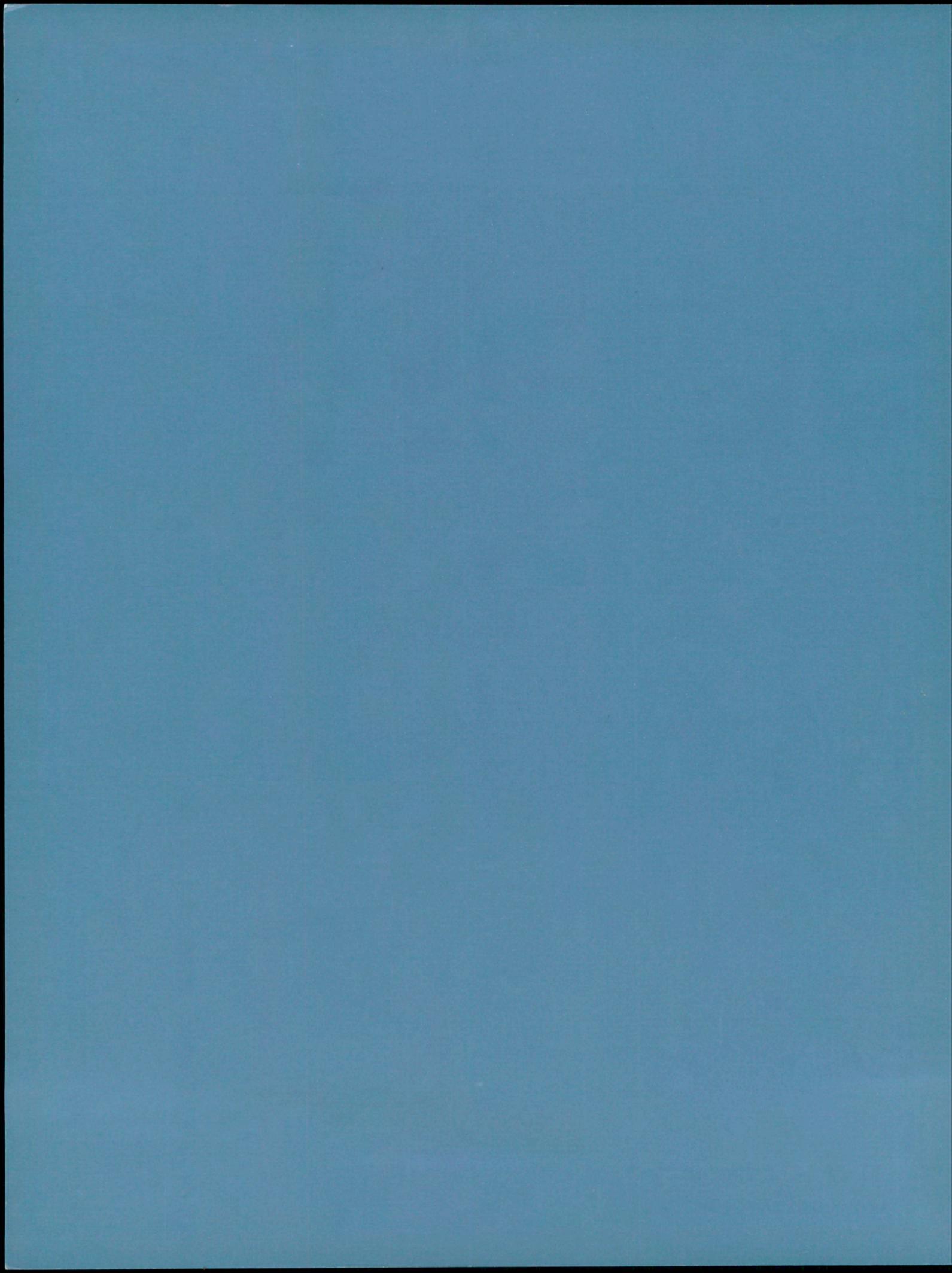




NATIONAL GALLERY OF ART

1993 Annual Report



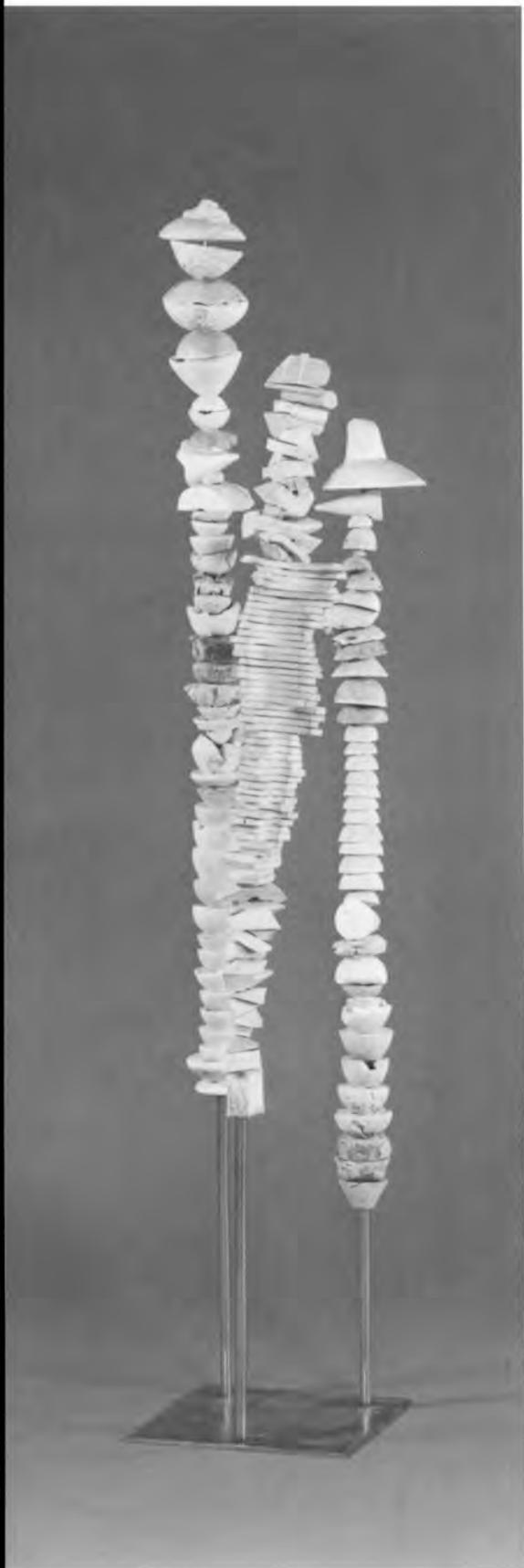
1993 ANNUAL REPORT





NATIONAL GALLERY OF ART

1993 Annual Report



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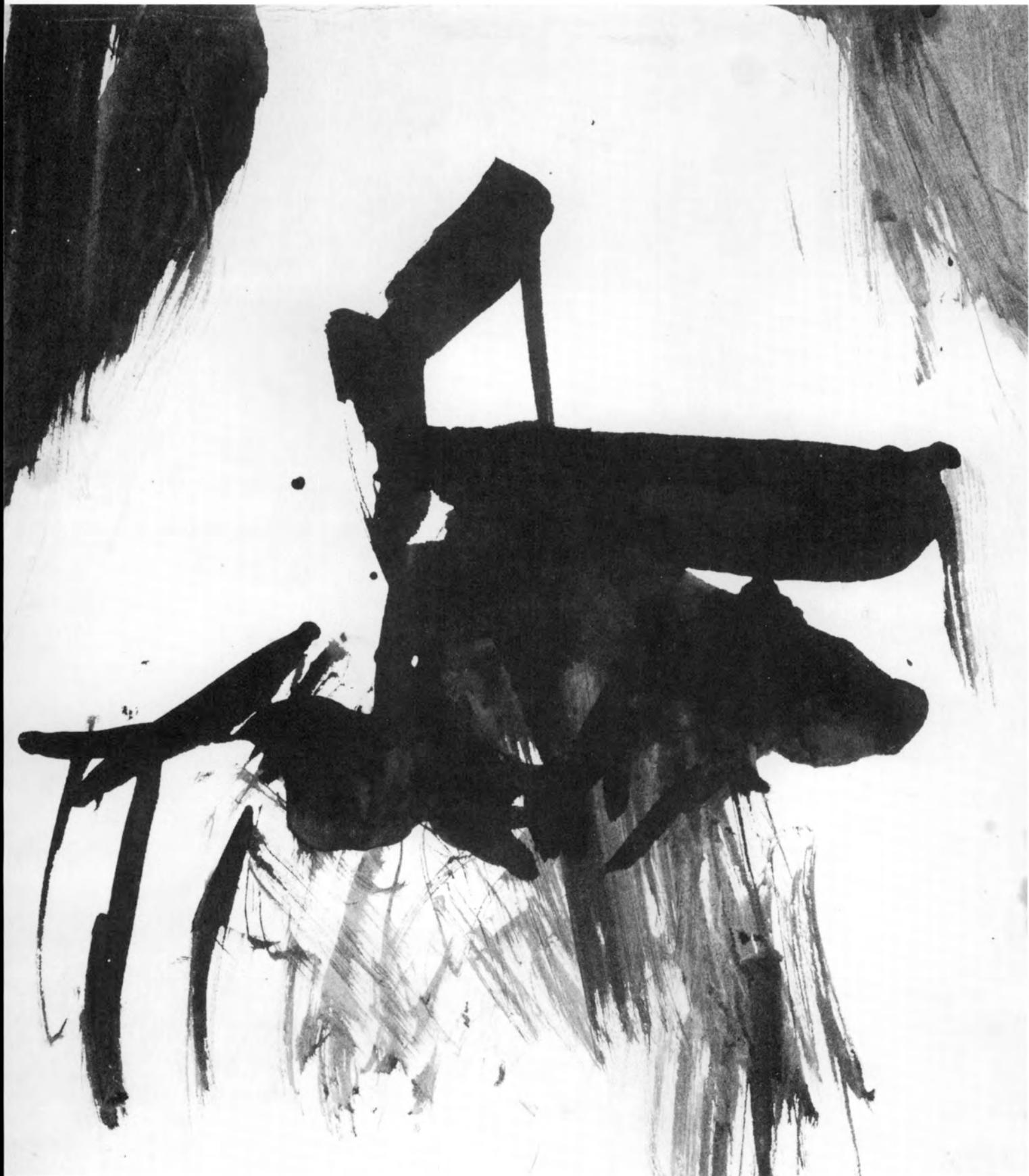
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PRESIDENT'S FOREWORD

The 1993 fiscal year was Franklin Murphy's final year as chairman and member of the Board of Trustees of the National Gallery. Dr. Murphy has given nearly 30 years of continuous, dynamic leadership to this national institution, providing wise, able, and dedicated guidance of the Gallery's artistic and administrative affairs. We owe him an enormous debt of gratitude for his sound and constructive counsel as trustee and chairman. Succeeding him as chairman will be long-time trustee Ruth Carter Stevenson.

I too am stepping down this year as a member of the Board of Trustees and as president of the National Gallery, to be succeeded in the latter role by general trustee Robert H. Smith. In my own 18 years of service on the Board, including 14 years as president, I have witnessed many remarkable achievements in the history of the Gallery. The East Building, one of the most beautiful contemporary structures in the world, was constructed under the inspired architectural direction of I. M. Pei, with the dedication of Paul Mellon to the best traditions of the Gallery and with J. Carter Brown as our hands-on director. The Patrons' Permanent Fund, an endow-

ment to support the acquisition of works of art, was created with a broad base of donors. The Center for Advanced Study in the Visual Arts was founded to enable pre- and postdoctoral research in a setting that brings together university scholars and museum professionals. Our national advisory board, the Trustees' Council, was established, providing a mechanism for collectors and supporters from across the country to play a significant role in the future of the Gallery. The National Gallery celebrated its 50th anniversary and experienced a tremendous outpouring of philanthropic support that enhanced the permanent collections.

I feel deeply grateful for the opportunity I have had to collaborate with the dedicated trustees, volunteers, and staff who have been charged with the leadership of the National Gallery. It has been a privilege to serve with Paul Mellon and other private citizens and with some of the highest-ranking public servants in the United States, all of whom have shared remarkable foresight and commitment to the role of a national art gallery in our cultural life. I have been fortunate to work with directors J. Carter Brown and Earl A. Powell III

Franz Kline, *Untitled*, 1950s (detail).
Gift of Elisabeth R. Zogbaum, 1993.5.2



and with the Gallery's capable and dedicated executive officers, who contribute so much to the Gallery's success.

Four members of the Trustees' Council resigned from service this year. They are Pamela C. Harriman, George F. Jewett, Jr., Sydney Lewis, and Frederick R. Mayer. We are most appreciative of the time and effort these people have contributed during their terms as Council members. We are delighted that Mrs. Harriman is now serving as U.S. Ambassador to France.

While I look back on the past with pride, I look ahead to the Gallery's future with confidence. The Gallery has vital leadership among trustees, volunteers, and staff. The Board of Trustees continues to build upon its strengths, with Mrs. Stevenson as the new chairman, Mr. Smith as the new president, continuing general trustee Alexander M. Laughlin, and new members Robert F. Erburu of Los Angeles and Louise W. Mellon of Middleburg, Virginia. These five general trustees combine with four ex officio trustees to form the full Board. The Board continues to benefit from the involvement of a very supportive Trustees' Council, led by Edwin L. Cox and Lois de Ménéil.

This year we welcomed John H. Bryan from Chicago, Calvin Cafritz from Washington, D.C., Doris Fisher from San Francisco, Julie Folger from Washington, D.C., Camilla Chandler Frost from Los Angeles, and David O. Maxwell from Washington, D.C., as new members of the Council. Mr. Bryan, Mrs. Fisher, and Mr. Maxwell additionally serve on the Trustees' Council development committee. The Gallery enjoys the very capable leadership of Earl A. Powell III, who has just concluded his first year as director, and the continued support of director emeritus J. Carter Brown.

This institution will have a successful future also because it upholds the enduring values that have been held since its beginning. The Gallery follows the vision and standard of quality of its distinguished founder, Andrew Mellon. It holds fast to its mission to serve the United States by preserving, collecting, exhibiting, and fostering understanding of works of art with the highest possible museum and scholarly standards. It maintains the partnership of public and private resources that support it.

We acknowledge with gratitude the continuing commitment of funds

John R. Stevenson and Franklin D. Murphy (far left) display the medals they were given at a gala dinner in their honor. Ruth Carter Stevenson (right) becomes chairman of the Board of Trustees, and Robert H. Smith (lower middle; with his father, Charles E. Smith) becomes president of the Gallery. Among special guests was Lee Annenberg (shown at top with Dr. Murphy).

from the federal government for the Gallery's day-to-day operations, along with the ongoing generosity of private philanthropic support for many programs and initiatives, including all acquisition of art through funds or in kind.

The trustees of the Gallery have charted a sound course for the future through the goals they have set for the remainder of the decade: to protect, preserve, and enhance the Gallery's collections, buildings, and research capabilities; to sustain its leadership in providing national educational service; to foster international exchange; and to position itself strategically and financially to meet the challenges of the next century.

John R. Stevenson
President



DIRECTOR'S STATEMENT

This annual report marks my first full year as director of the National Gallery of Art. It has been a year that, among many highlights, brought announcement of key staff appointments, significant art acquisitions, an active exhibitions schedule, and the introduction of new and exciting technology into the Gallery's programs.

Our focus on the permanent collection reached a high point this year in the acquisition of two magnificent paintings. *The Old Violin*, a masterpiece by 19th-century American trompe-l'oeil painter William Harnett, was given to the National Gallery by Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon. This major gift has an eloquent and expressive beauty unsurpassed in American still-life painting. Another stunning acquisition, Bernardo Bellotto's panoramic *Fortress of Königstein*, was purchased with income from the Patrons' Permanent Fund. The large landscape, among Bellotto's finest, is one of five views of an ancient fortress near Dresden painted by this 18th-century Venetian master. It was cleaned upon its arrival in Washington, and its impact was even more fully realized in an installation with other works from

the Gallery's collection, including four cityscapes by Canaletto and two later paintings by Bellotto. These splendid acquisitions represent the essence of our goal to continue to make important and meaningful contributions to the nation's collections.

We were also pleased that through the generosity of the Collectors Committee the National Gallery acquired three important works by 20th-century sculptor Louise Bourgeois, which complement a fourth sculpture given by the artist this year. A dramatic multimedia screen by Helen Frankenthaler was the first acquisition from the fund recently established by Perry R. and Nancy Lee Bass for the purchase of contemporary art; a major painting on paper was given by the artist.

Special exhibitions have been a significant part of the Gallery's program, and this year the tradition continued at a high level with a wide range of extraordinary international subjects. *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.*, commemorated the 2,500th anniversary of the birthplace of democracy. Organized by the National Gallery in collaboration with the Metropolitan Museum



The President and Mrs. Clinton visiting *Great French Paintings from The Barnes Foundation* on Mothers' Day, escorted by Gallery director, Earl A. Powell III, and Mrs. Powell

of Art and the Ministry of Culture of the Government of Greece, this unprecedented display in America of 34 of the finest examples of original marble and bronze sculpture created during the golden age of Greece included many works that left that country for the first time for this exhibition. A highlight of the spring and summer months was the National Gallery's premiere of the world tour of *Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*, showing 80 superb works by many of the most celebrated late 19th- and early 20th-century French artists from the important collection of Dr. Albert C. Barnes. Of particular interest was the discovery, conservation, and loan of Henri Matisse's unfinished first version of the *Dance* mural commissioned by Barnes, which was exhibited publicly for the first time along with the *Dance* mural from the Barnes Foundation.

In addition to organizing ambitious loan exhibitions, the National Gallery takes great satisfaction in presenting

visitors with opportunities to focus on single masterpieces in the Gallery's own collection, often in the context of a small number of related works. Two of this year's "focus" exhibitions centered on John Singleton Copley's dramatic *Watson and the Shark* and Georges de La Tour's haunting *Repentant Magdalene*. Among the most popular works at the Gallery, Copley's painting of the heroic rescue of 14-year-old Brook Watson from a shark in Havana harbor was shown with two other versions of the subject as well as five of Copley's preparatory drawings and six engravings by earlier artists that may have served as inspiration for the picture. The newly restored *Repentant Magdalene* was joined by another painting of the Magdalene by de La Tour from the Los Angeles County Museum of Art. This pairing was a wonderful way to celebrate the 400th anniversary of de La Tour's birth.

The continuing support of The Circle of the National Gallery of Art has been crucial in making possible a wide range

of programs. Among the numerous projects funded this year by The Circle were educational materials related to exhibitions, including the fascinating interactive computer program *Perseus*, modified for use in conjunction with *The Greek Miracle*. Circle funds also supported the publication of several illustrated brochures, such as the booklet on the newly acquired Bellotto landscape, available free to Gallery visitors. A special project this year was the production of the film on Founding Benefactor Samuel H. Kress, made in tribute to Franklin D. Murphy for his outstanding leadership of 40 years on the Kress Foundation board and nearly 30 years on the Gallery's Board of Trustees, the last 8 years as its chairman.

I was pleased to announce this year the appointment of Alan Shestack as the new deputy director of the National Gallery, succeeding Roger Mandle, who was named president of the Rhode Island School of Design. We are grateful to Roger for the significant contributions he made in his five years as

National Gallery art handlers installing a panel from the Matisse *Dance* murals



deputy director, particularly to educational and outreach programs. Alan Shestack comes to the Gallery with a wealth of experience in museum management, most recently as director of Boston's Museum of Fine Arts since 1987. These strengths are combined with outstanding academic achievements, publications, and curatorial experience, including an early tenure as curator of the Rosenwald Collection, now the core of the Gallery's prints and drawings holdings.

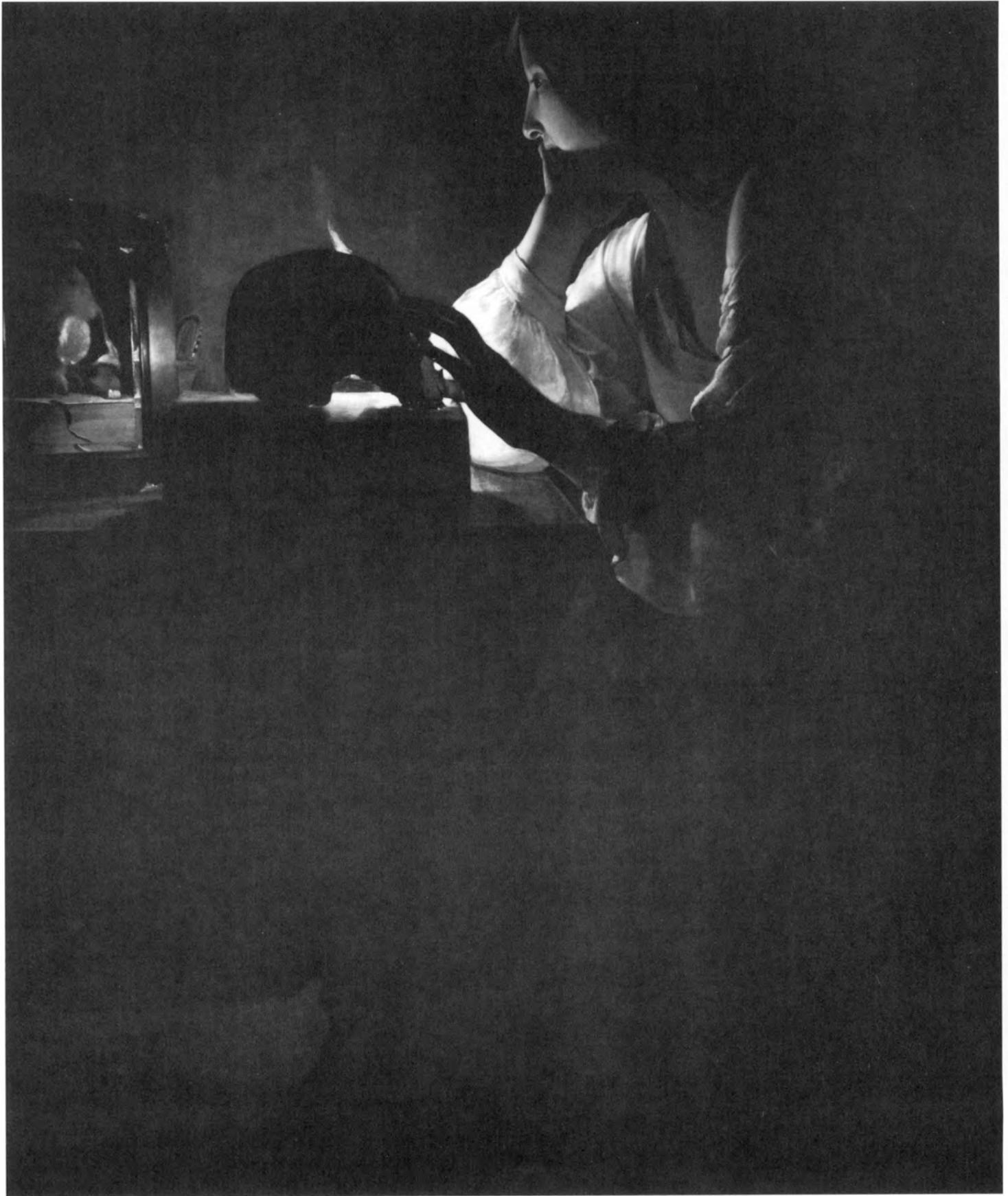
Three major curatorial positions were filled this year: Edgar Peters Bowron as senior curator of paintings, Philip Conisbee as curator of French paintings, and Mark Rosenthal as curator of 20th-century art. Previously director of the Harvard University Art Museums and of the North Carolina Museum of Art, Peter Bowron has been Andrew W. Mellon Senior Consultative Curator at the Gallery since 1991, contributing to our systematic catalogue of 17th- and 18th-century Italian paintings and to the recent reinstallation of the perma-

nent collection in the West Building. Philip Conisbee, who was department head and curator of European painting and sculpture at the Los Angeles County Museum of Art since 1988, brings to the Gallery a broad knowledge of European art, particularly of 18th- and 19th-century French painting. Mark Rosenthal, associated recently with the Solomon R. Guggenheim Museum and the Philadelphia Museum of Art, is known for the range of his work, organizing exhibitions on artists as diverse as Juan Gris and Anselm Kiefer.

