potential of high-resolution digital image capture. This new technology makes it possible to record an image digitally and issue it in a variety of formats, from slide to transparency, print, videodisc, or CD-ROM, or to bring it up on a computer monitor with its accompanying data. Such images can be manipulated in a variety of ways and can be sent over fiber optic lines or by satellite to remote locations in a few instants. The Gallery has retained a consultant, Kim Nielsen, to aid in the investigation of imaging technology and to lay the groundwork for developing an image bank. Such images could then be used for creating interactive educational programs, conducting research, planning exhibitions, and carrying out numerous internal tasks in the museum.

These endeavors at the frontiers of technology do not supplant the need to maintain extensive paper files of documents on our holdings. The department of curatorial records continues to benefit from the work of systematic catalogue researchers to improve its dossiers. Eventually we hope to be able to store images of these documents electronically as well so that fragile originals can be spared wear and tear. In the interim, however, files have been barcoded to improve our ability to monitor their circulation within the building, using an offshoot of the library's automated book circulation system. The files are also made available to outside scholars and students, who use this resource extensively.

The new division of research on collections thus works in a variety of ways to address the information explosion, using new technologies where appropriate to enhance traditional means of gathering and disseminating information.

Changes of Attribution

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's board of trustees during the 1991 fiscal year. The following lists are arranged in alphabetical order according to former attribution.

PAINTINGS

<i>Number and title:</i>	<i>Former attribution:</i>	<i>Changed to:</i>
1953.5.44 <i>Sophia Burpee</i>	Anonymous American 19th century	The Conant Limner <i>Sophia Burpee Conant</i>
1955.11.3 <i>Mounting of the Guard</i>	Anonymous American 19th century	Redpath
1952.5.84 <i>The Crucifixion</i>	Anonymous German 16th century	Workshop of Hans Mielich
1952.5.85 <i>Christ in Limbo</i>	Anonymous German 16th century	Workshop of Hans Mielich
1960.6.2 <i>Diana and Endymion</i>	François Boucher	Jean-Honoré Fragonard
1953.3.5 <i>Portrait of a Man</i>	Bartholomaeus Bruyn the Elder	Attributed to Bartholomaeus Bruyn the Elder
1953.5.35 <i>Elizabeth Denison</i>	The Denison Limner	The Denison Limner (probably Joseph Steward, 1753–1822)
1980.62.26 <i>Captain Elisha Denison</i>	The Denison Limner	The Denison Limner (probably Joseph Steward, 1753–1822)
1980.62.27 <i>Mrs. Elizabeth Noyes Denison</i>	The Denison Limner	The Denison Limner (probably Joseph Steward, 1753–1822)
1980.62.28 <i>Miss Denison of Stonington, Connecticut (possibly Mathilda Dennison)</i>	The Denison Limner	The Denison Limner (probably Joseph Steward, 1753–1822)
1952.5.71 <i>Portrait of a Man</i>	North Italian 15th century	Tyrolean late 15th century
1972.73.1 <i>Saint Alban of Mainz</i>	Follower of Michael Pacher	Tyrolean early 16th century
1972.73.2 <i>Saint Wolfgang</i>	Follower of Michael Pacher	Tyrolean early 16th century
1972.73.3 <i>Saint Valentine</i>	Follower of Michael Pacher	Tyrolean early 16th century
1972.73.4 <i>Saint Alcuin</i>	Follower of Michael Pacher	Tyrolean early 16th century
1942.16.3 <i>Portrait of a Lady</i>	Ludger tom Ring, the Elder	German
1978.80.11 <i>Boy of the Beekman Family</i>	Attributed to Pieter Vanderlyn	American 18th century

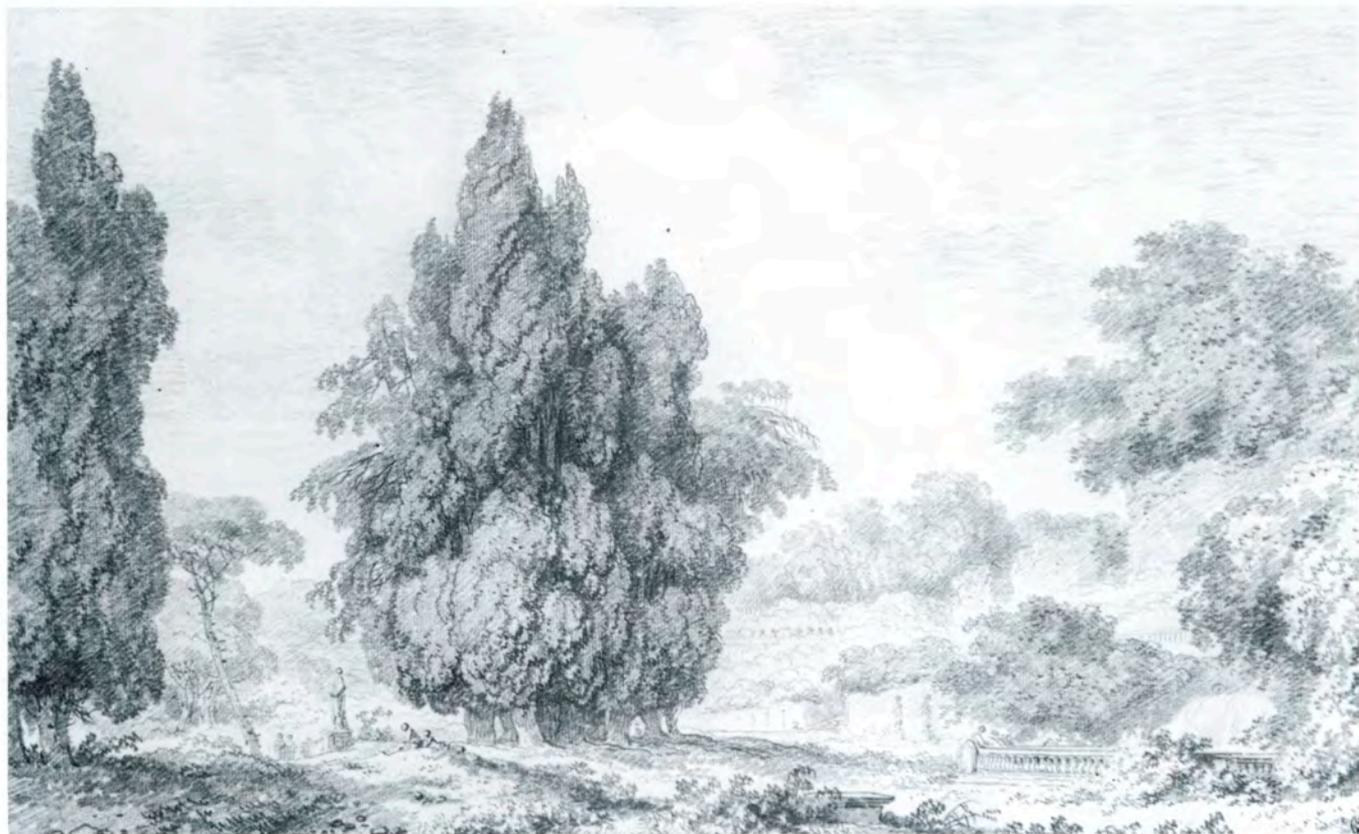
SCULPTURE

<i>Number and title:</i>	<i>Former attribution:</i>	<i>Changed to:</i>
1942.11.1 <i>Head of a Youth</i>	Anonymous Greek, 4th century B.C.	Probably Hellenistic, Egypt, 220/100 B.C. <i>Head of a Youth (Dionysos or a Follower?)</i>
1969.9.1 <i>Torso of Aphrodite</i>	Hellenistic, 2nd or 1st century B.C.	Possibly Hellenistic or Roman school, 200 B.C./150 A.D.
1953.2.1 <i>The Holy Trinity</i>	English, c. 1300	English or Spanish, 1300/1350
1952.5.102 <i>Saint Barbara</i>	Franco-Portuguese, early 16th century	Probably French or Belgian, 1860/1910
1942.11.2 <i>Pietà</i>	Middle Rhenish, c. 1450	German or Netherlandish, 1450/1500
1937.1.132 <i>Venus</i>	Probably Roman, c. 1600	Milanese, c. 1580s
1937.1.133 <i>Bacchus and a Faun</i>	Probably Roman, c. 1600	Probably Milanese, 1580s/1590s
1942.11.3 <i>The Dead Christ Supported by an Angel (the Trinity)</i>	Upper Rhenish, c. 1440	Rhenish or South Netherlandish, c. 1440

DECORATIVE ARTS

<i>Number and title:</i>	<i>Former attribution:</i>	<i>Changed to:</i>
1942.9.310 <i>Pendant with a Centaur</i>	Attributed to anonymous Italian, 16th century, or anonymous Spanish, 16th century	Alfred André, 1885/1890
1942.9.290 <i>Oval Dish with the Birth of Adonis</i>	Attributed to Jean de Court	Workshop of Jean de Court
1942.9.304 <i>Pendant with Europa and the Bull</i>	Netherlandish, probably Antwerp, c. 1580–1590	Alfred André, 1870/1890
1942.9.307 <i>Pendant with a Sphinx</i>	Netherlandish, last quarter 16th century	Alfred André, c. 1890
1942.9.306 <i>Pendant with the Head of Medusa</i>	North Italian, probably Milanese, c. 1570	Alfred André, 1885/1890
1961.9.183 <i>Plaque with Ganymede</i>	North Italian, 15th century	Pierre Reymond
1961.9.184 <i>Plaque with Ixion</i>	North Italian, 15th century	Pierre Reymond
1942.9.288 <i>Pietà with Saint John the Evangelist and Mary Magdalene</i>	Jean Penicaud I	Master of the Triptych of Louis XII
1961.9.186–194 <i>Enamel Ornaments</i>	Sieneese, c. 1500	North Italian, 1380/1400 <i>Costume Ornaments with Profile Portraits</i>
1942.9.308 <i>Pendant with a Mermaid</i>	South German c. 1580/1590	Alfred André, 1885/1890
1942.9.309 <i>Pendant with a Triton</i>	South German, last quarter 16th century	Alfred André, 1885/1890

Jean-Honoré Fragonard, *A Stand of Cypresses in an Italian Park*, c. 1760
Patrons' Permanent Fund, 1991.4.1



Loans

EXTENDED LOANS FROM THE GALLERY'S COLLECTIONS

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

AUSTRALIA

Canberra, United States Ambassador

Anonymous American 19th century, *Indians Cooking Maize*; George Catlin, 2 paintings of Indian life

AUSTRIA

Vienna, United States Ambassador to the Negotiations on Conventional Armed Forces in Europe
Thomas Chambers, *Storm-Tossed Frigate*

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* (all returned)

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, *Lexington Battle Monument*; George Catlin, 3 paintings of Indian life; Karl Knaths, *Marble Mantle*

COLOMBIA

Bogotá, United States Ambassador

Anonymous American 19th century, *Miss Ryan*; George Catlin, 4 paintings of Indian life

CZECHOSLOVAKIA

Prague, United States Ambassador

George Catlin, 3 paintings of Indian life

EGYPT

Cairo, United States Ambassador

Anonymous American 20th century, *Horizon of the New World*; George Catlin, 4 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*

FRANCE

Paris, Musée du Louvre

Severo da Ravenna, *The Christ Child*†

Paris, United States Ambassador

Anonymous American 19th century, *Washington at Valley Forge*; 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*

GUATEMALA

Guatemala City, United States Ambassador

George Catlin, 5 paintings of Indian life

THE NETHERLANDS

The Hague, United States Ambassador

George Catlin, *Two Sioux Chiefs, A Medicine Man, and a Woman with a Child*; Frederick Carl Frieseke, *Memories*; Robert Henri, *Volendam Street Scene*; Walt Kuhn, *Pumpkins*; Thomas Sully, *John Quincy Adams*

PARAGUAY

Asunción, United States Ambassador

George Catlin, 4 paintings of Indian life

SWITZERLAND

Geneva, United States Ambassador to the Arms Control and Disarmament Agency

Anonymous American 19th century, *Brother and Sister*; *Steamship Erie*; George Catlin, 2 paintings of Indian life; attributed to Reuben Rowley, *Dr. John Safford and Family*

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

George Catlin, 4 paintings of Indian life; Thomas Chambers, *The Hudson Valley, Sunset*

VENEZUELA

Caracas, United States Ambassador

Anonymous American 19th century, *Interior Scene*; *Little Miss Wyckoff*; *Twenty-Two Houses and a Church*; George Catlin, 2 paintings of Indian life

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*

CALIFORNIA

Oakland Museum of Art

Mark Rothko, 2 *Untitled* paintings

DISTRICT OF COLUMBIA, WASHINGTON

The Architect of the Capitol

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

Blair House

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, 8 paintings of Indian life

National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith* (returned)

National Museum of American History, Smithsonian Institution

Charles Peale Polk, *General Washington at Princeton*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology

C. Gregory Stapko, *Dr. John Brinton*†

National Portrait Gallery, Smithsonian Institution

Gardner Cox, *Earl Warren* (returned); Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Gilbert Stuart, *Stephen Van Rensselaer* (returned); 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

Office of Management and Budget, Director

Raoul Dufy, *Regatta at Henley*

The Secretary of Agriculture

Anonymous American 19th century, *Bucks County Farm Outside Doylestown Pennsylvania* (returned); Thomas Hart Benton, *Trail Riders*; follower of Canaletto, *The Courtyard, the Doges Palace, with the Procession of the Papal Legate* (returned); George Catlin, 4 paintings of Indian life; Lamar Dodd, *Winter Valley* (returned); Amzi Emmons Zeliff, *The Barnyard* (returned)

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* (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, *Melon and Lemon*; Charles Henry Granger, *Muster Day*; Walt Kuhn, *Zinnias*; George Ropes, *Mount Vernon*; Douglas Volk, *Abraham Lincoln*

The Secretary of Labor

Anonymous American 19th century, *Portrait of a Lady*; "We Go for the Union"; Winslow Homer, *Sunset*; George Benjamin Luks, *The Bersaglieri*; Mark Rothko, *Untitled (Subway)*

The Secretary of Transportation

Style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary*; 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, 7 paintings of Indian life; C. Gregory Stapko, *Alexander Hamilton*† (returned)

Supreme Court of the United States

Mr. Chief Justice Rehnquist

Anonymous American 19th century, *Boy and Girl*; *Boy in Blue*; *Memorial to Nicholas M.S. Catlin*; *Pink Roses*; anonymous Chinese, Ch'ing Dynasty, *Archery Contest*; anonymous unknown nationality 18th century, *Portrait of a Man*; George Catlin, 3 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 Alston*; 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 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*; Henri Moret, *The Island of Raguevez, Brittany*

Mr. Justice Marshall

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

Mme. Justice O'Connor

George Catlin, 5 paintings of Indian life

Mr. Justice Souter

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

Mr. Justice 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, *Imaginary Regatta of America's Cup Winners*; *Mounting of the Guard*; *View of Aberdeen, Washington*; Thomas Chambers, *Bay of New York, Sunset*; *Boston Harbor*

The Vice President's House

Anonymous American 19th century, *Girl with Toy Rooster*; George Catlin, 3 paintings of Indian life; Lydia Field Emmet, *Olivia*; after Jean-Baptiste Greuze, *Benjamin Franklin*; Charles S. Humphreys, *The Trotter*

Preservation Office, The White House

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

The White House

George Catlin, 12 paintings of Indian life (one returned); John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; 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

Studio of Gerard Terborch II, *The Concert*

NORTH CAROLINA

Charlotte, Mint Museum

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

Raleigh, North Carolina Museum of Art

Mark Rothko, *Number 8* (returned)

TEXAS

Archer M. Huntington Gallery, University of Texas at Austin

Mark Rothko, *Untitled*

VIRGINIA

Fairfax, George Mason University

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

LOANS TO TEMPORARY EXHIBITIONS

Works in the National Lending Service marked*

AUSTRIA

Vienna, Österreichische Galerie

EGON SCHIELE; GEMÄLDE, STUDIEN, SKIZZEN, 9 October–25 November 1990
Egon Schiele, *Portrait of Doctor Koller*

ENGLAND

London, Hayward Gallery

THE DRAWINGS OF JASPER JOHNS, 29 November 1990–3 February 1991
Jasper Johns, *Numbers*; *Untitled (from 'Untitled 1972')*; circulated to the Whitney Museum of Art, New York, 20 February–7 April 1991

London, Tate Gallery

JOHN CONSTABLE, 13 June–15 September 1991
John Constable, *A View of Salisbury Cathedral, Wivenhoe Park, Essex*

FRANCE

Colmar, Musée d'Unterlinden

SCHONGAUER, 12 September–1 December 1991
Martin Schongauer, *Young Woman Wearing a Scarf*; *Bust of a Monk Assisting at Communion*

Paris, Galeries nationales du Grand Palais

GÉRICAULT, 26 September 1991–6 January 1992
Théodore Géricault, *Flayed Horse II*; *Trumpeters of Napoleon's Imperial Guard*

SEURAT, 10 April–10 August 1991

Georges Seurat, *The Lighthouse at Honfleur*; *Seascape at Port-en-Bessin, Normandy**; *Study for "La Grand Jatte"*; *Poseuse debout* (Armand Hammer Collection); circulated to The Metropolitan Museum of Art, New York, 9 September 1991–12 January 1992

Paris, Musée du Louvre

LE TRÉSOR DE SAINT-DENIS, 12 March–1 July 1991

Anonymous French 12th century, *Chalice of the Abbot Suger of Saint-Denis*

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

ANDRÉ BRETON, LA BEAUTÉ CONVULSIVE, 23 April–26 August 1991
Arshile Gorky, *One Year the Milkweed*

Saint-Paul, Fondation Maeght

JOAN MIRÓ, RÉTROSPECTIVE DE L'OEUVRE, 4 July–7 October 1990
Joan Miró, *The Farm*

Sceaux, Musée de l'Île de France, Château de Sceaux
LES PEINTRES DE LA SEINE, 30 September–15 December 1991
Claude Monet, *Bridge at Argenteuil on a Gray Day*; Auguste Renoir, *Regatta at Argenteuil*

GERMANY

Museum Folkwang Essen
VINCENT VAN GOGH UND DIE MODERNE, 10 August–4 November 1990
Henri Matisse, *Still Life*

Leipzig, Museum der Bildenden Künste
MAX BECKMANN: GEMÄLDE 1905–1950, 20 July–23 September 1990
Max Beckmann, *The Argonauts**; *Falling Man**; circulated to Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 10 October 1990–13 January 1991

Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte
JAN BOECKHORST, 16 September–11 November 1990
Jan Boeckhorst, *The Risen Christ Surrounded by Saints*

Saarbrücken, Saarland Museum
HENRI MATISSE: ZEICHNUNGEN UND SKULPTUREN, 12 May–7 July 1991
Henri Matisse, *Young Girl with Long Hair*

Staatgalerie Stuttgart
GIUSEPPE MARIA CRESPI, 14 December 1990–17 February 1991
Giuseppe Maria Crespi, *Lucretia Threatened by Tarquin*

Museum Wiesbaden
KÜNSTLERINNEN DES 20. JAHRHUNDERTS, 1 September–25 November 1990
Helen Frankenthaler, *Wales**

GREECE

Iraklion, Crete, St. Marc Basilica
DOMENICOS THEOTOKOPOULOS: 450TH ANNIVERSARY OF HIS BIRTH, 1 September–10 October 1990
El Greco (Domenicos Theotokopoulos), *The Holy Family with Saint Anne and the Infant Saint John*

ITALY

Bologna, Museo Civico Archeologico
GIOVAN FRANCESCO BARBIERI, IL GUERCINO (1591–1666), 6 September–10 November 1991
Guercino, *Amnon and Tamar*; *Joseph and Potiphar's Wife*; *The Angel of the Annunciation*; drawings; *Amnon and Tamar*; *Rest on the Flight into Egypt*; *Madonna and Child with Saints*

Cento, Pinacoteca Civica di Cento
IL GUERCINO E LA BOTTEGA, 6 September–10 November 1991
Guercino, *Cardinal Francesco Cennini*

Milan, Palazzo della Permanente
RUBENS, 10 September–28 October 1990
Peter Paul Rubens, *Marchese Brigida Spinola Doria*

Milan, Museo Poldi-Pezzoli
LE MUSE E IL PRINCIPE: LO STUDIOLO DI BELFIORE A FERRARA, 19 September–1 December 1991
Attributed to Jacopo Bellini, *Profile Portrait of a Boy*; Matteo de' Pasti, *Guarino da Verona, 1374–1460, Humanist (obverse), Fountain Surmounted by a Nude Male Figure (reverse)*; attributed to Cosimo Tura, *Saint Francis Receiving the Stigmata*

Rome, Villa Medici, Académie de France
HUBERT ROBERT ET FRAGONARD À ROME, 6 December 1990–24 February 1991
Jean-Honoré Fragonard, *Hubert Robert*; *Gardens of an Italian Villa*; *Terrace and Garden of an Italian Villa*; *A Stand of Cypress in the Garden of an Italian Villa*; anonymous French 18th century, *Park of an Italian Villa*

Venice, Palazzo Ducale
TITIAN, 1 June–7 October 1990
Giovanni Bellini, *The Feast of the Gods*; Titian, *Cardinal Pietro Bembo*; Doge Andrea Gritti; *Ranuccio Farnese*; *Saint John the Evangelist on Patmos*; *Venus with a Mirror*

JAPAN

Nagoya City Art Museum
MATISSE RETROSPECTIVE EXHIBITION, 24 August–8 December 1991
Henri Matisse, *Woman Seated in an Armchair*

Tokyo, National Museum of Western Art
WILLIAM BLAKE, 18 September–25 November 1990
William Blake, *The Dance of Albion*; *Christian with the Shield of Faith Taking Leave of His Companions*

THE NETHERLANDS

The Hague, Koninklijk Kabinet van Schilderijen "Mauritshuis"
GREAT DUTCH PAINTINGS IN AMERICA, 28 September 1990–13 January 1991
Aelbert Cuyp, *The Maas at Dordrecht*; Pieter de Hooch, *The Bedroom*; Adriaen van Ostade, *The Cottage Dooryard*; Rembrandt van Rijn, *A Young Man Seated at a Table*; Jan Steen, *The Dancing Couple*; Johannes Vermeer, *A Lady Writing*; circulated to The Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 17 February–12 May 1991

Central Museum Utrecht
JAN DAVIDSZ. DE HEEM UND SEIN KREIS, 16 February–14 April 1991
Jan Davidsz. de Heem, *Vase of Flowers*; circulated to Herzog Anton-Ulrich-Museum, Brunswick, Germany, 9 May–7 July 1991

NEW ZEALAND

Auckland, City Art Gallery
THE ENCHANTED STONE: THE GRAPHIC WORLDS OF ODILON REDON, 27 October–9 December 1990
Odilon Redon, *Centaure visant les nues*; *La sulamite*

SCOTLAND

Edinburgh, National Gallery of Scotland
CÉZANNE AND POUSSIN: THE CLASSICAL VISION OF LANDSCAPE, 9 August–21 October 1990
Paul Cézanne, *Houses in Provence*; *Mont Sainte-Victoire Seen Beyond the Wall of Jas de Bouffan*

Glasgow District Council, The Arches
GLASGOW'S GLASGOW: THE WORDS AND THE STONES, 12 April–5 November 1990
Robert Salmon, *The Ship "Favorite" Maneuvering off Greenock**

SPAIN

Madrid, Centro de Arte Reina Sofía
ALBERTO GIACOMETTI: DIBUJO, ESCULTURA, PINTURA, 14 November 1990–14 January 1991
Alberto Giacometti, *The City Square*

Madrid, Museo Español de Arte Contemporáneo
EL ESPACIO PRIVADO: CINCO SIGLOS EN VEINTE PALABRAS, 3 October 1990–6 January 1991
Bartolomé Esteban Murillo, *Two Women at a Window*

Seville, Museo de Bellas Artes
JUAN VALDÉS LEAL, 28 February–30 March 1991
Juan Valdés Leal, *The Assumption of the Virgin*; circulated to the Museo del Prado, Madrid, 20 April–30 June 1991

SWITZERLAND

Kunstmuseum Bern and Bernisches Historisches Museum
EMBLEMS OF LIBERTY: THE IMAGE OF THE REPUBLIC IN THE ART OF THE 16TH TO THE 20TH CENTURY, 1 June–15 September 1991
Anonymous American 19th century, *Liberty**; John Singleton Copley, *The Death of the Earl of Chatham**; Gilbert Stuart, *George Washington (Atheneum Portrait)*; James Madison; James Monroe; John Adams; Thomas Jefferson

Lugano, Fondazione Thyssen-Bornemisza
AMERICAN IMPRESSIONISM: MASTERWORKS FROM PUBLIC AND PRIVATE COLLECTIONS IN THE UNITED STATES, 22 July–28 October 1990
Childe Hassam, *Allies Day, May 1917**; John Twachtman, *Winter Harmony*

Lugano, Museo Cantonale d'arte
LYONEL FEININGER, 6 September–10 November 1991
Lyonel Feininger, *Zirchow VII**

UNITED STATES

CALIFORNIA

Long Beach Museum of Art
ALEXEJ JAWLENSKY: FROM APPEARANCE TO ESSENCE, 17 January–17 March 1991
Alexej von Jawlensky, *Murnau*

Los Angeles County Museum of Art
THE FAUVE LANDSCAPE, 7 October–30 December 1990

André Derain, *Mountains at Collioure**; *View of the Thames**; circulated to The Metropolitan Museum of Art, New York, 14 February–5 May 1990, and the Royal Academy of Arts, London, 13 June–1 September 1991. *View of the Thames* exhibited only in Los Angeles and New York. André Derain's *Charing Cross Bridge, London*, also exhibited in New York

MASTERPIECE IN FOCUS: SOAP BUBBLES BY JEAN-SIMÉON CHARDIN, 18 October 1990–20 January 1991
Jean-Siméon Chardin, *Soap Bubbles*; circulated to The Metropolitan Museum of Art, New York, 19 February–16 June 1991

Oakland Museum of Art

FOLK ROOTS, NEW ROOTS: FOLKLORE IN AMERICAN LIFE, 18 August–11 November 1990
4 watercolors from the Index of American Design

DELAWARE

Wilmington, Delaware Art Museum
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 7 December 1990–3 February 1991
50 paintings of Indian life by George Catlin*

DISTRICT OF COLUMBIA, WASHINGTON**The Folger Shakespeare Library**

CATHEDRALS: FAITH IN STONE, 1 May–12 October 1990

Giuseppe Zocchi, *View of Florence Cathedral*

National Museum of American History, Smithsonian Institution

MEN AND WOMEN DRESSING THE PART,

19 September–31 May 1991

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

National Portrait Gallery, Smithsonian Institution

OLD HICKORY: A LIFE SKETCH OF ANDREW JACKSON, 9 November 1990–13 January 1991

Thomas Sully, *Andrew Jackson**; circulated to the Tennessee State Museum, Nashville, 1 March–13 May 1991

GROUP PORTRAIT: THE FIRST AMERICAN

AVANT-GARDE, 10 May–3 November 1991

10 photographs by Alfred Stieglitz

The Octagon

THE GRAND LOUVRE: ENTERING A NEW

CENTURY, 6 February–23 May 1991

Stefano della Bella, *La perspective du Pont Neuf de Paris*; Jacques Callot, *View of the Louvre*

Supreme Court of the United States

EXHIBIT COMMEMORATING THE

CENTENNIAL OF THE BIRTH OF EARL

WARREN, 18 March 1991–18 March 1992

Gardner Cox, *Earl Warren**

FLORIDA**Orlando Museum of Art**

WASHINGTON COLOR: THE FIRST GENERATION PAINTERS, 16 December 1990–10 February 1991

Howard Mehring, *Sequence**

HAWAII**Honolulu, Academy of Arts**

EDVARD MUNCH: MASTER PRINTS FROM

THE EPSTEIN FAMILY COLLECTION,

12 September–28 October 1990

Edvard Munch, *The Kiss*; *Madonna*; *Women on the*

Shore; *Girl with a Heart*; circulated to the Los Angeles

County Museum of Art, 22 November 1990–6 January 1991;

Center for the Fine Arts, Miami, 19 January–3 March 1991;

Indianapolis Museum of Art, 23 March–5 May 1991; Nelson-

Atkins Museum of Art, Kansas City, 26 May–7 July 1991;

The High Museum of Art, Atlanta, 17 August–10 November

1991 (latter two not shown at Indianapolis and Kansas City)

ILLINOIS**The Art Institute of Chicago**

PAUL STRAND: AN AMERICAN VISION, 26 May–21 July 1991

Alfred Stieglitz, *Camera Works* (vol. 12, nos. 45–49;

nos. 49, 50); 8 photographs by Paul Strand; circu-

lated to the Saint Louis Art Museum, 11 August–6 October

1991

Chicago, Terra Museum of American Art

WINSLOW HOMER IN GLOUCESTER,

20 October–30 December 1990

Winslow Homer, *Four Boys on a Beach*

INDIANA**Indianapolis, The National Art Museum of Sport**

SPORT IN ART FROM AMERICAN MUSEUMS,

12 January–27 April 1991

George Bellows, *Tennis Tournament*; circulated to the

Phoenix Art Museum, 1 June–28 July 1991, and The Corcoran

Gallery of Art, Washington, D.C., 21 September–8 December

1991

IOWA**Cedar Rapids Art Museum**

MARK ROTHKO: EARLY WORKS, 1 September

1990–3 March 1991

24 paintings by Mark Rothko*

ONE-HUNDREDTH BIRTHDAY ANNIVERSARY

EXHIBITION, 15 December 1990–31 October 1991

Grant Wood, *Haying*; *New Road*

KENTUCKY**Louisville, The J. B. Speed Art Museum**

THE MASK OF COMEDY, THE ART OF THE

ITALIAN COMMEDIA, 11 September–4 November

1990

After Antoine Watteau, *The Italian Comedians**

(copy); Jacques Callot, 13 prints from *Balli di*

Sfessania

MASSACHUSETTS**Cambridge, Harvard University Art Museum**

GUERCINO: MASTER DRAFTSMAN: WORKS

FROM NORTH AMERICAN COLLECTIONS,

16 February–31 March 1991

Guercino, *A Grain Merchant*; *Landscape with a*

Waterfall; *Shepherds Peering into a Chasm*; *Seated*

Nude Boy Seen from Behind; *Rest on the Flight into*

Egypt; circulated to the National Gallery of Canada, Ottawa,

3 May–16 June 1991; Cleveland Museum of Art, 27 August–

13 October (the latter two not shown at Cleveland)

Springfield, Museum of Fine Arts

BETWEEN THE RIVERS: ITINERANT RIVER

PAINTERS FROM THE CONNECTICUT TO THE

HUDSON, 9 September–4 November 1990

Erastus Salisbury Field, *Paul Smith Palmer**; *Mrs.*

*Paul Smith Palmer and Her Twins**

Waltham, Rose Art Museum

THE CONTEMPORARY DRAWING: EXIST-

ENCE, PASSAGE, AND THE DREAM, 16 March–

28 April 1991

Jacob El-Hanani, *Avoda*; *Arada*

Williamstown, Williams College Museum of Art

THE ART OF MAURICE BRAZIL

PRENDERGAST, 6 October 1990–27 January 1991

Maurice Prendergast, *Saint Mark's, Venice*; circulated

to the Los Angeles County Museum of Art, 21 February–

22 April 1991; and The Phillips Collection, Washington, D.C.,

18 May–25 August 1991

MINNESOTA**The Minneapolis Institute of Arts**

MIRROR OF EMPIRE: DUTCH MARINE ART

OF THE SEVENTEENTH CENTURY,

23 September–31 December 1990

Ludolf Bakhuysen, *Dutch Ships in a Stormy Sea*;

circulated to The Toledo Museum of Art, 27 January–28 April

1991, and the Los Angeles County Museum of Art, 30 May–

1 September 1991

NEW HAMPSHIRE**Hanover, Hood Museum of Art, Dartmouth College**

THE AGE OF THE MARVELOUS, 14 September–

24 November 1991

Domenico Fetti, *The Veil of Veronica*; Jan Davidsz.

de Heem, *Vase of Flowers*

Manchester, The Currier Gallery of Art

COROT TO MONET: THE RISE OF LANDSCAPE

PAINTING IN FRANCE, 1830–1870, 27 January–

29 April 1991

Eugène Boudin, *Coast of Brittany*; circulated to the IBM

Gallery of Science and Art, New York, 30 July–28 September

1991

NEW YORK**The Brooklyn Museum**

THE ART OF ALBERT PINKHAM RYDER,

14 September 1990–8 January 1991

Albert Pinkham Ryder, *Mending the Harness**

New York, The Jewish Museum

PAINTING A PLACE IN AMERICA: JEWISH

ARTISTS IN NEW YORK, 1900–1945, 16 May–

29 September 1991

Mark Rothko, *The Omen of the Eagle**; *Street*

*Scene**

New York, The Metropolitan Museum of Art

EUGÈNE DELACROIX (1798–1863)

PAINTINGS, DRAWINGS, AND PRINTS FROM

NORTH AMERICAN COLLECTIONS, 10 April–

16 June 1991

Eugène Delacroix, *Arabs Skirmishing in the*

Mountains

TOKENS OF AFFECTION: THE PORTRAIT

MINIATURE IN AMERICA, 20 November 1990–

10 February 1991

Jacob Eichholtz, *James P. Smith**; circulated to the Na-

tional Museum of American Art, Washington, D.C., 29 March–

16 June 1991, and The Art Institute of Chicago, 21 Septem-

ber–19 November 1991

WRIGHT OF DERBY, 6 September–2 December 1990

Joseph Wright, *The Corinthian Maid*; *Italian*

Landscape

New York, Museum of American Folk Art

FIVE STAR FOLK ART, 13 September–25 November

1990

Anonymous American 18th century, *Dr. Philemon*

*Tracy**; Winthrop Chandler, *Captain Samuel*

*Chandler**; *Mrs. Samuel Chandler**

New York, The Museum of Modern Art

AD REINHARDT, 29 May–2 September 1991

Ad Reinhardt, *Black Painting No. 34**; *Untitled*

HIGH AND LOW: MODERN ART AND POPULAR

CULTURE, 7 October 1990–15 January 1991

Juan Gris, *Fantômas*; Roy Lichtenstein, *Look*

Mickey; *Fantômas* circulated to The Art Institute of Chicago,

23 February–12 May 1991, and The Museum of Contemporary

Art, Los Angeles, 23 June–15 September 1991

MATISSE IN MOROCCO: THE PAINTINGS AND

DRAWINGS, 1912–1913, 20 June–4 September 1990

Henri Matisse, *Palm Leaf*, *Tangier*; circulated to the

State Pushkin Museum of Fine Arts, Moscow, 15 December

1990–15 February 1991

New York, National Academy of Design

GARI MELCHERS: A RETROSPECTIVE,

11 September–4 November 1990

Gari Melchers, *The Sisters**; circulated to The Detroit In-

stitute of Arts, 8 December 1990–17 February 1991, and the

Virginia Museum of Fine Arts, Richmond, 8 April–2 June 1991



Luca Signorelli, *Bust of a Youth Looking Upward*,
c. 1500

The Woodner Family Collection, Gift in Honor of the
Fiftieth Anniversary of the National Gallery of Art,
1991.8.1.a

New York, The Pierpont Morgan Library

THE DRAWINGS BY ANTHONY VAN DYCK,
12 February–21 April 1991

Anthony van Dyck, *The Edge of a Wood*; circulated to
The Kimbell Art Museum, Fort Worth, 1 June–11 August 1991

Roslyn, Nassau County Museum of Art

MARK ROTHKO: THE SPIRIT OF MYTH,
EARLY PAINTINGS FROM THE 1930s AND
1940s, 3 August–3 November 1991
26 paintings by Mark Rothko*

NORTH CAROLINA

Diggs Gallery, Winston-Salem State University

MARK ROTHKO, 22 March–30 June 1991
26 paintings by Mark Rothko*

OHIO

Cincinnati Art Museum

NICOLAS DE STAËL IN AMERICA, 16 October–
31 December 1990
Nicolas de Staël, *Ballet*

The Cleveland Museum of Art

RECKONING WITH WINSLOW HOMER: HIS
LATE WORKS AND THEIR INFLUENCE,
19 September–25 November 1990
Winslow Homer, *Right and Left*; circulated to the Col-

umbus Museum of Art, Ohio, 19 December 1990–10 February
1991, and The Corcoran Gallery of Art, Washington, D.C.,
16 March–12 May 1991

The Mansfield Art Center

THE AMERICAN GARDEN, 17 March–14 April 1991
Thomas Chambers, *Mount Auburn Cemetery**

PENNSYLVANIA

Harrisburg, The State Museum of Pennsylvania

PENNSYLVANIA'S NEW DEAL: JOBS, ART,
AND POLITICS, 23 October 1990–21 April 1991
11 watercolors from the Index of American Design

Philadelphia, Pennsylvania Academy of the Fine Arts

THOMAS EAKINS REDISCOVERED, 26 September
1991–5 April 1992

Thomas Eakins, *Study for "Negro Boy Dancing":
The Banjo Player**; *Study for "Negro Boy Dancing":
The Boy**

Philadelphia Museum of Art

HENRY OSSAWA TANNER: 1859–1937, 20 January–
14 April 1991

Henry Ossawa Tanner, *The Seine**; circulated to The
Detroit Institute of Arts, 12 May–4 August 1991, and the High
Museum of Art, Atlanta, 17 September–14 November 1991

Scranton, Everhart Museum

NORTHEASTERN PENNSYLVANIA IN ART:
A CENTURY OF TRADITION, 9 September–
14 October 1990

George Inness, *The Lackawanna Valley*

RHODE ISLAND

Newport Art Museum

LOST LANDSCAPES: THE ROMANTIC VISION,
12 July–29 September 1991

William Trost Richards; *Paradise, Newport*

VIRGINIA

Leesburg, Outlands

25TH ANNIVERSARY OF THE DONATION OF
OATLANDS TO THE NATIONAL TRUST FOR
HISTORIC PRESERVATION, 16 August 1990–
24 July 1991

Fausta Vittoria Mengarini, *David E. Finley*

Richmond, Marsh Gallery, University of Richmond

ANTONIN MERCIÉ: SCULPTOR OF THE LEE
MONUMENT. THE FRENCH ACADEMIC
TRADITION IN AMERICAN PUBLIC
SCULPTURE, 10 October–7 November 1990
Marius-Jean-Antonin Mercié, *Gloria Victis!*

Richmond, Virginia Museum of Fine Arts

ROMANCE OF THE TAJ MAHAL, 23 August–
25 November 1990

Anonymous Indian, Imperial Manufactory, *Large
Animal Rug*

WISCONSIN

Milwaukee Art Museum

PAINTERS OF A NEW CENTURY: THE EIGHT,
6 September–3 November 1991

William Glackens, *Family Group**

TEMPORARY LOANS TO MUSEUM COLLECTIONS

PORTUGAL

Lisbon, Museu Nacional de Arte Antiga

14 July–31 August 1991

Edouard Manet, *Gare Saint-Lazare*

Education

The mission of the education division is to make the National Gallery's collections and resources on the history of art widely accessible to visitors of all ages and nationalities, providing art information and educational programs and materials to millions of people throughout this country and abroad. During the year several reviews and surveys were undertaken to evaluate the effectiveness of our programs and the needs of our visitors. Museum education colleagues from across the nation were invited to evaluate adult programs and publications, and teachers, counselors, principals, and education experts evaluated teacher and school programs. The audiences for six different types of adult programs were surveyed to measure the usefulness of each particular activity in relation to audience demographics, and eight surveys of visitors were conducted to determine their geographic origins and the types of questions they most frequently ask. To achieve greater cultural diversity in volunteer programs, opportunities at the Gallery were widely publicized, resulting in a broader range of applicants. Peer reviews of docent programs resulted in an organizational restructuring, and a committee of staff and docents worked together to produce an extensive handbook detailing the history of the program, Gallery policies, and docent by-laws. The information gleaned from these surveys and reviews has been used to restructure existing programs and to assist the division in its long-range planning.

ADULT PROGRAMS

Through tours and lectures, academic programs, and films, this department aims to provide intellectual enrichment for adults. In fiscal year 1991 these programs served an audience of close to 375,000.

Tours and Lectures: The primary responsibility of this section is to offer a wide range of daily gallery tours and lectures free of charge to the general public. This year almost 25,000 visitors attended daily introductory tours of the West and

East Buildings and introductory foreign language tours in French, Spanish, German, and Italian provided by volunteer docents. Other volunteers offered group tours by appointment in nine foreign languages. In September thirty-four new adult programs docents joined the existing corps of ninety-five. The lecturing staff regularly offered tours of all special exhibitions, including *Titian: Prince of Painters*; *The Sculpture of Indonesia*; *Anthony van Dyck*; and *Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art*. A variety of traditional thematic tours of the permanent collections were offered, with several new activities on art appreciation for novice visitors. More than 13,000 visitors attended the 423 gallery talks announced in the Gallery's monthly calendar of events. In addition, the department presented a twenty-four-session slide lecture course, "A Survey of Western Art"; a six-part survey, "Painting and Sculpture in America, 1700-1950"; and a three-session introduction to printmaking techniques, "How Prints Look." The staff also prepared, on request, over five hundred gallery tours and lectures for groups of adult visitors and VIPs, serving over 11,000 visitors, most often on tours of current special exhibitions, including *The Art of Glass: Masterpieces from the Corning Museum*; *Eva/Ave: Woman in Renaissance and Baroque Prints*; *Paul Strand*; and *Kazimir Malevich*.

Academic Programs: The responsibility of this section is to devise programs for the general public and for college and university students, including the Sunday lecture program, the Andrew W. Mellon Lectures, and occasional special lectures, courses, and seminars. The office also oversees several Gallery internships, including the summer internships and the new Internships in the Museum Profession for Minorities, supported by the Toyota USA Foundation. These provide students with an opportunity to gain practical museum experience and to study first-hand a major collection of paintings and sculpture. During nine-month terms this year, interns worked in the departments of design and installation, educa-



Guercino, *Landscape with the Taming of a Horse*,
1620/1630 (detail)

Gift of Mr. and Mrs. Harry Brooks, in Honor of the Fiftieth
Anniversary of the National Gallery of Art, 1990.67.1

tion, public information, curatorial photographs, and the deputy director's office. In collaboration with the Spanish Ministry of Culture, the Gallery initiated a program of grants to Spanish museum professionals who wished to pursue additional training here. Three interns participated in this first year. Also this year for the first time weekly orientation sessions designed to familiarize interns with all aspects of the Gallery were offered during the academic year as well as the summer.

Gallery seminars and public symposia

were held in conjunction with the *Titian*, *Van Dyck*, *Coming Glass*, and *Strand* exhibitions, and special lecture series were presented for the *Titian* and *Van Dyck* shows. "Conversations with Artists VI and VII" this year featured Robert Rauschenberg and Jim Dine. To celebrate the Gallery's fiftieth anniversary, curators presented a lecture series during the summer. The 1990 Andrew W. Mellon Lectures in the Fine Arts were given on "Gold, Silver, and Bronze: Metal Sculpture of the Roman Baroque." Gallery

talks for the public by the conservation and curatorial staffs continued this year. The graduate lecturing fellowship program offered twenty gallery talks by this year's two fellows. In the spring and fall the office organized day-long meetings with Gallery staff for two groups of international museum professionals visiting on a USIA program.

SUNDAY LECTURES

Bernadine Barnes, Wake Forest University, "Worthy and Unworthy: Women in Renaissance and Baroque Prints"

Patricia Fortini Brown, Princeton University, "Titan: Painter of Princes"

Celeste Brusati, University of Michigan, "Envisioning the Eye in 17th-Century Dutch Painting"

Keith Christiansen, The Metropolitan Museum of Art, "Remaking the Craft of Painting: Masaccio, Donatello, and Brunelleschi"

David Park Curry, Virginia Museum of Fine Arts, "Meanwhile . . . Over in the Peacock Room"

Georges Didi-Huberman, École des hautes études en sciences sociales, Paris, "The Present of the Face: Toward an Anthropology of Renaissance Florentine Portraiture"

Lorenz Eitner, Stanford University, "Géricault at the National Gallery"

David Freedberg, Columbia University, "Van Dyck in Italy: New Light on His Friends and Patrons"

Jorge Guillermo, architectural historian, The Netherlands, "The Development of Domestic Architecture in the Netherlands"

William L. MacDonald, architectural historian and critic, Washington, D.C., "Classicism Inside and Out: Museums before Modernism"

Henry Maguire, University of Illinois at Urbana-Champaign, "Early Christian Art in House and Church"

James Marrow, Princeton University, "The Relationship between Illusionism and Self-Consciousness in Northern European Painting: Van Eyck, Van der Weyden, Dürer"

John Rupert Martin, Princeton University, "Rubens and the Italian Baroque"

Alfred Moir, University of California, Santa Barbara, "Portraiture: Princely and Plebeian"

Keith Moxey, Columbia University, "High Art/Low Art: Dominance and Subordination in German Art around 1500"

Wendy Nelson-Cave, National Portrait Gallery, London, "Angelica Kauffmann: The Muse of Painting"

Naomi Rosenblum, Parsons School of Design, "Pathway to Modernism: The Early Work of Paul Strand"

Mary Sherriff, University of North Carolina, Chapel Hill, "Representing Motherhood: Artifice and Eroticism in 18th-Century French Painting"

Ellen Smart, San Diego Museum of Art, "Secrets of the Moghul Garden"

Milton Sondag, Cooper-Hewitt Museum, "Plain to Fancy: Historic Woven Silks in Close-up"

Joaneath Spicer, The Walters Art Gallery, "Subtle Ladies and Bold Women: Gesture and Presence in Van Dyck and Earlier Netherlandish Prints"

Nigel Thorp, Glasgow University Library, "Whistler: A New Look at the Black Prince"

Simon Thurley, Historic Royal Palaces Agency, London, "Henry III: Patron of the Arts"

Dell Upton, University of California, Berkeley, "Holy Things and Profane: Virginia's Colonial Churches"

Robert Venturi, architect, Venturi, Scott Brown and Associates, Inc., Philadelphia, "The Ideas behind the Design of the Sainsbury Wing of the National Gallery on Trafalgar Square"

John Walsh, J. Paul Getty Museum, "Looking Up: Clouds in Dutch Landscape Paintings"

Rosella Mamoli Zorzi, University of Venice, "That Beastly Venus: Americans Look at Titian"

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

J. Carter Brown, director, "The National Gallery of Art and the Architecture of Museums"

Diane De Grazia, curator of southern baroque paintings, "Southern Baroque Painting: New Acquisitions and Continuing Research"

Linda Downs, head of education, "Diego Rivera and Italy"

Ruth E. Fine, curator of modern prints and drawings, "Bigger, Brighter, Bolder: Contemporary Prints and Drawings at the National Gallery of Art"

Margaret Morgan Grasselli, curator of old master drawings, "Untold Riches: The National Gallery's Collection of Old Master Prints and Drawings"

Sarah Greenough, curator of photographs, "Paul Strand and the Search for an American Portrait" and "The Newest Art for the Nation: The History of the Photography Collection at the National Gallery of Art"

Gretchen Hirschauer, assistant curator of Italian Renaissance paintings, "American Medici: The History of the Italian Renaissance Collection at the National Gallery of Art"

Franklin Kelly, curator of American and British Paintings, "Art of the Nation: Nineteenth-Century American Painting"

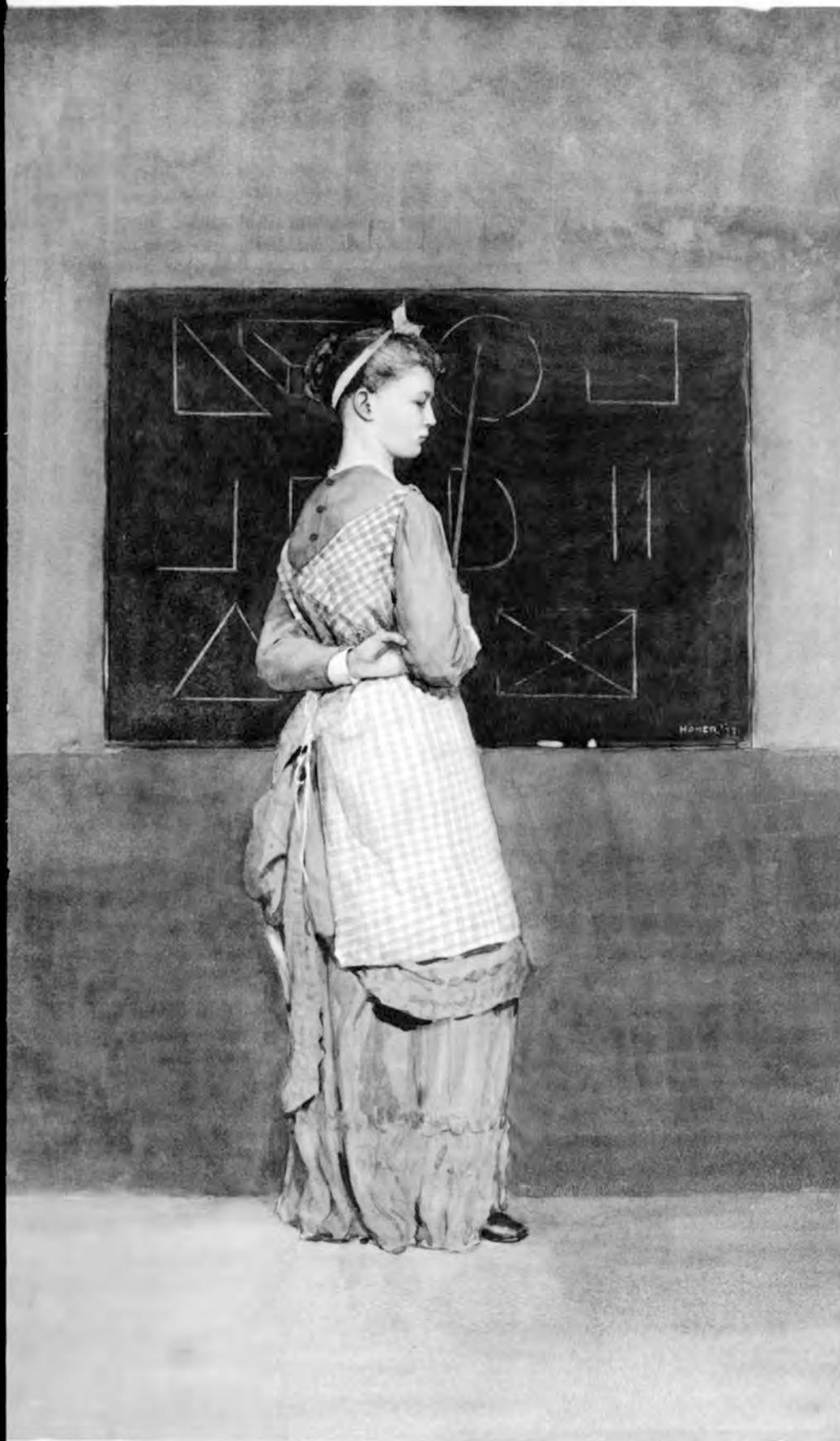
Douglas Lewis, curator of sculpture and decorative arts, "A Birthday Bestiary: Gifts of Sculptures and Sculptors' Drawings in Honor of the 50th Anniversary of the National Gallery of Art"

Charles S. Moffett, senior curator of paintings, "Pissarro, Cézanne, Van Gogh, and Lautrec: Four Major Gifts"

Andrew Robison, senior curator, "Art for the Nation"

Jeremy Strick, associate curator of twentieth-century art, "The National Gallery and the Art of Our Century"

Dennis P. Weller, Mellon assistant curator of northern baroque paintings, "The High Road from the Low Countries: Dutch and Flemish Masterpieces at the National Gallery of Art"



Arthur K. Wheelock, Jr., curator, northern baroque paintings, "Sir Anthony van Dyck: The Artist and His Historical Reputation"

Film Programs: In addition to daily documentary and educational film presentations throughout the year, the Gallery hosted a number of film series, retrospectives, and area premieres, many of them in conjunction with special exhibitions. For the *Malevich* exhibition, two film series were presented: "Soviet Cinema in Transition," which included ten recent Russian films and discussions with five of the filmmakers, and "The Russians at the Movies: Popular Film of the 1920s," with loans from Soviet archives and the British Film Institute. Two special series were also presented at the time of the *Strand* exhibition: "Moving Pictures: Films by Photographers," organized by the American Federation of Arts, and "The Photographer's Image in Motion Pictures," organized by the Museum of Modern Art. As part of the National Gallery's fiftieth anniversary celebration, a thirty-four film retrospective, "The Studio Film, 1937 to 1941," was organized in association with Douglas Gomery, author of *Movie History: A Survey*. The series encompassed a broad selection of movie styles and genres, with the majority of films lent by the Library of Congress, the UCLA Film and Television Archive, and the Turner Entertainment Co. Daily screenings of *Voices in Celebration*, a new film on the history and programs of the National Gallery, were also offered. At the time of the *Rauschenberg Overseas Culture Interchange ("ROCI")*, the Gallery presented a series entitled "Crossing Borders." This program included eighteen recent and classic narrative and documentary films from seven of the countries represented in the show: Japan, China, Cuba, Mexico, Chile, Venezuela, and the former Soviet Union. The Washington premiere of Masahiro Shinoda's *The Dancer* opened this series. Documen-

Winslow Homer, *Blackboard*, 1877
Gift (Partial and Promised) of Jo Ann and Julian Ganz, Jr.,
in Honor of the Fiftieth Anniversary of the National Gallery
of Art, 1990.60.1

taries by the major directors of *das neue Kino*, the new wave in German cinema, were also shown in conjunction with *ROCI*.