The National Gallery of Art received more than 6,156,000 visits in fiscal year 1993. One new way in which the Gallery reached its national constituency was through the production and distribution of an *American Art* videodisc. With generous support from The Annenberg Foundation, the Gallery not only created a vast compendium of digital images of more than 2,600 paintings, sculpture, and works on paper in the American collections but distributed 2,500 copies of the videodisc free-of-

charge to schools, colleges and universities, and media centers throughout the country. I am particularly proud of this achievement in the Gallery's national outreach efforts. As we approach the new century, I look forward to expanding our service to cities and towns across the country. Digital imaging will enable us to produce interactive educational programs based on works of art in the collection. We also plan to expand further our National Lending Service, which makes Gallery collections available to other museums, so that communities throughout the nation will be able to enjoy the great works of art that belong to the people of the United States.

Earl A. Powell III
Director





ART PROGRAMS

Edgar Peters Bowron, former Andrew W. Mellon Senior Consultative Curator, was appointed senior curator of paintings, with administrative responsibilities for the paintings and 20th-century art departments. He replaces former senior curator of paintings, Charles S. Moffett, who left to become director of the Phillips Collection.

Renaissance Paintings

Research on the Italian Renaissance paintings continued, with particular attention to the 19th-century sketch copies by Italian connoisseur Giovanni Battista Cavalcaselle of works in the National Gallery's collection. Many of the drawings, housed in the Biblioteca Marciana, Venice, have never been published, and Cavalcaselle's notes and comments on the paintings provide valuable clues concerning their provenance and condition. The project is being undertaken with Italian researcher Annarita Savorelli, an expert in Cavalcaselle's writings.

Two of the Gallery's panels by Domenico Veneziano, *Saint John in the Desert* and *Saint Francis Receiving the Stigmata*, were lent to the Galleria degli Uffizi in Florence for a temporary

reconstruction of the artist's masterwork, the *Saint Lucy* altarpiece, in a special exhibition of Florentine painting of the period. Other museums participating in this unique event included the Fitzwilliam Museum, Cambridge, and the Gemäldegalerie, Berlin.

The Italian Renaissance curators gave special tours of the newly reinstalled Renaissance galleries to the Teacher Institute and the International Corporate Circle and discussed the attribution of Mantegna's *Judith and Holofernes* at the National Gallery's "Forum on Connoisseurship and Collecting." In 1992 the traditional Christmas stamp was based on the Gallery's *Madonna and Child with Saints* by Giovanni Bellini.

Final proofs of the systematic catalogue on *German Paintings of the Fifteenth through Seventeenth Centuries* were approved, with published books due in late 1993. Research continues on 15th-century works in preparation for the systematic catalogue of French paintings from the 15th to 18th centuries. The curator of northern Renaissance paintings is preparing two focus exhibitions for 1994: Hans Memling's *Saint John the Baptist* and *Saint Veronica*; and Jan van Eyck's *Annunciation*.

Baroque Paintings

The acquisition of a major 18th-century Italian painting was the highlight of the department's activities this year. Bernardo Bellotto's *Fortress of Königstein*, one of the artist's largest and most unusual landscape views, was the subject of a focus exhibition that brought together this painting and other recently cleaned paintings in the Gallery collection by Bellotto's uncle, Antonio Canale, called Canaletto. A brochure for visitors was made possible by The Circle of the National Gallery of Art.

A second focus exhibition presented another recently conserved painting in the collection, Georges de La Tour's *Repentant Magdalene*, along with a related painting of the Magdalene by de La Tour from the Los Angeles County Museum of Art. The exhibition explored the artist's interest in this theme over an extended period in his career and his varying uses of light and color to emphasize different spiritual moods.

Departments of northern and southern baroque paintings completed manuscripts for the systematic catalogues on Dutch paintings and on 17th- and 18th-century Italian paintings, both due for publication in 1994.

American and British Paintings

The high point of the year for this department was the acquisition of a masterpiece of American painting, William Michael Harnett's *Old Violin*. Greatly admired in its own day and in ours for its remarkable illusionism and formal beauty, this work was the subject of a popular chromolithograph that made it among the most famous paintings of the 19th century. The acquisition of *The Old Violin*, which immeasurably enhances the National Gallery's holdings of American still-life paintings, was made possible by Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon.

The Gallery was the final venue for a traveling exhibition of Harnett's paintings organized by the Metropolitan

Museum of Art, the Fine Arts Museums of San Francisco, and the Amon Carter Museum. This show presented 49 of the artist's finest still lifes, including the Gallery's newly acquired *Old Violin*.

Gallery curators also organized a focus exhibition on John Singleton Copley's *Watson and the Shark*, which brought together the two major versions of this well-known painting and all of the studies and related material. Together with the Center for Advanced Study in the Visual Arts, the department hosted a day-long seminar on the work attended by leading experts. The show traveled to the Detroit Institute of Arts and the Museum of Fine Arts, Boston.

Two systematic catalogues were published this year: *American Naive Paintings*, with full entries on the 310 works in the collection; and *British Paintings* by John Hayes, documenting all of the Gallery's pictures from that school. The manuscript was completed for the first of two volumes on 19th-century American paintings, and substantial progress was made on the second. Research continued on the volume devoted to the Gallery's 351 paintings by George Catlin.

The department spent considerable time and energy helping to design a computer system that will combine high-resolution digital images with text. Still in the development stages, this project has already shown great promise in facilitating curatorial tasks.

Research and organization proceeded for monographic exhibitions on James McNeill Whistler, Winslow Homer, and Thomas Moran and for a focus exhibition that will reunite Jasper Cropsey's pendants, *The Spirit of War* and *The Spirit of Peace*. Preliminary research and planning was also begun for a major exhibition on British paintings of the Victorian era.

Modern Paintings

The major exhibition this year was the immensely popular *Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early*

Modern. Featuring 80 works from the pioneering collection of the late Albert C. Barnes, which now belongs to the educational institution he established in Merion, Pennsylvania, in 1925, the show included such icons of modern art as Cézanne's *Card Players*, Seurat's *Models*, and Matisse's *Joy of Life*. The selection reflected Barnes' collecting tastes, with concentrations of works by Renoir, Cézanne, and Matisse, as well as paintings by Manet, Monet, Van Gogh, Toulouse-Lautrec, Picasso, Henri Rousseau, and Modigliani. Organized in collaboration with the Barnes Foundation, the exhibition is traveling to the Musée d'Orsay in Paris, the Museum of Western Art in Tokyo, the Kimbell Art Museum in Fort Worth, the Art Gallery of Ontario, Toronto, and the Philadelphia Museum of Art. A subsidiary exhibition, co-organized by the National



Great French Paintings from The Barnes Foundation, including such masterpieces as Cézanne's Card Players, was seen by more than 520,000 visitors at the National Gallery





Other highlights of the Barnes exhibition were Seurat's *Models* and Matisse's *Dance* mural (bottom of the facing page), shown with a recently discovered first version of the mural, lent by Pierre Matisse Estate, Centre Georges Pompidou, Musée National d'Art Moderne, and Musée d'Art Moderne de la Ville de Paris, purchase/dation. © Succession H. Matisse

Gallery and the Musée d'Art Moderne de la Ville de Paris, paired the Barnes *Dance* mural by Matisse with a recently discovered first version of the work.

In appreciation for loans from the Greek Ministry of Culture for *The Greek Miracle: Classical Sculpture from the Dawn of Democracy*, 37 of the Gallery's impressionist and post-impressionist paintings and 35 of the Metropolitan Museum's European paintings were sent to Greece for the exhibition *From El Greco to Cézanne*. This showing at the National Gallery in Athens attracted 600,000 visitors, the largest exhibition attendance on record in Greece.

Significant progress was made on the systematic catalogue of French paintings from 1800–1860 prepared by Lorenz Eitner. Presentation of the permanent collection was further refined through two ongoing projects: light-colored linen liners were removed from a

number of paintings and replaced with wooden liners that harmonize with the frames; and four more galleries devoted to modern paintings were repainted and glazed.

This year the National Gallery purchased its first painting by the 19th-century realist artist Antoine Vollon, an unusual and strikingly modern still life entitled *Mound of Butter*. Vollon painted this subject with broad, vigorous brush strokes. The work complements still lifes in the Gallery's collection by Fantin-Latour, Manet, Renoir, and Cézanne.

Philip Conisbee, formerly of the Los Angeles County Museum of Art, joined the National Gallery as curator of French paintings, taking the place of Charles S. Moffett in his role as curator of modern paintings. The office has been renamed the department of French paintings.

20th-Century Art

The collection of 20th-century art was significantly enhanced this year with notable acquisitions of postwar painting and sculpture. These included four major works by sculptor Louise Bourgeois, three given by the Collectors Committee—*Spring*, *Mortise*, and *Untitled*—and the fourth, *Winged Figure*, a gift from the artist. Bourgeois refers to these totem-like constructions in wood and plaster as "personages." A strong early work by Ellsworth Kelly, *Tiger*, was acquired from the artist as a partial and promised gift. This striking abstract composition, consisting of five joined canvas panels, was among the most important works seen in *Ellsworth Kelly: The Years in France*, an exhibition organized jointly by the National Gallery and the Galerie nationale du Jeu de Paume, Paris. A beautiful multimedia work by Helen





Two works by Louise Bourgeois: *The Winged Figure*, 1948, cast 1991, Gift of Louise Bourgeois, 1992.101.1, and *Spring*, 1949, Gift of the Collectors Committee, 1992.102.3



Frankenthaler, *Gateway*, was the inaugural gift of Perry R. and Nancy Lee Bass, who have established a fund for the purchase of contemporary art. A three-part color print framed in a hand-painted folding screen of cast bronze, *Gateway*, was a focal piece in the exhibition *Helen Frankenthaler: Prints*. Musa Guston, the late wife of abstract expressionist artist, Philip Guston, bequeathed two of her husband's paintings to the Gallery, an early work, *Review*, and a large later canvas, *Untitled*. Also received as a gift was an important sculpture by Nancy Graves, *Unending Revolution of Venus, Plants, and Pendulum*. For this remarkably complex, kinetic

sculpture the Gallery is grateful to Nanette Ross and to Saff Tech Arts, who collaborated with the artist to fabricate the work.

The department is planning a number of major exhibitions: *Willem de Kooning: Paintings* will open in May 1994, followed later that month by a presentation of approximately 90 works from the Dorothy and Herbert Vogel Collection. Scheduled for 1995 is a major Claes Oldenburg retrospective as well as a definitive Mondrian exhibition and a presentation of Arshile Gorky's paintings and drawings of the 1940s. A large survey of the contemporary art collection of Robert and Jane Meyerhoff is

being planned for 1996. Work continued on the Mark Rothko catalogue raisonné.

Significant changes in personnel this year included the arrival of curator Mark Rosenthal, formerly of the Philadelphia Museum of Art and the Solomon R. Guggenheim Museum, New York, replacing Jack Cowart, who left to become deputy director and chief curator of the Corcoran Gallery of Art. Associate curator Jeremy Strick left to become curator of modern art at the Saint Louis Art Museum, and Marla Prather was promoted to take his place.

and Donald La Rocca from the department of arms and armor at the Metropolitan Museum of Art came to study the two parade helmets from the Widener Collection and the shield painted by Andrea del Castagno.

Progress was made on the systematic catalogues of Renaissance plaquettes, Renaissance medals, and 19th-century French sculpture. The department also assisted with preparations for *Giambologna's "Cesarini Venus,"* opening at the Gallery in September 1993, and for *Curcency of Fame*, the 1994 exhibition on Renaissance medals organized in collaboration with the Frick Collection and curated by Stephen Scher.

Old Master Drawings

Attention this year focused not only on acquisitions but on exhibitions, as the department was involved in the planning of four shows. The principal project was the exhibition and catalogue of *Drawings from the O'Neal Collection* honoring the 1991 gift and promised gift of more than 300 Continental and British drawings from William B. O'Neal, professor emeritus of architectural history at the University of Virginia. The importance of this gift was amply conveyed in the exhibition of 58 drawings from five centuries. Among the highlights were a group of stage designs and architectural drawings of Italian, French, and German origin and a strong selection of British works.

The most extensive exhibition of works on paper this year was *The Great Age of British Watercolors, 1750-1880*, jointly organized by the Royal Academy in London and the National Gallery of Art. A survey of 256 works chosen from public and private collections throughout Britain and America, this exhibition brought together a selection of the finest and most important works in the field. Also shown this year were two selections of drawings from the National Gallery's Armand Hammer collection. The first focused on figure studies and compositional drawings from Raphael to Picasso; the second consisted of 36 sheets from Gauguin's *Breton Sketchbook*

No. 16, which he used during visits to Copenhagen and Brittany between 1884 and 1888.

The collection of old master drawings continued to grow at a steady rate, with the addition of 58 drawings through gifts and purchases. The major gift this year came from the late Arthur Liebman of Lake Forest, Illinois, whose wish that 35 drawings from his collection should come to the National Gallery was fulfilled by his friend and executor Dr. Kenneth Maier. The strength of the Liebman collection lay mainly in the French school, with notable works by such well-known artists as Claude Lorrain, Antoine Watteau, and Jean-Baptiste Greuze that make significant contributions to the Gallery's collection. The Liebman gift also brought the Gallery its first gouache by Jean-Baptiste Mallet; a fine group of pastel portraits by James Sharples, Hugh Douglas Hamilton, and Friedrich Christian Krieger; and an unusual monochrome seascape by Paul Signac. In addition, a gift from Thomas Le Claire of Hamburg, Germany, brought Johann Wilhelm Schirmer's *Ruined Stairs at Neuss* to the Gallery's growing group of German romantic drawings.

Among the most important purchases this year was a striking model drawing by Jacob Jordaens for his 1630 altarpiece, *Saint Martin of Tours Healing the Servant of Tetrodius*. This large, colorful work gives a major boost to the Gallery's collection of 17th-century Flemish drawings. The British collection in its turn was augmented by three splendid watercolors: a view of Bath by the great architectural draftsman Thomas Malton, arguably one of the best drawings anywhere by his hand; an early view by John Varley of one of his favorite motifs, Harlech Castle; and an enchanting *Interior of Bushey Church* by William Henry ("Bird's Nest") Hunt. All three were included in the National Gallery's installation of *The Great Age of British Watercolors*.

Among other purchases this year were a dozen works by artists who are new to the National Gallery, most notably an impressive double-sided

Sculpture and Decorative Arts

Plans for reinstallation of the National Gallery's sculpture and decorative arts holdings occupied much time and study this year. Visiting curator Suzanne Lindsay reinstalled portions of the collection and prepared a final proposal for other main floor installations. Peter Fusco, curator of sculpture and works of art at the J. Paul Getty Museum, visited for two weeks and submitted a proposal for the comprehensive reinstallation of the sculpture collection. In addition, Lionello Boccia, director of the Stibbert Museum, Florence, and Stuart Pyrrh



Giovanni Domenico Tiepolo, *The Marriage of Angelica and Medoro*, Ailsa Mellon Bruce Fund, 1993.16.1

Giovanni Benedetto Castiglione, *The Animals Going toward the Ark*, c. 1630, Ailsa Mellon Bruce Fund, 1992.107.1

drawing from about 1615 by Giacomo Cavedone, a leading member of the Carracci school, and a grand study of an angel by Giovanni Battista Beinaschi for his painting of *God the Father and the Virgin in Glory* in Santa Maria del Suffragio, Rome. In addition, the Gallery's collection of 18th-century Italian drawings was enhanced with one of Giovanni Battista Tiepolo's well-known studies of figures seen from below, the first of this type for the Gallery; a fan design by another Venetian, Giovanni Battista Crosato; and a ceiling decoration by the architect Giacomo Quarenghi, who worked at the court of Catherine the Great in Russia. Among various drawings added to the German collection were four landscapes in a variety of styles and media by Franz Innocenz Josef Kobell, one of the most influential artists working at the turn of the 19th century.

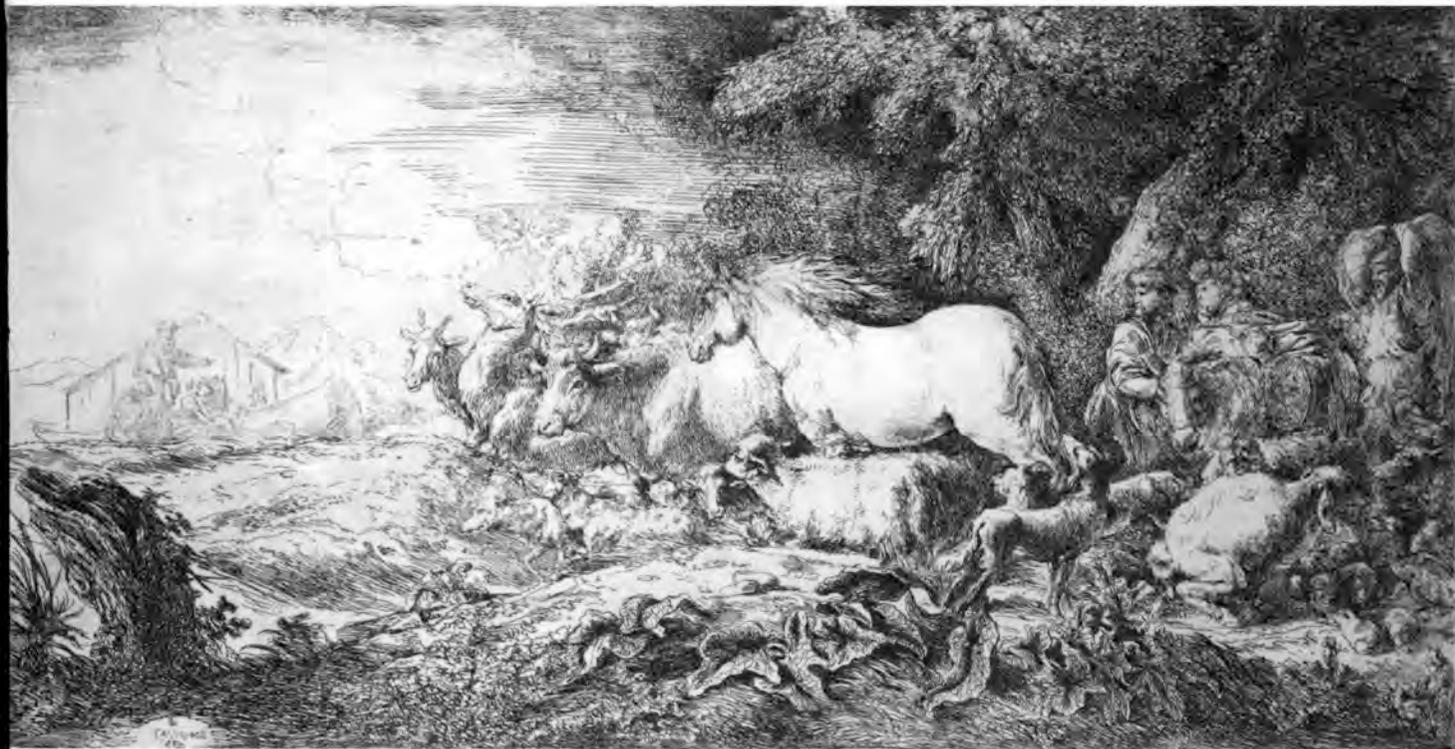
Old Master Prints

The department's activities this year revolved around acquisitions and research for future exhibitions. Important acquisitions included a fine impression of Jean Mignon's *Judgment of Paris*, which adds to the Gallery's growing collection of Fontainebleau School prints, and a hitherto unrecorded early state of Castiglione's etched *Noah Leading the Animals into the Ark*. The Flemish artist Adriaen Collaert's bound volume of bird engravings, *Avium Vivae Icones*, consists of two sets of birds in landscapes, dating 1580 and c. 1600, and is a gift of The Circle of the National Gallery of Art. Another large series of prints in a bound volume is the rare first edition of the Italian artist Gaetano Zompini's *Le Arti che vanno per via nella Città di Venezia*, published in 1753. The 60 engraved and etched images are lively

depictions of 18th-century tradespeople, such as a chimney sweep, rubbish collector, and hawker of baked goods.

Several prints added strength to the Italian 18th-century holdings, among them four early proofs of Giovanni Battista Piranesi's etchings of monumental candelabra and an early impression of Giovanni Domenico Tiepolo's etching *The Marriage of Angelica and Medoro*, a work based on Tiepolo family frescoes in Villa Valmarana. Still other works include four more of the endlessly fascinating lithographs by the French 19th-century master, Honoré Daumier, and a complete set in original covers of Eugène Bléry's *Eaux fortes gravées sur nature*.

Preparations continued for an exhibition of ornament in European prints, drawings, and decorative arts objects from 1300–1800, scheduled for spring 1994. Research also progressed on



prints by Adriaen van Ostade, a 17th-century Dutch artist, and on 17th-century northern European portraiture.

The East Building study room served 878 visitors who came to study myriad aspects of the Gallery's old master prints and drawings.

Modern Prints and Drawings

Three important groups of modern drawings were given to the National Gallery this year. The Georgia O'Keeffe Foundation donated 14 early charcoals by O'Keeffe, providing the Gallery with the single most significant collection of the works by which Alfred Stieglitz was first introduced to her art. An album of 23 untitled works on paper by Arthur Dove, another member of the Stieglitz circle, came from William C. Dove, the artist's son. The Gallery's first works on paper by Franz Kline, five splendid

abstractions—three in dramatic black and white, two suggesting Kline's late interest in color—were donated by Mrs. Elisabeth R. Zogbaum.