Radio Programs: In conjunction with the department of education media, this office helped prepare thirty-five radio talks and interviews in fiscal year 1991 to accompany the Sunday broadcasts of the National Gallery concerts on WGMS-FM, heard by approximately 210,000 listeners.

EXHIBITION PROGRAMS

The exhibition programs department provides educational materials to enhance Gallery visitors' understanding and appreciation of works of art in special exhibitions. To reach a broad public, various materials are produced, including exhibition brochures, recorded tours, explanatory wall texts, and audiovisual programs. The staff also assists in planning exhibition-related programs such as documentary film series, teachers' packets, special lectures, performances, concerts, and demonstrations of artistic techniques. In fiscal year 1991 the department prepared educational materials for twelve exhibitions in addition to extensive planning for *Circa 1492*, opening early in fiscal year 1992. Educational brochures were produced for *Titian*, *Van Dyck*, *Strand*, *John Russell Pope and the Building of the National Gallery of Art*, *ROCI*, and *Graphicstudio*, as well as for a dance program, *Astral Converted (50")*, performed in conjunction with *ROCI*. Two exhibitions for which educational booklets were produced, "*Soap Bubbles*" of *Jean-Siméon Chardin* and *Rembrandt's Lucretias*, illuminated masterpieces in the Gallery's permanent collections. The brochure for *Strand* is being distributed at the six other museums to which the exhibition is traveling, and the booklet for *Rembrandt's Lucretias* is to be used at the Minneapolis Institute of Arts as well as at the National Gallery. Recorded tours, including musical selections, were produced for *Titian* and *Van Dyck*. The department created a special didactic wall display for *Corning Glass*, with texts and illustrations on the history and techniques of glassmaking.

An audiovisual program on the architecture and career of John Russell Pope was shown continuously during the run of the *Pope* exhibition. The program was transferred to videotape for national distribution through the extension programs section of the education resources department.

EDUCATION MEDIA

This department develops audiovisual programs for the education division and for the Gallery as a whole. The year's productions included slide programs and video presentations in connection with exhibitions, the permanent collection, and special events. With the support of the Bauman Foundation, production was completed on an eleven-minute videodisc program, "Introduction to Sculpture," installed adjacent to the sculpture galleries in the West Building. This videodisc also contains a fifteen-minute video "catalogue" of sculpture, accessible by computer, for use in future interactive applications. The department made an adaptation of the audiovisual program, *John Russell Pope: Architect of the National Gallery*, produced a short orientation videotape for the publications sales staff, and videotaped several special events, including fiftieth anniversary functions and the installation of Robert Rauschenberg's *Kite* and other works in the *ROCI* exhibition. The staff also documented on videotape the conservation of Albert Bierstadt's *Lake Lucerne*, a new acquisition, and the continued planning and design for a National Sculpture Garden.

Projects underway this year include a video documentary on the *Van Dyck* exhibition, also supported by the Bauman Foundation, a short documentary video on the National Teacher Institute's ongoing summer sessions, and brief programs for in-house use. Video support was provided for *Circa 1492*, including documentation of the installation.

EDUCATION PUBLICATIONS

This department provides editorial support to the education division and produces printed materials on the permanent



Installation of Robert Rauschenberg's "kite," *Sky House I*, lent by the artist for the *ROCI* exhibition

collection for general audiences. In fiscal year 1991 the department launched a long-term program to produce gallery guides in English and five other languages, which will cover up to ninety-five percent of the collection on display. Using large type and illustrations of key works,

the new plastic-laminated sheets will provide succinct information about the works on view. With the support of Knight Foundation, the first three prototype guides were produced this year, and research and writing began on an additional ten guides. Throughout the year staff re-

viewed the inventory of collection highlight texts on individual works of art and transferred the material to a computer database. These texts and docent training texts are being revised and rewritten as a continuing project.

EDUCATION RESOURCES

The department of education resources consists of two sections: art information, and extension programs. The department serves Gallery visitors at the art information desks and distributes educational resources to communities across America and, by television, nationally and abroad.

Art Information: The staff provided training for 22 new art information volunteers in fiscal year 1991, raising the total number to 143. Sixty lectures, workshops, in-service training sessions, and tours were presented. The art information volunteers staffed the Gallery's information desks during all public hours, providing an average of 1,400 hours of service per month, totaling 15,978 hours during the year. In an average week art information staff and volunteers answered approximately 7,000 visitors' general questions and 700 telephone inquiries on the Gallery's collections and exhibitions. The professional staff also responded to a broad array of telephone and written inquiries requiring specialized research. This year a record number of such inquiries—2,129—were answered, averaging over 170 inquiries per month for which research was conducted.

Extension Programs: This section is in charge of nationwide distribution of extension programs—color slide packages, films, and videocassettes—based on the Gallery's collections and exhibitions. Extension programs are used in schools, libraries, colleges and universities, civic organizations, and by public and educational television stations and networks across the nation. Borrower reports indicate that in fiscal year 1991 extension programs' viewing audience was 86,564,748. Within this number, the public and educational television audience is reported at more than 70 million in communities in every state in the na-

tion. Program presentations during this period totaled 244,548; approximately two-thirds were television broadcasts; the remainder represents direct use of programs through the standard short-term and extended loan options. Videocassette distribution remained an important segment of total program use, with over 8,000 screenings of videocassette titles. Again this year a group of nineteen programs was broadcast as resource programming by the PBS Adult Learning Service for use on college and university campuses and by local PBS stations at 190 sites across the United States and in U.S. territories. The Learning Channel continues frequent presentation of extension programs through satellite broadcast to over 1,100 stations throughout the country.

The department continues to provide extension programs—mainly films and videocassettes—to U.S. embassies abroad through USIA; embassies in such diverse cities as Bogotá, Mexico City, Budapest, and Paris used programs during the current year. Thirteen films were transmitted by USIA's WORLDNET satellite in Spanish to U.S. posts in Latin America and in English to sites throughout Western Europe, Africa, the Middle East, and South Asia. The complete inventory of offerings was used by Department of Defense schools in the Pacific region and by military installations in the United States, Europe, and Asia. Gallery films such as *William Merritt Chase at Shinnecock* and *The Landscapes of Frederic Edwin Church* represented the United States in film festivals in Antwerp, Belgium; Cork, Ireland; and Salerno, Italy.

Through the support of the Annenberg Foundation, production activity centered on the development of a videodisc compendium of images of the Gallery's collections of American paintings, sculpture, drawings, watercolors, and prints, based on an archive of digital images being developed. Videodisc technology permits images and information to be tailored to borrowers' varied educational needs and objectives. Completion of the disc and distribution is projected for fiscal year 1992.

As a member of the Museum Educa-

tion Consortium, the Gallery also advised in the development and production of an interactive videodisc on impressionism and post-impressionism, intended for use in museums and classrooms.

A different form of educational resource available from the Gallery in fiscal year 1991 was the teaching packet. Intended mainly for classroom use, the packets contain slides, reproductions, text, suggestions for activities, and a variety of other reference materials. The first two packages were developed by the department of teacher and school programs in conjunction with the exhibitions *Matisse in Morocco* and *Kazimir Malevich*. Also offered to borrowers was the videocassette *Art of Indonesia: Tales from the Shadow World*, produced by the Gallery and the Metropolitan Museum of Art in conjunction with our 1990 exhibition of Indonesian sculpture. *National Gallery of Art: A Treasury of Masterpieces*, containing a history of the Gallery and tours of the collections, was another new videocassette title added to extension program offerings.

Department staff worked cooperatively with the editors of *Art & Man* in reviewing the text for each issue of the magazine prior to publication. Individual issues in the 1990-1991 publishing year featured a variety of artists, among them Vincent van Gogh, Frida Kahlo, and Auguste Rodin. The subscription level for the year remained stable at 200,000, despite widespread cutbacks in school budgets.

TEACHER AND SCHOOL PROGRAMS

The department of teacher and school programs serves teachers, school-age children, and their families through tours, programs, and publications. Approximately 130 volunteer docents, trained by the professional staff, gave 2,256 tours to over 40,000 school children this year, and a new school docent class of 18 volunteers began in September. In its third year, the National Teacher Institute held three sessions on Renaissance art. The first session was the scholarship institute, funded by the federal government, the Circle of the National Gallery of Art, and the William Randolph Hearst Foundation, and developed in honor of the Gal-

lery's fiftieth anniversary; it brought together one teacher and one administrator from each of the fifty states, seven U.S. territories, Department of Defense dependents schools, and the District of Columbia for a special, expense-paid week in Washington. Teacher programs also continued to offer workshops and inservice days for hundreds of area educators on subjects relating to exhibitions and the permanent collection. Publications for teachers programs included teaching packets on impressionist, post-impressionist, Renaissance, and American art, supported by the Folger Fund. The packets, which were field-tested and reviewed by area classroom teachers, will ultimately be distributed by the department of education resources on a free-loan basis. To promote art education for children and their families, the department produced a family guide to the *Corning Glass* exhibition. Weekend family programs, "Shapes of the Future" and "Art Smart: Fine Art Functions," were offered on the *Malevich* exhibition. In cooperation with "Partners in Education," a project of the Smithsonian Institution, the District of Columbia, and the Foxfire Foundation, the Gallery offered an internship to one Washington school teacher this summer, and through the Passport Program sponsored by the D.C. Cultural Consortium, the department offered an internship for a high school student from the city's public schools.

STATISTICAL SUMMARIES

	<i>Programs/ Showings</i>	<i>Estimated Audience</i>
Adult Programs tours, lectures, symposia, films, radio talks	3,092	373,281
Exhibition Programs brochures, a/v programs, recorded tours, wall texts	23	2,956,774
Education Resources slide/film/video programs, packets, art information	247,100	87,057,961
Teacher & School Programs tours, family programs, workshops, institutes	2,283	42,158
TOTALS:	252,498	90,430,174



"Map of the World and People from Faraway Lands," from Hartmann Schedel's *Liber Chronicarum* (Nuremberg Chronicle), published 1493. Gift of Paul Mellon, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1991.7.1

Library

Library usage continues to increase, and reader services has attempted to meet the needs by expanding the volunteer program to assist in circulation, vertical files, and microforms. Vertical files staff successfully integrated all subject folders into the automated system and established a new file category of biographical information on museum professionals and art historians. Volunteer Hilde Buis made dissertations on microfilm accessible through our on-line catalogue. Automation continues to expand as new users and functions are added to the system.

Reference inquiries and on-line searches reflect a healthy use by Gallery staff, CASVA fellows, and outside readers. Interlibrary borrowing showed an in-

crease of more than 20 percent over last year, with more books loaned to members of the Research Libraries Group. Library orientations were given for local universities and museums, including American University, Catholic University, Mary Washington College, the Phillips Collection, and the University of Virginia. Visitors came from every state in the country as well as from Chile, England, France, Germany, Hungary, Italy, Latvia, Puerto Rico, and Turkey. Art historians and curators came from the British Museum, Canadian Broadcasting Corporation, Hermitage, Louvre, Musée d'Orsay, Museo de Arte de Poncé, Sorbonne, University of Amsterdam, University of Barcelona, University of Basel, University of St. Andrew (Scotland), and the Warsaw Royal Castle. Staff from the embassies of

Canada, Mexico, and Switzerland also consulted library materials.

The reference section acquired numerous catalogues of other museum collections to facilitate the work of curators and researchers. One important new series, *Musées et monuments de France*, included seven new titles: on the Bonnat Museum, Bayonne; the Grenoble Museum of Art; the Museum of Fine Arts, Lyons; the Museum of Fine Arts, Nancy; the Museum of Fine Arts, Rouen; the National Museum of Modern Art, Paris; and the Picasso Museum, Antibes. Other notable additions to the reference collection were: *The Annual Exhibition Record of the Art Institute of Chicago, 1888-1950* (Madison, CT, 1990); *The Annual Exhibition Record of the National Academy of Design, 1901-1950* (Madison, CT, 1990); Joan Blaeu, *Blaeu's the Grand Atlas of the 17th Century World* (New York, 1991); Anne Dugast, *Dictionnaire par noms d'architectes des constructions . . .* (Paris, 1990-); *Museo del Prado: inventario general de pinturas* (Madrid, 1991-); *The Oxford Dictionary of Byzantium*, 3 vols. (New York, 1991); and Anna Santagostino, *Gli artisti italiani di oggi*, 3 vols. (Milan, 1987).

The cataloguing section undertook two projects in conjunction with the acquisitions section to improve on-line access to the library's resources: approximately 1,300 brief description records were created for the uncatalogued rare books collection; and detailed information on periodicals holdings is now added as part of the cataloguing process.

The library is collaborating with the J. Paul Getty Center for the History of Art on a Provenance Index Databases project. Using auction catalogues provided by the Getty from several sources, including the Victoria & Albert Museum and Christie's Library in London, library staff are contributing to a report in the Getty's *Index of Paintings Sold in the British Isles during the Nineteenth Century*. The Gallery will receive a copy of all Provenance Index data.

The library participated in a survey of romanesque sculpture publications for the Research Library Group. Of the 298 titles checked, the Gallery held 185, or

62 percent of the total. This figure, placing the Gallery slightly above the midpoint among the thirty-two libraries consulted, is consistent with our policy of giving medium priority to collecting medieval material. As a member of the Washington Art Library Resources Committee, the library submitted five analytical reports on Gallery holdings in vertical files, expressionism, medieval sculpture, folk art, and art auction sales.

The past year was exceptional in both the number and quality of gifts to the library. The most spectacular single item was the gift by Elmar W. Seibel of the very rare offprint on Michelangelo from the 1568 edition of Giorgio Vasari's *Vite de' piu eccellenti pittori, scoultori, et architetti*. Patricia G. and Jonathan S. England gave a beautiful selection of sixty-one fine press and illustrated books to begin a new collecting program in this important field, and they have promised additional gifts to enhance the collection. Once again Mark Samuels Lasner has added many significant titles to our holdings in British art, and Mrs. John A. Pope added to the John A. Pope library on oriental ceramics. The embassy of Switzerland very generously gave a large number of Swiss publications; Dr. Robert Hardy gave an important group of books on Eastern European art. We also particularly wish to thank Dr. Franklin Murphy, Ruth Carter Stevenson, Mrs. John Grant, Eleanor Green, Marcia Weisman, and Alfred Willis, as well as many members of the Gallery staff and CASVA who have given books this year. The Circle of the National Gallery continues to play a critical role in library acquisitions, recently enabling the purchase of an early edition of Jacopo Foresti's *Nouissime hystoriarum omnium repercussiones . . . que Supplementum supplementi Chronicarum . . .* (Venice, 1503). Notable purchased acquisitions include:

Girolamo Aleandro, *Antiquae tabulae marmoreae solis effigie, symbolisque exculptae . . .* (Rome, 1616); Casto-Innocenzio Ansaldo, *Casti Innocentis Ansaldo de sacro et publico apud ethicos pictarum tabularum cultu* (Augustae Taurinorum, 1768); William Beurs, *De groote waereld in 't klein geschildert, of Schilderagting tafereel van 's weerelds schilderyen . . .* (Amsterdam, 1692); Francesco Bianchini, *La istoria universale provata con monumenti, e figurate*

con simboli de gli antichi . . . (Rome, c. 1697); Jean Jacques Boissard, *Romanae urbis topographiae & antiquitatum* . . . (Frankfurt, c. 1597-1602); Abraham Bosse, *Traicté des manieres de graver en taille douce sur l'airin. Par le moyen des eaux fortes. & des vernix durs & mols* (Paris, c. 1645); Louis Bretez, *La perspective pratique de l'architecture, contenant par leçons une maniere nouvelle* . . . (Paris, 1751); *Door de makelaars: Philippus van den Schley, Jan de Bosch, Jeronimusz, etc.* (Amsterdam, 1771); Albrecht Dürer, *Institutiones geometricae Albertus Durerus Nurembergensis pictor huius aetatis celeberrimus* . . . (Paris, c. 1535); *The Ear-wig, or, An old woman's remarks on the present exhibition of pictures of the Royal Academy* . . . (London, c. 1781); *Encyclopedie contenant une description abrégée des principaux arts et metiers* . . . (Paris, c. 1774); Filippo Farsetti, *Lastesius Natale, gratulationes, accedit Epistola de Museo Philippi Farsetti* . . . (Padua, 1767); Jean François Foppens, *Historia episcopatus Silvaeducensis: continens episcoporum et vicariorum generalium seriem, et capitulorum, abbatiarum et monasteriorum fundationes* . . . (Brussels, 1721); Giuseppe Ghezzi, *Buone arti sempre piu gloriose nel campidoglio per la solenne Accademia del disegno nel di 24 Aprile MDCCIV* (Rome, 1704); Giuseppe Ghezzi, *L'utile nelle belle arti: riconosciuto nel Campidoglio per l'Accademia del disegno solennizzata il di 5. maggio 1707* . . . (Rome, [1707]); Giuseppe Ghezzi, *Centesimo dell'anno MDCXCV: celebrato in Roma dall'Accademia de Disegno* (Rome, 1696); Giuseppe Ghezzi, *Le pompe dell'Accademia del disegno solennemente celebrate nel Campidoglio il di 25 febraro MDCCII* . . . (Rome, 1702); Pieter Corneliszoon Hooft, *P.C. Hoofts Werken* (Amsterdam, c. 1671); Horapollon, *Ori Apollinis Niliaci, de sacris Aegyptorum notis, aegyptiaca expressis libri duo, iconibus illustrati, & aucti* (Paris, 1574); Gerard de Lairese, *Grondlegginge ter teekenkonst: zynde een korte en zekere weg om door middel van de geometrie of meetkunde de teekenkonst volkomen te leeren* . . . (Amsterdam, 1713); Sebastien Le Clerc, *Discours touchant le point de vue: dans lequel il est prouvé que les choses qu'on voit distinctement, ne sont veues que d'un oeil* (Paris, 1679); Sebastien Le Clerc, *Nova geometria practica super charta et solo* (Amsterdam, 1692); Giampietro Locatelli, *Descrizione delle statue, bassirilievi, busti, altri antichi monumenti, e quadri de piu celebri pennelli, che si custodiscono ne Palazzi Campidoglio* (Rome, 1775); Giovanni Maggi, *Aedificiorum et rvinarum Romae ex antiquis atque hodiernis monumentis* . . . (Rome, c. 1649); Wenceslas Josephus Mayer, *Historico-philosophica descriptio picturae movae Bibliothecae Formici inductae in Canoniam Strahoviensi* . . . (Prague, c. 1797); M. A. van Nideck, *Antiquitez sacrees & profanes des Romains expliquees; ou discours historiques, mythologiques, & philologiques* . . . (La Hague, 1726); Elias Kaspar Reichard, *Matthaus und Veit Konrad Schwarz nach ihren merkwürdigsten* . . . (Magdeburg, 1786); Jan van Reigersberch van Cortgene, *Dye cronijcke van Zeelandt* (Antwerp, 1551); Maximilian Henry, marquis de Saint-Simon, *Histoire de la guerre des Ratavas et des Romains: apres Cesar; Corneille Tacita &c* (Amsterdam,

1770); Louis Savot, *L'architecture françoise des bastimens particuliers* . . . avec des figures des notes de M. Blondel . . . (Paris, 1673); Robert Strange, *Descriptive catalogue of a collection of pictures . . . remarks on the painters* . . . (London, 1769); Giulio Troili, *Paradossi per praticare la prospettiva* . . . (Bologna, 1683); *Vermaaklyk buitenleven, of de Zingende en Speelende boerenvreugd* . . . (Haarlem, 1716); Andrea Vici, *Distribuzione dei premi solennizzata sul Campidoglio li 27 Novembre 1801 dall'insigne Accademia delle belle arti, pittura, scultura, ed architettura in S. Luca* (Rome, 1806); *Zedelyke en stichtelyke gezangen* (Amsterdam, 1709); and Martin Zeiller, *Handbuch Von allerley nützlichen Erinnerungen anmuertigen und leustigen erbaulichen, denckwuerdigen, und meistentheils Neuen Exempeln oder Beyspielenulm* (Ulm, 1655).

Two library exhibitions were installed, both by Caroline Backlund: *Titian*, November 1990-February 1991, and *A Celebration of Fifty Years of Gifts*, March-September 1991.

LIBRARY STATISTICS

Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	161,538
Titles/volumes acquired with federal funds	2,007/2,321
Titles/volumes acquired with trust funds	662/843
Titles/volumes acquired by gift	1,299/1,332
Titles/volumes acquired by exchange	570/580
Added microform titles	51
Added vertical file material	7,821
Reference inquiries	20,436
Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)	2,726
Outside visitors	2,832
Titles/volumes catalogued	3,871/5,528

PHOTOGRAPHIC ARCHIVES

During the past fiscal year the photographic archives acquired a number of nineteenth-century albums and books illustrated with photographs or reproductive prints. Among them were three very fine privately compiled travel albums from the 1890s showing European and English architecture, sculpture, painting, and other genre scenes. Another purchase was a superb nineteenth-century album of English cathedrals photographed by Francis Frith. The department added to its growing collection of illustrative materials from the International Expositions



National Capitol of the U.S., 1865, photographed according to an act of Congress by G. D. Wakely

with three volumes commemorating the Exposition Universelle, Paris, in 1889; and two especially interesting volumes for the Exposition Internationale des Arts Decoratifs, Paris, in 1925.

Thanks to the continued generous support of the Samuel H. Kress Foundation for the ongoing work of the international Corpus Vitrearum, the Gallery received 1,500 photographs produced for the publication of *Stained Glass before 1700 in American Collections*. And after several years' effort, our holdings of photographs of architectural drawings were hugely augmented with the addition of 10,000 images from the Gabinetto dei disegni in the Uffizi, Florence. A unique

photograph of the United States Capitol, taken by G. D. Wakely in 1865 at the completion of the building, was purchased at auction early in the year. John Rewald generously gave an important group of 1,500 photographs and transparencies of impressionist and post-impressionist art.