Among other gifts of drawings, Mr. and Mrs. Herbert A. Goldstone gave an ink and graphite sheet by Arshile Gorky, from his *Nighttime*, *Enigma*, and *Nostalgia* series. The Gallery's first gouache by Jacob Lawrence, *Street to M'bari*, a vibrant market scene, was given by Mr. and Mrs. James T. Dyke.

A major undertaking this year was the exhibition *Helen Frankenthaler: Prints*, which is traveling to San Diego, Boston, Cincinnati, and Tokyo. On the occasion of the opening, Frankenthaler gave the Gallery one of her most recent paintings on paper, *Study for "Freefall."* She also donated jointly with Tyler Graphics Ltd. an impression of the subtly colored *Freefall* woodcut, her largest to date. In addition, Frankenthaler's

Gateway, one of 12 unique bronze screens—part painting, part sculpture, and part print—was given to the National Gallery by Perry R. and Nancy Lee Bass.

Other donations from artists included Mr. and Mrs. Richard Diebenkorn's gift of his *Study for Untitled (from Club/Spade Group '81-82)*, a glowing red watercolor with pastel, related to a lithograph in the Gallery's Gemini G.E.L. Archive. Three artists donated new series of prints: Ellsworth Kelly, his *Mallarmé Suite* of four vibrant color lithographs on bright white paper; Roy and Dorothy Lichtenstein, his *La Nouvelle Chute de l'Amérique*, 10 aquatints with text by Allen Ginsburg; and Joel Shapiro, with Pace Editions and printer Aldo Crommelynck, the Gallery's first prints by Shapiro, a portfolio of four lush aquatints.

Further gifts of prints included *Fifth*



Georgia O'Keeffe, *Special No. 2*, 1915,
The Alfred Stieglitz Collection, Gift of the Georgia
O'Keeffe Foundation, 1992.89.4

Stone, Sixth Stone, an unbound book with six dramatic etchings by Lee Bontecou, from the George and Frances Armour Foundation. Bontecou's related lithograph, *Thirteenth Stone*, was the gift of Werner H. and Sarah-Ann Kramarsky, who also donated the 1990 New Provincetown Print Project portfolio: monoprints by Mary Frank, Gregory Gillespie, George McNeil, and Fred Sandback. The Gallery's first work by Russian artist Ilya Kabakov, *La Douce (The Dream of Abu-Said)*, a portfolio of 39 hand-colored woodcuts and 2 drawings,

was donated by Elaine and James D. Wolfensohn and The Dunlevy Milbank Foundation. The Gallery was fortunate to acquire a group of Jacob Lawrence's screenprints: *Revolt on the Amistad* was the gift of its printer, Lou Stovall. And three works from the Toussaint L'Overture series were donated by Alexander M. and Judith W. Laughlin.

Funds from the Collectors Committee allowed for the purchase of the first work by Sean Scully to enter the collection, an untitled 1989 drawing in oil pastel. Other discretionary funds went

for the Gallery's first drawing by Walter Gramatté.

Among other exhibitions of modern works on paper, *Series and Sequences* presented drawings and prints in the permanent collection by 12 artists, including Nancy Graves, Sam Francis, David Hockney, Jasper Johns, and Sol LeWitt, each of whom had explored ideas by creating sequences of images related by theme or form. At the end of the fiscal year the *Lovis Corinth* exhibition highlighted master prints and drawings recently given by the family of Sig-



Richard Diebenkorn, *Study for "Untitled (from Club/Spade Group '81-82),"* 1982. Gift of Mr. and Mrs. Richard Diebenkorn, 1992.90.1

bert H. Marcy, a close friend and patron of the artist.

After several years' work, the department completed the computerization of the Index of American Design, 18,244 watercolor renderings of American decorative arts objects painted in the 1930s as part of the WPA. This facilitated a comprehensive inventory of the collection. Great strides were made in preparing the catalogue raisonné of Georgia O'Keeffe's paintings, watercolors, drawings, and sculpture, a joint project with the Georgia O'Keeffe Foundation. The

department is also completing the catalogue raisonné of Roy Lichtenstein's prints, which will be published on the occasion of the survey exhibition at the National Gallery in 1994. Also underway are exhibitions of works in the Gemini G.E.L. and Milton Avery Archive collections. The department assisted 419 visitors in the West Building prints and drawings study room.

Photographs

Through the continuing generosity of donors, the National Gallery's collection of photographs was significantly expanded again this year. The department devoted much attention to an ongoing effort to acquire all of the photographs represented in Robert Frank's 1989 publication *The Lines of My Hand*. Funds donated by the Ann and Gordon Getty Foundation, the Glen Eagles Foundation, the Horace W. Goldsmith Foundation, the Evelyn and Walter



Robert Frank, *Assembly Plant, Ford—Detroit*, 1955.
Gift of Lois and Georges de Ménéil, 1993.35.5

Haas, Jr. Fund, the Mars Foundation, Lois and Georges de Ménéil, Mr. and Mrs. Ricard R. Ohrstrom, Amy Rose, the Collectors Committee, and an anonymous donor allowed the Gallery to acquire 43 superb photographs by Frank. From extremely rare prints made in New York in 1947, to vintage prints of his much-celebrated *Bus* series from 1958, to unique pieces from the late 1970s and early 1980s, such as *4 A.M. Make Love to Me/Love*, these works richly

complement the Gallery's growing collection of work by this seminal photographer.

This year the department organized the exhibition *Stieglitz in the Darkroom*, which included 75 examples from the Gallery's collection of 1,600 photographs by this American artist. By presenting different kinds of prints made from the same negative—including platinum, palladium, carbon, and silver gelatin prints, as well as photo-

gravures—the exhibition demonstrated how photographic prints look and how they differ from one another. It also showed how photographers can change not only the aesthetics but the meaning of their images through size, tone, cropping, and printing processes. An exhibition brochure was made possible with funds from The Arcadia Foundation and additional funding from The Circle of the National Gallery of Art.

The photographs and paper conser-

and scholars from six museums and universities around the country.

Research continued on the upcoming *Robert Frank* exhibition, which will open in 1994, and preparations began on two future exhibitions on the art of Harry Callahan, scheduled for 1995, and August Sander, scheduled for 1996.

Curatorial Records

This department made significant progress in expanding the database on objects in the National Gallery collections and in organizing data in a variety of ways to facilitate research and administration. Based on a wide range of sources, database records are continually updated concerning dates and sources of acquisition, provenance, and so on. Major projects completed this year included the retroactive incorporation of attribution changes for all paintings, sculpture, and decorative arts since they have been owned by the Gallery and the addition of bibliographic citations for every object in the collection. A notebook compiled by David Finley while secretary to Andrew Mellon provided valuable information on the original Mellon gift. Researchers with access to the collection management system not only can print reports directly but can also transfer information into word processing documents.

Paper files were augmented substantially this year, with materials assembled from curatorial, registrarial, lending, conservation, and other departments. Scholars involved in the systematic catalogue project also consign pertinent research materials to the Gallery at the completion of their work. The object files this year were consulted by Gallery staff as well as by 147 outside researchers from around the world.

Members of the department checked the information on Gallery objects to be presented in upcoming systematic catalogues. The review of non-Western art materials prompted a change from Wade-Giles to pin-yin transliteration of Chinese characters for cataloguing the collection of porcelains. The office continued to assist systematic catalogue

authors with research on object provenance and literature, which has the added benefit of amplifying the curatorial files. This year particular attention was paid to the provenance of the Gallery's early 19th-century French paintings.

Registration

Coordinating the shipment of works of art in the exhibition *Great French Paintings from The Barnes Foundation*, from Merion, Pennsylvania, to Washington and Paris, was the most significant challenge for the registrar's office this year. The massive size of the Matisse mural from the Barnes collection and a related mural from Paris required special crates and cradles for the trucks and airplanes bringing the works to the East Building and unusually complex rigging to move them safely into place on the mezzanine. These paintings are among the largest the Gallery has ever moved. In addition, the office oversaw shipment of *The Greek Miracle*, *Watson and the Shark*, and *Helen Frankenthaler: Prints* to 5 other venues, coordinated the installation of 11 temporary exhibitions at the Gallery and numerous selections of 20th-century art in the East Building, and refined the West Building reinstallations of the permanent collection.

The number of acquisitions decreased from record levels reached during the past two years of gifts made in honor of the National Gallery's 50th anniversary. Of the 272 works of art entering the collection this year, there were 6 paintings, 6 sculptures, 217 works of graphic art (drawings, prints, bound volumes, portfolios), and 43 photographs. For a complete listing of art acquisitions in fiscal year 1993, please see pages 81–85 of this report.

Complete documentation of the Dorothy and Herbert Vogel Collection was a notable achievement that involved measuring, labeling, storing, and data entry for 1,309 works of contemporary art. Notebooks were prepared with photographs and data sheets on each object in this large collection.

vation departments organized a three-day colloquy at the Gallery, "Alfred Stieglitz's Palladium Portraits of Georgia O'Keeffe," to address the nature of Edward Steichen's treatment of Stieglitz's palladium prints. Steichen left no notes or records, and it is not clear whether the present tone of the prints is original or the result of Steichen's treatment. The colloquy, sponsored by the Center for Advanced Study in the Visual Arts, brought together conservators, curators,



Giacomo Cavedone, *Seated Warrior Holding a Sword and Shield*, c. 1612, Ailsa Mellon Bruce Fund, 1993.13.1.a

Confronting serious space restrictions for storing contemporary paintings and sculpture, department staff evaluated several off-site facilities. To improve access to painting storage in the West Building, the Gallery installed floor-to-ceiling doors leading off the central gallery. The next phase of renovation, slated for fiscal year 1994, will include the installation of hinged windows in the Study Center entrance that will enable the staff to bring works of art over 10 feet high into the East Building without removing large panes of glass.

As more information is entered into the collection management database specifically for loans, deposits, and location histories, the system has become increasingly useful for registrarial purposes. The annual inventory went smoothly using the database, including the first inventory of the vast Index of American Design.

The volume of outgoing loans and the number of National Lending Service exhibitions increased significantly (see the following report), which required stepped-up efforts in preparation, packing, and shipping. The office issued 93 copyist permits, arranged arrival and

preparation of new frames, and handled 2,093 works of art leaving the Gallery, 1,594 incoming loans, and 546 objects arriving for other purposes.

Loans and the National Lending Service

During fiscal year 1993 the department administered the loans of 976 objects for 105 temporary exhibitions at 145 institutions and the extended loans of 280 works at 63 sites. Of these, works in the National Lending Service (NLS) comprised 525 loans to 32 temporary exhibitions at 39 institutions as well as 276 extended loans. Loans of 161 works to the National Gallery for display with the permanent collection were also processed by this department.

The total number of works on loan represents a dramatic increase over previous years, owing to the greater number of bookings for NLS exhibitions, shown this year at 13 venues. *Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s* was the most popular, traveling to 4 museums; *Master Prints from Gemini G.E.L.* was on display

at 3 venues; and 5 other exhibitions were out on loan.

Two new exhibitions were added to the NLS roster. *Master Prints from Graph-icstudio* contains 52 works produced at one of the country's premier printmaking workshops, including prints by Chuck Close, Jim Dine, Nancy Graves, Roy Lichtenstein, Robert Rauschenberg, and Miriam Schapiro. *American Naïve Paintings from the National Gallery of Art* features 35 of the popular 19th-century paintings from the Edgar William and Bernice Chrysler Garbisch Collection, composed of portraits, landscapes, still lifes, and genre scenes. A total of 10 NLS exhibitions are now available for loan. As a result of increased promotional efforts at professional meetings and in specialized newsletters, there are more than 50 scheduled bookings of NLS exhibitions.

Additional materials produced to accompany NLS shows included programming guides for the Rothko and American naïve painting exhibitions, intended to help borrowing museums provide interpretive programs for visitors. The guides were written for use at high school and middle school levels,

The National Lending Service makes available loans such as the Mark Rothko, *Street Scene*, 1936/1938, Gift of The Mark Rothko Foundation, 1986.43.45



but format and content can be modified for use with broader audiences.

The department also administered other large groups of loans: 37 European paintings were lent to Athens for the exhibition *From El Greco to Cézanne*; 60 photographs from the Gallery's *Walker Evans* exhibition traveled to Andover, Massachusetts; 143 works from *Eva/Ave: Woman in Renaissance and*

Baroque Prints were seen at the National Gallery of Canada, Ottawa. Other important works from the Gallery's collections were lent to major domestic and international exhibitions.

Conservation

The conservation division gave numerous two-day Art in Transit workshops that served nearly 1,000 museum professionals across the U.S. and Canada. This series was cosponsored with the Smithsonian Institution's Conservation Analytical Laboratory and the Canadian Conservation Institute. The division has



Canaletto, *Campo San Zanipolo, Venice*,
c. 1740, Widener Collection, 1942.9.7

undertaken a new study to improve the safety in transit of three-dimensional art objects.

The National Gallery produced two conservation publications this year: the first issue of *Conservation Research* presents the results of technical research on the collection by fellows and staff of the

division; and the second publishes papers from at a symposium held in memory of Joseph V. Columbus, long-time textile conservator for the Gallery.

Advances in computer imaging technology have led several conservation departments to acquire new equipment. Research supported by The Circle of the

National Gallery of Art that sought improvements in traditional infrared imaging systems found an existing camera, built by the Kodak Corporation for industrial and military applications, to be adaptable to the Gallery's requirements. Kodak modified its prototype camera to produce images of startling



clarity and donated the unique camera to the National Gallery.

Painting Conservation

Of the 18 major treatments completed this year, 4 coincided with the conservation and hanging of the newly acquired Bellotto, *The Fortress of Königstein*.

These were Canaletto's *Square of Saint Mark's*; *Venice, the Quay of the Piazzetta*; *Campo San Zanipolo, Venice*; and *The Portello and Brenta Canal at Padua*. Georges de La Tour's beautiful *Repentant Magdalene* was cleaned for a focus exhibition. Treatments in preparation for outside exhibitions included Judith Leyster's

rare *Self-Portrait* and Manet's charming *Oysters*. The delicate cleaning of Domenico Veneziano's *Madonna and Child* revealed the robust but sensitive beauty of the painting, while the *Portrait of Rembrandt* by the Rembrandt workshop acquired more depth and luminosity following conservation.

Other treatments included *Apollo Pursuing Daphne* and *A Scene from Ancient History* by Giovanni Battista Tiepolo, *Interior of the Pantheon* by Pannini, and *Parable of Lazarus and the Rich Man* by the workshop of Domenico Fetti; two impressionist paintings, Childe Hassam's *Allies Day* and Mary Cassatt's *Miss Mary Ellison*; and two newly acquired 20th-century works, Marsden Hartley's *Maine Woods* and Georges Braque's *Harbor*.

The new camera donated by the Kodak Corporation for infrared research has greatly enhanced the study of painting construction and artists' techniques and materials as well as technical examinations for the systematic catalogue. In total 97 major examinations, 68 minor examinations, and 97 minor treatments were completed.

Conservators spent considerable time in connection with paintings for exhibition, both in the Gallery and elsewhere, with special focus on the Barnes, Ellsworth Kelly, Rothko, and Mondrian exhibitions. Examinations of paintings on loan to government buildings and embassies continued, with particular concern for climate control.

Getty Intern Carl Villis and intern Melissa Katz worked in the department this year. Jane Tillinghast concluded the second year of her Culpeper Fellowship doing research on Carpaccio.

Paper Conservation

Two photograph conservators joined the department this year. They worked on two sets of Robert Frank's *Black, White, and Things*, an album of 34 photographic images put together by the artist. They treated photographs for the *Stieglitz in the Darkroom* exhibition, wrote a technical glossary for the brochure, and prepared didactic panels for the installation. They also coorganized a curatorial/conservation colloquy on "Alfred Stieglitz's Palladium Portraits of Georgia O'Keeffe," sponsored by the Center for Advanced Study in the Visual Arts. Colloquy participants were shown how prints of the same image had aged differently and how chemical treatments done by Edward Steichen could have affected them. The print

processes used by Stieglitz were recreated in the lab to provide analytical standards against which to measure the collection prints.

Conservation of other works on paper in the collection included major treatment of a new chalk drawing of *Christ on the Cross* by Algardi. Stains were removed using a new inverted suction disc technique, which does not require detachment of the sheet from its support. Large areas of stain were removed from Anton Raphael Mengs' charcoal drawing, *Standing Male Nude*. And *Apotheosis of Saint Vitali* by Gandolfi, embrittled by the artist's use of iron gall ink, was reinforced in weakened areas with Japanese paper fibers.

A recently hired conservator for rare books brings new expertise to conservation of the National Gallery library collection. Nine volumes have received major treatment, including rebacking of the spine of an 18th-century copy of *Biography of Correggio* and a full leather rebinding of a moisture-damaged volume of *Treatise Concerning the Search after the Truth*, dated 1700.

Paper conservators completed 119 major treatments, 465 minor treatments, and condition examinations for approximately 1,100 objects for exhibitions, including *Stieglitz in the Darkroom*, *British Watercolors*, *Helen Frankenthaler: Prints*, and *John James Audubon: The Watercolors for the "Birds of America."*

Elmer Eusman completed a three-year Mellon Fellowship doing research on tideline and stain formation.

Object Conservation

Research on works in the permanent collection assumed a major role in department activities this year. During the exhaustive examination of the polychromed terra cotta relief *Madonna and Child*, attributed to the Circle of Giovanni di Turino, the remains of several centuries of repainting were discovered. After consultation with experts at the Institut Royal Patrimoine Artistique in Brussels, treatment is in progress. Research on Sansovino's large *Madonna and Child* cartapesta relief, supported by a Robert H. Smith Fellowship, has

John Singleton Copley's *Watson and the Shark*, 1778, Ferdinand Lammot Belin Fund, 1963.6.1, was the subject of a "focus" exhibition in 1993.

involved studying most of the 13 related reliefs in Europe.

The enigmatic Saint-Porchaire ceramics will be the focus of a volume of *Studies in the History of Art* that presents art historical and new technical findings on examples from seven international museums, research funded by a Smith Fellowship. A Mellon Fellowship sponsored research on the surface finishes of David Smith sculpture; with the scien-



tific research department, paint cross sections and enamel samples were systematically analyzed.

Major treatments were completed on the important mounted bronze *Pistoia Crucifix* by Pietro Tacca, the 16th-century Roman sculpture *Virtue Overcoming Vice*, and a Qing Dynasty *Vase*, in which the original light green glaze surfaces were revealed when thick black overpaint was removed. Analyses of the sur-

faces of Adolf Gottlieb's *Wall* led to the testing of various approaches to preserve the original paint the artist applied to this outdoor sculpture. Treatment continues on the fragile wax *Nude Standing in a Fearful Pose*, attributed to Tribolo.

The annual maintenance of Henry Moore's monumental *Knife Edge Mirror Two Piece* at the entrance to the East Building prompted an investigation into

the protection of outdoor bronze surfaces. Systematic catalogue research focused on the bronze and marble figural sculpture of Giambologna and related works from the 16th through 18th centuries; Renaissance furniture, portrait medals, and rock crystal; and 17th- to 19th-century French sculpture.

Object conservators completed 7 major and 43 minor treatments, 156 technical examinations for the systemat-



ic catalogue, and condition examinations for more than 170 exhibition objects. The staff assisted with *The Greek Miracle* and *Art of the American Indian Frontier* exhibitions as well as Giambologna's "Cesarini Venus," which required examining and overseeing deinstallation of the sculpture in Rome, subsequent treatment, and transport to Washington.

Scientific Research Department

This department continued to provide technical analyses for conservation and curatorial staff and to collaborate on long-term research projects. Results are

often published in systematic catalogues, exhibition catalogues, or journals.

Full technical investigations of numerous works of art have been undertaken this year. Preliminary results of a comparative study of Jan van Eyck's *Annunciation* and an earlier Netherlandish altarpiece dated c. 1400 indicate that a fully developed oil painting technique was in use earlier than has been realized. Another study compares the National Gallery's *Repentant Magdalene* by Georges de La Tour with the artist's *Magdalene of the Smoking Flame* from the Los Angeles County Museum of Art. A study of Dosso Dos-

si's painting materials and techniques has revealed that Dosso used the same palette as his Venetian contemporaries and that some of his paintings have an imprimatura that contains clay.

The corrosion of Jasper John's Gemini G.E.L. lead reliefs was determined to have been caused by the catalytic action of gases released by the original materials. Measures to limit continued corrosion have been implemented.

A protocol was developed to identify light-sensitive species in Alfred Stieglitz's photographs using air-path energy dispersive x-ray spectroscopy (XRF). XRF was also used for quantitative ele-

lead compared with lead white and red lead that have blackened due to the effect of gaseous hydrogen sulfide. These results explain the appearance of certain areas in Japanese prints. An Oxford eXL II energy dispersive x-ray spectrometer (EDS) was acquired, allowing the identification of elemental composition of single particles. SEM/EDS permits the analysis of pigments and other materials in works of art. Pyrolytic methods for the identification of paint binding media and other organic materials were extensively studied. An advantage of pyrolysis-gas chromatography/mass spectrometry (Py-GC/MS) over other analytical methods is that it can be used to identify all materials in one analytical procedure. The method proved useful in identifying drying oils and natural resins in several samples from paintings. Initial results on other materials, such as proteins and polysaccharides, are encouraging.

Methods for analyzing gums and their aging processes were studied to develop a protocol for their identification in watercolors and other materials. A high performance liquid chromatography (HPLC) method was developed for identifying red, yellow, and indigo dyes and organic pigments. The dyes in the Gobelin tapestries and the lake pigments in a watercolor box used by Winslow Homer were identified.

Studying degradation at tidelines in paper, which may occur during local treatment with liquids, proof that oxidative processes occur in the tideline region was obtained by quantitative analysis of peroxides.

The aging of films cast of mixtures of synthetic low-molecular-weight (LMW) resins and polymers was studied using several analytical techniques. The addition of polymer to the LMW resins improves handling properties and reduces brittleness of the varnish films. These experimental varnishes are more stable than currently used picture varnishes. Change in color saturation brought about by varnishes is measurable, and polymeric varnishes give consistently lower color saturation than synthetic LMW and natural varnishes.

Dr. Brian Singer, senior lecturer in conservation science at the University of Northumbria at Newcastle, United Kingdom, was a guest in the department in August.

Loans and Exhibitions Conservation

This department oversees the conservation preparations for every National Gallery of Art exhibition. For *The Greek Miracle* the staff worked closely with conservators and curators in Greece to plan each aspect of the packing and transport of the classical sculpture. A number of works required treatment before leaving Greece, mostly to replace old restorations that were in poor condition. Following the exhibition in Washington, the sculpture was shown at the Metropolitan Museum of Art and returned to Greece.

The National Gallery provided substantial help with the packing and transport of *Great French Paintings from The Barnes Collection*. For *The "Dance" Murals of Henri Matisse*, the Gallery worked with the Musée d'Art Moderne de la Ville de Paris to transport two murals composed of three paintings each, with the largest almost 12 feet tall and over 16½ feet long. Preparations were made throughout the year for the upcoming exhibition *Age of the Baroque in Portugal*, which will contain many large three-dimensional works of art, including an 18th-century coach.

The matters/framers prepared several exhibitions and did considerable work on the permanent collection, especially photographs by Stieglitz and Robert Frank and works on paper given by Dorothy and Herbert Vogel. Fully 994 works in the collection and 279 works for temporary exhibition were matted, 417 were framed, and 216 frames were built. Innovative storage procedures were developed for works in the John Marin archives. The matters/framers hosted a two-day visit by colleagues from the Art Institute of Chicago and the Victoria & Albert Museum.

Frame conservators focused on re-framing paintings in the Gallery's collection and preparing an inventory of

Thomas Malton, *Milson Street in Bath*, 1784.
Ailsa Mellon Bruce Fund, 1992.96.1

mental analysis of approximately 200 Renaissance plaquettes in the collection. The data make possible the identification of manufacturing sites, attributions, and forgeries.

Small bronzes in the exhibition *Giambologna's "Cesarini Venus"* are being characterized by alloy composition and the data being compared with Renaissance bronzes from the Gallery's collection to give insight into foundry and casting practices.

The department is using the newly acquired JEOL 6300 digital scanning electron microscope (SEM) to study deliberately altered lead white and red

the frame collection. The increased workload required an expansion in staff and studio space. During the year 7 major and 378 minor treatments were completed; 28 paintings in the collection and 12 paintings in temporary exhibitions were reframed. Special frames were developed for many paintings in the National Lending Service exhibitions.

Exhibitions

The exhibitions office oversaw the opening of 14 exhibitions at the National Gallery during the year, ranging from *The Greek Miracle* to *Great French Paintings from The Barnes Foundation*. For these exhibitions, 144 lenders from 10 countries and 18 states lent 657 works of art. The department also worked on another 44 exhibitions scheduled to open in the next four years and administered the tours of 11 traveling exhibitions. U.S. government indemnity was secured for three exhibitions, enabling a savings of more than \$780,000 in insurance premiums.

Temporary Exhibitions at the National Gallery of Art

French Drawings from the Armand Hammer Collection

continued from the previous fiscal year to 8 November 1992
coordinated by Margaret Morgan Grasselli

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt

continued from the previous fiscal year to 24 January 1993
coorganized with The Detroit Institute of Arts and the Buffalo Bill Historical Center, Cody, Wyoming
coordinated by Gaillard F. Ravenel and Mark A. Leithauser
supported by the Founders Society Detroit Institute of Arts

Stieglitz in the Darkroom

4 October 1992–14 February 1993
coordinated by Sarah Greenough

Series and Sequences: Contemporary Drawings and Prints from the Permanent Collection

25 October 1992–14 March 1993
coordinated by Ruth E. Fine

Ellsworth Kelly: The Years in France, 1948–1954

1 November 1992–24 January 1993
coorganized with the Galerie nationale du Jeu de Paume, Paris
coordinated by Jack Cowart

The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century, B.C.

22 November 1992–7 February 1993
coorganized with The Metropolitan Museum of Art, New York, and the Ministry of Culture of the Government of Greece
coordinated by D. Dodge Thompson
supported by Philip Morris Companies Inc.; an indemnity was provided by the Federal Council on the Arts and the Humanities

John Singleton Copley's "Watson and the Shark"

17 January–11 April 1993
coordinated by Nicolai Cikovsky, Jr.

Drawings from the O'Neal Collection

7 March–15 August 1993
coordinated by Margaret Morgan Grasselli and Judith Brodie

William M. Harnett

14 March–13 June 1993
coorganized by The Metropolitan Museum of Art, New York; Amon Carter Museum, Fort Worth; and the Fine Arts Museums of San Francisco
coordinated by Nicolai Cikovsky, Jr.

Helen Frankenthaler: Prints

18 April–6 September 1993
coordinated by Ruth E. Fine

Georges de La Tour's "Repentant Magdalene"

25 April–3 October 1993
coordinated by Philip Conisbee

Great French Paintings from The Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern

2 May–15 August 1993
coordinated by D. Dodge Thompson
supported by GTE Corporation

The "Dance" Murals of Henri Matisse

2 May–26 September 1993
coordinated by D. Dodge Thompson
supported by a gift in memory of Pierre Matisse

Thomas Girtin, *The White House at Chelsea*, was lent to the National Gallery of Art last year by the Tate Gallery, London, for exhibition in *The Great Age of British Watercolors*

The Great Age of British Watercolors, 1750–1880

9 May–25 July 1993
coorganized with the Royal Academy of Arts, London
coordinated by Andrew C. Robison
indemnity was provided by the Federal Council on the Arts and the Humanities

Lovis Corinth: Master Prints and Drawings from the Marcy Family and the National Gallery of Art

12 September–21 February 1994
coordinated by Andrew C. Robison

Giambologna's "Cesarini Venus"

26 September 1993–15 May 1994
coordinated by D. Dodge Thompson
supported by Republic National Bank of New York; an indemnity was provided by the Federal Council on the Arts and the Humanities



Design and Installation

Highlighting the exhibitions designed and installed by the department this year was *The Greek Miracle*. Exhibition designers studied numerous installations of classical sculpture to determine the most effective way of presenting the works in the show. They worked closely with curators from Greece and the other lending institutions to coordinate the special requirements for display, security, and lighting of these rare and fragile pieces. East Building galleries were articulated with simple classical detailing to suggest the original settings of the sculpture, and illumination was diffuse rather than dramatic, especially in the upper level galleries where daylight could be combined with artificial light. The installation incorporated elab-

orate graphics such as maps and time lines, an audiovisual program, and the Gallery's first public use of an interactive computer.

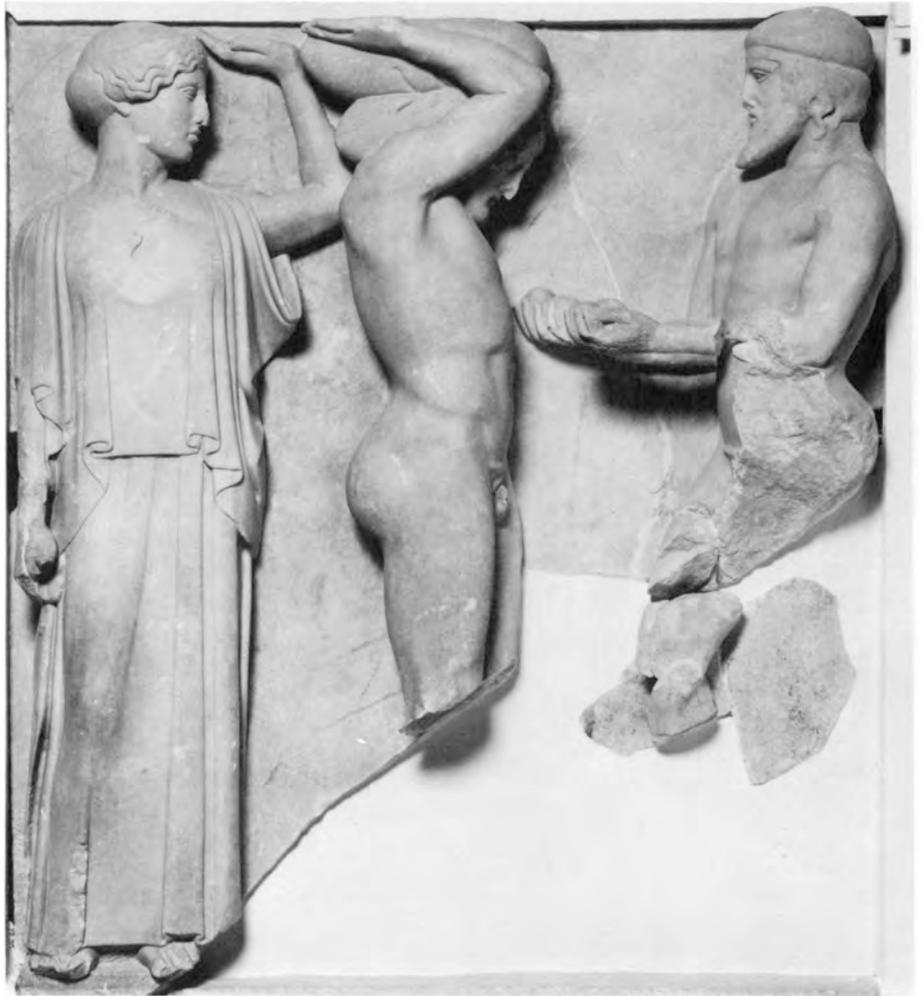
Great French Paintings from The Barnes Foundation included 80 works from the renowned collection of Dr. Albert C. Barnes. For its installation in the East Building no attempt was made to replicate the convention of layered hanging seen at the Barnes Foundation, but this aspect of Dr. Barnes' aesthetic was conveyed through photographic murals and wall labels. A special gallery painted deep blue featured Seurat's extraordinary *Models*. The exhibition closed with a vast gallery devoted to Barnes' incomparable Matisse.

As a special adjunct to the *Barnes* exhibition, the monumental *Dance* mural Matisse designed especially for

Barnes' house museum was shown with the recently discovered "first version" of the mural, which had not been seen since the 1930s. The two murals, exhibited on the mezzanine terrace, were discussed in a detailed text panel that chronicled the remarkable history of this complex commission.

The Great Age of British Watercolors was installed in ground floor galleries of the West Building. The 256 works of art were divided into six sections, with smaller works shown in appropriately scaled galleries and a final group shown in a setting that suggested the great halls of the Royal Academy in London. Special attention was given in this last section to presenting the watercolors in large gold frames and gold mats against deep red walls, a convention popular when the works were created. Owing





Among the highlights in *The Greek Miracle* were *The Kritios Boy*, 480-470 B.C., Acropolis Museum, Athens, and the *Running Girl*, 490-480 B.C., Archaeological Museum, Eleusis (left); the *Kouros*, 530-520 B.C., National Archaeological Museum, Athens (above); *Herakles Receiving the Golden Apples of the Hesperides*, c. 460 B.C., Archaeological Museum, Olympia (above right); and the *Female Figure*, c. 460 B.C., National Archaeological Museum, Athens, and *Grave Stele of Eupheros*, 430-420 B.C., Kerameikos Museum, Athens (right)



to the sensitive nature of the materials in these paintings, the lighting was carefully controlled.

Of the three "focus" exhibitions this year, Giambologna's "*Cesarini Venus*" was unusual in that the central work was not part of the Gallery's collection but an unprecedented loan. The newly cleaned and restored marble masterpiece by Giambologna, lent by the American embassy in Rome, was shown to marvelous effect in the Renaissance galleries of the West Building, which are detailed in John Russell Pope's restrained classical manner.

The design department continued to refine the reinstallation of permanent collection galleries. The acquisition of Bellotto's *Fortress of Königstein* occasioned the complete rearrangement of the 18th-century Venetian and Roman galleries. The new Bellotto was joined by recently cleaned paintings by Bellotto and Canaletto in a powerful culminating gallery to the old master Italian collection. Another important acquisition, Harnett's *Old Violin*, was incorporated into the installation of American still-life and genre paintings. Though all of the main floor galleries have been reinstalled—with new paint, labels, and lighting—work continues in response to suggestions from both staff and visitors.

The department made significant progress on the reframing project, begun three years ago as part of the 50th-anniversary reinstallation of the West Building. The project is coordinated by this department along with Gallery curators, painting and frame conservators, and registrar. Accomplishments this year included the integration of computer digital imaging equipment for the development of a photographic and research-oriented database. Of the paintings reframed, 5 received antique frames and 8 received reproductions; frames for another 8 paintings are on the workbench. In fiscal year 1993 the reframing project received support from The Circle of the National Gallery of Art.

Other projects included continuing research in anticipation of the replacement of the West Building's skylights,

the installation of more energy-efficient architectural exhibition lighting, and the updating of lighting for the façade of the West Building.

Education

The education division makes the National Gallery of Art's collections, exhibitions, and resources on the history of art as widely accessible as possible, providing art information and educational programs and materials to visitors of all ages and nationalities as well as to millions of people throughout this country and abroad. In fiscal year 1993 the division offered more than 83,000 tours, lectures, programs, and publications, reaching an audience of more than 39,000,000 people.

Adult Programs

Through tours and lectures, academic programs, and films, this department provides adult audiences with opportunities for intellectual enrichment. In 1993 two programs were inaugurated to focus attention on the permanent collection: an annual lecture series, *Broadening Horizons*, to explore the ways in which world cultures have approached similar artistic themes; and *Rediscovering Picasso*, with lectures, gallery talks, and films.

Tours and Lectures: This section gives daily gallery tours and lectures free of charge to the general public. Volunteer docents led daily tours of the West and East Buildings, in English, French, German, Italian, and Spanish. In July and August daily tours were also offered in Japanese. Currently 110 docents volunteer with the department.

The lecturing staff presented tours of the permanent collection and all temporary exhibitions, short gallery talks on selected works of art, and several introductory programs on art appreciation for the novice visitor. Because of overwhelming demand for tours of the *Barnes* exhibition, introductory lectures were scheduled regularly in the East Building auditorium. Lecturers presented four special courses, including a five-

part series on sculpture, a course on modern art, and eight lectures on the ever-popular late 19th-century French artists represented in the *Barnes* exhibition. Two summer interns contributed lectures to the schedule. In addition, this unit helped prepare 39 radio talks and interviews to accompany the Sunday broadcasts of the National Gallery concerts on radio. Lecturers and volunteers also offer tours by appointment for groups of adult visitors.

Academic Programs: This office oversees programs both for the general public and for college and university students, including the Sunday lecture series, the Andrew W. Mellon Lectures in the Fine Arts, and special lectures, courses, and seminars. The 1992 Mellon lectures, *On the Laws of the Poetic Art*, were given by Anthony Hecht. The 1993 Mellon lectures, *The Diffusion of Classical Art in*

Hugh Phibbs, coordinator of matting and framing, explains figure drawing for Washington, D.C., students attending "high school days" on *The Greek Miracle*



Antiquity, were given by John Boardman. Seven public symposia and lecture courses were offered in conjunction with the exhibitions *Art of the American Indian Frontier* (with the Smithsonian's National Museum of the American Indian), *Stieglitz in the Darkroom*, *The Greek Miracle*, *British Watercolors*, and *Great French Paintings from The Barnes Foundation*. A symposium celebrating the bicentennial of the U.S. Capitol was held with the National Capitol Historical Society. The two fellows in the graduate lecturing fellowship program offered 50 gallery talks. An advisory committee composed of faculty from the local academic community was formed to help the department develop new programs for college and university students in all areas of the humanities.

This office also manages the volunteer summer internship program and a

special internship to bring greater diversity to the museum profession, supported this year by The Nathan Cummings Foundation and by a gift in honor of Dr. and Mrs. Earl A. Powell III. The office organizes comprehensive orientation programs for all interns to introduce aspects of the collection and functions of the museum.

Film Programs: The film program has two components: documentary films shown daily in support of both exhibitions and the permanent collection; and weekend film series, often arranged by distinguished scholars, on topics that relate to either exhibitions or the history of film. Each series consists of 10 to 40 films culled from archives, collectors, or producers all over the world. *Native Visions*, *Native Voices*, presented in association with the National Museum of the American Indian, included recent film

and video produced by American Indian filmmakers, followed by discussion with each cast and crew. *Greek Tragedy from Stage to Screen*, which coincided with the *Greek Miracle* exhibition, considered various approaches to filming Greek drama. To complement the *Ellsworth Kelly* exhibition, *French Cinema—l'après-guerre* included 40 rare French films produced during the postwar period, 1946–1957. This series drew more than 20,000 viewers. Further highlights included a complete retrospective of the revolutionary Soviet director Sergei Eisenstein (1898–1948) and a survey of French documentary filmmaking, *Lumière's Century: The Art of Reality*, organized with the cooperation of the Ministère des Affaires Étrangères. In association with the Library of Congress, the Gallery presented *Grand Music Cinema: 1904–1928*, a series of silent films from



the Library's collection, with the original musical accompaniment performed live under the direction of Dr. Gillian Anderson.

Exhibition and Media Programs

The departments of exhibition and media programs were combined in 1993. To enhance Gallery visitors' understanding and appreciation of works of art in exhibitions, the staff produces interpretive materials such as brochures, recorded tours, explanatory wall texts, videos, and multi-image audiovisual presentations. In fiscal year 1993 educational materials were prepared for 14 exhibitions.

Programming for *The Greek Miracle* was particularly extensive. A printed guide—with a large-print version available for the visually impaired—and wall texts provided historical background and information on the development of



Above left, Robin Thorne Ptacek, staff lecturer, leads a gallery discussion during the 1993 Summer Teacher Institute, and below left, Gallery visitors in the East Building enjoy the *Shapes and Patterns* family guide, made possible by a grant from the Vira I. Heinz Endowment

Joel Shapiro, *Untitled*, 1990, Gift of Pace Editions, Aldo Crommelynck and Joel Shapiro, 1992.91.3



the classical style. A timeline was illustrated with maps and photographs of key works of art and archeological sites. An audio tour was introduced by Earl A. Powell III, director, and narrated by J. Carter Brown, director emeritus. A generous grant from Stavros S. Niarchos enabled the Gallery to produce a 15-minute audiovisual program, narrated by Christopher Plummer, which emphasized the archeological context

for the works in the exhibition. Screened continuously in a theater near the exhibition, the program was transferred to videotape for ongoing distribution through the Gallery's extension programs and was the winner of the 1993 Telly Award in the category of education. In the lobby of the theater were 19th-century photographs of the Acropolis, some showing works in the exhibition soon after their excavation.

Visitors could also explore *Perseus*, an encyclopedic interactive computer program developed by Harvard University for the study of ancient Greek literature, history, art, and archeology. With support from The Circle of the National Gallery of Art, this program was modified for Gallery use. Installed on equipment provided by Apple Computer, Inc., and SuperMac Technologies, the program was accessible at four kiosks

near the entrance to the exhibition, with trained guides to assist users.

Other projects included an illustrated brochure for the *William M. Harnett* exhibition, also available in large-print format; booklets for the "focus" exhibitions *John Singleton Copley's "Watson and the Shark"* and *Giambologna's "Cesarini Venus"* and for *Stieglitz in the Darkroom*, the latter made possible by The Arcadia Foundation with additional funding from The Circle; and a leaflet on print-making for *Helen Frankenthaler: Prints*. The department also videotaped the public interview with Frankenthaler that was part of the Gallery's "Conversations with Artists" program. For *British Watercolors* an audio tour was narrated by Andrew Wilton of the Tate Gallery, London. Wall texts accompanied all of these exhibitions.

For *Great French Paintings from The Barnes Foundation* the department prepared wall texts, illustrated brochures, and large-print guides. An audio tour of the exhibition was narrated by the director. The Gallery produced a 10-minute video showing the collection as installed at the Foundation, which was narrated by Joanne Woodward and supported by The Circle and the International Corporate Circle. This program focused on Dr. Barnes' pioneering role as a collector of modern European art as well as African sculpture, ancient and Asian art, and American decorative arts. For the complementary exhibition *The "Dance" Murals of Henri Matisse* a large didactic panel reproduced photographs of the work in progress to demonstrate the evolution of this project.

Education Publications

This department develops and coordinates publications of the education division. Projects include teaching packets, adult and family brochures, in-gallery guides to the collection, full-length children's books, and informational texts for printed and electronic distribution.

Through a generous grant from the John S. and James L. Knight Foundation, the department continues its work on gallery guides to the collection. With

40 texts written and in production, the project is over halfway to its goal of providing guides to 75 galleries. Featuring historical, aesthetic, and contextual information on selected objects in a single room, guides can be found in many of the European, British, and American galleries in the West Building. Laminated and available for reading in front of the paintings and sculpture on view, they are one of the most effective ways the education division serves visitors to the Gallery. This long-term project will include production of each guide in French, German, Italian, Japanese, and Spanish as well as English.

The department continues to work on a new series of children's books and family tours, supported by a grant from the Vira I. Heinz Endowment. Children's books now in development and production include *The Magic Picture Frame*, an art history activity workbook being co-published with Harry N. Abrams Inc.; *The Phoenix, the Cyclops, and the Two-Headed Dog*, a story about 12 of the Gallery's most vivid portrayals of mythological subjects, written by Helen Hoover; and *What's Going On Here?*, a behind-the-scenes journey through the museum, written by noted children's author Peggy Thomson.

Family guides, which discuss eight to ten works of art, serve an enthusiastic segment of the Gallery's large audience. The first two guides, *Portraits and Personalities* and *Shapes and Patterns*, also sponsored by the Vira I. Heinz Endowment, were printed in runs of 30,000 each and are already in reprint after less than a year. *West Building Highlights*, scheduled to appear in early 1994, is the third booklet in the series.

For adult visitors department staff this year wrote the walking guide *Landscapes at the National Gallery of Art*, discussing 19 paintings from the 15th through 20th centuries. This project was supported by a grant from Lee and Juliet Folger and The Folger Fund and was published in honor of Earth Day 1993. It is the fourth adult guide in this continuing series. The department is also supporting the development of several hundred texts for a supplementary

Helen Frankenthaler, *Gateway IX*, 1988. Gift of Perry R. and Nancy Lee Bass, 1993.14.1

database to accompany the Gallery's *American Art* videodisc.

Education Resources

This department serves a broad range of Gallery audiences by providing information about collections and exhibitions to Gallery visitors at the art information



desks as well as by developing and distributing extension programs to audiences across America and abroad.

Art Information: This year the staff provided training for the corps of 140 art information volunteers in 40 special tours, lectures, and classes. Working at the art information desks during all the

Gallery's public hours, volunteers provide an average of 1,400 hours of service per month, and a total of 16,224 for the year. Staff and volunteers responded to an average of 7,000 questions from visitors and approximately 700 telephone inquiries each week. The professional staff also replied to 2,483

telephone and written queries requiring specialized art historical research this year, a record number.

Department staff conducted a year-long survey of Gallery visitors to learn their perceptions of programs and services provided by the Gallery. For this project, funded by The Circle of the



National Gallery of Art, 45 volunteers were recruited and trained to distribute questionnaires designed and later analyzed by Alan Newman Research Inc. Preliminary findings show that the Gallery has a loyal audience, almost 75 percent having visited previously.

Extension Programs: This section produces educational materials and manages nationwide free-loan distribution of these resources to schools, libraries, colleges and universities, civic organizations, and public and educational television stations. Borrower reports indicate that in fiscal year 1993 the extension programs viewing audience numbered 33,987,731; total program presentations numbered 75,012. More than 80 percent represent direct usage through the

regular loan system and the affiliate extended loan system, which was joined this year by 33 new organizations. Again this year videocassette distribution surpassed films in total program use. Extension programs are made available to U.S. embassies abroad through USIA; this year there were also 12 program transmissions on USIA's WORLDNET satellite to television stations throughout Latin America, the Middle and Near East, and South Asia.