Photographs of the more than five hundred pieces of American sculpture in Brookgreen Gardens, South Carolina, were purchased, as were photographs of all the paintings in the Alte Pinakothek, Munich. Our holdings of photographs of Spanish painting continued to grow, and 435 Spanish artists were added to our database, bringing the total number of

artist authority files on-line to more than 50,000 names. The entire photographic archives database is scheduled to be moved to the main library computer system in the near future.

The numbers of scholars and researchers using the photographic archives increased again this year, with the notable addition of several scholars from eastern European countries. The archives' unique collections and broad scope have been of enormous interest to these visitors, and out of these contacts the department has begun, and hopes to initiate further, small exchanges of visual material.

SLIDE LIBRARY

There were significant changes in the slide library this year: Nicholas Martin was named acting slide librarian; and a new lending policy went into effect in January 1991, with slides now circulated to the public through the Interlibrary Loan system. The slide library currently has more than 140,000 catalogued slides, divided between an area restricted to staff use and an area accessible to the public. During the past fiscal year more than 3,400 slides were catalogued and approximately 26,500 slides were circulated.

Major acquisitions this year include a large set of slides of European and Russian painting from the twelfth to the eighteenth centuries in the collections of the Hermitage and the Pushkin museums, along with a set on Russian art from the Tretyakov Gallery. A complete series of slides on the Index of American Design was given by the department of education resources. A comprehensive slide set of the Hirshhorn Museum's permanent collection was also purchased. In addition, the Embassy of the Federal Republic of Germany donated a series of slides on nineteenth-century German romanticism.

Editors Office

Collaborative efforts involving the editors office, other Gallery offices, and trade and academic publishers resulted in publications that reflect the ever-widening

range of the Gallery's collections and programs. Among the books published were two volumes in Studies in the History of Art, a new volume in the systematic catalogue of the collections, special volumes in honor of the Gallery's fiftieth anniversary—*America's National Gallery of Art: A Gift to the Nation; Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art*; and *The Corporate Patron*—as well as seven exhibition catalogues. In addition, the editors office produced brochures, pamphlets, family and teacher guides, invitations, flyers, announcements, an advertising insert, as well as staff newsletters, the *Circle Bulletin*, a *Guide to the Microform Collection of the National Gallery of Art Library*, and the annual report. A significant portion of staff time was dedicated to work on two major projects: the fiftieth anniversary publications and *Circa 1492: Art in the Age of Exploration*, among the largest and most comprehensive publications ever to appear under the Gallery's imprint.

Exhibition-related volumes produced under the direction of the office include: *Anthony van Dyck; Paul Strand; Eva/Ave: Woman in Renaissance and Baroque Prints; Art for the Nation; ROCI: Rauschenberg Overseas Culture Interchange; Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida*; and *Circa 1492*. In addition, the office produced brochures for *Titian: Prince of Painters; Kazimir Malevich: 1878-1935; Van Dyck; John Russell Pope and the Building of the National Gallery of Art; ROCI; "Soap Bubbles" of Jean-Siméon Chardin; Rembrandt's Lucretias; Graphicstudio*; and *Circa 1492*. Press kit folders were produced for *Titian; Malevich; Van Dyck; ROCI; Graphicstudio*; and *Circa 1492*, and object labels and wall texts for all exhibitions.

In the Studies in the History of Art series, books completed include vol. 30, *The Mall in Washington: 1791-1991*, and vol. 39, *Stained Glass before 1700 in American Collections IV*, while an additional five volumes are in production. *Sponsored Research in the History of Art 10* and *Center 10* were produced under the aegis of the Center for Advanced Study in the Visual Arts.

Julian Alden Weir, *U.S. Thread Company Mills, Willimantic, Connecticut*, c. 1893/1897 (detail)
Gift (Partial and Promised) of Mr. and Mrs. Raymond J. Horowitz, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.74.1

Progress has been steady on publications based upon the Gallery's own collections. In the systematic catalogue series, *Spanish Paintings* was published, work on *British Paintings* is nearing completion, and progress continues on the production of volumes on *American Naive Paintings*, *Decorative Arts*, and *German Paintings*.

The office worked with numerous copublishers and distributors, including

Abrams, Aperture, Bulfinch, Cambridge University Press, The Feminist Press at the City University of New York, Ludion, Marsilio Editori, Prestel Verlag, Thames and Hudson, the University Press of New England, and Yale University Press.

The American Association of Museums gave design awards for the *ROCI* press kit cover and the *Paul Strand* catalogue, a copublication with Aperture. A second computer system was purchased for in-



house typesetting and design. Three interns served in the editors office during the summer: Robyn Lash, Sophia Seidner, and Amy Woods.

PHOTOGRAPHIC SERVICES

Photographic services provides color transparencies, slides, and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; authorizes reproductions of works belonging to the National Gallery of Art where appropriate; and coordinates all requests for work to be performed by the photographic laboratory. The department also obtains photographs and transparencies for works of art to be loaned to temporary exhibitions at the Gallery, and coordinates the photographic needs of all Gallery departments as well as museums participating in exhibition tours.

The photographic laboratory continued to serve other Gallery departments, receiving more requests for photography than in any previous year. Several large projects, such as the *Graphicstudio* catalogue, the American paintings videodisc, and the fiftieth-anniversary film, required the use of contract photographers in addition to departmental staff. The photo lab provided film and processing for these photographers, saving considerable time and expense. A significant part of the department's efforts this year was in support of the *Circa 1492* exhibition. The lab provided black and white copy photographs, duplicate color transparencies, and color slides of objects in the exhibition for curators, catalogue preparation, installation and design, and publicity.

The department meets the demands of quantity and deadlines in part through the use of automated processing equipment. We currently use three black and white print processors and one color film processor. This year we replaced the color film processor and one black and white processor. The new color processor will accommodate twice as much film per hour as the former machine.

In addition to serving Gallery departments, the photo lab responds to requests from the public. Approximately one photograph request out of five originates outside the Gallery, coming from publishers

of books, calendars, periodicals, and greeting cards, as well as other institutions, scholars, and individuals.

In fiscal year 1991 photographic services added 25,724 black and white photographs and 3,544 color transparencies to the files, issued 1,392 permissions for reproduction, and lent 5,645 color transparencies for reproduction. In addition, 1,567 black and white photographs and 275 duplicate color slides were sold to the public. The photo lab received 3,163 requests for photography and produced 9,603 black and white negatives, 48,403 black and white prints, 30,217 35mm slides, 7,392 color transparencies, 3,778 color negatives, and processed five hundred rolls of color film for other Gallery departments.

The coordinator of photography serves as executive secretary to the Gallery's committee for media projects, which reviews and oversees all audiovisual projects involving the Gallery, including the rapidly changing field of "electronic publishing" (CD-ROM, digital imaging, and videodiscs).

Gallery Archives

In celebration of the National Gallery's fiftieth anniversary, the Gallery Archives organized the exhibition *John Russell Pope and the Building of the National Gallery of Art*. The exhibition explored the design and construction of the National Gallery's West Building in its historical and architectural context and featured original drawings from the Gallery's graphics collection as well as archival photographs. In recognition of their importance to the Gallery's history, former staff members were invited to the Gallery for a special exhibition preview and reception.

Prominent observers and participants in the Gallery's past were interviewed by the oral history program in accordance with priorities established by the Oral History Advisory Committee. An important interview was conducted with director emeritus John Walker, and consulting oral historian A. C. Viebranz collaborated

on an interview with architect David Eggers. Among others interviewed were John Allen, Elizabeth Benson, Lois Bingham, Per Bjurström, Franklin Eastman, Joseph English, Max Leason, Lamont Moore, Carolyn Wells, and Joan Williams. Excerpts of an interview with Richard Bales appeared in the *Bulletin* of the Circle of the National Gallery. Members of the Oral History Advisory Committee are Richard Bales, Elizabeth Croog, John Hand, William Moss, Frances Smyth, and A. C. Viebranz. The committee noted with sadness the death of longtime Gallery staff member Elizabeth Foy, who served on the advisory committee from 1989 to 1991.

During the year Paul Mellon donated a number of important photographs to the Gallery Archives, including images of the interior of the United States Ambassador's residence in London showing Mellon collection paintings on display, an album of photographs of progressive construction of the West Building, and an extensive group of studio portraits of Andrew Mellon. Photojournalist Jack Hyams donated a series of informal photographs of gallery scenes, taken during a May 1941 visit. John Walker gave a group of portraits and informal snapshots of himself and his family. Richard Bales augmented archival files relating to his composing and conducting career. Sadie Feldman donated a scrapbook of photographs and clippings of exhibitions held at the National Gallery in 1965 and 1966. Theodore J. Young and David Eggers loaned documents and photographs concerning John Russell Pope, Otto Eggers, and Daniel P. Higgins so that copies could be made to supplement archival holdings.

Throughout the year archival staff organized and prepared for research use important groups of archival documents, including exhibition files, radio concert intermission talks and concert commentaries, and East Building shop drawings and building management files. A major project was undertaken to improve preservation and access to historical photographs in the archives. Archival staff also began to implement a computerized system for record group and series level de-

scription and archival management functions and continued work on a database for noncurrent architectural drawings of the West and East Buildings. In addition, the Motion Picture and Sound Recordings Branch of the Library of Congress produced a high quality tape recording to ensure archival preservation of phonograph discs of the Gallery's dedication ceremonies.

Vital records were sent off-site for security storage as part of the Gallery's continuing emergency management program. The Gallery Archives also managed a records center for temporary storage of nonpermanent records.

Archival files, photographs, architectural drawings, and oral histories were used extensively for study of the National Gallery's history and development, especially in preparation for fiftieth anniversary projects and publications. Researchers also investigated topics ranging from biographies of individuals such as Sir Kenneth Clark, Jacques Maritain, and Chester Dale to themes of art and space. In addition, archival staff gave information and assistance concerning museum archives, archives administration, and oral history in response to inquiries from a number of institutions in the United States and abroad.

Kress Curatorial Fellow Christopher A. Thomas helped organize the exhibition on John Russell Pope and prepared a brief architectural history of the West Building for publication. Robin Van Fleet and Kurt Helfrich provided important assistance for researchers and fiftieth anniversary projects. Maureen Turman, Rachel Garrison, and Anne Hall were interns in the department.



Administration

The National Gallery of Art recorded 5,051,590 visits in fiscal year 1991. This represents a 9 percent drop in attendance compared with last fiscal year and reflects the overall decline in tourism in Washington. Nevertheless, the *Rauschenberg Overseas Culture Interchange* ("ROCI") exhibition had more than 400,000 visits, and more than 10,000 people attended the Trisha Brown Dance Company's performances of *Astral Converted (50")*, with sets by Robert Rauschenberg and music by John Cage. The exhibition of the Gallery's fiftieth anniversary gifts, *Art for the Nation*, drew almost 350,000 visits. In addition, nearly 11,000 people saw the film *Voices in Celebration*, produced in honor of the anniversary. The exhibitions *John Russell Pope and the Building of the National Gallery of Art*; *Titian: Prince of Painters*; and *Anthony van Dyck* each had more than 200,000 visits. More than 150,000 visits each were recorded for the exhibitions *The Art of Glass: Masterpieces from the Corning Museum*; *Sculpture of Indonesia*; and *Degas Waxes*. Finally, *Eva/Ave: Woman in Renaissance and Baroque Prints*; *Paul Strand*; *Kazimir Malevich*; and a special showing of three versions of Jean-Siméon Chardin's painting, *Soap Bubbles*, each drew approximately 100,000 visits.

Claes Oldenburg, *Glass Case with Pies*, 1962
Gift of Leo Castelli, in Honor of the Fiftieth Anniversary of
the National Gallery of Art, 1991.54.1

Protection Services

The office of protection services provides day-to-day security for the Gallery's art collections and for the roughly one thousand employees and millions of visitors who come to the Gallery each year. Security is also provided for a remote warehouse facility.

James J. Davis joined the Gallery this year as the deputy chief for operations. He assists the chief of the office of protection services in the management of the security department, including all human, financial, and material resources. In addition, he is responsible for implementation of the security programs, policies, and procedures relating to the day-to-day operations at the Gallery.

As part of a comprehensive program of security improvements, various aspects of the Gallery's electronic security system were updated in 1991. Card-activated access readers were installed at strategic locations throughout the facility, and existing systems were modified for expansion and for interfacing with new technology. Control systems were also updated for the management of Gallery keys. Major work on alarm systems is planned for fiscal year 1992.

The Gallery has reinstated continuous training for security officers, this year offering four Gallery protection classes and five basic museum security classes attended by 160 officers. New security personnel attended basic security training prior to being assigned to posts. Training



Odilon Redon, *Large Vase with Flowers*, c. 1912
Gift (Partial and Promised) of John C. Whitehead, in Honor
of the Fiftieth Anniversary of the National Gallery of Art,
1990.64.1

was also given to eighty temporary security aides hired for the summer. Ongoing refresher courses are offered with the goal of improving visitor relations and security efficiency. Additional training focused on supervisory skills and management for first and second level supervisors as well as on physical security. Two sergeants were certified as first-aid and CPR instructors.

The Gallery continually evaluates the effectiveness of its protection policies and practices and strives to improve protec-

tion of the Gallery's collections. Among the improvements made in 1991 are: 1) stronger personnel access controls for special exhibition areas during installation; 2) more complete background checks of new protection services personnel prior to their being hired; 3) the presence of senior security managers on weekends and holidays to ensure the same level of protection as during the week; 4) creation of the position of "operations sergeant" to coordinate activities between the security office and other Gallery offices; 5) stronger liaison between the Gallery and outside law enforcement agencies; and 6) provision of walking escorts and vehicle transportation to nearby subway, bus stops, and parking lots for employees working after 6:00 in the evening.

In addition, management of the Gallery's largest division requires considerable attention to personnel policies and mechanisms for evaluating performance. In 1991 several initiatives were undertaken: 1) security managers began developing and improving detailed post orders for each security post; 2) the division instituted a system for tracking comment cards to better evaluate the performance of security staff; and 3) policies and procedures governing the promotion review process for protection services personnel were updated.

In 1991 the office of protection services initiated an outreach program to offer physical and technical security assistance to smaller museums. As part of this program, the chief of the division and deputy chief for technical services conducted a free security survey of the museums in Stoneybrook, Long Island.

In honor of the Gallery's fiftieth anniversary, the protection staff developed commemorative badges, which were made available to members of the security staff who wished to purchase them.

Publication Sales

The publications sales department offers a broad selection of catalogues, books, and reproductions of works of art from



John Ruskin, *The Garden of San Miniato near Florence*, 1845 (detail)
Patrons' Permanent Fund, 1991.88.1

the Gallery's collections. The Gallery experienced a very strong year in sales this year, despite declining attendance. Sales per visitor in the shops continued to increase, supporting the Gallery's educational mission and extending the visitor's experience beyond the Gallery's walls. Nearly 16 percent of the visitors to the Gallery were served by the publications sales shops this year, compared with 14 percent two years ago. Best-selling exhibition catalogues this year were *Titian* and *Van Dyck*. Sales were also strong for

ROCI, *Art for the Nation*, *Strand*, and *Malevich*. Visitors purchased over 200,000 catalogues and other books on art this year. They also purchased more than two million printed reproductions, including postcards, note cards, greeting cards, framed and unframed reproductions, and posters. Although temporary exhibitions contribute notably to poster sales, the overall strength of the reproductions program continues to be in the broad presentation of works from the Gallery collections. Both the quantity and

quality of our postcard and small reproductions offerings are unsurpassed by any art museum in the world. Over seven hundred works of art are reproduced on postcards, and more than four hundred on large and small reproductions.

In addition to the permanent sales shops on the ground floor of the West Building and the concourse level between the East and West Buildings, the department operated temporary sales areas for *Bingham, Malevich, Titian, Van Dyck, Strand, Corning, Art for the Nation*, and *ROCI*. These special sales locations offer visitors convenience, service, and a selection of focused materials that enhances the enjoyment of the works of art.

The Gallery bookstores continue to be recognized as an excellent source of books on all aspects of art and architecture. Book sales contributed almost one-fourth of the total sales for the year. As in the past, income from these activities supports the sales program and provides funds for the publication of exhibition catalogues and other scholarly works in the history of art.

The publications sales department is planning an addition to the concourse level bookstore in order to expand and consolidate the book selection, enhance the video offering, display postcards in multiple locations, and expand the growing line of educational materials for children.

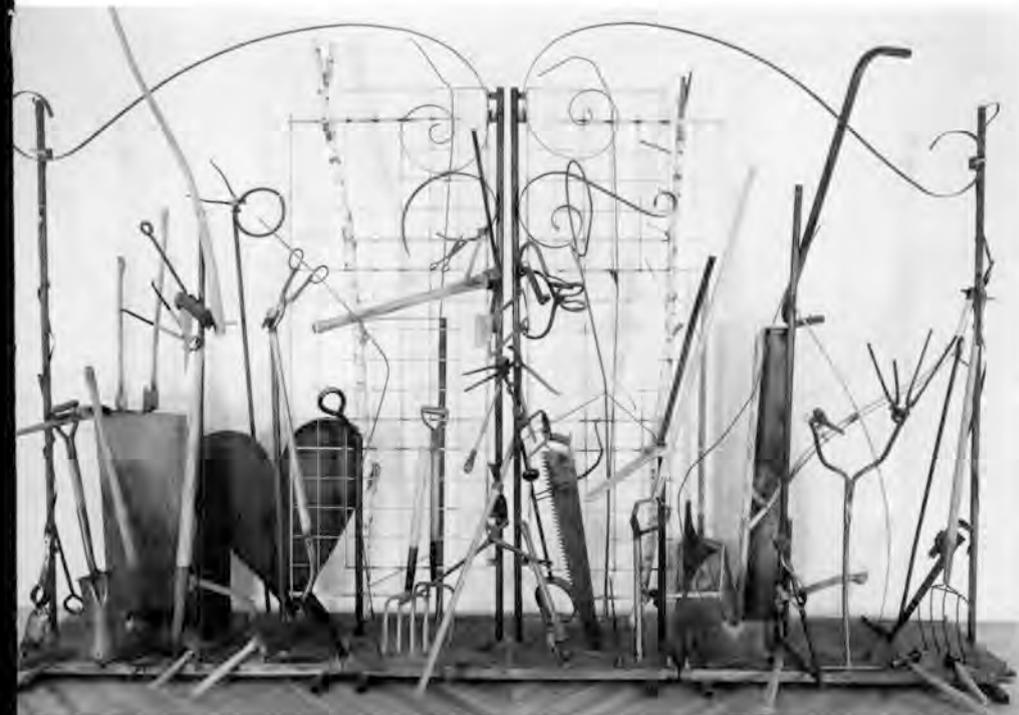
In addition to its on-site sales activities, the publications sales department actively pursues licensing opportunities in the commercial marketplace. More than two hundred different National Gallery of Art products—notecards, posters, greeting cards, bookmarks, postcards, and puzzles—have been manufactured under the close supervision of Gallery staff for sale both at the Gallery and in commercial markets worldwide. This licensing program generates revenue for the publications fund and also furthers the Gallery's educational mission by giving broad exposure to the Gallery's permanent collection.

Gallery Architect

The primary purpose of the architect's office is to analyze, plan, design, and develop the architectural space in which Gallery staff carries out its work. Construction activity has been extensive this fiscal year, with the following projects completed or nearing completion: new silkscreen laboratories and offices, new offices for horticulture (with a floral display design lab) and the conservation science lab, an auditorium stage, locker areas for female guards, restroom facilities near the West Garden Court; remodeling of offices for the corporate relations staff, deputy treasurer, and internal auditor; inscription of patrons' names in the East Building, refurbishing of the West Building founders' room and East Building terrace café, reupholstering of sofas in the West Building galleries, replacement of the cafeteria flooring; customized storage cabinets for the West Building graphic arts department; and special casework projects in offices for the registrar, auditorium programs, special events, development, exhibitions planning, personnel, and curators of American painting, as well as for the stamp machines and a telephone for the handicapped near the cafeteria.

Design work and construction documents are completed or nearly completed for a number of projects that will be under construction in fiscal year 1992, including final inscription of the names of 50th Anniversary Gift Committee members and remodeling of the information room, resource acquisition offices, and education offices. Programming and design work is underway to accommodate the reorganized office of protection services and to improve the ability of the main loading dock facilities to handle shipments of art.

The architect's office has contracted a specialist to develop a Gallery-wide program for computer-aided design and facilities management. The proposed system will make available a wide range of information through the Gallery's database, including architectural plans and space use; three-dimensional space modeling for planning and design; engi-



Jim Dine, *The Gate, Goodbye Vermont*, 1985
Gift (Partial and Promised) of Mr. and Mrs. Donald G.
Fisher, in Honor of the Fiftieth Anniversary of the National
Gallery of Art, 1991.61.1

neering data for HVAC systems, plumbing, and electrical utilities; security installations; computer, telephone, case-work, furniture, and equipment locations. Input of original building plans is well underway and will be followed by recording of all subsequent plan modifications. Additional workstations are envisioned to allow other departments to enter their information on the base building plans.

Work with private architectural and design firms includes a space use study, now expanded to offer a revised master plan for the entire Gallery complex; design of the National Sculpture Garden; and plans for a new bookstore in the connecting link. A project manager has been contracted and negotiations are underway with an architectural firm to replace the West Building skylights, roofing, and gallery laylights.

Facilities Management

The facilities management division pursued several major initiatives in 1991. An employee participation program was es-

tablished within the division to improve communication and the quality of service. A steering committee and a work team composed of representatives selected from various offices met regularly and suggested a number of changes that have been implemented. Also this year the safety program was expanded to include coordinators from each department in the Gallery, strengthening efforts to improve fire safety, disposal of hazardous waste, removal of asbestos and PCBs; maintain medical surveillance; and offer training in CPR, first-aid, and specialized safety for individual shops. Thirty-five Gallery employees were certified in CPR.

The energy conservation program this year recorded its best gains to date, and face and bypass dampers were installed to further enhance conservation. Plans are in place to install additional variable speed drives and face and bypass dampers, which continue to be excellent investments, and to phase out the CFC refrigerant used in air conditioning and replace it over the next five years with a refrigerant that is more environmentally safe.

Facilities management worked closely with the design and installation department to coordinate the cleaning and painting of West Building galleries for the fiftieth anniversary reinstallation of the permanent collection. This anniversary year the staff set up 114 special events, with a special team to oversee efforts, and processed more than 10,000 work orders. The division also played a leading role in planning and coordinating a number of construction projects, including the installations of a new telecommunications system, a temporary covering for the West Building skylights, and new ultraviolet filter film for seventh-floor windows in the East Building, as well as the remodeling of the East Building terrace café and repairs to the ceiling of the Rotunda.

Facilities management centralized its inventory control this year, lowering overall stock levels and improving the availability of materials and supplies. Over the next three years further automation is planned, including the barcoding of materials and supplies, the use of scanners for record keeping, and implementation



Giovanni Battista Piranesi, *Young Man with a Staff*,
c. 1765
Gift of Kate Ganz, in Honor of the Fiftieth Anniversary of
the National Gallery of Art, 1991.24.1

of a computer-aided drafting system for day-to-day use by the building maintenance and operations staff.

Resource Acquisition

The resource acquisition division, formerly known as the procurement and supply office, handled a record number of contracts this fiscal year. Fifty-two contracts were awarded for a total of more than \$3.5 million. One of the largest was

for the new telecommunications system for which the Gallery installed all new fiber optic cable and a state-of-the-art telephone system. In addition, the division handled more than 6,500 purchase requests, including 4,000 purchase orders for 2,500 different vendors.

The division this year identified capital equipment at the Gallery (equipment valued at more than \$5,000) and recorded it in the property management system. The supply office issued an illustrated catalogue of all available items, with full descriptions to facilitate ordering. The division is working to obtain a software package to consolidate its computer systems. Edward Harrison, formerly with the Dover Air Force Base, is the Gallery's new supply officer.

Personnel

The personnel office undertook several initiatives this year to promote diversity among the staff. A position was established for an equal employment opportunity specialist to coordinate Gallery efforts to attract qualified minorities. The office also recruited candidates through employment advertisements in *The Afro-American*, *The City*, and *The Latino*, built a network of contacts in schools with large minority student populations, and organized an information booth for the Blacks in Government annual conference.

Recognizing the problems associated with adult illiteracy, the Gallery established a tutoring program and trained sixteen staff members to coach other staff who wish to improve their reading skills. Efforts to publicize this program brought together a number of staff and tutors.

Plans are in place to reorganize and update the staff orientation program during the next fiscal year to provide a complete overview of the Gallery's mission and of the responsibilities of each department. To communicate this information, we are preparing videos, tours, and discussion meetings.

Office Services

Cathy Williams joined the Gallery this year as the chief of the office services division, responsible for providing transportation, mail, printing and duplication, and checkroom services for the Gallery. The office reviewed all aspects of its operation, and steps have been taken both to raise the quality of service and to provide opportunities for staff development.

A new position was created for an administrative officer to manage the office budget, personnel, and day-to-day operations. Policy statements were issued or updated on subjects such as issuance of government licenses, internal control of vehicle keys and credit cards, and secure delivery procedures for rare book purchases and loans to the library. Other initiatives include the establishment of a maintenance program for Gallery vehicles, a system for providing long-distance driving support for Gallery offices, and the computerization of Federal Express international mail billing and tracking.

An in-service training program was designed for the checkroom clerks to improve basic administrative and clerical skills, enabling them to provide temporary clerical support to offices in the Gallery and to prepare for future career opportunities. On-the-job training was also offered in the areas of budgets, vehicle management, and mail services.

Telecommunications

The Gallery's new state-of-the-art telecommunications switch was in operation on 15 April 1991. A feature of the new switch is a voice mail system, which serves more than six hundred members of the Gallery staff. The Gallery also added a telecommunications device for the deaf (TDD) system. Plans call for modem pooling, networking, and teleconferencing using the enhanced capabilities of this new system.

Audiovisual Services

The primary responsibility of the audiovisual services department is to provide technical support for the Gallery's films, lectures, exhibition-related audiovisual programs, special events, and press briefings, with the continuing goal of assuring the highest quality presentations and recordings possible. The staff keeps pace with changing technologies and has continued to improve and expand services: upgrading the large auditorium motion picture projectors and screen masking to obtain a 34 percent increase in projected image size for 35mm films; and planning and installing a high definition television system in the East Building's small auditorium. The latter is the only facility of its kind in Washington, D.C., and one of two such facilities in the entire United States.

This year the Gallery also introduced an in-house digital recording capability. The Gallery's Sunday Concerts reached a national audience when National Public Radio began to broadcast the department's digitally mastered recordings on "Performance Today." In the spring the compact disc of the National Gallery of Art's Vocal Arts Ensemble, recorded in 1990, was released internationally. The department also completed the design and installation of the theater for the education department's "Introduction to Sculpture" video and arranged for the transfer of the videotape to laserdisc. In order to expand the availability of CNN, C-Span, and C-Span-II, work continued on the improvement of the master TV system serving the Gallery. Plans include the development of a program for area college students who are interested in technical aspects of the Gallery's audiovisual work, including motion picture projection and sound recording.



External Affairs

Development

In marking its fiftieth anniversary, the National Gallery enjoyed extraordinary philanthropic support from private funding sources, receiving nearly \$25 million in gifts and pledges from individuals, foundations, and corporations during the five-year campaign. Those who gave during this fiscal year are listed on pages 137-144 of this report. We are extremely grateful for the support of all donors.

Development efforts in honor of the fiftieth focused particularly on the goal of building the Gallery's permanent collection and enhancing the activities that support it. More than 220 donors from twenty-two states, the District of Columbia, and five foreign countries gave nearly 1,300 paintings, sculptures, and works of graphic art to the Gallery. Approximately 130 of these donors are first-time donors to the Gallery. Sixty-eight members of the 50th Anniversary Gift Committee contributed more than \$6 million in funds used by the Gallery to purchase four works of art, including the old master painting *The Martyrdom of Saint Bartholomew* by Jusepe de Ribera. The gifts of art are mentioned in the relevant curatorial sections of this report. In special recognition of the fiftieth, The Andrew W. Mellon Foundation awarded a grant of \$7.5 million to endow three senior positions and associated support activities related directly to scholarly projects involving the permanent collection.

Looking to the future, the Gallery is setting immediate and long-term funding goals to support the activities that will conserve its permanent collection and make it accessible to larger audiences.

Seven major grants from private foundations were awarded to support the Gallery's education initiatives to further the public's understanding of art.

Funding received from The Annenberg Foundation is enabling the development of a high-quality videodisc to present the Gallery's collection of American painting and sculpture, plus a large selection of drawings, watercolors, and graphics. When the project is completed, 2,500 videodiscs will be given to educational institutions in fifty states and the District of Columbia.

As a lively teaching aid to involve younger visitors in the Gallery's collections, a series of children's books and family guides will be created with funds from the Vira I. Heinz Endowment. These illustrated books will explore creative ways to view works of art and to do projects at home.

To improve self-guiding information for the public, Knight Foundation has provided support for twenty-one new illustrated, laminated leaflets printed in six languages for use in the West Building galleries.

Addressing growing national concerns about declines in art instruction in schools, four foundations have awarded grants toward the Gallery's teacher enrichment programs. A gift from the Ger-

Willem Claesz. Heda, *Banquet Piece with Mince Pie*, 1635 (detail)
Patrons' Permanent Fund, 1991.87.1

aldine R. Dodge Foundation will support the first National Conference on Teacher Programs, in which more than one hundred museum and university art education specialists will meet in Washington to discuss the creation of local teacher enrichment programs. The Bauman Foundation has provided funds to conduct a national survey of these programs in museums. The William Randolph Hearst Foundation awarded a grant to the Gallery's National Teacher Institute, a week-long summer program including lectures, gallery tours, curriculum discussions, and visits to other museums. The grant also provided scholarships for two outstanding educators from each state to attend this year's institute, focusing on European Renaissance art and history. An anonymous foundation has provided support for a follow-up teacher resource packet to contain slides, reproductions, and student handouts for classroom use.

The Gallery raised \$350,000 to complete the matching portion of the Andrew W. Mellon Foundation's \$750,000 challenge grant to support curatorial assistance and scholarly research relating to the permanent collection. The Gallery also continued to raise gifts to match the Mellon Foundation's \$1 million challenge grant for conservation endowment. Vital to preserving the works in the collections, the conservation department also engages in research, publications, and scholarly exchange that enlarge the Gallery's contribution to the national and international museum community.

Guided by Robert H. Smith and Katharine Graham, The Circle of the National Gallery of Art continued to grow in its fifth year (see pages 141-143), bringing in more than \$600,000 and enjoying an 81 percent membership renewal rate. The Circle's support of the fiftieth anniversary included the purchase for the Gallery's permanent collection of the watercolor *View on the River Wye, Looking towards Chepstow*, by John Martin. Circle members support a variety of Gallery programs of consistently high quality that benefit every visitor. This year the Circle members funded one of three internships at the Gallery for minority students pursuing careers in the museum professions.

Other projects funded by the Circle included the production of brochures for the exhibitions, "*Soap Bubbles*" of Jean-Siméon Chardin and Rembrandt's *Lucretias*.

Throughout its fifty-year history, the National Gallery of Art has thrived as a partnership between the federal government and the American people. The Gallery continues to rely on support from individuals, foundations, and corporations, as funds for art acquisition and many special projects come only from private sources. Much of the philanthropic support described above has been secured through the efforts of our volunteer board of trustees and trustees' council. The development office continues to help implement fundraising strategies recommended by the volunteer leadership.

Corporate Relations and Venture Programs

This office secures corporate support for Gallery exhibitions and exhibition-related projects such as films, videos and interactive videodiscs, education programs, brochures, catalogues, special events, advertising, and press materials. It also serves as a liaison between the Gallery and corporate representatives, including chief executive officers and directors of corporate contributions, communications, and public affairs, to ensure that sponsor relations with the Gallery are mutually beneficial. The office has continued to explore new opportunities for corporate supporters, including consortium sponsorship and joint ventures.

Eighteen corporations and one foundation made contributions amounting to more than \$7 million in support of ten exhibitions and related films in fiscal year 1991, and another nine corporations provided support for six exhibitions and related projects scheduled from October 1991 through September 1992, totaling \$2,295,000.

Setting the tone of internationalism both for Gallery exhibitions and sponsors in 1991, two Italian companies, Galileo Industrie Ottiche, S.p.A., of Venice and



Hans Bol, *Winter Landscape with Skaters*,
c. 1584/1586
Gift of Robert H. and Clarice Smith, in Honor of the Fiftieth
Anniversary of the National Gallery of Art, 1991.15.1

Silvio Berlusconi Communications of Milan, supported the Washington presentation of *Titian: Prince of Painters*. Southwestern Bell Corporation returned to the Gallery to sponsor *Paul Strand* and committed a gift of sixty-one photographs by Strand in conjunction with its support of the exhibition. For its gift, Southwestern Bell became the first corporate sponsor to join the ranks of foundations and individuals whom the trustees recognize as benefactors of the National Gallery. GTE, in its record-breaking seventh sponsorship at the Gallery, supported *Art for the Nation: Gifts in Honor of the Fiftieth Anniversary of the National Gallery of Art*. Philip Morris Companies Inc., which has supported five exhibitions at the Gallery, committed corporate support for the *Albert Bierstadt* exhibition, and Lufthansa German Airlines for *Käthe Kollwitz*, both in fiscal year 1992.

In honor of the Gallery's fiftieth anniversary, *Fortune* magazine published a book documenting the history of corporate sponsorship at the Gallery. *The Corporate Patron*, which includes illustrated

profiles of fifty major Gallery sponsors and listings of more than three hundred companies that have supported exhibitions and programs during the Gallery's fifty-year history, has been distributed internationally to Gallery patrons, chief executive officers, and corporate contributions and communications directors. Anthony Thorncroft of the London *Financial Times* described *The Corporate Patron* as "the most comprehensive and detailed exposition of any gallery's drive for sponsorship. . . . Every picture relates to a story." The book was introduced in a special advertising supplement in the May issue of *Fortune* magazine, which included specially designed advertisements by GTE Corporation, Eastman Kodak, Southwestern Bell Corporation, Mellon Bank, The Mitsui Taiyo Kobe Bank, Ltd., Time Warner, Inc., and Canon, Inc., and Canon U.S.A., Inc.

Joining Ameritech, Republic National Bank of New York, and The Mitsui Taiyo Kobe Bank, Ltd., in partnership with The Nomura Securities Co., Ltd., the global consortium of sponsors for the fiscal 1992 exhibition *Circa 1492: Art in the Age of Exploration* was completed with the European support of Banco Exterior de España (Grupo CBE) and Fiat S.p.A. Additional support for the exhibition and catalogue was provided by The Rockefeller Foundation. Sponsor representatives were featured speakers at long-lead press conferences for *Circa 1492* in Washington and New York. Ameritech created a national advertising campaign for the exhibition, including major newspapers, magazines, and journals as well as Washington bus stops, Metro stations, National Airport terminals, and radio spots.

Canon U.S.A., Inc., and Canon, Inc., generously supported the film *Masters of Illusion*, created in conjunction with the *Circa 1492* exhibition. The film will be translated into eight languages and presented in special viewings in Washington, New York, and Los Angeles, and at the American Embassy in Tokyo. Sony Corporation made it possible for the film to be available in high definition video format and donated equipment for a state-of-the-art high definition video theater in

the small auditorium of the East Building. Travel support for the film project was provided by All Nippon Airways.

The Gallery was pleased to have its fiscal year 1990 and 1991 sponsors as founding members of a new membership program, the International Corporate Circle (ICC). Corporations are invited to join the ICC with an annual contribution of \$10,000, enabling them to attend events such as the annual black-tie ICC dinner at the Gallery, previews of Gallery films, and Gallery functions abroad, and to receive complimentary publications, videocassettes, and VIP arrangements for passes and tours of exhibitions. The office has coordinated an international mailing of 2,500 prospects worldwide. A complete list of ICC members as of the end of the fiscal year can be found on page 140 of this report.

During the summer the office welcomed two temporary staff members, Heinrich von Liechtenstein and Marilyn Brockway, who assisted with research and mailing for the International Corporate Circle and distribution for *The Corporate Patron* book.

Press and Public Information

This office actively promotes press coverage of events at the National Gallery and serves as a liaison between the Gallery and the media. In fiscal year 1991 these activities drew unprecedented national and international attention. More than a thousand major stories and mentions of the Gallery were published in newspapers and magazines or broadcast by radio and television stations around the world. The *Washington Post* alone ran nearly a hundred articles on exhibitions, acquisitions, special events, and people at the Gallery.

For the fiftieth anniversary celebration and gift exhibition *Art for the Nation*, the press office generated coverage that greatly increased public awareness of the history and collections of the nation's art gallery. More than two hundred reports appeared, including ten articles and an editorial in the *Washington Post*, four articles in the *New York Times*, and stories

in magazines such as *Smithsonian* and *ARTnews*. The British *Apollo* magazine featured the Gallery's *Ginevra de' Benci* by Leonardo da Vinci on the cover and a major story on the Gallery's permanent collection and history. Foreign newspaper coverage extended from Glasgow to Calcutta.

Gallery director J. Carter Brown appeared on NBC's "Nightly News" and "Today" programs in association with the fiftieth anniversary, and CBS news also covered the celebration. WRC, Washington's NBC television station, broadcast a two-part interview with honorary trustee Paul Mellon, a Founding Benefactor of the Gallery, who was also profiled by John Russell on the front page of the Sunday *New York Times* Arts and Leisure section. To facilitate even greater broadcast coverage, the press office produced a video press release, distributed to eight hundred network affiliates across the country.

Outstanding press response was achieved as well for *Titian: Prince of Painters*. Interest from the Italian press was extremely high, resulting in more than a hundred reports on the exhibition. Foreign publications covering the *Anthony van Dyck* exhibition included such British and French periodicals as *Country Life*, *Daily Telegraph*, and *L'Objet d'art*.

The press office later initiated extensive publicity for the *Rauschenberg Overseas Culture Interchange* ("ROCI"). Network television programs such as CBS's "Sunday Morning" and PBS's "MacNeil/Lehrer NewsHour" broadcast features on the show, helping to draw greater public attendance than for any other Gallery exhibition of the year. The world premiere performance of the Trisha Brown Dance Company's *Astral Converted (50")*, with sets by Robert Rauschenberg and music by John Cage, opened in conjunction with the *ROCI* exhibition. It was covered on the front pages of Washington arts publications, and the Style section of the *Washington Post* included a profile of choreographer Brown and an opening night review of the performance.

This year the office began to produce a full-page monthly advertisement of Gal-

lery exhibitions and activities for publication in the *Washington Post*, with a readership of 840,000. It is reprinted as a handout for Gallery visitors. The office continued publication of the monthly calendar of events, distributed to 58,000 households across the country, and a bi-monthly staff newsletter.

Looking ahead to the *Circa 1492: Art in the Age of Exploration* exhibition, the information office organized two advance press briefings in Washington, D.C., and New York City to present information on the progress of the exhibition and to introduce corporate and foundation sponsors. The New York press luncheon was attended by more than one hundred domestic and foreign correspondents and editors. Expanded media contacts in anticipation of *Circa 1492* led to early articles in such publications as *Harper's Bazaar* and *Panorama* (Italy), in addition to a twelve-page overview of the Gallery, with an introduction by Mrs. James Baker, in a special color supplement in *El Mundo*, Spain's leading newspaper.

The office has planned a three-day critics' conference at the Gallery for the fall to bring the nation's leading art critics together for professional discussions. The conference is intended to provide a forum for exchanging ideas about interpreting art to general audiences and also to introduce the Gallery's activities to a broad range of art writers and critics from across the country during a busy season of exhibition openings.

Special Events

The primary responsibility of the office of special events is to organize exhibition openings and Gallery ceremonies. This year the major focus was the celebration of the fiftieth anniversary of the National Gallery. During the anniversary week alone there was a birthday celebration for the staff, a black-tie dinner for five hundred in honor of donors to *Art for the Nation*, a presentation ceremony for recipients of the fiftieth anniversary medal, a preview luncheon in honor of the *John Russell Pope* exhibition, and a *vin d'hon-*

neur for the 2,000th National Gallery Orchestra concert.

The annual meeting of the Collectors Committee members (see list on page 140) coincided with a preview of *Kazimir Malevich*. Other important twentieth-century art activities included a gala evening in honor of the *Rauschenberg Overseas Culture Interchange* ("ROCI") and a preview of the *Graphicstudio* exhibition; both brought a distinguished group of contemporary artists to Washington. In conjunction with ROCI, the Gallery commissioned the dance *Astral Converted* (50"), with a premiere performance on the Mall followed by a reception in honor of the artists.

Of particular importance were the dinners for *Titian: Prince of Painters* and *Anthony van Dyck*. Both brought major international collectors and lenders to the Gallery, including First Lady Barbara Bush. Other distinguished visitors during the year included the president of Hungary, Mrs. Lech Walesa, and Queen Margrethe of Denmark, who came to see *The Art of Glass: Masterpieces from the Corning Museum*.

The film *Voices in Celebration* premiered at the Gallery during the anniversary week and was later the focus of celebrations for European friends of the Gallery at the American Embassy Residence in Paris, and for international friends at the Dag Hammarskold Auditorium at the United Nations.

Visitor Services

The focus of this department is to promote an enjoyable experience for all who visit the National Gallery. Of the many services provided, the most visible is facilitating entry into popular exhibitions. The staff offers information by telephone, operates a free pass system, ensures the availability of brochures, schedules entry for groups, maintains a courtesy pass list, provides personal assistance to visitors with special needs, and prevents overcrowding in galleries. This service is also provided for films and lectures when needed.



Trisha Brown Dance Company performing *Astral Converted (50")* outdoors in front of the West Building, with sets by Robert Rauschenberg and music by John Cage

During fiscal year 1991 the department assisted with 278,152 visits to the *Titian* exhibition, distributing free passes on weekends and holidays. Monitoring was also provided for *Van Dyck*; *Art for the Nation*; and *Degas Waxes*. The office handled seating and crowd control for five outdoor evening performances of the Trisha Brown Dance Company's *Astral Converted (50")*, attended by 10,268 people. The increasing popularity of the Sunday evening concerts required the institution of a pass system, making tickets available as early as Friday morning.

Visitor services compiles, tabulates, and distributes weekly attendance figures for the Gallery and special exhibitions. These figures date back to 1941 and are used frequently by many departments. The office recorded 1,600 comment cards in 1991, responding as appropriate, and prepared monthly reports to ap-

prise executive officers and department heads of visitors' concerns.

Horticulture

The horticulture department experienced an especially active year, preparing displays not only for events associated with the regular exhibition schedule but for celebrations in honor of the Gallery's fiftieth anniversary.

The installation of the *Titian* exhibition incorporated cypress trees and other plants associated with Venice in this period, and the *Van Dyck* exhibition featured elaborate layered displays of flowering plants at the entrance and throughout the galleries. For the anniversary gift exhibition, *Art for the Nation*, the department provided an indoor garden in the East Building and other plant displays. The *John Russell Pope* and *ROCI* exhibitions also required plants as part of the installations.

A special gift in honor of the Gallery's fiftieth anniversary was the extraordinary Ames-Haskell azalea collection, displayed on this occasion for the pleasure of our visitors. This collection, consisting of one hundred specimen azaleas, was assembled by John Ames of Boston with the assistance of the renowned plant explorer "Chinese Wilson," then was passed on to Allen C. Haskell, who has given the collection to the National Gallery. The azalea display will be presented as an annual event at the Gallery.

Another major contribution to the anniversary celebrations was the complete redesign and replanting of the outdoor fountain gardens at either side of the main entrance to the West Building on Madison Drive. These gardens, overgrown with azaleas and yew hedges over the years, were cleared of all plant material except for the large specimens. New layouts were designed to invite visitors to linger in the space or to rest on one of the benches installed around the central fountains. The planting of perennials and flowering shrubs gives an air of freshness to this entrance to the Gallery.

Exterior projects included the renovation of the lawns around both buildings and replacement of the rugose rosebeds

on the plaza of the West Building with abelias to provide a more maintenance free landscape with evergreen foliage and a long flowering period.

Music at the Gallery

Forty Sunday evening concerts were presented in the West Garden Court of the National Gallery in fiscal year 1991. 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; from the Ann and Gordon Getty Foundation; and from the Embassy of Canada.

The National Gallery Orchestra performed ten concerts under the direction of George Manos, which included the gala concert on 17 March 1991 marking the fiftieth anniversary of the Gallery and the 2,000th concert in the series, which began in 1942. As a further observance of the Gallery's anniversary, the music department invited twenty internationally prominent artists who had performed at the Gallery early in their careers to return for an appearance in the 1990-1991 season. (The concerts by returning artists are marked with an asterisk in the list below.) The Gallery orchestra also got an early start on 1991 observances of the 200th anniversary of Mozart's death by presenting an all-Mozart concert on 3 February, and marked the opening of the exhibition *Kazimir Malevich* with a concert of Russian orchestral music on 14 October.

The National Gallery Vocal Arts Ensemble, also under Manos, performed two concerts at the Gallery, as well as a return engagement at the Rheingau Musik Festival in Wiesbaden and three other concerts in Germany. The Vocal Arts Ensemble's first recording, *Four Centuries of Vocal Music*, was released for international distribution on the Koch International label in April, and sales of the recording have run well ahead of the distributor's expectations. The master recording was produced at the Gallery by

Tom Valentine and John Conway under the artistic direction of George Manos, and was made possible by funds provided by the Circle of the National Gallery of Art.

The Forty-eighth American Music Festival, which ran from 7 April through 12 May, featured jazz concerts by Dizzie Gillespie and George Shearing, as well as a program of American piano music by James Tocco, whose recital not only received favorable review at the time but was also recalled as "a benchmark of the season" in a later *Washington Post* review. Attendance at the festival concerts was higher than in previous years, as was attendance in general throughout the season. Due to the popularity of the concerts, free passes were issued at the Gallery on the three days prior to each concert.

Four commissions were issued to American composers in honor of the Gallery's fiftieth anniversary. Works for orchestra were completed by Daniel Pinkham, Robert Ward, and John La Montaine, and were premiered by the National Gallery Orchestra under Manos' direction. A work by Richard Bales is scheduled for completion and performance in 1992.

In addition to continued live local broadcast of the concerts on radio station WGMS, this year's season was rebroadcast nationally on a regular basis on the National Public Radio program "Performance Today." A color brochure previewing the concerts was printed for the first time this year, and it drew an enthusiastic response from the public. The music department enjoyed the cooperation of two volunteer interns during fiscal 1991. Humphries McGee III, from Episcopal High School, and Julie Turaj, from Yale University, worked with the department as spring and summer interns, respectively. Music librarian George Gillespie completed the cataloguing and storage of the works of Richard Bales, a long-term project that began in 1989.

The Gallery concerts were the subject of fifteen reviews in various media, fifteen newspaper photo previews, three feature articles, and a broadcast interview on WETA radio. The National Gallery Vocal



Titian, *The Concert*, c. 1512, Galleria Palatina, Palazzo Pitti, from the *Titian: Prince of Painters* exhibition (detail)

Arts Ensemble's tour of Germany received four favorable reviews in German newspapers.

A complete listing of the 1990–1991 concert season follows:

OCTOBER

- 7 National Gallery Orchestra
- 14 National Gallery Orchestra
- 21 Martina Arroyo, soprano*
- 28 Shura Cherkassky, pianist*

NOVEMBER

- 4 National Gallery Orchestra
- 11 Emmanuel Vardi, violist*
- 18 Daniel Heifetz, violinist
- 25 Anton Kuerti, pianist*

DECEMBER

- 2 National Gallery Orchestra
- 9 National Gallery Vocal Arts Ensemble
- 16 Oscar Shumsky, violinist*
- 23 The Maryland Camerata—Christmas concert
- 30 National Gallery Orchestra—New Year concert

JANUARY

- 6 Ann Schein, pianist*
- 13 Zvi Zeitlin, violinist*
- 20 Michael Ponti, pianist*
- 27 Alessandra Marc, soprano

FEBRUARY

- 3 National Gallery Orchestra with Agustin Anievas, pianist*
- 10 The Juilliard String Quartet*
- 17 Lillian Kallir, pianist*
- 24 National Gallery Vocal Arts Ensemble

MARCH

- 3 Gyorgy Sandor, pianist*
- 10 Grant Johannesen, pianist*
- 17 National Gallery Orchestra, with Alessandra Marc, soprano (2,000th concert and 50th Anniversary of the National Gallery)
- 24 Lee Luvisi, pianist*
- 31 The Gregg Smith Singers (Easter concert)

Forty-eighth American Music Festival

APRIL

- 7 National Gallery Orchestra
- 14 James Tocco, pianist
- 21 George Shearing, pianist, with Joe Williams, vocalist, and Joe Pass, guitarist*
- 28 An die Musik, piano quintet

MAY

- 5 Dizzy Gillespie and Jazz Ensemble
- 12 National Gallery Orchestra

-
- 19 The Audubon Quartet*

- 26 Sidney Harth, violinist*

JUNE

- 2 The Peabody Trio
- 9 Leon Bates, pianist*
- 16 Anne Koscielny, pianist*
- 23 Menachem Pressler, pianist*
- 30 National Gallery Orchestra

WORLD PREMIERES

DANIEL PINKHAM

Symphony No. 4, 4 November 1990

ROBERT WARD

By the Way of Memories, 7 April 1991

JOHN LA MONTAINE

Of Age: An Ode, Epode, and Fanfares, 12 May 1991

FIRST WASHINGTON

PERFORMANCES

MORTEN LAURIDSEN

Mid-winter Songs, 9 December 1990

HUGO KAUDER

Ten Poems from James Joyce's "Chamber Music,"

24 February 1991

EDWARD DIEMENTE

Songs for Winter, 24 February 1991

BELA BARTOK

Intermezzo interrotto (arranged by the composer

from his *Concerto for Orchestra*), 3 March 1991

SHULAMIT RAN

Excursions for Violin, Cello, and Piano, 2 June

1991

Center for Advanced Study in the Visual Arts

Report for the Academic Year
1990-1991

At the founding of the Center in 1979, a four-part program of fellowships, meetings, publications, and research was instituted. In its eleventh year, in addition to ongoing activities in these four areas, the Center continued meetings with the Association of Research Institutes in Art History, a union of 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 also took part in meetings of the Washington Collegium for the Humanities, made up of nine research institutions, and this year sponsored a lecture by Robert Garland in a Collegium series entitled, "The World of the Child."