The professional staff, assisted by a dedicated team working on collections information and digital images, completed production of the Gallery's second videodisc, *American Art from the National Gallery of Art*. This videodisc is unique in its use of digital images and

computer-based media as its sources, effectively combining the advantages of digital and video technologies. The image base encompasses almost the entire collection of American paintings and sculpture as well as a large selection of drawings, prints, and watercolors from the Index of American Design, for a total of 2,600 works of art. A grant from The Annenberg Foundation supported production of the videodisc and the gift of 2,500 copies to educational organizations across the country. The videodisc is also available on a long-term free-loan basis to all extension programs audiences and is distributed commercially by Voyager, Inc.

Two new teaching packets based on Gallery collections and exhibitions,

the professional staff, gave 2,600 tours to approximately 40,000 schoolchildren. The program recruited 25 new docents who began a training program that consists of an extensive course of lectures, gallery discussions, tour techniques, and teaching strategies.

With grants from The Bauman Foundation, The Circle of the National Gallery of Art, and the Geraldine R. Dodge Foundation, the department published *Teacher Programs in Art Museums*, listing more than 260 museums that offer programs or resources for teachers. This directory was distributed free-of-charge to 3,300 museum professionals, teachers, and teacher resource centers across the country. It is available on computer diskette, with no charge, to schools and media resource centers. More than 200 museum educators from 43 states attended "Art Museums and Educators: Partners in Excellence," a national conference sponsored by the Geraldine R. Dodge Foundation. The proceedings were compiled, published, and distributed to more than 1,000 museum educators and directors.

Supported in part by the William Randolph Hearst Foundation, the National Teacher Institute this year offered three six-day sessions to 160 teachers, K-12, from across the country. The teacher workshop program, offering instruction, enrichment, and resources to area educators, organized seven workshops and a special evening event; one workshop

was held twice to meet demand. Overall the program saw a substantial increase in first-time participants, and all workshops were filled to capacity.

Two special high school days related to the *Greek Miracle* exhibition, attended by 160 students from the District of Columbia and surrounding counties, featured an orientation by actors, artists' demonstrations, a slide overview, and a recorded tour. The high school seminar, attended by 15 students from eight area schools, included behind-the-scenes tours, gallery discussions, and lectures. Working with a sponsoring art teacher, each student completed a final project for presentation at a reception for teachers and parents. A high school workshop with gallery discussions focused on the exhibition *John Singleton Copley's "Watson and the Shark."* A pilot summer program for families emphasized themes in the permanent collection and included drawing and writing projects for different ages as well as a program combining music and art, cosponsored with the Gallery's music office.

Active involvement with the D.C. community continued. The Chapter One Museum Project brought D.C. students from four elementary schools to the Gallery for a series of three tours. The Looking Project, initiated for fifth-grade students from three D.C. schools, involved classroom presentations and two museum visits organized by gradu-

Jacob Lawrence, *Street to M'bari*, 1964, Promised Gift of Mr. and Mrs. James M. Dyke, 1993, 18.1

American Paintings and *The Greek Miracle*, were added to extension programs offerings this year, as were two video programs converted from multi-image slide programs connected with the Gallery exhibitions *John Russell Pope: Architect of the National Gallery of Art* and *The Greek Miracle*. To inform audiences of the many new programs made available in recent years, the department produced a comprehensive new extension programs catalogue.

Teacher and School Programs

This department serves teachers, school-age children, and their families through tours, programs, and publications. This year 125 volunteer docents, trained by

STATISTICAL SUMMARIES OF EDUCATION PROGRAMS

	<i>Programs/showings</i>	<i>Estimated audiences</i>
Adult Programs tours, lectures, symposia, films, radio talks, special programs, recorded tours	6,134	676,197
Exhibition & Media Programs brochures, a/v programs, recorded tours, interactive computer programs, wall texts	31	3,589,235
Education Publications adult, family, and gallery guides	37	478,000
Education Resources slide/film/video programs, teaching packets, videodiscs, art information questions answered, daily events & brief guides distributed	75,052	35,198,565
Teacher & School Programs tours, family & school programs, conferences, institutes, workshops, inservices, outreach	2,506	42,238
TOTALS	83,760	39,984,235

ate interns under staff supervision. The Embassy Adoption Program coordinated tours of Gallery collections from a country whose embassy adopted a school. The department was also involved with the Cultural Consortium's "Career Day," which gave eighth-grade classes from 12 D.C. public schools slide presentations and behind-the-scenes visits to the museum. Similar programs for teachers were developed with the D.C. Art Education Association.

The department prepared the fourth in its series of teaching packets on the permanent collection, entitled *The Inquiring Eye*, which complements the National Teacher Institutes, this year focusing on *Early Modern: 1900-1940*. A teaching packet was published for *The Greek Miracle* exhibition, along with a young people's guide that proved to be so popular it was reprinted.

Micro Gallery

With support from the American Express Foundation and initial developmental funding from The Circle of the National Gallery of Art, the education division began development of a prototype interactive computer program based on the Micro Gallery at the National Gallery in London. A new software program was created to explore such complex ideas as iconography, medium, story telling, and perspective through visual animation of a painting. The first tutorial presents *The Annunciation* by Jan van Eyck, and plans are in place to develop many such tutorials over the next two years in addition to a database of the permanent collection. Through a touch-screen monitor, visitors will be able to retrieve information on the collections according to their own interests and to develop a personalized tour that can be printed and followed through the galleries.

Library

In addition to assisting Gallery colleagues and other scholars and professionals, the reader services staff continued to introduce a growing number of undergraduate and graduate students to

the library, giving orientations this year for 7 nearby universities. Most of the 50 states, at least 12 countries, and 7 embassies were represented in the register of visitors. Among developments in reader services was a substantial increase in database searches. A printed guide was compiled to assist readers using the system. Existing categories of vertical files on artists, institutions, subjects, and museum professionals were augmented with the creation of vertical files on private presses to supplement the growing collection of fine print books.

The Research Libraries Group chose the National Gallery as a test site for its new user-friendly version of RILIN (Research Libraries Information Network), called Eureka. The RILIN bibliographic database has long been available to Gallery staff and fellows with the assistance of the reference staff. During this trial period readers had direct access to the system. The reference staff continued to answer queries from staff and the public. To facilitate research, the following significant volumes were added to the reference collection:

Harry Blättel, *Internationales Lexikon: miniatur-maler, porzellan-maler, silhouettisten* (Munich, 1992); *Cien años de pintura en España y Portugal* (Nuñez de Balboa, 1988—); *Enciclopedia vivient de la pintura i l'escultura catalanes*, 13 vols. (Barcelona, 1985—); *Fathers of the Church: A Select Library of Nicene and Post-Nicene Fathers of the Christian Church*, 14 vols. (Grand Rapids, 1983-1986); *Lexikon der Agyptologie*, 2 vols. (Wiesbaden, 1975—); Hüon Mallalieu, *The Dictionary of British Water-colour Artists up to 1920* (Woodbridge, Suffolk, 1990—); Marcus Osterwalder, *Dictionnaire des illustrateurs, 1890-1945* (Neuchâtel, 1992); Jane Reid, *The Oxford Guide to Classical Mythology in the Arts, 1300-1990s* (New York, 1993); Stanley Sadie, ed., *The New Grove Dictionary of Opera*, 4 vols. (London, 1992).

Gifts to the library continued at a gratifying rate, composing almost a quarter of all acquisitions. The Circle of the National Gallery of Art funded the purchase of one rare title: Abraham de Wicquefort's *Advis fidelle aux veritables Hollandois...* (The Hague, 1673). Among individual donors, Max Kahn gave a remarkable collection of material on

Adriaen Collaert, *Aviam Vivac Icones*, 1580; Gift of The Circle of the National Gallery of Art, 1993.32.1

Max Beckmann; Dr. Janina W. Hoskins, a large number of publications on Polish art; Mrs. Milton Rose, a lovely sketchbook by Washington artist Willem de Looper; and J. Lisa Jorgenson, a fine artist's book by David Horton. Long-term donors making gifts to the library this year included especially Patricia G., England, with many fine press and artists' books; Sarah G. Epstein, with help building the library's holdings on Edvard Munch; Mrs. John A. Pope, with her wonderful support of oriental



porcelain and bronzes; and Mark Samuels Lasner, with many varied and valuable books on 19th-century British art. In addition, Samuels Lasner has presented a privately produced catalogue of his remarkable personal library. Many other donors have been generous to the library, particularly Franklin D. Murphy, Ruth Carter Stevenson, Russell E. Johnson, and Paul McCarron.

Important acquisitions include: Samuel Ampzing, *Beschryvinge ende lof der stad Haerlem in Holland...* (Haarlem, 1628); *Bulletin de l'alli-*

ance des arts (Paris, 1842–1848); *Les délices des Pays-Bays, ou, Description géographique et historique des XVII. provinces belgiques...* (Paris, 1786); Guarino Guarini, *Modo di misurare le fabbriche* (Turin, 1674); Imperatorskii Ermitazh, *Catalogue de la galerie des tableaux* (St. Petersburg, 1863); *Les lettres et les arts* (Paris, 1886–1889); Jacob Müller, *Kirchen geschmuck: das ist kurtzer Begriff des fürnembsten...* (Munich, 1591); Adriaan Pars, *Index batavicus, of, Naamrol van de Batavise en Hollandse schrijvers* (Leiden, 1701); Camillo Pellegrino, *Apparato alle antichità di Capua, o vero, Discorsi della Campania felice* (Naples, 1651); Jacobsz Caspar Philips, *Uitvoering onderwys in de perspectiva, of doorzichtkunde...* (Amsterdam, 1765); Vitru-

vius Pollio, *Architectura: textu ex recensione codicum emendato* (Utini, 1825–1830); *Salon illustre* (Paris, 1888–1889); and *Tijdschrift voor oudheden, statistiek, zeden en gewoonten...* (Utrecht, 1847–1852).

Three library exhibitions were installed this year: *Recent Book Acquisitions*, organized by Anna Rachwald; *Early European Maps and Views*, organized by Caroline Backlund, which contained 24 rare books dating from 1503 to 1770; and an informative presentation on the catastrophic bombing of the Uffizi Gallery, organized by Ruth Philbrick and Karen

Weinberger, with photographs of paintings and sculpture that were damaged or destroyed, newspaper accounts of the disaster, and even a shard of window glass embedded with marble from one of the damaged statues that was brought back from Florence by a scholar. The exhibition was particularly well attended by curators and conservators.

LIBRARY STATISTICS

Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	174,065
Titles/volumes acquired with federal funds	4,407/4,714
Titles/volumes acquired with trust funds	1,100/1,133
Titles/volumes acquired by gift	1,294/1,332
Titles/volumes acquired by exchange	623/641
Added microform titles	107
Added vertical file material	6,559
Reference inquiries	20,632
Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)	2,835
Outside visitors	2,268
Titles/volumes catalogued	4,222/5,358

Photographic Archives

Purchases this year included photographs of paintings in private collections in England, a photographic survey from the Courtauld Institute, and a unique collection of photographs of Czechoslovakian architecture from the Conway Library. Continued subscription to the Gernsheim campaigns brought in almost 5,000 photographs of drawings from museum collections worldwide. Purchases of microfiche included *The Witt Library: A Ten-Year Update*, adding more than 500,000 images; and a newly published set of the Hans Wolfgang Müller archive of *Egyptian Art and Architecture* from the University Library, Heidelberg.

This year almost 3,000 photographs and transparencies were transferred from curatorial exhibition files, prompting a reorganization of the department's exhibitions files. As work concluded on volumes of the systematic catalogue, many research photographs were also

transferred to archives files.

The Hirshhorn Museum and Sculpture Garden transferred almost 2,000 duplicate photographs of objects in their collection; Mrs. Florence Fasanelli donated 2,300 images from her husband's archive of Italian and French Renaissance paintings and drawings. Professor Charles Goodsell made his negatives of state capitols available for printing, as did William Brumfield with negatives from his most recent photographic campaigns in Russia. Professor Robert Enggass, whose negatives of 18th-century Italian sculpture are already on deposit at the Gallery, has begun to donate photographs from his personal archive.

The department continued to benefit from the generosity of the Samuel H. Kress Foundation, which granted monies to make areas of the archives more accessible and, through subvention grants to the six-year Corpus Vitrearum project, provided the last photographs and negatives of more than 1,700 views of early stained glass in North American collections. Other Kress Foundation grants brought the Gallery photographs of Greek sculpture; 19th-century paintings in an American Federation of Arts exhibition; Byzantine decorative arts in the Virginia Museum of Fine Arts; and southern Italian Gothic architecture taken by Duke University.

The archives also acquired numerous albums of photographs: Parisian exteriors taken by Edward Denis Baldus around 1860; Venetian architectural views taken by Carlo Ponti in 1860-1870; unique views of Moscow, St. Petersburg, Kiev, Odessa, and Sevastapol compiled by J. Guthrie Watson in 1889; and interiors and collections of Osborne House, Queen Victoria's coastal residence, taken by M. Disderi in 1867.

Slide Library

The use of slides in lectures and presentations this year led to a 30 percent increase in circulation over last year, reaching a total of 27,500 slides. Borrowing by the public accounted for 21

percent of all circulation. The collection now numbers more than 150,000 slides, an increase of 5 percent.

The Samuel H. Kress Foundation donated an extensive set of slides of works of art the foundation had given museums across the United States in the 1960s. An important collection of slides from the estate of art historian Frederick Hartt was acquired through the generosity of Dr. Eugene D. Markowski. Other notable gifts came from Charles S. Moffett, George T. M. Shackelford, Mr. and Mrs. Irvin Molotsky, the Met-



Alfred Stieglitz, *Little House, Lake George*, 1934,
Alfred Stieglitz Collection, 1949.3.771

ropolitan Museum of Art, and the Museum of Fine Arts, Houston.

In an ongoing effort to present representative images from American museum collections, the slide library acquired slides from the J. Paul Getty Museum, Huntington Library, Montclair Art Museum, Terra Museum of American Art, Cincinnati Art Museum, Santa Barbara Museum of Art, Phoenix Art Museum, and Museum of Fine Arts, Boston.

The public lending policy was revised this year, and the lending collection was

restricted to slides of objects owned by the Gallery and images related to its history. Automation of the collection proceeded, and the database was made available through terminals in the library and throughout the Gallery.

Editors Office

This office worked with colleagues in the Gallery and other museums as well as with trade and scholarly publishers to produce a variety of publications.

Exhibition catalogues this year included *The Greek Miracle*, *Drawings from the O'Neal Collection*, *Helen Frankenthaler: Prints*, and *Lovis Corinth*. The office provided editorial expertise for *Great French Paintings from The Barnes Foundation* and produced brochures for *Barnes*, *The Greek Miracle*, *William H. Harnett*, *Georges de La Tour's "Repentant Magdalene," Giambologna's "Cesarini Venus," John Singleton Copley's "Watson and the Shark,"* and *Bernardo Bellotto: The Fortress of Königstein*. Several large-type brochures were produced, as were press kits, invi-



Jacob Jordaens, *Saint Martin of Tours Healing the Servant of Tetrodius*, c. 1630, Ailsa Mellon Bruce Fund and Pepita Milmore Memorial Fund, 1993.9.1

François Boucher, *Sancho Pursued by the Servants of the Duke*, c. 1737, Gift of Arthur L. Liebman, 1992.87.9

tations, wall texts, and labels for Gallery exhibitions. *Matisse: The Dance* was published as a corollary to the *Barnes* show.

All responsibility for publication of the systematic catalogue of the Gallery's collections was assumed by the editors office in 1993. *American Naive Paintings* and *British Paintings of the Sixteenth through Nineteenth Centuries* appeared in print, and *German Paintings* and *Western*

Decorative Arts, Part I, were nearing publication at the end of the fiscal year. The series will include 22 additional volumes when it is complete. *The Mark J. Millard Architectural Collection: French Books, Sixteenth through Nineteenth Centuries*, the first in a five-volume series, made its appearance as well.

Six volumes of *Studies in the History of Art* were published, including *Urban*

Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times, vol. 31; *Michelangelo Drawings*, vol. 33; *The Artist's Workshop*, vol. 38; *Conservation Research*, vol. 41; *Conservation Research: Studies of Fifteenth- to Nineteenth-Century Tapestry*, vol. 42; and *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown*, vol. 43. Other publica-



tions for the Center for Advanced Study in the Visual Arts included *Sponsored Research 12*, *Center 13*, and the calendar for the Washington Collegium.

The office also produced eight gallery guides; a guide to landscape paintings in the West Building; announcements for numerous education programs; materials for teacher and school programs, including *The Greek Miracle* teaching

packet, a timeline for the forthcoming *Early Modern* teaching packet, and an electronic version of *Teacher Programs in Art Museums*; the monthly *Calendar of Events*; *Circle Bulletin*; staff newsletter; and annual report. In addition, the *Frankenthaler* catalogue, *National Gallery of Art Brief Guide*, and three brochures were reprinted.

Copublishers included Harry N.

Abrams, Alfred A. Knopf, Inc., Prestel, George Braziller, University Press of New England, and Cambridge, Oxford, and Yale University Presses. The editors office also worked with Abbeville Press, Dorling Kindersley, and Frances Lincoln to publish trade books on the Gallery's collections next year. Nine new and forthcoming titles were presented at the Frankfurt Book Fair, the oldest and

most important meeting for the art book trade.

The National Gallery received design awards from the Association of American University Presses for *The Greek Miracle*, *El Jaleo*, and *Walker Evans* catalogues. The Art Directors Club of Metropolitan Washington gave the Gallery its 1993 Distinguished Leadership Award for longstanding commitment to excellence in design.

Imaging and Visual Services

The office of visual services this year issued 1,733 permissions to reproduce works of art in the National Gallery collections, lent 1,183 transparencies for reproduction, and coordinated all requests for work performed by the photographic laboratory. It obtained photographs and transparencies of works in temporary exhibitions, coordinating the needs of Gallery departments and other museums sharing the exhibitions. This year the office began to do picture research for Gallery publications other than exhibition catalogues, such as comparative illustrations for the systematic catalogues. Further refinements and programs have improved the computer system for processing rights and reproductions.

The photographic laboratory this year produced 7,929 color transparencies, 37,468 35mm slides, 8,791 black and white negatives, and 41,090 black and white prints for Gallery staff and outside scholars, publishers, and other institutions. The department also processed 564 rolls of color film for in-house staff. Each of four studio areas is dedicated to photographing either paintings, works on paper, sculpture and other three-dimensional objects, or non-art materials and books. All film is processed in the laboratory, with a modern automatic color processor for color transparency film. A computer was added to the system this year to improve quality control for color film. A separate laboratory area is designated for production of duplicate color transparencies in sizes from 35mm to 8 x 10 inches. Several thousand slides are produced by the

department each month, about half being duplicate copies.

Two darkrooms supply black and white prints for many Gallery programs. These facilities are equipped with printers and enlargers that use modern variable-contrast photographic papers. An autofocus 35mm enlarger was added this year to improve the quality of the prints, which are processed in automatic processors that provide high efficiency and consistency of output. The department operates a separate darkroom to make prints on archival fiber-based papers for the Gallery's photographic archives.

In fiscal year 1993 the Gallery added 20,196 black and white photographs and 5,553 color transparencies to the files. In addition, 1,142 black and white photographs and 1,766 duplicate slides were sold to the public; and 2,196 color transparencies and 7,718 black and white photographs were sent to other Gallery departments for official use.

Gallery Archives

Supported in part by a grant from The Circle of the National Gallery of Art, consulting oral historian A. C. Viebranz and archives staff conducted interviews with such observers and participants in the Gallery's history as trustee Ruth Carter Stevenson, former trustee John Irwin, architect I. M. Pei, John Russell Pope associate Edwin Olson, art historian Craig Smyth, and former staff members Mabel Barry, E. A. Carmean, Carroll Cavanagh, Carol Fox, Hurley Offenbacher, and David Scott. Archives staff prepared a descriptive guide to assist researchers in using oral histories in the archives. The advisory committee for this program consists of Richard Bales, Elizabeth Croog, John Hand, Joseph Krakora, Philip C. Jessup, Jr., William Moss, and Frances Smyth.

Gallery Archives holdings were augmented by a number of important acquisitions. Richard Bales generously donated letters, photographs, and clippings relating to his early years and career with the Gallery's music pro-

Giovanni Battista Crosato, *The Triumph of Amphitrite*. Ailsa Mellon Bruce Fund, 1993.29.1

gram, including a letter from Serge Koussevitzky. Carl Cathers, executor of the estate of Austin Davison, donated manuscripts relating to Davison's work as an artist for the Index of American Design. The Oberlin College archives transferred photographs of the National Gallery at the time of its dedication and copies of Joseph Alsop's 1978 Mellon Lectures. Many other important files, photographs, historical materials, audio and videotapes also were received.

With the assistance of interns and volunteers, Archives staff arranged and described more than 500 boxes of historical materials. Index of American Design specialist Samuel Larcombe assisted with the identification and preservation of files that document the inception and operation of the Index



project. Files were also processed that relate to the Gallery's program to promote art education in the Pittsburgh public schools from 1959 to 1966, which was sponsored by the Andrew W. Mellon Educational and Charitable Trust. Intensive work continued in organizing and making available records concerning the East and West Buildings

and other Gallery construction projects.

Scholarly researchers used text files, oral histories, scrapbooks, photographs, architectural records, and publications to investigate the lives of Andrew Mellon, John Russell Pope, Sir Kenneth Clark, I. M. Pei, and others, and historical subjects such as the 1939 New York World's Fair, military artists during

World War II, development of the Widener Collection, and the Gallery's programs and activities. Archival staff provided information and advice concerning management of archival and oral history programs to museums and other institutions and individuals in the United States and abroad.





ADMINISTRATION

Protection Services

In preparation for major loans from the National Gallery of Art and the Metropolitan Museum of Art to the National Gallery of Greece, this office conducted a comprehensive security survey of the Greek museum and offered advice on security, fire protection, and environmental controls. The protection services division also provided security support and coordinated the efforts of the Barnes Foundation and law enforcement entities to ensure the safety of the works of art in *Great French Paintings from The Barnes Foundation* in transit to the Gallery.

The Gallery's professional security staff participated in a museum conference on the impact of terrorism on museums and contributed to a white paper on that subject to be distributed to museum security directors in the United States.

Significant progress was made in implementing of advanced technical security measures in the Gallery this year, including an integrated computer network to support identification and access control systems, comprehensive replacement of lock and key systems,

and an enhanced key management system. Policies on identification credentials, access control, locks and keys, and abandoned property were updated.

In an important policy change, the Board of Trustees approved a proposal for the Gallery to become an entirely smoke-free facility. This new policy was implemented in the spring. The Gallery also entered into a contract with the Public Health Service to improve the health services provided to staff and the visiting public. Public Health Service physicians and nurses now supply emergency evaluations and referrals for visitors and preventive health programs and basic clinical services for the Gallery staff.

Safety inspections continued on a daily basis at the Gallery, complemented by weekly warehouse inspections. In addition, a professional fire protection company checked and verified the adequacy of fire protection in all art storerooms.

Publications Sales

This division offers a wide variety of printed reproductions, books, and exhibition catalogues in permanent sales locations and in special exhibition sales

areas within the National Gallery. Proceeds from publications sales operations are used to fund scholarly publications on the history of art and exhibition catalogues. This year was especially successful because of the large attendance and sales related to the *Barnes* exhibition.

A recent decision by the Board of Trustees expanded the line of products being offered by the Gallery's sales shops. In addition to printed reproductions and books on art and architecture which will continue to be the primary focus, merchandise now includes products for children and adults that address questions of form, color, and structure—all important elements in understanding works of art. The board also approved the reproduction and sale of sculptural reproductions and jewelry related to the Gallery's collections. Product development is underway, and new items are due to be released in the fall of 1994.

Visitors purchased 268,000 catalogues and art books and more than 2 million printed reproductions this year. They also showed strong support for the broader line of merchandise, purchasing more than 25,000 items from among the newly available children's art books, games, puzzles, blocks, art kits, and construction toys.

Gallery publications and products are available not only at the National Gallery but in commercial markets throughout the world because of continued pursuit of distribution and licensing agreements. These agreements guarantee that products created under the supervision of the National Gallery are offered nationally and internationally, giving broad exposure to the Gallery's collections and generating additional revenue to support scholarly publishing.

Gallery Architect

This year the Gallery's architecture and interior design professionals completed 27 major projects, including renovation of the painting conservation laboratory and office spaces for the education division, editorial and design staff, secretary-general counsel's office, publications sales, and protection services as

well as installation of permanent stone ramps at the Sixth Street entrance to the West Building. Another 10 projects are under construction or in the bidding process; design work began on 20 more to be completed in the next fiscal year; 28 interior design projects were completed, and 5 others were begun that will continue into fiscal year 1994.

In addition to this ongoing renovation, the architect's office provided continued oversight and coordination for the architects working on the design of the West Building skylight and roofing system replacement, one of the Gallery's most critical renovation projects.

Facilities Management

This division is responsible for the maintenance and operation of the Gallery's 1.2 million square feet of space. One of its key duties is to maintain temperature and humidity levels within the narrow limits necessary to preserve works of art. In a major step for the Gallery this year the trustees and executive officers approved implementation of a building automation system designed to improve climate control for works of art through the use of direct digital controls.

The building maintenance staff developed a new approach to caring for wood floors, and in the course of the year completed work on most floors on the main level of the West Building.

Audiovisual Services

The audiovisual services team managed the technical aspects of several hundred public programs, including lectures, films, video projection and high-definition programming, concerts, and even the live accompaniment for a silent movie. At the same time, the staff maintains the Gallery's theaters, sound studio, and all related equipment.

Special activities included the design, installation, and maintenance of an 80-person theater for *The Greek Miracle* and the technical arrangements for live satellite transmission of the press event for Greek national television; arrange-

ments for the *American Art* videodisc press conference and premier as well as technical support for a demonstration of the videodisc to Congress at the Rayburn Building; organization of a high-definition television (HDTV) seminar and meeting for the Society of Motion Pictures Television Engineers and support of a presentation on "The Piero Project," an interactive digital imaging program using HDTV; collaboration with Gallery conservators in producing a training video; production of 39 weekly radio programs, mixing music and narration; and recording all Sunday evening concerts for rebroadcast on National Public Radio.

A number of technical enhancements were made to the Gallery's audiovisual systems and auditoria, including a master antenna television system with a capability for video distribution to various points within the Gallery, specifications for upgrading the sound system in the West Building lecture hall and the



Helen Frankenthaler, *Freefall*, 1993, Gift of Helen Frankenthaler and Tyler Graphics Ltd., 1993.19.2

electronic dimming system in the East Building auditoria, and installation of a videotape duplication system to convert tapes to international standards.

Administrative Services

A comprehensive budget tracking system implemented in this division improved management of the largest portion of the Gallery's administrative support expenses. Institution of a "cost-per-copy" system of paying for photocopying services and equipment saved the Gallery more than \$60,000 this year, which was directed toward the cost of vehicle maintenance. The division also assumed responsibility for all supply and warehouse operations this year, in a move to centralize office support functions. The Gallery's warehouse spaces were reorganized, as was the Gallery's on-site supply store, and the system for tracking supplies was converted to the barcode method.

Telecommunications

Work began on the design of an integrated telecommunications network to serve the Gallery's diverse needs. The goal is to develop a phased design that will permit the Gallery to build its network over a period of years as the volume of use increases. Initial applications will include the building automation system, the financial and purchasing system, and the collection management system. Higher volume use, such as distribution of digital images, is expected within several years.

Resource Acquisition

Revised procurement guidelines and a new users' guide issued last year have facilitated procurement transactions at the National Gallery. The secretary-general counsel's office, budget office, and resource acquisition division offered comprehensive training in procurement methods for all Gallery departments.

Responsibility for travel authorizations and expenditures was also assumed by the division this year to make more efficient the processing of travel orders.

Personnel/Affirmative Employment

A handbook was developed this year to help employees and supervisors understand and carry out their responsibilities. This guide will be provided as part of the orientation process for new employees, but it is a key tool for communicating important information to all employees. The personnel division also held a regular forum for supervisors to provide ongoing training in management techniques and to promote an open dialogue concerning shared problems and solutions.

The Gallery employees' union, AFGE Local 1831, and management agreed to hold monthly meetings to facilitate a more cooperative working relationship, and an experimental approach was undertaken to release union officials from their regular duties to handle representational responsibilities.

As part of continued efforts to streamline the recruiting process, the division offered a proposal that resulted in delegated authority from the Office of Personnel Management (OPM) to recruit, examine, certify, and appoint senior staff without OPM approval.

The affirmative employment program became part of the personnel division this year to improve coordination of its goals with the staffing and employee assistance functions within the division. The affirmative employment office established relationships with local minority colleges to facilitate development of a cooperative educational program to promote the hiring and retention of qualified minorities at the Gallery. The office also led a task force assembled to track the Gallery's progress in improving its accessibility to visitors with disabilities. The task force continued to develop a priority list of projects and to oversee their implementation.





EXTERNAL AFFAIRS

Development

While public funds provide for the upkeep and daily operations of the National Gallery, private support builds the Gallery's collections and enhances its programs. The objective of the development office is to encourage private sector participation. Key to this aim are the efforts of the Board of Trustees and the Trustees' Council to expand the Gallery's constituency. The continued vitality of the Gallery depends on the tradition of giving established by the Founding Benefactors.

Private philanthropy supported many areas of Gallery activity concerning its permanent collection—art acquisition, conservation, scholarship and research, education and outreach. This year more than \$11.5 million was contributed by individuals, by foundations, and by corporations for purposes other than exhibitions. Private citizens were generous with gifts of art as well as funds. The Gallery accepted more than 270 gifts of paintings, sculpture, prints, drawings, and photographs this year. We are extremely grateful for the support of all donors, whose names appear on pages 111–118 of this report.

Collaborative research and discussion involving the National Gallery and Eastman Kodak Company prompted Kodak to make an in-kind donation of equipment to the Gallery that has greatly enhanced the ability of conservators to see details beneath the surface of a painting. Kodak contributed a prototype infrared camera that was modified for art conservation purposes from an existing Kodak model once used for night imaging and reconnaissance by the military and government. The research by Gallery conservators and outside consultants that led to this new application was funded by The Circle of the National Gallery of Art.

Research and scholarship activities at the Gallery continued to receive generous support, including that from the Open Society Fund for the Soros Visiting Senior Research Fellowship at the Gallery's Center for Advanced Study in the Visual Arts. This fellowship provides a unique opportunity for qualified scholars from central or eastern Europe and states of the former Soviet Union to study and meet with colleagues in the United States.

In 1990 the National Gallery received a substantial grant from The Annenberg



The Annenberg Foundation made possible the production of a laser videodisc, *American Art from the National Gallery of Art*, and the distribution of 2,500 free copies to educational organizations across the country.

Foundation in support of a major educational initiative. This gift enabled the Gallery to produce the new laser videodisc, *American Art from the National Gallery of Art*. The largest digital imaging project developed by an American art museum, this videodisc is a compendium of more than 2,600 works of art, representing virtually all of the Gallery's collections of American paintings and sculpture as well as a large number of drawings, watercolors, and prints. In 1993 The Annenberg Foundation's grant provided for 2,500 copies of the videodisc to be distributed free to educational organizations in every state, U.S. territory, and the District of Columbia. This important project has enabled the Gallery to bring its vast archive of American art to teachers and students of all ages across the country.

Guided by Robert H. Smith and Katharine Graham, The Circle of the National Gallery of Art continued to grow in its seventh year. Members contributed some \$660,000, and their renewal rate was 88 percent. Circle members support a variety of programs of consistently high quality that benefit every visitor. Among the many projects

funded by The Circle this year were production of the educational brochure on the Gallery's newly acquired *Fortress of Königstein* by Bernardo Bellotto and production of television public service announcements promoting art museums that can be used by local museums.

The development office played an active part in outreach and communication with several key constituencies, continuing to work closely with members of the Trustees' Council and its development committee to build awareness and garner support for the Gallery. It organized the Forum on Connoisseurship and Collecting, a two-day session of curatorial discussions and related events designed to encourage younger collectors and philanthropists to become better acquainted with the Gallery. The office also communicated with major foundations and with members of Congress to document the breadth of services the Gallery provides to every regional area and congressional district in the country.

Corporate Relations

The National Gallery's first year under the directorship of Earl A. Powell III

was a time of increased activity for this office, which secures corporate support for Gallery exhibitions and exhibition-related projects. The office acts as a liaison between the Gallery and corporate representatives, working to ensure that relationships are mutually beneficial. In addition to exhibitions, Gallery initiatives that receive corporate funding have included films, videos and videodiscs, brochures, catalogues, interactive multimedia computer databases, and educational programming as well as exhibition-related special events, press materials, and advertising.

The year was particularly notable for the return of three long-time National Gallery corporate benefactors: Philip Morris Companies Inc., GTE Corporation, and Republic National Bank of New York.

For its seventh National Gallery sponsorship, Philip Morris Companies Inc. supported *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.*, an unprecedented exhibition in the United States. Philip Morris' participation extended beyond the exhibition in Washington to include not only sponsorship of the second

most recently at the Gallery as a sponsor of *Circa 1492: Art in the Age of Exploration*—returned to support Giambologna's "Cesarini Venus." This exhibition was RNB's sixth National Gallery sponsorship.

Planning for future projects was an important focus during the year and resulted in substantial funding commitments for exhibitions scheduled for fiscal years 1994 through 1996. NationsBank, expanding its presence in the Washington area, agreed to sponsor *John James Audubon: The Watercolors for "The Birds of America,"* to premiere at the Gallery in fall 1993; *Audubon* is the first-ever exhibition sponsorship for this rapidly growing financial institution. With *The Currency of Fame: Portrait Medals of the Renaissance*, the Federal Republic of Germany will be contributing to its second Gallery exhibition, following its support of *Käthe Kollwitz* last year. In spring 1994 the Gallery will welcome J. P. Morgan & Co. Incorporated to Washington as the sponsor of *Willem de Kooning: Paintings*, not only at the National Gallery but also at the Metropolitan Museum of Art, New York, and the Tate Gallery, London. Looking forward to 1996, Ford Motor Company has agreed to support *Old Master Drawings from Chatsworth*, following in the tradition of its sponsorship of *Treasure Houses of Britain* in 1987.

Funding consortia continue to be an effective form of supporting exhibitions, and in fiscal year 1993 two major international shows opening in the next fiscal year received commitments from groups of complementary corporations and foundations.

The Age of the Baroque in Portugal will be supported by ten distinguished sponsors from the United States and Portugal, including the Pacific Telesis Foundation, Espírito Santo Financial Holding S.A., Banco Comercial Português, Banco Totta & Açores, The Calouste Gulbenkian Foundation, the Luso-American Development Foundation, Instituto Camões, the Orient Foundation, Investimentos e Participações Empresariais S.A., and the International Corporate Circle of the National Gallery of Art. This landmark exhibition was organized

in cooperation with the Portuguese Secretary of State for Culture, which, together with the Luso-American Development Foundation, also agreed to support separately the transport of a spectacular Portuguese royal coach. In its April 1993 "Fortune 500" issue, *Fortune* magazine added two exhibition-related pages to a Portugal advertising supplement, providing the exhibition with important long-lead publicity; Espírito Santo Financial Holding S.A. and Investimentos e Participações Empresariais S.A. made this effort possible.

The second funding consortium formed this year agreed to support the upcoming *Egon Schiele* retrospective. This diverse group of notable American and Austrian sponsors includes Goldman Sachs, Bank Austria, Creditanstalt, Austrian Federal Ministry for Foreign Affairs, the Austrian Cultural Institute of New York, The City of Vienna, and Joan and David Maxwell.

In fiscal year 1993 the International Corporate Circle (ICC) continued to grow, adding nine new global members that include AlliedSignal Inc., Banamex, Citibank, Daimler-Benz Washington Inc., RJR Nabisco, Inc., Sallie Mae, Sara Lee Corporation, and Tabacalera S.A. Members' contributions supported the audiovisual presentation of the *Barnes* exhibition and committed support for *The Age of the Baroque in Portugal*.

The ICC held its first annual meeting on 1 December 1992, presided over by the ICC chairman, John C. Whitehead. Members convened at the National Gallery for opening remarks, during which the Gallery's new director, Earl A. Powell III, was introduced; the program continued at the State Department's Diplomatic Reception Rooms with a luncheon that featured Dr. Daniel Boorstin, Librarian of Congress emeritus and author of *The Discoverers*, speaking about his new book, *The Creators*. Members then returned to the Gallery for special tours of the collection with curators and concluded the day with a black-tie dinner in the East Building.

National Gallery exhibitions and special programs in fiscal year 1993

venue at the Metropolitan Museum of Art in New York but also support of an exchange exhibition of paintings from the American museums at the National Gallery of Greece in Athens. Philip Morris also provided funding for an international satellite teleconference to announce the exhibition, an advertising campaign focusing on national print media as well as Washington and New York airport terminals and bus kiosks, and educational brochures. The exhibition's audiovisual program was supported by Stavros S. Niarchos.

As the sole sponsor of *Great French Paintings from The Barnes Foundation*, its eighth National Gallery exhibition since 1982, GTE Corporation continued as the Gallery's leading corporate patron. In addition to its support of this landmark presentation, GTE made possible a long-lead press conference at the Barnes Foundation in Merion, Pennsylvania, to which it provided transportation for press from New York, Washington, and Philadelphia. GTE also funded a highly effective print advertising campaign in Washington and New York.

Near the end of the fiscal year, Republic National Bank of New York—



Edouard Manet, *The Plum*, c. 1877. Collection of Mr. and Mrs. Paul Mellon, 1971.85.1, was among the impressionist paintings lent to the National Gallery of Greece, Athens, for the exhibition *From El Greco to Cézanne*

received \$2,787,500 in support from a total of 20 national and international corporations. Additionally, 11 companies, 4 foundations, and 3 foreign governments made \$2,060,700 in commitments to future projects.

Press and Public Information

In 1993 this office coordinated worldwide public relations efforts for the Washington premiere of *The Greek Miracle* and the opening in Athens of the lend-back show, *From El Greco to Cézanne*. Among the highlights was the interactive satellite press announcement between Washington and Athens, involving Greek Prime Minister Constantine Mitsotakis and the Chief Justice of the U.S. Supreme Court, William Rehnquist. The Gallery and Cronkite Ward and Associates produced 13 public service television spots, *Minutes for Democracy*, featuring former CBS-TV news anchor Walter Cronkite and broadcast by CNN-TV three to five times a day around the world while the exhibition was in Washington. The press office

also coordinated video press releases produced by Reuters TV International Ltd. and broadcast in the United States, Europe, and Greece as well as on American Airlines flights. In conjunction with the Greek and U.S. embassies in Washington and Athens, the Gallery assisted sponsor Philip Morris in its international public relations activities. Press coverage in Athens included the Greek newspaper headline, "72 Masterpieces . . . from America with Love," and attendance was the highest in the Greek museum's history. For its efforts in publicizing these two exhibitions, the Gallery received the Silver Award for Marketing Institutional Excellence from the American Association of Museums' public relations committee.

Significant attention was focused on the introduction of Earl A. Powell III as the new director of the National Gallery through meetings and interviews with the *New York Times*, the *Washington Post*, and other publications. Major changes in the Board of Trustees and appointments of a new deputy director and several curators were announced in

the *Times* and the *Post* as well as the *Wall Street Journal*, *Boston Globe*, *Los Angeles Times*, *Philadelphia Inquirer*, and other publications.

The *Barnes* exhibition attracted a breadth and depth of American print and network television coverage rarely given to the fine arts. In December 1992 the Gallery organized a press luncheon and tour of the Barnes Foundation in Merion, Pennsylvania. When the show opened in Washington six months later, broadcast highlights included NBC-TV "Today Show" with a live remote from the exhibition space, ABC-TV "Good Morning America," CBS-TV "Sunday Morning," PBS-TV "MacNeil/Lehrer NewsHour," CNN-TV "Across America," CNBC-TV "McLaughlin." Further coverage was generated by a surprise visit of President Clinton and his family on Mothers' Day, seen on CBS-TV "Evening News" and CNN-TV "Headline News," on NBC-TV, Fox-TV, and ABC-TV affiliate stations across the country, and in Associated Press photographs in newspapers nationwide.

Other notable press attention for

across the country; to prepare advertisements for the *Washington Post* Weekend section highlighting Gallery exhibitions, activities, and publications, which is received by some 800,000 people; and to publish the staff newsletter.

Special Projects

The special projects office was established this year to provide creative, managerial, and liaison support to the external affairs office, with emphasis on enhancing and expanding the Gallery's national service. Special assignments were undertaken to develop new channels of communication and service to various constituencies of the National Gallery throughout the country.

Of particular significance was the establishment of a collaborative, ongoing relationship between this office and Congress and the development of lines of communication concerning national programs. A primary focus was on the Gallery's extension programs, National Lending Service, and annual Teachers Institute. With the support of The Annenberg Foundation, the Gallery distributed 2,500 *American Art* videodiscs in every state, and each member of Congress was informed of the recipients in his or her district. Some 169 members, representing 35 states and the District of Columbia, also learned which teachers among their constituents attended the 1993 Teacher Institute. Congress has continued to participate actively in expanding the impact of the Gallery's educational outreach programs. This year the Gallery was the first art museum ever invited by the House Subcommittee on Telecommunications and Finance to make a presentation before a multimedia gathering, demonstrating the *American Art* videodisc.

In addition to local and national constituencies, the Gallery serves an international audience. A promotional brochure produced this year, *Nation to Nation*, advances the Gallery's commitment to its international role in presenting exhibitions, hosting scholars and scholarly events, and encouraging art

education worldwide. Intended for museum colleagues around the world, this publication can also introduce the Gallery's programs to corporations and foundations. A supplemental flyer was published for the Gallery's Fund for the International Exchange of Art.

Other special projects included a 12-minute film on Founding Benefactor Samuel H. Kress, his extraordinary collection, and the Samuel H. Kress Foundation, one of the Gallery's most important and generous benefactors. The film was made in tribute to Franklin D. Murphy for his 40 years on the Kress Foundation board and his almost 30 years on the Gallery's Board of Trustees, most recently as its chairman. The film was shown at a May 20 dinner honoring Dr. Murphy.

Special Events

In 1993 this office organized a visit by the Board of Trustees and Trustees' Council to Spain and Portugal. Invitations were extended by the King and Queen of Spain and by President Soares of Portugal, following their attendance at events for *Circa 1492* last year.

The preview dinner for *Ellsworth Kelly: The Years in France* brought contemporary artists and collectors to the Gallery and began the 1993 Collectors Committee events. The opening celebration of *The Greek Miracle* was attended by the Prime Minister of Greece and Mrs. Constantine Mitsotakis and by other dignitaries. Many distinguished guests visited the Gallery to see this exhibition, including members of the new administration and family and friends of the president at a gala evening on the occasion of the presidential inauguration. Events heralding the opening of *Great French Paintings from The Barnes Foundation* brought museum officials and collectors to the Gallery from around the world. Plans were made for a celebration at the American embassy in Paris to coincide with the opening of the exhibition there.

Visits were arranged this year for several current and former heads of state

Gallery exhibitions included the broadcast of nine live remote spots in the exhibition space of *John James Audubon: The Watercolors for "The Birds of America"* on Fox-TV "Morning News"; an interview with artist Helen Frankenthaler in Washington on PBS-TV "Charlie Rose Show"; and major features on Ellsworth Kelly in *ARTnews*, *Art in America*, *Harper's Bazaar*, and *Vogue*.

A press trip to Portugal organized by the National Gallery paved the way for a dozen articles on the upcoming *Age of the Baroque in Portugal* exhibition to appear in such interior design and art magazines as *House Beautiful*, *Interior Design*, *Elle Decor*, *Art and Antiques*, *The Magazine Antiques*, and *Apollo*.

The Gallery's new *American Art* videodisc, funded by a grant from The Annenberg Foundation, garnered attention in science, computer, and technology publications, as well as *Town & Country* and newspapers nationwide.

The press office continued to produce the monthly Calendar of Events, available free of charge to the public and mailed to some 32,000 households

and their wives, including Mrs. Keating of Australia, Mrs. Shushkevich of the Republic of Belarus, Mr. and Mrs. Sarney of Brazil, Dr. Veiga of Cape Verde, Mrs. Clerides of Cyprus, Mrs. Rabin of Israel, Mrs. Amato of Italy, Mr. Slezevich of the Republic of Lithuania, and Mrs. Yeltsin of the Russian Federation.

The concluding event of the Gallery's 50th anniversary celebration was a surprise champagne reception in the Rotunda for people who attended the concert commemorating the Gallery's first concert.

The final event of importance for the Gallery during this fiscal year was the dinner on 29 September 1993 to honor Franklin D. Murphy and John R. Stevenson as they retired as chairman of the Board and president of the Gallery and were succeeded by Ruth Carter Stevenson and Robert H. Smith, who spoke to guests after dinner in the Rotunda.

Visitor Services

To facilitate attendance at the Gallery's most popular programs, this office designs and manages tailored pass systems. It also monitors and tracks attendance figures, responds to visitors' concerns and suggestions, and provides assistance to visitors with special needs. Weekly and monthly reports generated and distributed to the executive officers include attendance statistics and comments from visitors.