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, a Kress postdoctoral fellowship, and Kress and Davis predoctoral fellowships. The Wyeth Endowment and Ittleson Foundation also support predoctoral fellowships. The Soros Foundation provides funds for a visiting senior research fellowship for

scholars from central Europe and the former Soviet Union. The Center has received support for scholarly meetings, programs, and events from various sources including Hyatt Hotels Corporation and the Samuel H. Kress Foundation.

Members of the board of advisors serve overlapping appointments, usually for three-year terms. In December 1990 Juergen Schulz, Brown University, and Linda Seidel, University of Chicago, completed their terms. In January 1991 David Rosand, Columbia University, and Kirk Varnedoe, the Museum of Modern Art, New York, began their terms. Six others continued to serve: Svetlana Alpers, University of California, Berkeley; Everett Fahy, the Metropolitan Museum of Art; William Loerke, Dumbarton Oaks; Donald Preziosi, University of California, Los Angeles; Jules Prown, Yale University; and John Rosenfield, Harvard University. Members of the board also comprise the selection committees that review fellowship applications.

The resident community of scholars at the Center in 1990-1991 included the Samuel H. Kress Professor, seven senior fellows, ten visiting senior fellows, two Soros visiting senior research fellows, one postdoctoral fellow, and six predoctoral fellows. Nonresident scholars included six predoctoral fellows. Research by the scholars in residence involved diverse media, including architecture, painting, graphic arts, metalwork, and photography, originating in cultures ranging from

medieval Japan and Islamic Spain to mid-twentieth-century America. Some focused on aesthetics, patronage, technical aspects of sculpture, or iconographic programs of stone inscriptions, while others examined terminology control of art historical databases.

*SAMUEL H. KRESS PROFESSOR
1990-1991*

Per Bjurström, educated at the University of Uppsala, joined the prints and drawings department at the Nationalmuseum, Stockholm, in 1950; he became department head in 1968 and director of the museum in 1980. He is now director emeritus of the National Swedish Arts Museum, a member of the Royal Academy of Letters, History, and Antiques and the Royal Academy of Art, and president of the International Committee on Museums of Fine Arts, among other professional affiliations. He has published more than 250 books and articles on Swedish art and on the prints, drawings, and paintings of Germany, France, and Italy from the Renaissance to the present. He has made a major contribution to the understanding of baroque theater and scene design. While at the Center, Bjurström concentrated on two projects, the art of Louis Jean Desprez and the two-hundred-year history of the Swedish Nationalmuseum.

SENIOR FELLOWS

David Bruce Brownlee, University of Pennsylvania, Ailsa Mellon Bruce Senior Fellow, 1990-1991

Laura Corti, Scuola Normale Superiore; Villa I Tatti, associate appointment, spring 1991

Dale Vivienne Kent, University of California, Riverside, Samuel H. Kress Senior Fellow, 1990-1991

Lothar Ledderose, Universität Heidelberg, Kunsthistorisches Institut, Paul Mellon Senior Fellow, 1990-1991

Jane Shelton Livingston, George Mason University, Samuel H. Kress Senior Fellow, 1990-1991

Gloria Ferrari Pinney, Bryn Mawr College, Samuel H. Kress Senior Fellow, 1990-1991

John Tagg, State University of New York, Binghamton, Ailsa Mellon Bruce Senior Fellow, 1990-1991

VISITING SENIOR FELLOWS

Jaynie Louise Anderson, University of Oxford, Ruskin School of Drawing and Fine Arts, Paul Mellon Visiting Senior Fellow, summer 1991

Görel Cavalli-Björkman, Nationalmuseum, Stockholm, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1991

Giuseppe Dardanello, Politecnico di Torino, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1990

Paula Harper, University of Miami, Coral Gables, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1991

Ernö Marosi, Hungarian Academy of Sciences, Budapest, Institute of Art History, Paul Mellon Visiting Senior Fellow, summer 1991

Boris Marshak, State Hermitage Museum, Leningrad, Paul Mellon Visiting Senior Fellow, spring 1991

Annaliese Mayer-Meintschel, Staatliche Kunstsammlungen Dresden, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1991

Olga Palagia, Athens University, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1991

Nigel Robert Thorp, Glasgow University Library, Paul Mellon Visiting Senior Fellow, fall 1990

M. E. Warlick, University of Denver, Paul Mellon Visiting Senior Fellow, fall 1990

SOROS VISITING SENIOR RESEARCH FELLOWS

Werner Schade, Staatliche Museen zu Berlin, Kupferstichkabinett, Soros Visiting Senior Research Fellow, fall 1990-winter 1991

Vojtěch Lahoda, Institute of Art History, Prague, Soros Visiting Senior Research Fellow, spring-summer 1991

AILSAM MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW, 1990-1991

Gail Feigenbaum, curator of academic programs

AILSAM MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW, 1990-1991

Christopher Thomas, National Gallery Archives

PREDOCTORAL FELLOWS

Matthew Affron [Yale University], Samuel H. Kress Fellow, 1990-1992

Barbara Shapiro Comte [Harvard University], Chester Dale Fellow, 1990-1991

Harold Foss Foster [City University of New York, Graduate School and University Center], Paul Mellon Fellow, 1990-1993

*Isabelle Frank** [Harvard University], Paul Mellon Fellow, 1988–1991
*Alessandra Galizzi** [Johns Hopkins University], David E. Finley Fellow, 1988–1991
*Randall C. Griffin** [University of Delaware], Wyeth Fellow, 1989–1991
Robert Edward Haywood [University of Michigan], Wyeth Fellow, 1990–1992
Ronda J. Kasl [New York University, Institute of Fine Arts], Paul Mellon Fellow, 1989–1992
*Amy Kurlander** [Harvard University], Mary Davis Fellow, 1989–1991
*Mitchell F. Merling** [Brown University], Samuel H. Kress Fellow, 1989–1991
Kevin Dean Murphy [Northwestern University], Mary Davis Fellow, 1990–1992
Nadine M. Orenstein [New York University, Institute of Fine Arts], David E. Finley Fellow, 1989–1992
*D. Fairchild Ruggles** [University of Pennsylvania], Ittleson Fellow, 1989–1991
Frederic Schwartz [Columbia University], Chester Dale Fellow, 1990–1991
Philip Hotchkiss Walsh [Harvard University], David E. Finley Fellow, 1990–1993
Ethel Sara Wolper [University of California, Los Angeles], Ittleson Fellow, 1990–1992

MEETINGS

Colloquia

Per Bjurström, "Louis Jean Desprez and His Sicilian Recollections"
Gloria Ferrari Pinney, "Figures of Speech: The Picture of *Aidos*"
Lothar Ledderose, "Mao's Mausoleum"
Jane Shelton Livingston, "The New York School: Photography, 1936–1963"
John Tagg, "A Discourse (with Shape of Reason Missing)"
David Bruce Brownlee, "Louis I. Kahn: In the Realm of Architecture"
Dale Vivienne Kent, "Renaissance Florence: The Patron's Oeuvre"

Shop Talks

Randall C. Griffin, "Remythologizing the Industrial Worker: Thomas Anshutz's *The Ironworkers' Noontime*"
Isabelle Frank, "Melozzo da Forlì and Problems in Fifteenth-Century Perspective"
Alessandra Galizzi, "Problems in the Iconography of the Immaculate Conception, c. 1500"

Mitchell F. Merling, "Why Raphael Couldn't Draw: A Lesson in Painting from a Seventeenth-Century Venetian Professor"
D. Fairchild Ruggles, "The Hispano-Islamic Garden and the Question of Paradise"
Amy Kurlander, "Corot's *Souvenir de Mortefontaine*: Landscape and the Beholder"

Incontri

Jochen Boberg, Museumspädagogischer Dienst, Berlin, "Museum, Culture, and Communication"
Jaromír Neumann, Charles University, Prague, "The Flaying of Marsyas"
Juan Bonta, University of Maryland at College Park, "American Architects and Texts: A Study of the Names Cited in Architectural Literature"

Symposia

TITIAN 500

25–27 October 1990

Participants: *Jaynie Anderson*, University of Oxford, Ruskin School of Drawing and Fine Arts; *David Alan Brown*, National Gallery of Art; *Patricia Fortini Brown*, Princeton University; *David Bull*, National Gallery of Art; *Robert Echols*, National Gallery of Art; *Sydney J. Freedberg*, National Gallery of Art (emeritus); *Augusto Gentile*, Università di Roma I, "La Sapienza"; *Rona Goffen*, Rutgers University; *Werner L. Gundersheimer*, Folger Shakespeare Library; *Paul Holberton*, Surrey, England; *Charles Hope*, University of London, Warburg Institute; *Peter Humfrey*, University of Saint Andrews; *Douglas Lewis*, National Gallery of Art; *Mauro Lucco*, Università degli studi di Bologna; *Joseph Manca*, Rice University; *Emanuele Mattaliano*, Università degli studi di Venezia; *Henry A. Millon*, Center for Advanced Study in the Visual Arts; *Terisio Pignatti*, Università degli studi di Venezia and Civici Musei Veneziani; *Joyce Plesters*, National Gallery, London (emerita); *David Rosand*, Columbia University; *Pierre Rosenberg*, Musée du Louvre; *Ugo Ruggieri*, Università degli studi di Udine; *Giovanna Nepi Scire*, Soprintendenza dei beni artistici e storici, Venice; *Wendy Stedman Sheard*, Stony Creek, Connecticut; *Paolo Spezzani*, Soprintendenza dei beni artistici e storici, Venice; *Arthur Steinberg*, Massachusetts Institute of Technology; *Francesco Valcanover*, Comitato scientifico, Mostra di Tiziano, Venice

VAN DYCK 350

8–9 February 1991

Cosponsored with the University of Maryland; sessions 3 and 4 held at the University of Maryland at College Park
 Participants: *Arnout Balis*, Nationaal Centrum

*in residence 17 September 1990–31 August 1991



Curator John Hand examining the Gallery's newly restored *Saint Anne Altarpiece* by Gerard David (c. 1500/1520, Widener Collection), the subject of a curatorial colloquy sponsored by CASVA

voor de Plastische Kunsten and Rubenianum, Antwerp; *Susan J. Barnes*, Dallas Museum of Art; *Reinhold Baumstark*, Sammlungen des Fürsten von Liechtenstein, Vaduz; *Piero Boccardo*, Civica Galleria di Palazzo Rosso, Genoa; *Egbert Haverkamp-Begemann*, New York University, Institute of Fine Arts; *Michael Jaffe*, Fitzwilliam Museum, Cambridge (emeritus); *John Martin*, Princeton University (emeritus); *Justus Müller Hofstede*, Rheinische Friedrich-Wilhelms-Universität Bonn; *Graham Parry*, University of York; *Malcolm Rogers*, National Portrait Gallery, London; *Joneath Spicer*, Walters Art Gallery, Baltimore; *Katlijne Van Der Stighelen*, Katholieke Universiteit Leuven; *Hans Vlieghe*, Katholieke Universiteit Leuven and Rubenianum, Antwerp; *Amy L. Walsh*, California State University, Northridge; *Arthur K. Wheelock*, National Gallery of Art; *Jeremy Wood*, Oxford Polytechnic

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: TWENTY-FIRST ANNUAL SESSIONS, 12-13 April 1991
Co-sponsored with the Department of Art History, University of Maryland at College Park
Participants: *Donald A. McColl* [University of Virginia], introduced by John Yiannias; *Maureen Kupstas* [University of Delaware], introduced by Lawrence P. Nees; *Andrea Boland* [University of North Carolina, Chapel Hill], introduced by Mary Pardo; *Alessandra Galizzi* [Johns Hopkins University], introduced by Charles Dempsey; *Michael Tomer* [Pennsylvania State University], introduced by Jeanne Chenault Porter; *Debora Rindge* [University of Maryland], introduced by William L. Pressly; *Paul Scolari* [University of Pittsburgh], introduced by Kirk Savage; *Jenny Thompson* [George Washington University], introduced by David Bjelajac

Lectures

Angelica Rudenstine, New York City (moderator), "Malevich," 5 October 1990

Jean-Claude Marcadé, Centre nationale de la recherche scientifique, Paris, and Université de Paris-Sorbonne, "L'image de l'homme et l'image du monde: le visage dans l'oeuvre de Malevich"

Troels Andersen, Silkeborg Kunstmuseum, "Malevich: Recent Research, Questions and Results"

Robert Garland, Colgate University, "Juvenile Delinquency in the Greco-Roman World," 17 December 1990

Curatorial Colloquy III

SAINT ANNE ALTARPIECE

20-24 May 1991

Colloquy Chairs: Maryan Ainsworth, the Metropolitan Museum of Art; John Hand, National Gallery of Art; and Catherine Metzger, National Gallery of Art

Participants: Dirk De Vos, Groeningemuseum, Bruges; Molly Faries, Indiana University; Diane Scillia, Kent State University; J.R.J. van Asperen de Boer, Rijksuniversiteit Groningen; Jean C. Wilson, State University of New York, Binghamton; Martha Wolff, Art Institute of Chicago

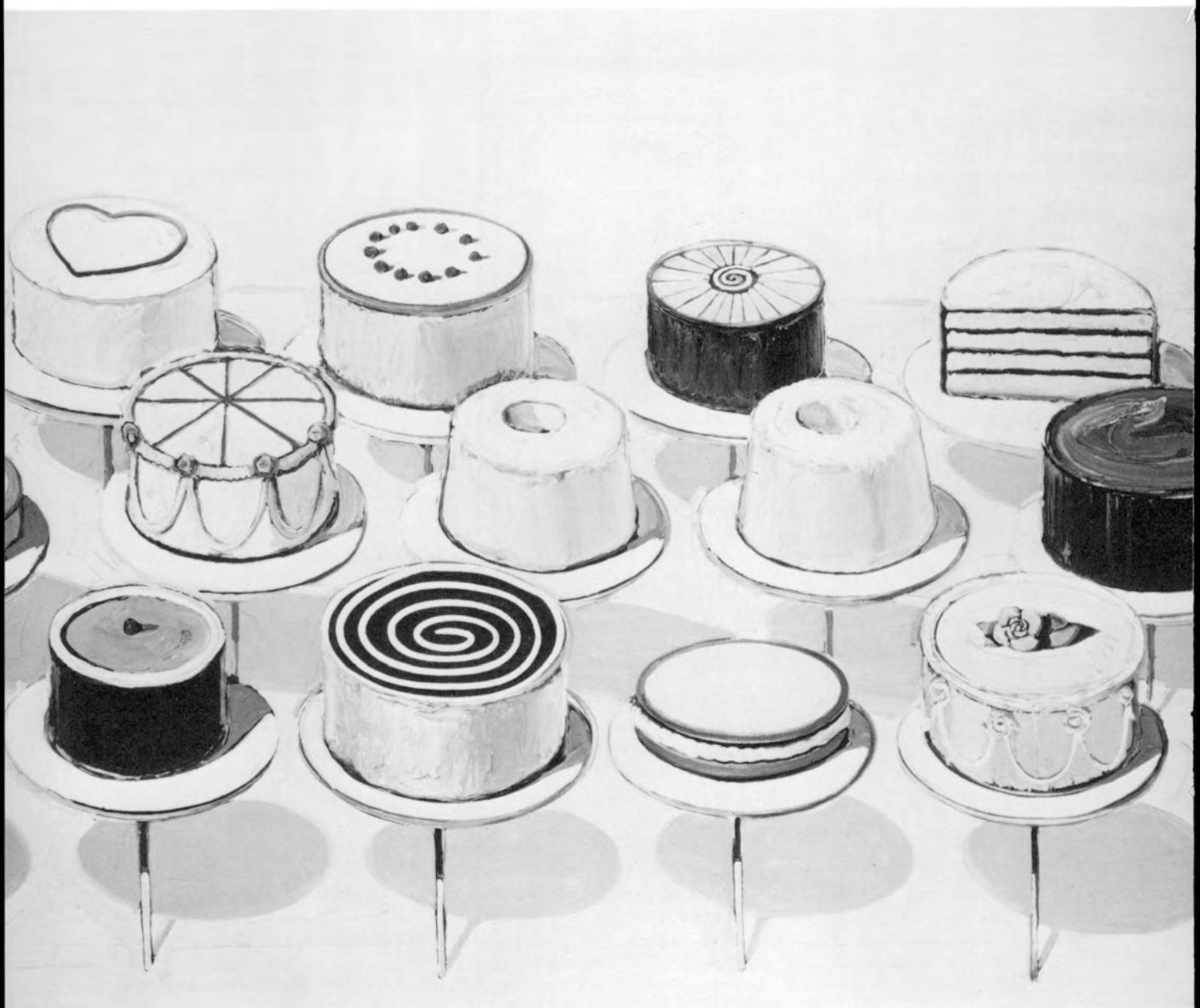
PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 11*, published in October 1991, contains general information about the fellowship program, the program of meetings, and the publication and research programs, along with the list of the board of advisors and the members of the Center, and the list of activities for 1990-1991. *Center 11* also contains summary reports on research conducted by the resident members of the Center in 1990-1991 and by several predoctoral fellows from the previous academic year.

Papers presented at symposia sponsored by the Center are often gathered and published in the symposium series of

the National Gallery's Studies in the History of Art. Twelve symposium volumes have appeared to date: *Macedonia and Greece in Late Classical and Early Hellenistic Times*, vol. 10; *El Greco: Italy and Spain*, vol. 13; *Claude Lorraine 1600-1682*, vol. 14; *Pictorial Narrative in Antiquity and the Middle Ages*, vol. 16; *Raphael before Rome*, vol. 17; *James McNeill Whistler: A Reexamination*, vol. 19; *Retaining the Original: Multiple Originals, Copies, and Reproductions*, vol. 20; *Italian Medals*, vol. 21; *Italian Plaquettes*, vol. 22; *The Fashioning and Functioning of the British Country House*, vol. 25; *Winslow Homer*, vol. 26; *Cultural Differentiation and Cultural Identity in the Visual Arts*, vol. 27; *The Mall in Washington, 1791-1991*, vol. 30; *The Architectural Historian in America*, vol. 35; and *American Art around 1900*, vol. 37. Three other symposium volumes are in production: *Nationalism in the Arts*, vol. 29; *Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times*, vol. 31; and *New Perspectives in Early Greek Art*, vol. 32. And other symposium papers are being prepared for publication: *Michelangelo Drawings*; *Art and Power in Seventeenth-Century Sweden*; *The Pastoral Landscape*; *The Artist's Workshop*; *Eius Virtutis Studiosi: Classical and Post-Classical Studies in Memory of Frank Edward Brown (1908-1988)*; and *Intellectual Life at the Court of Frederick II Hohenstaufen*. The Center is in the process of gathering papers from three more symposia: *Malevich*, *Titian 500*, and *Van Dyck 350*.

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 10* lists awards for 1990-1991.



Staff Activities

J. Carter Brown, director, served ex officio on the Federal Council on the Arts and the Humanities, and the boards of the National Trust for Historic Preservation and the Pennsylvania Avenue Development Corporation. Reappointed by President Bush in 1989, 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 and 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, on the board of trustees of the National Geographic Society, and on the boards of the Winterthur Museum, the Corning Museum of Glass, the Storm King Art Center, the American Federation of Arts, and the World Monuments Fund. In addition, he served on the U.S. National Committee for the History of Art, and as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, as well as the board of governors of the John Carter Brown Library at Brown University. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisitions committee. In a ceremony at the White House, he received the National Medal of Arts, U.S.A. He was also made one of fifteen honorary fellows of the Royal Academy of Arts, London.

Roger Mandle, deputy director, continued to serve on the National Council on the Arts, appointed by President Bush, and was a "protector" of the Real Fundación de Toledo, appointed by His Royal Highness Juan Carlos. He continued on the arts advisory committee of the Barnes Foundation, on the American Association of Museums' task force on museum education, as cultural advisor to

the Committee for the Preservation of the Treasury Building, on the visiting committee of the Williams College Museum of Art, and as chairman of the executive committee of the American Federation of Arts, becoming chair of the exhibition committee as well. He continued as vice president of the board of the Sterling and Francine Clark Art Institute and became a member of the buildings and long-range planning committee. He chaired a session at the International Conference on the Packing and Transportation of Paintings at the National Gallery, London, and gave lectures at the Twentieth Century Club in Cleveland and the Phillips Gallery in Washington. He was a resource for the Washington chapter of the Young Presidents' Organization and for the Smithsonian Institution's Council of Information and Education Directors group.

Henry A. Millon, dean of CASVA, continued as vice chairman of the board of trustees of the American Academy in Rome, on the advisory committee of the Getty Art History Information Program, on the editorial board of the Architectural History Foundation, 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 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, on the boards of the Canadian Centre for Architecture, the Temple Hoyne Buell Center for the Study of American Architecture, the Foundation for Documents of Architecture, the National Building Museum, and on the history and theory advisory committee of the Graduate School of Design, Harvard University. He continued to serve on the

Wayne Thiebaud, *Cakes*, 1963 (detail)
Gift in Honor of the Fiftieth Anniversary of the National Gallery of Art from the Collectors Committee, the 50th Anniversary Gift Committee, and The Circle, with Additional Support from the Abrams Family in Memory of Harry N. Abrams, 1991.1.1

review panel for the Gladys Kriebel Delmas Foundation and was visiting professor at Massachusetts Institute of Technology in fall 1990. He presented the paper "The Dome of Michelangelo's Saint Peter's in Rome: The Closed Oculus" for a conference at the Architectural Association School of Architecture in London.

Anne B. Evans, administrator, continued as a member of the Association of American Museum Administrators and of the Small Agency Council of Washington D.C. She was a member of the Interagency Mall Improvement work group, chairing the task force that recommended improvements in vending practices, and was a panelist at a conference on efficiency and effectiveness in nonprofit organizations sponsored by the public management program of the Stanford University School of Business. She gave introductory remarks at the American Institute of Conservation conference on planning for emergencies.

Daniel Herrick, treasurer, is trustee emeritus of the Foundation Center, New York. He serves 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 is co-chairman of an AAM task force on accounting policies. He continues as a member of the University of Virginia President's Council on the Arts, and 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 & general counsel, chaired a panel on the Cincinnati Contemporary Art Center trial at the annual American Law Institute-American Bar Association course on "Legal Problems of Museum Administration," for which he was also on the planning committee. He continued as a trustee of the Asia Society in New York, as chairman of the advisory committee of its Washington Center, as president of the Friends of the Hospital for Sick Children (Toronto), Inc., and as a trustee of the Obor Foundation.

Karin Alexis, research assistant, CASVA, coordinated the Smithsonian Institution art history series certificate program. She chaired a session on "Culture, Identity, and Nationalism in Scandinavian and Baltic Art and Architecture" at the CAA annual meeting, and lectured on "Frank Lloyd Wright," "The Golden Age of Scandinavian Art: Nineteenth- and Twentieth-Century Art, Architecture, and Design" and "Understanding the Principles of Painting, Sculpture, and Architecture" for the Smithsonian Resident Associates, and on "Nationalism in Swedish Art and Architecture: Orn to Ostbert" for the school of architecture, University of Maryland.

Nancy Anderson, assistant curator, American and British painting, lectured on "Albert Bierstadt: The Uses of Fiction" at the University of Washington, "Bierstadt and Ludlow on the Overland Trail" at the Brooklyn Museum, and "As If Painted in Eldorado: Albert Bierstadt in California" at the M. H. de Young Memorial Museum in San Francisco.

Caroline Backlund, librarian, was elected moderator of the museum division of ARLIS/NA. She continues to serve on the Washington Art Library Resources Committee.

Daphne Barbour, associate object conservator, spoke on "Edgar Degas' Wax Sculptures: A Technical Study" at the CAA annual meeting.

Margaret Baucom, art information specialist, continued on the exhibition installation committee of The Art League in Alexandria, VA, and was elected to the board of directors as recording secretary.

Barbara Berrie, conservation scientist, was co-chair of the poster session for the American Institute of Conservation annual meeting.

Joseph E. Brown, chief of resource acquisition, made presentations on federal service contracts to the National Contract Management Association, of which he is a member.

David Bull, chairman of painting conservation, lectured on "The Aging of Paintings" at the Aspen Art Museum, and on "The Elusive Image" at the Chrysler Museum, Norfolk. He was on the advisory committee of the World Monuments Fund and was a consultant for conservation at the Chrysler Museum.

Jack Cowart, curator of twentieth-century art, continued on the fine arts committee for the Morris Arboretum of the University of Pennsylvania. He was a panelist on "Quality in Contemporary Art" for the Smithsonian's office of interdisciplinary studies. He served on the artist grant committee of the Ad-

olph Gottlieb Foundation and the award committee for distinguished achievement by a living sculptor by the International Sculpture Center.

Nicolai Cikovsky, Jr., curator of American and British painting and deputy senior curator of paintings, lectured on "William Merritt Chase" for Sotheby's works of art program and on "Winslow Homer at Prout's Neck" for a symposium at the National Museum of American Art. He served on the IRS art advisory panel, the Archives of American Art Washington advisory committee, and the editorial board of the *American Art Journal*.

Maygene Daniels, chief of Gallery Archives, was elected president of the Academy of Certified Archivists, was U.S. representative and secretary of the International Council on Archives working group on architectural records and chair of the museum archives publications committee of the Society of American Archivists, and served on the steering committee for the Foundation for Documents of Architecture, the Arline Custer Award committee for the Mid-Atlantic Regional Archives Conference, and the advisory committee for the National Archives and Records Administration "Archives II." She presented papers at meetings of the AAM, Society of American Archivists, and Mid-Atlantic Regional Archives Conference, and gave lectures to the Colorado Preservation Alliance and the Modern Archives Institute of the National Archives.

John Davis, research associate, American and British painting, completed his dissertation on "The Holy Land in Nineteenth-Century American Art and Culture" for Columbia University. He lectured on "The Use of Ruins: Frederic Church's Columnar Identity" at the Metropolitan Museum, and "Frederic Church, Robert Bain, and the Problem of the Holy Land" at the University of Iowa. He helped organize the traveling exhibition, "Paintings and Sculpture from the National Academy of Design."

Diane De Grazia, curator of southern baroque painting, spoke on "Ottavio Farnese and His Artists in Parma and Rome" at the International Congress of the History of Art colloquium in Bologna. She was art historian in residence at the American Academy in Rome for two months.

E. René de la Rie, head of scientific research, presented papers on "Degradation and Stabilization of Varnishes for Paintings" at an international conference in Lucerne, Switzerland, and on "The Stability of Coatings in Conservation" at a symposium in Manches-

ter, England. He lectured on "Chemical Composition of Dammar Resin" for the Mass Spectrometry Discussion Group of the greater Washington area, and on "Research on Varnishes for Paintings" for the conservation program of the University of Delaware. He chaired a session on modern paint media at the "Saving the Twentieth Century" symposium in Ottawa, Canada. In Manchester and Ottawa he led meetings of a working group on resins for the conservation committee of the International Council of Museums (ICOM).

Lamia Doumato, head of reader services, library, is on the advisory board for the Association of Architectural Librarians and is book review editor for its newsletter. She continues to review project applications for NEH and was appointed to the editorial board of *Art Reference Services Quarterly*.

Robin Dowden, art information systems administrator, spoke at the annual meeting of the Museum Computer Network on prototyping the collection management system. She joined the reconciliation of standards working group of the ICOM International Committee for Documentation and assisted with the Computer Interchange of Museum Information project.

Linda Bank Downs, head of education division, served on the Museum Education Consortium, the D.C. mayor's arts and culture transition committee, the task force on pluralism for the Cultural Alliance Committee, and the advisory board of the AAM museum assessment program, for which she carried out two site surveys. She presented a paper at the symposium on "U.S.A. and Japan Art Museum Operations" in Tokyo, was keynote speaker at the Detroit Institute of Arts annual volunteer meeting, and reviewed an NEH grant proposal.

Martin Drake, inventory analyst, publications sales, spoke to the Concept Systems computer users group about computerized inventory control.

Janna Eggebeen, coordinator of teacher workshops and materials, was appointed secretary of the D.C. Art Education Association.

Suzannah Fabing, head of research on collections, reviewed grant applications for NEH and was a surveyor in AAM's museum assessment program. She continued on the Art Information Task Force, helping to develop standards for cataloguing works of art on computer, and on the visiting committee to the Wellesley College Museum, serving also on its acquisitions subcommittee. As outgoing president of the Museum Computer Network, she



Walker Evans, *Subway Portrait*, 1938/1941
Gift of Kent and Marcia Minichiello, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1990.114.13

directed the annual meeting and chaired a session on documentation support.

Gail Feigenbaum, curator of academic programs, lectured on "The Carracci As Copyists" at the International Congress of the History of Art colloquium in Bologna, and on "The Origins of Teaching Academies" at the New York Academy of Art. She was awarded a grant-in-aid by the American Council of Learned Societies, a summer stipend by NEH, and an Ailsa Mellon Bruce curatorial fellowship by CASVA in support of research on the Carracci.

Frances Feldman, lecturer, spoke on "The Kress Collection: Art of the 14th-18th Centuries in Europe" and offered a docent training session, both at the El Paso Museum of Art. She was a judge for Norfolk's annual spring arts festival.

Ruth E. Fine, curator of modern prints and drawings, continued on the board of CAA, on the advisory boards of Pyramid Atlantic and the Philadelphia and Washington Print Clubs,

and on the artist-in-residence committee of Sidwell Friends School. She reviewed grant applications for NEA and lectured on the Gallery's Graphicstudio Archive at the Kansas City Art Institute. She juried exhibitions for the Boston Printmakers and the Capitol Hill Art League and was a guest critic for students at Rider College, where she also exhibited her own paintings, drawings, and prints. She received an achievement award from the Southern Graphics Council for "scholarship, critical and curatorial excellence in the print arts."

Sarah Fisher, head of painting conservation, was chair of the nominating committee and a member of the internal advisory committee of the American Institute of Conservation.

Shelley Fletcher, head of paper conservation, presented research on the uses of the vacuum suction disc for local treatments on various papers at a meeting of the Scottish Society for Conservation and Restoration in Glasgow.

Eric Garberson, research assistant, southern baroque paintings, completed his dissertation on "Monastic Libraries of the Seventeenth and Eighteenth Centuries in South Germany" for the Johns Hopkins University and taught the second half of a survey of Western art as

an adjunct lecturer at the George Washington University.

Margaret Morgan Grasselli, curator of old master drawings, spoke at the annual meeting of the Print Council of America on the drawings of Antoine Watteau.

Sarah Greenough, curator of photographs, lectured on "Robert Frank's *Untitled and Mute/Blind*" for a symposium at the J. Paul Getty Museum. She was an advisor to Garland Press for a series of outstanding dissertations on the history of photography.

Susana M. Halpine, biochemist, exhibited paintings in a solo show in Takoma Park and in group shows at the Circle Gallery in Annapolis and Gallery 901 in Washington, D.C.

John Hand, curator of northern Renaissance painting, lectured on "Sixteenth-Century Netherlandish Drawings" at the Drawing Society, New York, and at the Philadelphia Museum of Art.

Phyllis Hecht, designer, taught a course on the "Fundamentals of Graphic Design" for the Smithsonian's Resident Associates and conducted a seminar on this topic for the museum education program at George Washington University.

Amelia Henderson, assistant to the Kress Professor, CASVA, was awarded a Robert H. Smith Fellowship to pursue research on late nineteenth-century Spanish painting.

Anne Henderson, senior educator for school programs, was on a National Art Education Association conference panel "Museum Networks in North Texas."

Ginevra Higginson, assistant to the director for special events, was awarded a Japan Foundation travel grant for two weeks of travel and study in Japan.

Gretchen Hirschauer, assistant curator, southern Renaissance painting, directed a study program in Florence for the Harvard University Alumni Association. She lectured on Titian for the Women's National Democratic Club.

Ann Hoenigswald, painting conservator, participated in the Malevich workshop at the Metropolitan Museum in conjunction with the *Malevich* exhibition and presented a paper, "Malevich: Surface and Intended Appearances," at the exhibition-related colloquium.

Willow Johnson, secretary, sang the role of Matilda in Purcell's *King Arthur* with the Washington Opera at the Kennedy Center and sang with the Washington Opera in *La Bohème*

and *Manon*. Other performances included solo recitals at George Mason University and the Sumner School, two ensemble recitals, and three guest solo appearances with the Mount Vernon College Opera. During the summer she attended the American Institute of Musical Studies in Graz, Austria, placing second in the Meistersinger Competition.

Lorraine Karafel, assistant curator, education exhibition programs, gave a series of lectures on nineteenth-century European painting at the Metropolitan Museum.

Leo J. Kasun, education resource and production specialist, was the lecturer for a Smithsonian National Associate program in France on "The Impressionists in Paris and Normandy." He continued as treasurer for the Dupont Circle Conservancy and as treasurer for the Washington chapter of the Victorian Society in America.

Franklin Kelly, curator of American and British painting, lectured on "Frederic Edwin Church and the American Landscape Tradition" at the Center for the Fine Arts in Miami, "Thomas Cole: A Higher Style of Art" for a symposium at the Amon Carter Museum, "American Landscapes in the Virginia Museum: Nineteenth-Century Romanticism and Nationalism" at the Virginia Museum of Art in Richmond, "Reflections on the Frederic Edwin Church Exhibition" at the Olana State Historic Site in Hudson, New York, and "Albert Bierstadt and Frederic Edwin Church: Friends or Foes?" for a symposium at the Brooklyn Museum. He taught a graduate seminar on American painting at the University of Maryland and served on the National Museum of American Art's professional appraisal and evaluation committee.

Elizabeth Kryder-Reid, research assistant, CASVA, completed her dissertation on "Landscape as Myth: The Contextual Archaeology of an Annapolis Landscape" for Brown University.

Roger Lawson, head of cataloguing, library, was chair of the nominating committee for ARLIS/NA; he gave a paper on "Subject Authorities in a Local System" and was a recorder for the Cataloguing of Architectural Drawing Discussion Group at the society's annual meeting. He presented a review of new journals at the annual meeting of the Association of Architectural Librarians and is editor of the newsletter.

Philip Leonard, lecturer, taught Smithsonian National Associates courses on "American Landscape Painting," "French Impressionism," "Modern Art," "The Architecture of

Thomas Jefferson," "British Country House Architecture," and "The Art of Ancient America" at such institutions as the Haggin Museum, Stockton, CA; the University of North Carolina's Weatherspoon Art Gallery, Greensboro; the Virginia Museum of Art, Richmond; and in Hilton Head, SC, and Durango and Boulder, CO. For the Smithsonian Resident Associates, he taught a course on "The History of London through Paintings, Prints, and Drawings" and led tours to the Metropolitan Museum and the Chrysler Museum, Norfolk. He lectured on French impressionism at the Fort Worth Lecture Foundation and at the Suburban Club in Baltimore. As an adjunct faculty member of Goucher College for Continuing Studies, he taught "History of World Art" and "Modern Art, How Does It Work?"

Ann R. Leven, deputy treasurer, served her final year as chairman of the board of overseers, Hood Museum and Hopkins Center, at Dartmouth College. She continues as a member of the board of directors of the American Arts Alliance, the advisory committee of Reading is Fundamental, and the board of the Center for Foreign Policy Development, Brown University. She is a director of the Delaware Group of Funds and four investment funds sponsored by Aquila Management Corporation.

Douglas Lewis, curator of sculpture and decorative arts, was reconfirmed by the postmaster general as chairman of the design subcommittee and vice chairman of the citizens' stamp advisory committee of the U.S. Postal Service. As visiting professor at the University of Maryland graduate school, he directed two M.A. theses and taught a seminar on Italian Renaissance architecture. He led a meeting on "Renaissance Bronzes" for the American Academy in Rome and participated in the Philadelphia Museum of Art symposium on *Rodin 150 Years Later*. He spoke on local Civil War history in Amite County, Mississippi, and contributed to historic preservation site studies in Natchez. He lectured on "The Building of Venice" and "The Palladian Villas of the Veneto" for Humanities West/Save Venice Inc. in San Francisco. He was on the visiting committee of the Smith College Museum of Art and the art advisory committees of the Mount Holyoke College Art Museum and the Lawrenceville School. He continued on the boards of the Washington Collegium for the Humanities and the Bauman Foundation, and as a member of the Friends of the Folger Shakespeare Library and the American fellowship committee of the Belgian-American Educational Foundation. As a professorial lec-

ture at Georgetown University, he gave an alumni college talk on "Cleaning the Sistine Chapel," led a session on "Renaissance Medals," and taught a museum seminar on Italian Counter-Reformation and baroque painting.

Ysabel Lightner, assistant chief of publications sales, chaired the nominating committee of the Museum Store Association.

Suzanne Quillen Lomax, organic chemist, lectured on "Chemistry as Applied to Understanding Works of Art" to the southeastern Pennsylvania section of the American Chemical Society. She also presented eleven lectures on "The Application of Chemistry to the Examination of Works of Art" as part of the society's speaker service in the Midwest, the Pacific Northwest, and Alaska.

Alison Luchs, associate curator of early European sculpture, continued as vice president of the Dupont Circle Conservancy.

Peter Lukehart, Mellon assistant curator, southern baroque paintings, taught an introductory course on critical approaches to the visual arts at George Mason University.

Ann MacNary, research assistant, old master drawings, organized the exhibition *Highlights of American Art* at the Williams College Museum.

Albert Marshall, Mellon Fellow, presented a paper, coauthored with Shelley Sturman, on the facture and conservation of the Gallery's Calder mobile at a symposium on the degradation and conservation of modern materials in Ottawa. He was elected to the nominating committee of the Washington Conservation Guild.

Nicholas Martin, acting slide librarian, accompanied a Smithsonian study tour to France and exhibited a collage at the Greater Reston Arts Center, VA.

Ross M. Merrill, chief of conservation, continued as vice chairman of the National Institute for Conservation, chair of its long-range planning committee, and liaison for the Save Outdoor Sculpture project, as well as on the American Institute of Conservation's advisory council. He is on the board of the Inter-museum Conservation Association and a member of its long-range planning committee. He reviewed grant applications for NEH, was a conservation consultant for the Roanoke Art Museum and Live Oak Gardens and Museum, received a Robert H. Smith Fellowship to study Albert Bierstadt, and gave a paper on "The Problems of Packing and Shipping" at

the International Conference on the Packing and Transportation of Painting in London.

Charles Moffett, curator of modern painting and senior curator of painting, served as a trustee and overseer of Middlebury College. He was the sole juror of the annual juried exhibition at the Salina Art Center, KS.

Donald Myers, Mellon assistant curator of sculpture, was awarded a Robert H. Smith Fellowship and travel grant to continue research on Franciscan iconography in Italian Renaissance art.

Thomas O'Callaghan, assistant slide librarian, was awarded a Robert H. Smith Fellowship to research Renaissance painting techniques by copying details of two Gallery paintings. He exhibited original paintings at the Alex Gallery in Washington, D.C., and one of his etchings was selected for the D.C. mayor's Bicentennial Art Exhibition.

Trudi Olivetti, library cataloguer, created comprehensive indexes for volume 3 of the *Guide to the Photographic Collections at the Smithsonian Institution*, to be published by the Smithsonian Archives.

Therese O'Malley, assistant dean, CASVA, continued as a senior fellow in landscape architecture at Dumbarton Oaks. She received a fellowship at the Huntington Library, where she pursued studies in American landscape history and organized an exhibition on "Early Garden Literature and Designs in America from the Huntington Collections." She chaired a session at the CAA annual meeting on "A Bicentennial Approach to Pierre Charles L'Enfant's Plan for Washington, D.C."

Judy L. Ozone, object conservator, was awarded a Robert H. Smith Fellowship to pursue the technical examination of the cartapasta relief, *Madonna and Child*, by Jacopo Sansovino.

Margaret Parsons, curator of film programs, was on the media arts panel for the Maryland State Arts Council, was a juror for the Council on International Nontheatrical Events and the Rosebud Awards Competition for D.C. filmmakers, and continued on the advisory board of Interact, the Georgetown theater company, and in the Washington chapter of the Victorian Society in America.

Ruth R. Perlin, head of education resources, was appointed chair of the externally produced nonprint materials committee and is a member of the professional materials committee of the National Art Education Association. She was a surveyor in AAM's museum assessment program.

Barbara Pralle, conservation technician, used a Smith Fellowship to visit infrared research centers in Europe.

Marla Prather, assistant curator, twentieth-century art, lectured on trends in the Russian art world at a symposium on Eastern Europe at Dickinson College, was a juror for "Images of American Immigration" for the Immigration and Naturalization Service, and lectured on post-impressionism to docents at the Baltimore Museum of Art.

Gregg Reynolds, facility manager, helped found the International Association of Museum Facility Administrators, incorporated in the District of Columbia, and will serve as president from 1992 to 1994. The first annual meeting will be held March 1992 at the National Gallery.

Anne Ritchie, oral historian, was president of Oral History / Mid-Atlantic Region, chaired a panel on access to oral history at the Society of American Archivists annual meeting, and served on the endowment committee of the Oral History Association.

Charles M. Ritchie, assistant curator, modern prints and drawings, was on the review panel for the Congressional Arts Caucus competition for high school students.

Andrew Robison, curator of prints and drawings and senior curator, continued on the international editorial advisory board of *Master Drawings*, the board of the Drawing Society, and the advisory board of the Washington Print Club.

Nan Rosenthal, curator of twentieth-century art, lectured on Jasper Johns at the Hayward Gallery, London, and the Whitney Museum of American Art, New York. She was interlocutor of the "Artists' Visions" series at the 92nd Street Y MHA in New York, interviewing Hans Haacke, Roy Lichtenstein, Eric Fischl, April Gornik, and Elyn Zimmerman. She was a juror for the Art for Public Spaces program of the U.S. Holocaust Memorial Museum.

H. Diane Russell, curator of old master prints, was adjunct professor of art history at American University and taught baroque painting in the spring term. She was a juror of the David Lloyd Kreeger Award in art history for Georgetown University.

John Russell Sale, lecturer, delivered the Theodore Parker Ferris lecture at Emmanuel Episcopal Church, Baltimore.

Wilford W. Scott, lecturer and coordinator of adult program docents, spoke on "American Landscape Painting" to docents at the

Corcoran Gallery and on "History and Landscape in American Painting" to docents at the Baltimore Museum. He gave a series of lectures on Italian art aboard the cruise ship *Carlacosta*, lectured on "Reflections of Ancient Greece in America" for the Prince George's Community College, and taught a Georgetown University alumni college on the Rauschenberg Overseas Culture Interchange. He continued as the vice-chairman of the Annapolis Planning and Zoning Commission.

Frank Schiavone, senior offset press operator, completed an associate degree in electronic technology.

Marianna Shreve Simpson, associate dean, CASVA, gave a paper on "Narrative and Metaphor in the Illustration of Persian Manuscripts" at the Library of Congress, a talk on the heritage of Islam to the docents at the Walters Art Gallery in Baltimore, and talks on the history and culture of medieval Baghdad to a faculty seminar at the Park School and to the Art Seminar Group, also in Baltimore. She spoke about her work at a meeting of the Women in Museums Network, Smithsonian Institution, organized the exhibition *The Art of Painting a Story: Narrative Images from Iran* at the Arthur M. Sackler Gallery, and completed her term as chair of the art history program for the 1991 meeting of the CAA.

Frances P. Smyth, editor-in-chief, served as a panelist for publication grants for the NEH.

Julie Springer, coordinator of the National Teacher Institute, attended a workshop on art and creative writing at the Columbia Museum of Art, SC, where she delivered the keynote address "Words about Art: Images and Language."

Jeremy Strick, associate curator, twentieth-century art, lectured on "Mark Rothko: The Early Work" at the Diggs Gallery, Winston-Salem State University, and participated in a symposium on color at the Sawtooth Center for Visual Art. He was a juror for the "Gallery '91" exhibition sponsored by Kaw Valley Arts & Humanities, and for the "Montgomery County Juried Art Exhibition."

Shelley G. Sturman, head of object conservation, spoke about problems of outdoor sculpture for the National Institute for Conservation's annual meeting. She continued as president of the Washington Conservation Guild and was elected fellow of the International Institute for Conservation.

Mary E. Suzor, acting chief registrar, participated in the Museum Management Institute, sponsored by the Getty Institute. She was on

the "Curatorial Economics" panel for the CAA annual meeting, and on the "Coorganizing Museum Exhibitions" for the AAM annual meeting.

Michael Swicklik, associate painting conservator, presented a lecture on "Underpainting in Lab Paintings by Edwin Church" at the American Institute for Conservation annual meeting.

Victoria Toye, assistant to curator of film programs, served as the audiovisual coordinator for the CAA annual meeting.

Neal Turtell, executive librarian, is vice president of the board of Pyramid Atlantic. He served on the art and architecture program of the Research Libraries Group, the North American art libraries resources committee of the Art Libraries Association, and the Washington Art Libraries Resources Committee.

Kathleen Walsh-Piper, head of teacher and school programs, spoke on "How Museums Work with Teachers" at New York University's Center for Research on Arts Education and at the Georgia Art Educators Association. She was a reviewer for NEA challenge grants, chaired a National Art Education Association panel on "Peer Review: An Ongoing Planning Process for Docent Programs," and attended a Pennsylvania department of education meeting on National Gallery teacher programs and the Kennedy Center's Cultural Consortium.

Mary Wasserman, assistant slide librarian, was elected president of the Thomas Circle Singers.

R. Keith Webb, chief of publications sales, is regional secretary and exposition chairperson of the Museum Store Association and spoke on budgeting at the association's national meeting. She addressed the Philadelphia Cultural Arts Alliance and the International Association of Sports Museums and Halls of Fame about how museum stores operate.

Jeffrey Weiss, assistant curator, modern paintings, gave a lecture on "Marcel Duchamp, Avant-Gardism, and the Culture of Mystification and *Blague*" at the CAA annual meeting. He completed his dissertation, "The Popular Culture of Modern Art: Picasso, Duchamp, and Avant-Gardism, c. 1909-1917," for the Institute of Fine Arts, New York University.

Arthur K. Wheelock, Jr., curator of northern baroque painting, was professor of art history at the University of Maryland, where he taught graduate seminars on Anthony van Dyck and Rembrandt. He coordinated a course on painting techniques and conserva-

tion issues for the consortium of Washington area universities. He lectured on "Sir Anthony van Dyck: The Artist and His Historical Reputation" for a symposium at the Smithsonian Institution, "Behind the Scenes of the Van Dyck Exhibition" for the National Museum of American Art, and "Vermeer's *Saint Praxedis*" at the Wawel Castle in Cracow, Poland. He was a respondent to a lecture on "The Rise of Dutch Painting During the Twelve Years Truce" by H. Perry Chapman at the Woodrow Wilson Center for International Studies.

William James Williams, education editor, gave lectures on "Ships and Shells: Marine Motifs in Western Civilization" for the Washington Antiques Show, "The Kress Collection: Gifts to a Nation" for the El Paso Museum of Art, and "Colonial and Federal Painting: European Style, American Symbolism" for the Alexandria Antiques Forum.

Darrell R. Willson, deputy administrator, was appointed chairman of the AAM's security standing professional committee. He continued as chairman of the training committee of the International Committee on Museum Security and on the advisory committee for the Manassas Museum. He also served on the board for Museum, Library, and Cultural Properties of the American Society for Industrial Security, and participated in the Smithsonian's National Security Conference.

Christopher With, coordinating curator of art information, lectured on early twentieth-century European painting for the Smithsonian Resident Associates program. He led tours of the *Sigmar Polke* exhibition at the Hirshhorn Museum and Sculpture Garden, one for the staff of the German embassy. He spoke on contemporary German art for the Art Seminar Group in Baltimore and gave a presentation on the relationships between operatic themes and the visual arts.

Katie M. Ziglar, education editor, gave two lectures on Islamic art and architecture for the Business Council for International Understanding, American University.

Deborah Ziska, deputy information officer, was a board member and chair of fundraising and marketing for Wider Opportunities for Women and a board member and secretary for CAPACITAS International.

PUBLICATIONS

Art for the Nation: Gifts in Honor of the 50th Anniversary of the National Gallery of Art. Exh. cat., National Gallery of Art, Washington, 1991. Entries by Nancy K. Anderson, David Anfam, Judith Brodie, David Alan Brown, Deborah Chotner, Nicolai Cikovsky, Jr., Virginia Tuttle Clayton, Florence E. Coman, Mary Lee Corlett, Jack Cowart, Diane De Grazia, Ruth E. Fine, Margaret Morgan Grasselli, Sarah Greenough, John Oliver Hand, Gretchen Hirschauer, Gregory Jecmen, Franklin Kelly, Douglas Lewis, Alison Luchs, Charles S. Moffett, Donald Myers, Carlotta J. Owens, Marla Prather, Charles M. Ritchie, Andrew Robison, Nan Rosenthal, H. Diane Russell, Elizabeth Pendleton Streicher, Jeremy Strick, Neal Turtell, Barbara Read Ward, Arthur K. Wheelock, Jr., and Christopher With.

Anderson, Nancy. coauthor. *Albert Bierstadt: Art & Enterprise.* Exh. cat., National Gallery of Art, New York, 1991.

———. "The Kiss of Enterprise": The Western Landscape as Symbol and Resource." In *America as West: Reinterpreting Images of the Frontier.* Exh. cat., National Museum of American Art, Washington, 1991.

———. "The European Roots of Albert Bierstadt's Paintings of the American West." *Antiques* (January 1991).

Backlund, Caroline. "The Cutting Edge: New Auction Sources and Computer Projects." *Art Documentation*, ARLIS/NA bulletin 9, no. 4 (winter 1990).

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———. "Leonardo and the Ladies with the Ermine and the Book." *Artibus et Historiae*, no. 22 (1990): 47-61.

Bull, David. *Christ Crowned with Thorns, by Giovanni Bellini.* Nationalmuseum, Stockholm, 1991.

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Corlett, Mary Lee, coauthor. *Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida.* Exh. cat., National Gallery of Art, Washington, 1991.

Cowart, Jack, coauthor. *ROCI: Rauschenberg Over-*

seas Culture Interchange. Exh. cat., National Gallery of Art, Washington, 1991.

Daniels, Maygene. "On Experiencing an Anniversary." *Museum Architect* 5, no. 2 (September 1991): 9-11.