The Gallery accommodated approximately 900,000 visitors through free-pass systems for its programs this year. Two exhibitions accounted for the majority of the passes: *The Greek Miracle*, with attendance of 270,075, and *Great French Paintings from The Barnes Foundation*, with attendance of 520,924. Other programs—including the symposium "Dr. Barnes and His Collection," "Conversations with Artists IX" featuring Helen Frankenthaler, and the "Grand Music Cinema: 1904–1928" film series—required approximately 3,500 passes. The Sunday evening concerts and audiovisual programs for the *Greek Miracle* and *Barnes* exhibitions used the

remaining passes. In addition, this office conducted a survey during the *Barnes* exhibition, including people from all 50 states, the District of Columbia, and 94 countries.

Visitor services produced and distributed a "tourism packet" to provide information on the Gallery's collections and programs. This project will continue to be a priority in 1994.

Horticulture

Using various perennials typical of gardens in the impressionist period, the horticulture department created a display in an East Building gallery to enhance the *Barnes* exhibition, changing the selection on a regular schedule to ensure freshness. Accent plants were placed throughout the exhibition space. The department provided fresh flowers, arrangements, and interior landscaping for many special events; prepared displays for the art information desks, the Rotunda, and the waterfall on the concourse level; and maintained extensive plantings in public and private areas of the East and West Buildings, as well as the vast exterior grounds. This year another section of automatic irrigation system was added to the West Building grounds, and sod was replaced in heavily trafficked areas.

Jonas Umbach, *Stream through an Ancient Forest*. Ailsa Mellon Bruce Fund, 1992.100.3

Music at the Gallery

Thirty-seven Sunday evening concerts were presented in the West Garden Court of the National Gallery in fiscal year 1993, the 51st season of free concerts at the Gallery. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Ann and Gordon Getty Foundation, the Embassy of Canada, and the Fund for the International Exchange of Art.

The National Gallery Orchestra performed nine concerts under the direction of George Manos, two in honor of the *Ellsworth Kelly* and the *Greek Miracle* exhibitions. The latter included the

world premiere of a work for piano and orchestra by the Greek-American composer Sotireos Vlahopoulos, commissioned by the Gallery for the occasion. The orchestra also celebrated the 50th anniversaries of the first concert at the National Gallery, which took place on 6 December 1942, and the first concert conducted by music director emeritus Richard Bales. The latter included the world premiere of Bales' *National Gallery Suite No. 5*, the composer conducting.

The National Gallery Vocal Arts Ensemble, also under Manos' artistic direction, performed a program of Bach arias at the Gallery on that composer's



birthday. The Ensemble traveled to Germany in August 1993 to perform in the Rheingau Musik Festival and in the famous Beethovenhalle in Bonn. Both concerts drew capacity audiences.

The 50th American Music Festival featured a jazz concert by the Charlie Byrd Trio. The festival brochure included a tribute from *Washington Post* music critic emeritus Paul Hume, whose career has spanned the same 50 years.

Local broadcast of the concerts moved to radio station WGTS this year, and selections from the concerts were rebroadcast nationally on a regular basis on the National Public Radio program

"Performance Today." Weekly local broadcast of the concerts continued throughout the summer months for the first time in 1993, as both WGTS-FM and WETA-FM arranged to rebroadcast selected concerts from the season during July, August, and September. A color brochure previewing the concerts was printed again this year and distributed both by mail and in the Gallery throughout the concert season.

National Gallery concerts were the subject of 14 reviews, 2 feature articles, and 13 photographic previews in area newspapers as well as 2 radio interviews and a report on CBS-TV's "Sunday

Morning" with Charles Kuralt. The Vocal Arts Ensemble's tour of Germany received 2 highly favorable reviews in German newspapers.

A complete listing of the 1992-1993 concert season follows:

OCTOBER

- 4 National Gallery Orchestra
- 11 John Browning, pianist
- 18 The Leonardo Trio
- 25 The Madroszkiewicz-Wagner-Artzt Duo

NOVEMBER

- 1 National Gallery Orchestra
- 8 Janice Fiore, soprano
- 15 Jeffrey Siegel, pianist
- 22 National Gallery Orchestra, with Rosa



Conductor George Manos rehearses the National Gallery Orchestra

Lamoreaux, soprano, and Jeffrey Chappell, pianist
 29 Jeffrey Multer, violinist, and Constance Moore, pianist

DECEMBER

6 National Gallery Orchestra with the U.S. Navy Band Sea Chanters
 13 Barry Tuckwell, French horn
 20 The Maryland Camerata—Christmas Concert
 22 The Washington Camerata
 27 Thomas Hecht and Sandra Shapiro, piano duo

JANUARY

3 National Gallery Orchestra
 10 Nancy Green, cellist
 17 The Warsaw Wind Quintet, with Michiko Otaki, pianist
 24 Marc Ponthus, pianist
 31 National Gallery Orchestra

FEBRUARY

7 The Fresk Quartet
 14 The Grieg Trio
 21 Angela Hewitt, pianist
 28 Young Uck Kim, violinist

MARCH

7 National Gallery Orchestra
 14 (Concert cancelled because of blizzard)
 21 National Gallery Vocal Arts Ensemble
 28 The Bergen (Norway) Wind Quintet

APRIL

4 Ralph Votapek, pianist
 11 The Howard University Chorus

50th American Music Festival
April 18 through May 9

18 National Gallery Orchestra
 25 (Concert cancelled because of demonstration on the Mall)

MAY

2 The Lark Quartet
 9 The Charlie Byrd Trio

16 The Edinburgh Quartet
 23 Paul Maillet, pianist
 30 William Bloomquist, pianist

JUNE

6 National Gallery Orchestra
 13 Auréole Trio
 20 Eugenia Zuckerman, flutist
 27 Louis Lortie, pianist

World Premieres

SOTIREOS VLAHOPOULOS
The Dream Wanderer, 22 November 1992
 RICHARD BALES
National Gallery Suite No. 5, 18 April 1993

First Washington Performances

JALALU-KALVERT NELSON
Timeloss, 18 October 1992
 WOJCIECH KILAR
Quintet (1952), 17 January 1993
 PIERRE BOULEZ
Twelve Notations (Revised 1985), 24 January 1993
 LASSE THORESEN
Bird of the Heart, 14 February 1993
 AARON JAY KERNIS
String Quartet, 2 May 1993
 KENNETH LEIGHTON
Seven Variations for String Quartet, 16 May 1993
 DEBORAH DRATTELL
Conspiracy of Dreams, 13 June 1993



CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1992–1993

At the founding of the Center in 1979 a four-part program of fellowships, meetings, publications, and research was instituted. The resident community of scholars at the Center in 1992–1993 included the Samuel H. Kress Professor, 2 Andrew W. Mellon Lecturers, 7 senior fellows, 12 visiting senior fellows, 2 Soros visiting senior research fellows, 1 Ailsa Mellon Bruce National Gallery of Art sabbatical curatorial fellow, and 6 predoctoral fellows. Nonresident scholars included 11 predoctoral fellows. Research by the scholars in residence involved diverse media, including architecture, painting, film, sculpture, and photography, originating in cultures ranging from the 18th Dynasty in Egypt to women photographers in the United States during the 1930s. Scholars focused on such issues as the diffusion of art in Central Asia, Fascist architecture, history of applied arts museums, and censorship and art funding.

The board of advisors, composed of art historians from academic institutions and museums, meets annually to consider policies and programs of the Center. Members of the board serve overlapping appointments, usually for three-year terms. In December 1992 Svetlana

Alpers, University of California, Berkeley; William Loerke, Dumbarton Oaks; Everett Fahy, Metropolitan Museum of Art; and Jules Prown, Yale University, completed their terms. In May 1993 William MacDonald, Washington, D.C., and Caroline Bruzelius, Duke University, completed their terms. In September 1993 Rosalind Krauss, Columbia University; Linda Seidel, University of Chicago; and Andrew Stewart, University of California, Berkeley, began their terms. Six others continued to serve: David Rosand, Columbia University; Kathleen Weil-Garris Brandt, Institute of Fine Arts, New York University; Elizabeth Broun, National Museum of American Art; Lisa Golombek, Royal Ontario Museum, Toronto; Larry Silver, Northwestern University; and Kirk Varnedoe, Museum of Modern Art, New York.

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, Kress senior fellowships, a Kress postdoctoral fellowship, and Kress and Mary Davis predoctoral fellowships. The Wyeth Endowment for American Art and the Ittleson Foundation also support predoctoral fellowships. The Open Society Fund provides funds for visiting senior research fellowships for scholars from central Europe and the former Soviet Union. Additional support for this program was provided by Hyatt Hotels Corporation. The Arnold D. Frese Foundation, Inc., has provided funds to establish a fellowship for scholars from Germany. The Center has received support for scholarly meetings from The Arthur Vining Davis Foundations, The Getty Center for the History of Art and the Humanities, The J. Paul Getty Museum, the Istituto Italiano per gli Studi Filosofici, The Solow Art and Architecture Foundation, as well as from Shelby White and Leon Levy. Support for research was received from The Getty Grant Program and The Graham Foundation for Advanced Studies in the Fine Arts.

The Center continued meetings with the Association of Research Institutes in Art History, a union of 15 North American institutions that support advanced research through fellowships and related programs. Incorporated in 1988, 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 9 research institutions. The Center and the Latrobe Chapter of the Society of Architectural Historians cosponsored a lecture by J. Carter Brown, director emeritus, National Gallery of Art.

SAMUEL H. KRESS PROFESSOR 1992-1993

Anne Coffin Hanson received her Ph.D. from Bryn Mawr College in 1962 and has taught art history at Yale University since 1969, serving as chair of the department in 1974-1978 and as John Hay Whitney Professor in History of Art

since 1978. She was acting director of the Yale University Art Gallery in 1985-1987. She has served on the board of directors and as president of the College Art Association; as monograph editor for the editorial board of the *Art Bulletin*; on the executive committee of the board of directors and as coeditor of the *Art Journal*; and on committees and governing boards for the Council of International Exchange of Scholars, Wadsworth Atheneum, Comité International de l'Histoire de l'Art, Art Dealers Association Prize Committee, Yale University Press Governing Board, Swann Foundation for Caricature and Cartoon, Yale University Center for British Art, Lewis Walpole Library, and Hillstead Museum. She has published books and articles on Manet, Edward Hopper, Fantin-Latour, Jacopo della Quercia, cubism, and futurism. While at the Center she worked on a book and an exhibition on Gino Severini and futurism.

SENIOR FELLOWS

Clifford Brown, Carleton University, Ailsa Mellon Bruce Senior Fellow, spring term 1993

Peter Brunette, George Mason University, Samuel H. Kress Senior Fellow, 1992-1993

Richard Etlin, University of Maryland at College Park, Paul Mellon Senior Fellow, 1992-1993

Virginia Roehrig Kaufmann, Herzog August Bibliothek, Wolfenbüttel, Ailsa Mellon Bruce Senior Fellow, 1992-1993

Claudia Lazzaro, Cornell University, Ailsa Mellon Bruce Senior Fellow, fall 1992

Carol Matusch, George Mason University, Samuel H. Kress Senior Fellow, 1992-1993

Annabel Wharton, Duke University, Ailsa Mellon Bruce Senior Fellow, 1992-1993

VISITING SENIOR FELLOWS

Paul Binski, University of Manchester, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1992

Michael Conforti, Minneapolis Institute of Arts, Paul Mellon Visiting Senior Fellow, winter 1993

Judith Fryer, University of Massachusetts, Amherst, Paul Mellon Visiting Senior Fellow, fall 1992

Elena Ivanova, State Hermitage Museum, Paul Mellon Visiting Senior Fellow, spring 1993

Milan Lukeš, Charles University, Prague, Paul Mellon Visiting Senior Fellow, spring 1993

Charles Morscheck, Jr., Drexel University, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1993

Lena Orlin, Folger Institute, Folger Shakespeare Library, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1993

Martha Pollak, University of Illinois, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1992

Nancy Pressly, National Endowment for the Arts, Paul Mellon Visiting Senior Fellow, fall 1992

Artur Rosenauer, Institut für Kunstgeschichte der Universität Wien, Paul Mellon Visiting Senior Fellow, winter 1993

Victor Stoichita, University of Fribourg, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1993

Charles Zika, University of Melbourne, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1992

SOROS VISITING SENIOR RESEARCH FELLOWS

Levon Chookaszian, Yerevan State University, Center of Armenological Studies, fall 1992

Jan Bakoš, Slovak Academy of Sciences, Institute of Art History, Bratislava, spring-summer 1993



Alfred Stieglitz, *Georgia O'Keeffe: A Portrait—Head*, 1918, Alfred Stieglitz Collection, 1980.70.11

**AILSA MELLON BRUCE
NATIONAL GALLERY OF ART
SABBATICAL CURATORIAL
FELLOW, 1992–1993**

Alison Luchs, Associate Curator of Early European Sculpture

PREDOCTORAL FELLOWS

*Patricia Bochi** [University of Pennsylvania], Samuel H. Kress Fellow, 1991–1993

Aline Brandauer [City University of New York, Graduate School and University Center], Paul Mellon Fellow, 1991–1994

Karen Fiss [Yale University], Mary Davis Fellow, 1992–1994

Maria Gough [Harvard University], Paul Mellon Fellow, 1992–1995

Gabriele Guercio [Yale University], Chester Dale Fellow, 1992–1993

Kenneth D.S. Lapatin [University of California, Berkeley], David E. Finley Fellow, 1991–1994

*Dana Leibsohn** [University of California, Los Angeles], Ittleson Fellow, 1991–1993

*R. Anthony Lewis** [Northwestern University], Wyeth Fellow, 1991–1993

* In residence 14 September 1992–31 August 1993

*Pauline Thayer Maguire** [Columbia University], Mary Davis Fellow, 1991–1993

*Dominique Malaquais** [Columbia University], Andrew W. Mellon Fellow, 1991–1993

Bratislav Pantelić [University of Pennsylvania], Chester Dale Fellow, 1992–1993

Nicole Rousmanière [Harvard University], Andrew W. Mellon Fellow, 1992–1994

Claudia Swan [Columbia University], Robert H. and Clarice Smith Fellow, 1992–1993

T. Barton Thurber [Harvard University], Samuel H. Kress Fellow, 1992–1994

*Philip Hotchkiss Walsh** [Harvard University], David E. Finley Fellow, 1990–1993

Martine Westermann [New York University, Institute of Fine Arts], David E. Finley Fellow, 1992–1995

Dorothy Wong [Harvard University] Ittleson Fellow, 1992–1994

Meetings

Colloquia

14 October 1992

Steven Mansbach, "The Political Presentation of Russian Art in the West: *The First Russian Art Exhibition in Berlin*"

5 November 1992

Anne Coffin Hanson, "Severini +"

10 December 1992

Claudia Lazzaro, "Animals as Cultural Signs in Renaissance Florence"

14 January 1993

Richard Etlin, "Angiolo Mazzoni: Futurist Architect and Nationalist Culture"

28 January 1993

Peter Brunette, "Thinking the Body in the Films of Peter Greenaway"

18 February 1993

Clifford Brown, "*Fruste et strache nel fabricare*: Isabella d'Este's Apartments in the Corte Vecchia of the Ducal Palace in Mantua"

31 March 1993

Virginia Roehrig Kaufmann, "Magdeburg Rider and Braunschweig Lion: A Ghibelline Response to a Politically Effective Guelph Symbol?"

22 April 1993

Annabel Wharton, "Good and Bad Images from Dura-Europos: Texts, Contexts, Pretexts, Subtexts, Intertexts"

6 May 1993

Carol Mattusch, "Large-Scale Bronzes and Questions of Mass Production in Antiquity"

Shoptalks

29 October 1992

Philip Hotchkiss Walsh, "The Art of the Past in the Teaching of Gustave Moreau"

14 December 1992

Dana Leibsohn, "Fashioning Nahua History"

25 February 1993

Pauline Thayer Maguire, "A Rereading of Nicolas Poussin's *The Israelites Gathering Manna in the Wilderness* (1638–1639)"

4 March 1993

R. Anthony Lewis, "Reevaluating Thomas Birch's Images of Shipwreck"

11 March 1993

Patricia Bochi, "The Iconography of Agriculture as 'Daily Life' in the 18th Dynasty"

8 April 1993

Dominique Malaquais, "Architecture as Power: Construction and Hegemony in the Bamileke Grasslands of West Cameroon"

Incontri

19 November 1992

John Pollini, University of Southern California, "The *Gemma Augustea*: Ideology, Rhetorical Imagery, and the Construction of a Dynastic Narrative"

2 December 1992

Dimitry Shvidkovsky, Moscow Architectural Institute, "The Ideology of Imperial Gardens of the Russian Enlightenment"

23 March 1993

Wolfgang Wiemer, University of Essen, Institute of Physiology, "Architectural Analysis of Medieval Buildings by Computer"

Symposia

MONARCA DELLA PITTURA: PIERO AND HIS LEGACY,

3–5 December 1992

Cosponsored with The J. Paul Getty Museum and The Getty Center for the History of Art and the Humanities

Participants: *Kirk Alexander*, Princeton University; *Daniel Arasse*, Université de Paris I (Panthéon-Sorbonne); *James Banker*, North Carolina State University; *Carlo Bertelli*, University of Lausanne; *Albert Boime*, University of California, Los Angeles; *Maurizio Calvesi*, Università degli Studi di Roma I "La Sapienza"; *Michael Curschmann*, Princeton University; *Frank Dabell*, New York City; *Colin Eisler*, New York University, Institute of Fine Arts; *J. V. Field*, Imperial College of Science, Technology, and Medicine, London; *Jack Freiberg*, Florida State University; *Marc Fumaroli*, Collège de France; *Paul Grendler*, University of Toronto; *Martin Kemp*, University of Saint Andrews; *Rosalind Krauss*, Columbia University; *Marilyn Aronberg Lavin*, Princeton University; *Bert Meijer*, Nederlands Interuniversitair Kunsthistorisch Instituut, Florence; *Serafin Moralejo*, Universidad de Santiago de Compostela; *Stephen Nichols*, Johns Hopkins University; *John Shearman*, Harvard University; *Christine Smith*, Syracuse University Program in Florence; *Michael Zimmerman*, Zentralinstitut für Kunstgeschichte.

THE INTERPRETATION OF ARCHITECTURAL SCULPTURE IN GREECE AND ROME, 22–23 January 1993

Participants: *Mary Boatwright*, Duke University and Intercollegiate Center for Classical Studies in Rome; *Diana Buitron-Oliver*, Chevy Chase, Maryland; *Angelos Delivorrias*, Benaki Museum; *Evelyn Harrison*, New York University, Institute of Fine Arts; *Helmut Kyrieleis*, Deutsches Archäologisches Institut, Berlin; *William L. MacDonald*, Washington, D.C.; *Alexander Mantis*, Acropolis Museum; *Sheldon Nodelman*, University of California, San Diego; *Olga Palagia*, University of Athens; *Jerome J. Pollitt*, Yale University; *Erika Simon*, Seminar für Archäologie der Universität Würzburg; *Mario Torelli*, Università degli Studi di Perugia; *Susan Walker*, British Museum; *Paul Zanker*, Institut für Klassische Archäologie der Universität München.

FEDERAL BUILDINGS IN CONTEXT: THE ROLE OF DESIGN REVIEW, 5 March 1993

Cosponsored with the National Building Museum

Participants: *Lawrence B. Anderson*, Architectural Advisory Board, U.S. Department of State; *J. Carter Brown*, National Gallery of Art; *David Childs*, Skidmore, Owings & Merrill, New York; *Henry N. Cobb*, Pei Cobb Freed & Partners, New York; *David A. Crane*, Boston Redevelopment Authority; *Robert J. DiLuchio*, General Services Administration; *Norman Fletcher*, The Architect's Collaborative, Cambridge, Massachusetts; *Herbert Gleason*, Boston; *George Hartman*, Hartman/Cox Architects, Washington, D.C.; *Brenda Lightner*, University of Cincinnati; *Robert Peck*, American Institute of Architects; *William Rawn*, Boston

Civic Design Commission; *Gerald Thacker*, Space and Facilities Division, Administrative Office, U.S. Courts; *George White*, Architect of the Capitol; *Douglas P. Woodlock*, U.S. District Court, Boston.

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 23RD ANNUAL SESSIONS, 3 April 1993

Cosponsored with the Department of Art History and Archaeology, University of Maryland at College Park

Participants: *Anne P. Chapin* [University of North Carolina at Chapel Hill], introduced by Arthur S. Marks; *Jennifer L. Russell* [Pennsylvania State University], introduced by Anthony Cutler; *Lauree Jean Sails* [University of Maryland at College Park], introduced by William R. Rearick; *Stephen Campbell* [Johns Hopkins University], introduced by Charles Dempsey; *Alison Jane McQueen* [University of Pittsburgh], introduced by Ann Sutherland Harris; *Lisa Kirk* [American University], introduced by H. Diane Russell; *Norine S. Hendricks* [George Washington University], introduced by David Bjelajac; *Eugene Balk* [University of Delaware], introduced by William I. Homer; *Hope Mauzerall* [University of Virginia], introduced by Lawrence A. Goedde; *Michelle-Lee White* [Howard University], introduced by Floyd Coleman.

Seminars

John Singleton Copley's "Watson and the Shark," 26 March 1993

Design History, 7 May 1993

Curatorial/Conservation Colloquy V

18–19 May 1993

Alfred Stieglitz's Palladium Portraits of Georgia O'Keeffe

Cochairs: *Sarah Greenough* and *Constance McCabe*, National Gallery of Art

Participants: *Peter Bunnell*, Art Museum, Princeton University; *Lisha Glinsman*, National Gallery of Art; *Anne Havinga*, Museum of Fine Arts, Boston; *Rebecca Johnston*, Museum of Fine Arts, Boston; *Nora Kennedy*, Metropolitan Museum of Art; *Roy Perkinson*, Museum of Fine Arts, Boston; *Sarah Peters*, Bronxville, New York; *Nancy Reinhold*, Evanston, Illinois; *Jeff Rosenheim*, Metropolitan Museum of Art; *Doug Severson*, Art Institute of Chicago; *Julia Thompson*, National Gallery of Art; *Katherine Ware*, J. Paul Getty Museum.

Lecture

J. Carter Brown, director emeritus, National Gallery of Art, "Dreams, Design, and Disaster: A Modernist Case History in Observance of the Neutra Centennial," 2 December 1992 (cosponsored with the Latrobe Chapter of the Society of Architectural Historians)

Publications

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 13*, published in September 1993, contains general information about fellowships, meetings, publications, and research as well as the board of advisors, members of the Center, and the list of activities for 1992–1993. *Center 13* also contains summary reports on research conducted by the resident members of the Center in 1992–1993 and by several fellows from the previous academic year.