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Alberto Giacometti, *No More Play*, 1931-1932
Gift (Partial and Promised) of Raymond D. Nasher, in
Honor of the Fiftieth Anniversary of the National Gallery
of Art, 1991.40.1

Financial Report

Funds needed to operate the National Gallery of Art in fiscal year 1991 amounted to \$59.8 million, of which \$48.5 million was appropriated to the Gallery by Congress. The remaining \$11.3 million represented primarily private funds in the form of income from endowment and grants from corporations and foundations to support special exhibitions and other gallery programs. The sources of funding 1991 operations are summarized below:

	<i>(\$ millions)</i>	<i>% of total</i>
Federal funds	<u>\$48.5</u>	<u>81%</u>
Private funds		
Income from endowment and other investments	6.7	11
Gifts and grants	<u>4.6</u>	<u>8</u>
Total private funds	<u>11.3</u>	<u>19%</u>
Total operating funds	<u>\$59.8</u>	<u>100%</u>

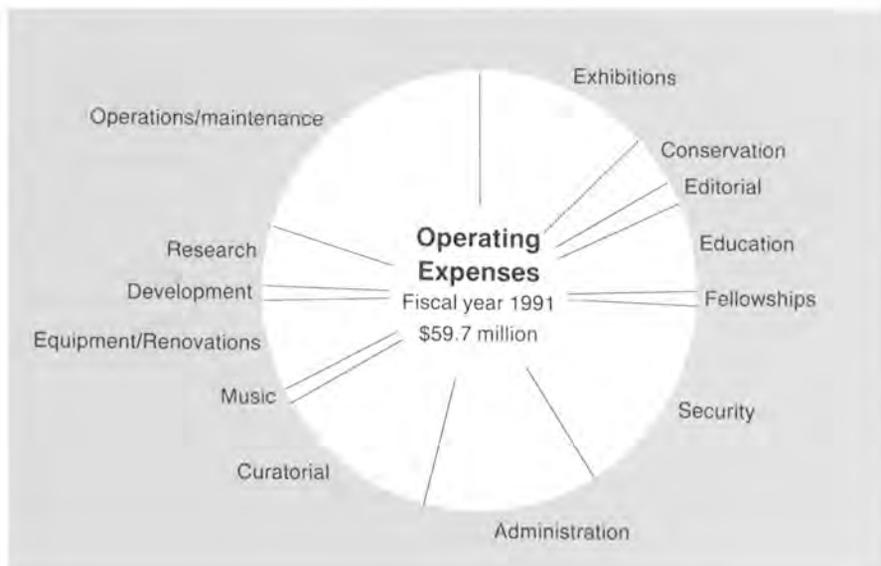
FEDERAL FUNDS

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 works of art exhibited regularly to the public free of charge.

Since the Gallery opened to the public, federal funds have supported major operations of the Gallery, including curatorial and education departments, security, maintenance, and day-to-day functions. At the same time, all purchases of works of art have been made with private funds. Construction of the East Building was privately financed.

Despite major uncertainties prior to the beginning of the year, the Gallery received a 19 percent increase in its federal appropriation for 1991. This increase, higher than in previous years, included authorization for twenty additional positions to fill important vacancies, among them a curator of photography, a conservator for contemporary art, a library clerk, a concert supervisor, and a projectionist. Funds were also included to augment existing educational programs, art restoration services and supplies, and security equipment, and to restore summer evening hours. Substantial funding was provided for repairs, restoration, and renovation of both the East and the West Buildings. The age of these buildings—ten and fifty years old, respectively—coupled with heavy traffic seven days a week, poses a growing need for major repairs and renovation.



Fiscal 1991 federal expenditures by functional categories are shown below.

	(\$ millions)	% of total
Salaries and benefits	\$29.4	60.6%
Utilities	4.5	9.3
Special exhibitions	2.9	6.0
Renovation and equipment	4.5	9.3
Supplies, material, and contracted services	5.5	11.3
Other	1.7	3.5
Total	\$48.5	100.0%

PRIVATE FUNDS

Unrestricted Funds

Unrestricted funds supporting operations consist primarily of the income from the Andrew W. Mellon Endowment Fund originally established in the early years of the Gallery. The income from these funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

Restricted Funds

Special Exhibitions: During 1991 nine major and several smaller special exhibitions were mounted at a total cost of \$7.9 million. One of the largest was *Art for the Nation: Gifts in Honor of the 50th Anniversary of The National Gallery of Art*. The corporate community continues

to be a pillar of strength to the exhibition program. We are grateful to GTE for its support of *Art for the Nation*, Southwestern Bell for its funding of *Paul Strand*, and the Italian companies, Galileo Industrie and Silvio Berlusconi Communications, for their contributions to *Titian*.

Basic support of exhibition expenses was covered by appropriated federal funds amounting to \$2.9 million. The federal government is also a major factor in the international component of the Gallery's exhibitions through its indemnity program, managed by the Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the United States from abroad. During the past year, for example, two of the Gallery's exhibitions received indemnity coverage of \$300 million each for works of art coming from Austria, Belgium, Brazil, Czechoslovakia, England, France, Germany, Holland, Italy, Liechtenstein, Spain, and the former Soviet Union. Without the benefit of government indemnity, many, if not most, international exhibitions would not be possible.

CASVA: The Center for Advanced Study in the Visual Arts derived 81 percent of its income from two Andrew W. Mellon Foundation endowments and grants from the Kress Foundation, individuals, and other supporting foundations. Expenses specific to CASVA are included in the Operating Statement under the headings "Educational services" (\$732,147) and "Fellowships" (\$494,917). The remaining 19 percent used for Center staffing is derived from federally appropriated funds. The Center supported thirty-three fellowships in its 1991 community of scholars in addition to its meetings, publications, and research.

Conservation: Conservation costs of \$2.2 million were primarily (81 percent) funded by federal appropriations. Private funds of \$405,073 supported four fellowships, staff research, and seminars. The Gallery has separate conservation labora-

ories and facilities for paintings, paper, objects, and textiles, as well as for scientific research.

Research Services and Music: Supplementing federal funds, purchases of books and photographs totaling \$199,222 for the Gallery's library and photographic archives were made with private funds designated for those purposes. The Gallery's music department, which arranges and presents the regular Sunday evening concerts, was largely funded by private resources at a level of \$448,305 in 1991.

INVESTMENTS

The investment portfolio of the Gallery grew to a market value of approximately \$218 million on 30 September 1991, 14 percent higher than the preceding fiscal year. Common and preferred stocks comprised 37 percent of the entire portfolio compared with 21 percent at the end of fiscal year 1990. The portfolio is made up of endowment funds and, to a lesser extent, funds for special purposes designated by the donors. 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 \$72 million at year end. 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, and First Manhattan Capital Management, both of New York, and Sound Shore Management, Inc., of Greenwich, Connecticut. The custodian 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 Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. During 1991 the Gallery's art purchase funds were strengthened by a gift of \$1 million from the Annenberg Foundation. Many other generous individuals also made contributions for the purchase of works of art, fellowships, and scholarly endeavors.

PUBLICATIONS FUNDS

Although the Gallery recorded five million visits in fiscal year 1991, it was the third consecutive year in which attendance declined, reflecting decreased tourism in Washington generally. This resulted in lower than expected sales of catalogues, art books, prints, and posters, and lower net profits. Publication sales of \$9.0 million in 1991 were 13 percent below the prior year, with a major impact on profits after expenses. The net proceeds of publications sales, along with income earned on existing fund balances, were used to finance, through a revolving fund, the production of catalogues and other scholarly publications related to the Gallery programs, including the second volume of the Gallery's systematic catalogue of the collection.

FIFTIETH ANNIVERSARY

An outpouring of gifts to the National Gallery of works of art was the highlight of the Gallery's fiftieth anniversary. Over the course of a five-year campaign, donors gave nearly 1,300 magnificent works of art for the permanent collections. The Gallery, and the nation, benefited from legislation enacted by Congress restoring the full deductibility of gifts of works of art donated during 1991 and exempting such gifts from the provisions of the alternative minimum tax. Recently the Congress approved a six-month extension of the exemption pending hearings in 1992, when we hope permanent incentives to give works of art will be favorably considered.

In addition, donors supported the celebration through financial contributions and pledges amounting to almost \$25 million. These funds made it possible to conduct ongoing research and scholarship projects, to underwrite international exchanges of art, to purchase several anniversary masterpieces (including Jusepe de Ribera's *The Martyrdom of Saint Bartholomew*, from the 50th Anniversary Gift Committee), and to mount a major exhibition of a selection of fiftieth anniversary gifts of art.

**THE CIRCLE OF THE NATIONAL
GALLERY OF ART**

The Gallery is fortunate to have the enthusiastic support of 350 Circle members, led by co-chairs Robert H. Smith and Katharine Graham. From 1987 to 1991 individual contributions of Circle members have been used to underwrite a wide array of important Gallery projects. Virtually every Gallery program has benefited.

	<i>No. projects (\$ thousands)</i>	
Art acquisitions	12	\$520
Films	12	376
Education programs	14	283
Symposia and research	10	219
Concerts and music	5	67
Library acquisitions	5	65
Other projects	5	27

CONCLUSION

The treasurer and his staff are responsible for general financial management and policy, overseeing investment management, budgeting, accounting, payroll, insurance, and computer operations. The office manages the systems and controls for the security and disposition of funds detailed in the accompanying financial statements. During the year Ann R. Leven, former treasurer and chief fiscal officer of the Smithsonian Institution, joined the Gallery in the newly created position of deputy treasurer.

Extraordinary contributions from a host of donors and supporters of the Gallery in this fiftieth anniversary year, coupled with the generous support of the Administration and Congress, demonstrate once again what an effective and dynamic combination was created when Andrew Mellon founded the National Gallery.

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 National Gallery of Art (the "Gallery") as of September 30, 1991, 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 National Gallery of Art for the year ended September 30, 1990, 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 government 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 National Gallery of Art as of September 30, 1991, and the results of its operations for the year then ended in conformity with generally accepted accounting principles.

As discussed in Note 6 to the financial statements, the Gallery adopted the provisions of Statement of Financial Accounting Standards No. 93 by recognizing depreciation on buildings in 1991.

Coopers & Lybrand

Washington, D.C.
December 20, 1991

BALANCE SHEET, 30 SEPTEMBER 1991
(with comparative totals as of 30 September 1990)

	1991			1990
	Nonfederal	Federal	Totals	Totals
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 2)	\$ 3,234,813	\$13,303,554	\$ 16,538,367	\$ 13,336,435
Receivables (Note 3)	13,492,211	658	13,492,869	9,157,431
Investments (Notes 1 and 4)	218,012,108	—	218,012,108	191,246,898
Publications inventory (Notes 1 and 5)	5,392,683	—	5,392,683	3,218,640
Deferred charges (Note 1)	3,494,957	1,956,831	5,451,788	1,830,634
Fixed assets (Notes 1 and 6)	78,567,991	22,025,359	100,593,350	99,957,300
Total assets	<u>\$322,194,763</u>	<u>\$37,286,402</u>	<u>\$359,481,165</u>	<u>\$318,747,338</u>
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 4,046,198	\$ 8,305,561	\$ 12,351,759	\$ 8,638,362
Deferred grants and appropriations	11,172,387	1,956,831	13,129,218	5,635,965
Total liabilities	<u>15,218,585</u>	<u>10,262,392</u>	<u>25,480,977</u>	<u>14,274,327</u>
Commitments and contingencies (Note 10)				
<i>Fund balances</i> (Note 7):				
Funds for operations	917,298	—	917,298	2,531,044
Funds for special purposes	41,491,469	—	41,491,469	41,390,946
Endowment funds	185,999,420	—	185,999,420	155,253,022
Unobligated appropriations	—	4,998,651	4,998,651	5,340,699
	288,408,187	4,998,651	233,406,838	204,515,711
Capital invested in fixed assets	78,567,991	22,025,359	100,593,350	99,957,300
Total fund balances	<u>306,976,178</u>	<u>27,024,010</u>	<u>334,000,188</u>	<u>304,473,011</u>
Total liabilities and fund balances	<u>\$322,194,763</u>	<u>\$37,286,402</u>	<u>\$359,481,165</u>	<u>\$318,747,338</u>

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

STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS
 FOR THE YEAR ENDED 30 SEPTEMBER 1991
 (with comparative totals for the year ended 30 September 1990)

	1991			1990
	Nonfederal	Federal	Totals	Totals
SUPPORT AND REVENUE				
U.S. government appropriation utilized (Note 1)	\$ —	\$48,450,675	\$48,450,675	\$40,638,810
Return from endowment funds, less \$1,258,441 and \$1,544,052 for 1991 and 1990, respectively, returned to principal (Note 1)	3,871,500	—	3,871,500	3,463,108
Grants for special exhibitions	3,032,010	—	3,032,010	4,660,444
Operating funds utilized for special exhibitions	1,638,831	—	1,638,831	1,120,483
Special purpose funds utilized	2,615,305	—	2,615,305	1,405,624
Interest income	145,930	—	145,930	286,673
Income from cafeteria, recorded tours, and reimbursements	65,783	—	65,783	117,667
Total support and revenue	<u>11,369,359</u>	<u>48,450,675</u>	<u>59,820,034</u>	<u>51,692,809</u>
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	1,761,408	5,259,743	7,021,151	5,780,835
Conservation	405,073	1,750,622	2,155,695	1,889,260
Special exhibitions	4,956,770	2,928,831	7,885,601	8,526,133
Editorial and photography	—	965,877	965,877	951,097
Research services	199,222	2,061,367	2,260,589	2,041,902
Educational services	1,070,140	3,185,987	4,256,127	3,652,636
Fellowships	494,917	—	494,917	465,760
Music	448,305	164,809	613,114	411,486
Total program expenses	<u>9,335,835</u>	<u>16,317,236</u>	<u>25,653,071</u>	<u>23,719,109</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance	401,273	11,664,736	12,066,009	10,989,931
Security	—	9,125,692	9,125,692	8,134,818
Administration, fiscal and legal	829,605	6,712,597	7,542,202	6,465,536
Development	717,972	96,600	814,572	568,262
Total operations, security, and administration	<u>1,948,850</u>	<u>27,599,625</u>	<u>29,548,475</u>	<u>26,158,547</u>
Renovation expenditures	—	3,837,310	3,837,310	901,005
Equipment expenditures	—	696,504	696,504	661,662
Total expenses	<u>11,284,685</u>	<u>48,450,675</u>	<u>59,735,360</u>	<u>51,440,323</u>
Excess of support and revenue over expenses	<u>\$ 84,674</u>	<u>\$ —</u>	<u>\$ 84,674</u>	<u>\$ 252,486</u>

STATEMENT OF CHANGES IN FUND BALANCES FOR THE YEAR ENDED 30 SEPTEMBER 1991
(with comparative totals for the year ended 30 September 1990)

	1991						1990	
	Nonfederal			Federal			Totals	Totals
	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	\$ 2,531,044	\$41,390,946	\$155,253,022	\$	— \$3,060,026	\$2,280,673	\$204,515,711	\$208,780,477
<i>Additions:</i>								
U.S. government appropriation received	—	—	—	41,685,402	3,486,589	4,347,514	49,519,505	41,953,000
U.S. government funds provided for prior years (Note 1)	—	—	—	72,414	—	—	72,414	—
Return from endowment funds restricted to special purposes	—	5,092,112	—	—	—	—	5,092,112	4,671,856
Endowment fund income returned to principal (Note 1)	1,258,441	—	—	—	—	—	1,258,441	1,544,052
Investment income	—	2,323,733	—	—	—	—	2,323,733	2,771,139
Change in investment appreciation (depreciation) (Note 4)	—	2,097,883	22,420,145	—	—	—	24,518,028	(14,253,561)
Gifts and bequests	—	7,676,441	4,001,723	—	—	—	11,678,164	10,361,719
Excess of support and revenue over expenses	84,674	—	—	—	—	—	84,674	252,486
Publications revenue	—	9,331,419	—	—	—	—	9,331,419	10,553,696
Total additions	1,343,115	26,521,588	26,421,868	41,757,816	3,486,589	4,347,514	103,878,490	57,854,387
<i>Deductions:</i>								
Art purchases	—	10,719,929	—	—	—	—	10,719,929	8,868,662
Publications expenses	—	9,728,088	—	—	—	—	9,728,088	9,746,229
Fixed asset expenditures	—	351,243	—	—	—	—	351,243	266,787
Special exhibition funds utilized	1,638,831	—	—	—	—	—	1,638,831	1,120,483
Fellowships, projects, and other	—	2,615,305	—	—	—	—	2,615,305	1,405,624
Federal operating expenses obligated	—	—	—	41,684,534	3,837,310	4,412,123	49,933,967	40,707,443
Returned to U.S. Treasury	—	—	—	—	—	—	—	3,925
Total deductions	1,638,831	23,414,565	—	41,684,534	3,837,310	4,412,123	74,987,363	62,119,153
<i>Transfers—In (out), net (Note 7)</i>	<i>(1,318,030)</i>	<i>(3,006,500)</i>	<i>4,324,530</i>	<i>—</i>	<i>—</i>	<i>—</i>	<i>—</i>	<i>—</i>
BALANCES, END OF YEAR	\$ 917,298	\$41,491,469	\$185,999,420	\$ 73,282	\$2,709,305	\$2,216,064	\$233,406,838	\$204,515,711

Notes to 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 classified for accounting and reporting purposes into separate 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:

Operating funds, which include unrestricted and restricted resources, are those expendable funds that support 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, and other scholarly publications directly related to the programs and collections of the Gallery. Publications revenue and expenses are recorded as additions and deductions, respectively, in the statement of changes in fund balances. Other funds for special purposes are primarily restricted to art acquisitions, capital construction, and fellowships.

Endowment funds require in perpetuity that principal be invested and that only the income be used. Permanent endowment funds are subject to restriction by donor, grantor, or other outside party. Funds functioning as endowment 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, are retained by the Gallery for a period of five years prior to being 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.

UNDELIVERED ORDERS—In accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the *Policy and Procedures Manual for Guidance of Federal Agencies*, the obligation basis of accounting used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or services may not have been received. Such amounts are included in undelivered orders and are available until expended. Nonfederal funds do not account for undelivered orders.

ART COLLECTION—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. Only current year purchases, but not donations-in-kind, are reflected in the statement of changes in fund balances.

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 4).

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of

cost or market. Cost is determined using the retail cost method.

DEFERRED CHARGES—Deferred charges represent expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which they occur.

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 6).

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenue or additions to funds for operations, special purposes, or endowment funds on the accrual basis. Support and revenue received for future periods is deferred.

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.

Pledges for the purchase of works of art are recorded when collected.

UNITED STATES GOVERNMENT FUNDS PROVIDED FOR PRIOR YEARS—The National Defense Authorization Act of 1991 changed the accounting for expired accounts. Under this legislation, agencies will account for unobligated balances of past and current years.

OPERATING INCOME FROM ENDOWMENT FUND—Income derived from investments of endowment funds is accounted for as revenue of the appropriate operating fund or, if applicable, as additions to funds for special purposes. It is the policy of the board of trustees to limit the amount of dividends and interest available for expenditure in operations in any year and to return unused income to the principal of the appropriate 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 invested funds. Total income generated by endowments for operations was \$5,129,941 and \$5,007,160 for the years ended 30 September 1991 and 1990. Of these amounts, \$3,871,500 and \$3,463,108 was used for operating purposes and, pursuant to the trustees' policy noted above, \$1,258,441 and \$1,544,052 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.

CONTRIBUTED SERVICES—A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Gallery's programs. The value of this contributed time is not reflected in these statements, since no objective basis is available for determining the value of these services.

RECLASSIFICATIONS—Certain amounts in the 1990 financial statement have been reclassified for comparative purposes.

Note 2. Cash

The Gallery invests its excess nonfederal cash in money market funds, which are converted into cash as needed to meet the Gallery's obligations. Federal cash of \$13,303,554 is on deposit with the United States Treasury and represents appropriated amounts not yet disbursed.

Note 3. Receivables

As of 30 September, receivables were composed of the following:

	1991	1990
Grants and reimbursements	\$ 6,531,729	\$4,332,888
Due from brokers on sales of securities	4,058,135	1,683,799
Accrued investment income	2,462,491	2,937,565
Other	440,514	203,179
Total	<u>\$13,492,869</u>	<u>\$9,157,431</u>

Note 4. Investments

As of 30 September the Gallery's endowment and other special purpose funds were invested as follows:

	1991		1990	
	Cost	Market value	Cost	Market value
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
U.S. government obligations	87,049,248	90,488,254	93,905,590	93,835,414
Cash equivalents	9,023,886	9,023,886	9,614,275	9,614,275
Bonds and notes	32,014,753	32,840,459	44,713,932	43,302,153
Common and preferred stocks	69,745,515	80,659,509	42,785,043	39,495,056
Total	<u>\$202,833,402</u>	<u>\$218,012,108</u>	<u>\$196,018,840</u>	<u>\$191,246,898</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 1/4% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 7.625% to 8.625% during fiscal year 1991). Inter-

est income on this loan was \$403,438 and \$409,826 for the years ended 30 September 1991 and 1990, respectively.

The change in investment appreciation (depreciation) for the years ended 30 September 1991 and 1990 is as follows:

	1991	1990
Net increase (decrease) in market value of investments	\$19,950,648	\$(19,812,216)
Realized gain on sale of investments, net	4,567,380	5,558,655
	<u>\$24,518,028</u>	<u>\$(14,253,561)</u>

Note 5. Publications inventory

As of 30 September inventory consists of the following:

	1991	1990
Publications inventory	\$3,208,847	\$2,558,346
Work-in-process	1,834,499	451,365
Other	349,337	208,929
	<u>\$5,392,683</u>	<u>\$3,218,640</u>

Note 6. Fixed assets

The Gallery has adopted Statement of Financial Accounting Standards No. 93, "Recognition of Depreciation by Not-for-Profit Organizations," which requires the recording of depreciation of long-lived tangible assets. The effect of the retroactive adoption is to reduce the capital invested in fixed assets fund balance by \$46,199,707 as of 1 October 1990.

Depreciation 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 \$3,768,428 in 1991 is comprised of \$2,458,922 of nonfederal funds and \$1,309,506 of federal funds.

Buildings and equipment consist of the following as of 30 September:

	1991			1990
	Nonfederal	Federal	Total funds	Total funds
Buildings	\$122,215,656	\$11,288,317	\$133,503,973	\$133,334,107
Equipment	3,016,969	24,175,811	27,192,780	25,340,713
Construction-in-progress	180,960	2,637,089	2,818,049	443,104
	<u>125,413,585</u>	<u>38,101,217</u>	<u>163,514,802</u>	<u>159,117,924</u>
Less accumulated depreciation	(46,845,594)	(16,075,858)	(62,921,452)	(59,160,624)
Total	<u>\$ 78,567,991</u>	<u>\$22,025,359</u>	<u>\$100,593,350</u>	<u>\$ 99,957,300</u>



Jean Dubuffet, *Site à l'homme assis*, 1969–1984
 Gift of Robert M. and Anne T. Bass and Arnold and Mildred Glimcher, in Honor of the Fiftieth Anniversary of the National Gallery of Art, 1991.100.1

Note 7. Nonfederal fund balances

Nonfederal funds include the following as of 30 September:

	1991	1990
<i>Funds for operations</i>	\$ 917,298	\$ 2,531,044
<i>Funds for special purposes:</i>		
Accumulated income, gifts, grants, and bequests available for:		
Art purchases	17,874,556	16,502,582
Capital construction	7,705,054	6,764,236
Publications	13,480,695	15,601,675
Fellowships and other projects	2,431,164	2,522,453
Total funds for special purposes	<u>41,491,469</u>	<u>41,390,946</u>
<i>Endowment funds:</i>		
Endowment funds, the income of which is available for:		
Restricted purposes	80,224,498	75,503,317
Gallery operations	72,011,859	59,908,563
Funds functioning as endowment funds, the principal and income of which are available for:		
Special purposes	21,478,016	8,961,699
Unrestricted purposes	12,285,047	10,879,443
Total endowment funds	<u>185,999,420</u>	<u>155,253,022</u>
Total nonfederal funds	<u>\$228,408,187</u>	<u>\$199,175,012</u>

Interfund transfers—In(out) for the year ended 30 September 1991 included:

	<i>Funds for operations</i>	<i>Funds for special purposes</i>	<i>Endowment funds</i>
Board designated transfer	\$ —	\$(3,000,000)	\$3,000,000
Endowment fund income returned to principal	(1,258,441)	—	1,258,441
Other	(59,589)	(6,500)	66,089
Total transfers among funds	<u>\$(1,318,030)</u>	<u>\$(3,006,500)</u>	<u>\$4,324,530</u>

Note 8. Retirement benefits

All permanent employees of the Gallery hired prior to 1 January 1984, both federal and nonfederal, 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. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances receive a matching portion from the Gallery.

The Gallery funds all retirement contributions on a current basis and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$2,956,000 and \$2,564,000 for the years ended 30 September 1991 and 1990, respectively.

Note 9. 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 10. 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 as of the end of the initial five years. Future minimum rental commitments under this lease at 30 September 1991 are approximately as follows:

<i>For the year ending 30 September</i>	<i>Federal fund</i>	<i>Publications fund</i>
1992	\$272,000	\$116,000
1993	280,000	120,000
1994	23,000	10,000
Total	<u>\$575,000</u>	<u>\$246,000</u>

The terms of the lease include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rent expense on the above lease was approximately \$465,000 for the year ended 30 September 1991.



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James McNeill Whistler, *Study in Black and Gold*
(*Madge O'Donoghue*), c. 1885
Gift of Mr. and Mrs. Paul Mellon, in Honor of the Fiftieth
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