Papers presented at symposia sponsored by the Center are often gathered and published in the National Gallery's series of Studies in the History of Art. To date, 22 symposium volumes have appeared, with 4 published in fiscal year 1993: *Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times* (vol. 31), *Michelangelo Drawings* (vol. 33); *The Artist's Workshop* (vol. 38); *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown (1908–1988)* (vol. 43). A complete list of titles in the series is printed in the front of each volume. Papers from other symposia are in various stages of preparation. Another regular publication of the Center has been the directory of art history research projects supported by granting institutions in the United States and abroad: *Sponsored Research in the History of Art 12* lists awards for 1992–1993.



REPORT OF THE TREASURER

Funds needed to operate the National Gallery of Art in fiscal year 1993 amounted to \$62.5 million, of which \$52.6 million was appropriated to the Gallery by Congress. The remaining \$9.9 million represented private funds, primarily in the form of income from endowments and grants from corporations, foundations, and individuals to support special exhibitions and other Gallery programs. For the first time in several years privately funded expenses exceeded income by \$135,002; the deficit was funded from accumulated operating surpluses of prior years.

The sources of funding for 1993 operations are summarized below:

	<i>(\$ millions)</i>	<i>% of total</i>
Federal funds	<u>\$52.6</u>	84%
Private funds		
Income from endowment and other investments	4.8	
Gifts and grants for special exhibitions and other Gallery programs	4.7	
Income from food services, recorded tours, reimbursements and other	-.4	
Total private funds	<u>9.9</u>	16%
Total operating funds	<u>\$62.5</u>	100%

Federal Funds for Operations

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 U.S. 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. All purchases of works of art have been made with private funds. Construction of the East Building was privately financed by the Mellon family and The Andrew W. Mellon Foundation.

The Gallery received a 5% increase in its federal appropriation for 1993 com-



pared with 1992, excluding no-year funding received in 1992 for the special exhibition *Circa 1492* and for specific building repairs and renovations yet to be completed. This increase, while less than in previous years, was needed to offset salary and other federally mandated increases.

Despite the increase of funds, in keeping with President Clinton's executive order to reduce federal employment, the Gallery's federally supported staff was decreased to 862 persons in fiscal year 1993 from 875 in 1992. Personnel costs represent the largest single expense category for museums—specifically salaries for curatorial, guardianship, and maintenance staffs so integral to the care of the collections and their presentation to the public.

Private Funds for Operations

Unrestricted funds supporting operations consist primarily of income from the Andrew W. Mellon Endowment

Fund, originally established in the early years of the Gallery. Endowment income was augmented by income from food services and proceeds of recorded tours related to the *The Greek Miracle* and *Great French Paintings from The Barnes Foundation* exhibitions. Income from unrestricted funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds. In 1993, as in 1992, because these expenses have been growing faster than endowment income, income from the Gallery's contingency fund was added to available endowment funds.

Special Exhibitions: During this fiscal year 14 special exhibitions were mounted. Expenditures of \$5.5 million were less than half of those in fiscal year 1992 when the Gallery presented *Circa 1492*, continuing a downward trend in exhibition costs that began in 1989. Basic support for the Gallery's exhibition pro-

gram was provided by appropriated federal funds amounting to \$1,953,638.

The federal government is also a major factor in the international component of the Gallery's exhibitions. Through the U.S. indemnity program, managed by the Federal Council on the Arts and the Humanities, 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. Federal indemnity was secured for three fiscal year 1993 exhibitions, providing a total estimated savings of \$780,000 in insurance premiums. Without government indemnity, many if not most international exhibitions—such as *The Greek Miracle*, shared with the Metropolitan Museum of Art—would not be possible because of prohibitively high insurance costs. The Gallery has participated in the federal indemnity program since it became available in the 1970s without loss or damage to art.

Funds generated from private sources

to support special exhibitions amounted to \$2.5 million, or 45% of the expenses this year. The *Greek Miracle* and *Barnes* exhibitions were funded by Philip Morris Companies Inc. and GTE Corporation, respectively. We are extremely grateful for this most generous support. Even so, the combination of federal and private funds specifically designated for special exhibitions fell short of total needs, contributing to the private funds deficit.

Center for Advanced Study in the Visual Arts: The Center derived 78% of its income from two Andrew W. Mellon Foundation endowments plus numerous grants from the Kress Foundation, individuals, and other supporting foundations. Privately funded expenses are included in the operating statement under the headings "Educational Services" (\$612,897) and "Fellowships" (\$554,625). The remaining 22% used for Center staffing is derived from federally appropriated funds. The Center supported 34 fellowships in its 1993 community of scholars in addition to its program of meetings, publications, and research.

Conservation: Conservation costs of \$2.6 million were primarily (84%) funded by federal appropriations. Private funds of \$417,296 supported 8 fellowships, staff research, and seminars. The Gallery maintains separate laboratories for conservation of paintings, objects, paper, textiles, and scientific research.

Research Services and Music: Supplementing federal funds, purchases of books and photographs totaling \$129,084 for the Gallery's library and photographic archives were made with private funds designated for these purposes. Primary funding (62%) for the Gallery's music department, which presents the regular Sunday evening concerts, is derived from income of two endowment funds specifically given for this purpose; federal funds make up the difference.

Investments

The investment portfolio of the Gallery grew to a market value of \$242.3 million on 30 September 1993, 6.3% high-

er than the preceding fiscal year. Common and preferred stocks composed 51% of the portfolio, compared with 47% at the end of fiscal year 1992. The high proportion of cash, cash equivalents, and fixed-income securities reflects the short-term nature of special purposes funds and the income needs of designated endowments. The 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 and to provide art conservation and building funds. 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 \$80.2 million at year end.

The investment 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, New York; Sound Shore Management, Inc., of Greenwich, Connecticut; and Trust Company of the West, Los Angeles. The custodian is The Riggs National Bank of Washington, D.C.

Art Acquisitions

Purchases of works of art in 1993 amounted to \$16,199,359 compared with \$21,954,182 in the prior year. Two of particular significance are the acquisition of Bernardo Bellotto's *Fortress of Königstein* and of William Harnett's *Old Violin*. Patrons' Permanent Fund income plus unrestricted endowment principal designated for acquisitions by the Board of Trustees was used to purchase the Bellotto. A major gift from Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon funded the purchase of the Harnett.

Publications Fund

Publication revenue of \$11.3 million in 1993 was \$1.7 million higher than in 1992, with a significant increase in profitability achieved through close control of margins and expenses. The net proceeds of publications sales along with

income earned on existing fund balances are used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly efforts directly related to the Gallery's collections.

Treasurer's Office and Computer Operations

The treasurer and his staff are responsible for general financial management and policy, overseeing investment management, budgeting, accounting, payroll, and insurance. The office manages the systems and the controls for security and disposition of the funds described in the accompanying financial statements. It also has oversight of the Gallery's computer operations, both fiscal and curatorial.

During the past year, work continued on enhancements to the Gallery's computerized collection management system. Using state-of-the-art technology, the system makes a wealth of information about each work of art owned or handled by the National Gallery readily available to curators, exhibition staff, and other personnel. In addition, benefiting from equipment and expertise provided by the IBM Corporation, the Gallery furthered its work with computerized digital images of the collection. The images will ultimately be tied into the collections management system.

Conclusion

As the fiscal year ended, the Gallery was particularly concerned about the future level of federal funding. In an effort to bring the federal deficit under control, President Clinton has proposed further restraints in spending and additional personnel cuts. We do not know how the Gallery will be affected. Now, perhaps more than ever, we cherish and depend upon our many friends and supporters, whose recognition of the Gallery's unique public/private partnership enhances the nation's art museum.

Daniel Herrick
Treasurer

Ann R. Leven
Deputy Treasurer

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, 1993, and the related statements of activity of the funds for operations, and changes in fund balances for the year then ended. We previously audited and reported on the financial statements of National Gallery of Art for the year ended September 30, 1992, totals of which are included in the accompanying financial statements for comparative purposes only. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit 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, 1993, and the results of its operations for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand

Washington, D.C.
December 17, 1993



David Hockney, *The Blue Guitar*, 1976/1977,
Gift of Mrs. Robert A. Hauslohner in Honor of the
50th Anniversary of the National Gallery of Art,
1991.60.1, was in the *Series and Sequences* exhibi-
tion

**BALANCE SHEET
AS OF 30 SEPTEMBER 1993**

(with comparative totals as of 30 September 1992)

	<i>Nonfederal</i>	<i>1993 Federal</i>	<i>Total</i>	<i>1992 Totals</i>
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 2)	\$ 5,191,083	\$14,684,443	\$ 19,875,526	\$ 15,034,175
Receivables (Note 3)	9,805,231	11,014	9,816,245	11,040,605
Investments (Notes 1 and 4)	242,254,317	—	242,254,317	227,979,767
Publications inventory (Notes 1 and 5)	3,003,146	—	3,003,146	3,320,572
Deferred charges (Note 1)	1,553,197	612,005	2,165,202	2,094,359
Fixed assets (Notes 1 and 6)	74,053,952	22,276,136	96,330,088	98,566,006
TOTAL ASSETS	\$335,860,926	\$37,583,598	\$373,444,524	\$358,035,484
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 4,171,789	\$ 8,509,634	\$ 12,681,423	\$ 13,714,404
Deferred grants and appropriations	6,424,434	612,005	7,036,439	7,446,934
<i>Total liabilities</i>	<i>10,596,223</i>	<i>9,121,639</i>	<i>19,717,862</i>	<i>21,161,338</i>
Commitments and contingencies (Note 10)				
<i>Fund balances (Note 7):</i>				
Funds for operations	185,859	—	185,859	887,910
Funds for special purposes	38,581,049	—	38,581,049	38,440,603
Endowment funds	212,443,843	—	212,443,843	194,900,960
Unobligated appropriations	—	6,185,823	6,185,823	4,078,667
	251,210,751	6,185,823	257,396,574	238,308,140
Capital invested in fixed assets	74,053,952	22,276,136	96,330,088	98,566,006
<i>Total fund balances</i>	<i>325,264,703</i>	<i>28,461,959</i>	<i>353,726,662</i>	<i>336,874,146</i>
TOTAL LIABILITIES AND FUND BALANCES	\$335,860,926	\$37,583,598	\$373,444,524	\$358,035,484

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 1993**

(with comparative totals for the year ended 30 September 1992)

	1993		1992	
	<i>Nonfederal</i>	<i>Federal</i>	<i>Total</i>	<i>Totals</i>
SUPPORT AND REVENUE				
U.S. government appropriation utilized (Note 1)	\$ —	\$52,589,015	\$52,589,015	\$54,928,388
Return from endowment funds, less \$39,049 and \$795,858 for 1993 and 1992, respectively, returned to principal (Note 1)	4,677,135	—	4,677,135	4,188,833
Grants for special exhibitions	2,510,626	—	2,510,626	5,398,352
Special purpose funds utilized	2,222,497	—	2,222,497	2,738,166
Income from food services, recorded tours, reimbursements, and other	390,077	—	390,077	234,150
TOTAL SUPPORT AND REVENUE	9,800,335	52,589,015	62,389,350	67,487,889
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	2,231,463	6,564,992	8,796,455	8,579,495
Conservation	417,296	2,167,218	2,584,514	2,395,676
Special exhibitions	3,551,713	1,953,638	5,505,351	11,700,712
Editorial and photography	—	1,078,586	1,078,586	1,073,740
Research services	159,900	2,495,268	2,655,168	2,825,469
Educational services	1,163,918	3,770,072	4,933,990	4,719,157
Fellowships	554,625	—	554,625	489,251
Music	322,788	195,223	518,011	556,084
<i>Total program expenses</i>	<u>8,401,703</u>	<u>18,224,997</u>	<u>26,626,700</u>	<u>32,339,584</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance	25,607	11,149,475	11,175,082	11,248,376
Security	—	10,767,599	10,767,599	10,014,832
Administration, fiscal and legal	894,587	8,386,630	9,281,217	8,829,953
Development	613,440	213,337	826,777	755,294
<i>Total operations, security, and administration</i>	<u>1,533,634</u>	<u>30,517,041</u>	<u>32,050,675</u>	<u>30,848,455</u>
Renovation expenditures	—	2,548,715	2,548,715	3,409,314
Equipment expenditures	—	1,298,262	1,298,262	786,484
TOTAL EXPENSES	9,935,337	52,589,015	62,524,352	67,383,837
Excess/(deficiency) of support and revenue over expenses	\$ (135,002)	\$ —	\$ (135,002)	\$ 104,052

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

**STATEMENT OF CHANGES IN FUND BALANCES
FOR THE YEAR ENDED 30 SEPTEMBER 1993**

(with comparative totals for the year ended 30 September 1992)

	1993			1992			Total	Totals
	Nonfederal		One-year funds	Federal		No-year special exhibitions funds		
Funds for operations	Funds for special purposes	Endowment funds			No-year renovation funds			
BALANCES, BEGINNING OF YEAR	\$887,910	\$38,440,603	\$194,900,960	\$ 306,644	\$2,854,631	\$ 917,392	\$238,308,140	\$233,406,838
Additions:								
U.S. government appropriation received				48,094,690	3,530,732	3,093,480	54,718,902	52,126,820
U.S. government funds provided for prior years				309,646			309,646	221,360
Return from endowment funds restricted to special purposes		3,726,099					3,726,099	4,259,433
Endowment fund income returned to principal (Note 1)	39,049						39,049	795,858
Investment income		1,690,316					1,690,316	2,214,705
Change in investment appreciation (Note 4)		1,796,834	15,290,485				17,087,319	14,339,255
Gifts and bequests		10,426,741	1,961,572				12,388,313	10,410,792
Excess (deficiency) of support and revenue over expenses	(135,002)						(135,002)	104,052
Publications revenue		11,332,633					11,332,633	9,583,488
Total additions	(95,953)	28,972,623	17,252,057	48,404,336	3,530,732	3,093,480	101,157,275	94,055,763
Deductions:								
Art purchases		16,199,359					16,199,359	21,954,182
Publications expenses		10,481,601					10,481,601	10,991,013
Fixed asset expenditures		243,992					243,992	202,936
Fellowships, projects, and other		2,222,497					2,222,497	2,738,166
Federal operating expenses obligated				48,086,651	2,548,715	2,286,026	52,921,392	53,268,164
Total deductions	—	29,147,449	—	48,086,651	2,548,715	2,286,026	82,068,841	89,154,461
Transfers—In(out), net (Note 7)	(606,098)	315,272	290,826	—	—	—	—	—
BALANCES, END OF YEAR	\$185,859	\$38,581,049	\$212,443,843	\$ 624,329	\$3,836,648	\$1,724,846	\$257,396,574	\$238,308,140

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

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 activities 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 the Congress of the United States 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 U.S. 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 50 years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from 5 to 25 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.

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 \$4,716,184 and \$4,984,691 for the years ended 30 September 1993 and 1992. Of these amounts, \$4,677,135 and \$4,188,833 were used for operating purposes and, pursuant to the Trustees' policy noted above, \$39,049 and \$795,858 were 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 salary 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. This contributed time is not reflected in these statements, since no objective basis is available for determining the value of these services.

Note 2. Cash

The Gallery invests its excess nonfederal cash in money market funds that are converted into cash as needed to meet the Gallery's obligations. As of 30 September 1993 federal cash of \$14,684,443 is on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed.

Note 3. Receivables

As of 30 September, receivables were composed of the following:

	<u>1993</u>	<u>1992</u>
Grants and reimbursements	\$5,796,192	\$ 4,644,725
Due from brokers on sales of securities	571,602	3,586,761
Accrued investment income	2,098,658	2,023,567
Other	1,349,793	785,552
TOTAL	<u>\$9,816,245</u>	<u>\$11,040,605</u>

Note 4. Investments

As of 30 September, the Gallery's endowment and other special purpose funds were invested as follows:

	<u>1993</u>		<u>1992</u>	
	<u>Cost</u>	<u>Market value</u>	<u>Cost</u>	<u>Market value</u>
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	83,078,933	90,773,167	85,744,604	90,465,149
Bonds and notes	21,129,950	22,770,098	23,697,881	25,942,562
Common and preferred stocks	107,372,003	123,711,052	92,117,326	106,572,056
TOTAL	<u>\$216,580,886</u>	<u>\$242,254,317</u>	<u>\$206,559,811</u>	<u>\$227,979,767</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 ¼% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 5.75% to 6.75% during fiscal year 1993). Interest

income on this loan was \$317,309 and \$364,948 for the years ended 30 September 1993 and 1992, respectively.

The change in investment appreciation for the years ended 30 September 1993 and 1992 is as follows:

	<u>1993</u>	<u>1992</u>
Net increase in market value of investments	\$ 4,253,476	\$ 6,241,251
Realized gain on sale of investments, net	12,833,843	8,098,004
Total	<u>\$17,087,319</u>	<u>\$14,339,255</u>

Note 5. Publications inventory

As of 30 September, inventory consists of the following:

	<u>1993</u>	<u>1992</u>
Publications inventory	\$1,897,513	\$1,899,195
Work-in-process	642,194	989,205
Other	463,439	432,172
TOTAL	<u>\$3,003,146</u>	<u>\$3,320,572</u>

Note 6. Fixed assets

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 \$3,677,922 in 1993 is comprised of \$2,317,209 of nonfederal funds and \$1,360,713 of federal funds.

Buildings and equipment consist of the following as of 30 September:

	<u>1993</u>			<u>1992</u>
	<u>Nonfederal</u>	<u>Federal</u>	<u>Total funds</u>	<u>Total funds</u>
Buildings	\$121,749,895	\$12,395,516	\$134,145,411	\$134,651,608
Equipment	3,947,542	27,902,416	31,849,958	28,665,384
Construction-in-progress		755,614	755,614	1,991,987
	<u>125,697,437</u>	<u>41,053,546</u>	<u>166,750,983</u>	<u>165,308,979</u>
Less accumulated depreciation	(51,643,485)	(18,777,410)	(70,420,895)	(66,742,973)
TOTAL	<u>\$ 74,053,952</u>	<u>\$22,276,136</u>	<u>\$ 96,330,088</u>	<u>\$ 98,566,006</u>

Note 7. Nonfederal fund balances

Nonfederal funds include the following as of 30 September:

	<u>1993</u>	<u>1992</u>
<i>Funds for operations</i>	\$ 185,859	\$ 887,910
<i>Funds for special purposes:</i>		
Accumulated income, gifts, grants, and bequests which are available for:		
Art purchases	10,680,149	14,499,851
Capital construction	9,634,197	8,375,340
Publications	15,249,123	13,115,361
Fellowships and other projects	3,017,580	2,450,051
<i>Total funds for special purposes</i>	<u>38,581,049</u>	<u>38,440,603</u>
<i>Endowment funds:</i>		
Endowment funds, the income of which is available for:		
Restricted purposes	91,838,961	86,251,548
Gallery operations	90,329,374	80,655,541
Funds functioning as endowment funds, the principal and income of which are available for:		
Special purposes	15,578,620	14,707,525
Unrestricted purposes	14,696,888	13,286,346
<i>Total endowment funds</i>	<u>212,443,843</u>	<u>194,900,960</u>
TOTAL NONFEDERAL FUNDS	<u>\$251,210,751</u>	<u>\$234,229,473</u>

Interfund transfers - In(out) for the year ended 30 September 1993 included:

	<u>Funds for operations</u>	<u>Funds for special purposes</u>	<u>Endowment funds</u>
Endowment fund income returned to principal	\$ (39,049)	\$ —	\$ 39,049
Art purchases	—	300,741	(300,741)
Other	(567,049)	14,531	552,518
Total transfers among funds	<u>\$ (606,098)</u>	<u>\$ 315,272</u>	<u>\$ 290,826</u>

Note 8. Retirement benefits

All permanent employees of the Gallery, both federal and nonfederal, hired prior to 1 January 1984 participate in the Civil Service Retirement System (CSRS), and those hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the new Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. 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 \$3,839,000 and \$3,385,000 for the years ended 30 September 1993 and 1992, 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. Rental commitments

The Gallery has entered into two operating leases for warehouse space. Under these leases, the Gallery has the right to cancel upon 12 months' written notice to the lessor prior to the end of the initial lease term. Future minimum rental commitments under these leases at 30 September 1993, are approximately as follows:

<u>For the year ending 30 September</u>	<u>Federal fund</u>	<u>Publications fund</u>
1994	\$ 322,000	\$161,000
1995	334,000	167,000
1996	344,000	172,000
1997	86,000	43,000
1998	5,000	3,000
Total	<u>\$1,091,000</u>	<u>\$546,000</u>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rent expense on the above leases was approximately \$573,000 and \$390,000 for the years ended 30 September 1993 and 1992, respectively. The Gallery is currently renegotiating its operating leases for warehouse space.

Also, the Gallery has entered into a single lease for limited term office space with a minimum rental commitment of \$32,000. Rent expense of \$35,700 was paid from nonfederal funds for operations for the year ended 30 September 1993.



APPENDICES

Acquisitions

Paintings

Bellotto, Bernardo, Italian, 1721–1780
The Fortress of Königstein, 1756–1758, oil on canvas, 1993.8.1, Patrons' Permanent Fund

Guston, Philip, American, 1913–1980
Untitled, 1964, oil on canvas
Review, 1949–1950, oil on canvas
1992.86.1–2, Gift of Musa Guston

Harnett, William Michael, American, 1848–1892
The Old Violin, 1886, oil on canvas, 1993.15.1, Gift of Mr. and Mrs. Richard Mellon Scaife in honor of Paul Mellon

Kelly, Ellsworth, American, born 1923
Tiger, 1953, oil on canvas (5 joined panels), 1992.85.1, Gift (Partial and Promised) of the Artist

Villon, Antoine, French, 1833–1900
Mound of Butter, 1875/1885, oil on canvas, 1992.95.1, Chester Dale Fund

Sculpture

Bourgeois, Louise, American, born 1911
The Winged Figure, 1948, cast 1991, bronze, 1992.101.1, Gift of Louise Bourgeois

Untitled, 1952, painted wood and plaster
Mortise, 1950, painted wood
Spring, 1949, balsa wood
1992.102.1–3, Gift of the Collectors Committee

Frankenthaler, Helen, American, born 1928
Gateway IX, 1988, 28-color etching, relief, aquatint, and stencil on TGL hand-made paper mounted in a hand-patinated cast bronze

screen in 3 panels, 1993.14.1, Gift of Perry R. and Nancy Lee Bass

Graves, Nancy, American, born 1940
Unending Revolution of Venus, Plants, and Pendulum, 1992, bronze, brass, stainless steel, steel, aluminum, and enamel, 1992.113.1, Gift of Nanette Ross and Salf Tech Arts

Drawings

Arnout, Jean-Baptiste, French, 1788–after 1865
Design for a Border with a Portrait of Baron Cuvier, graphite on tracing paper, 1992.87.7, Gift of Arthur L. Liebman

Beinaschi, Giovanni Battista, Italian, 1636–1688
Nude Youth Leaning on a Cloud and Gazing Upward, black chalk heightened with white on brown-red paper, 1993.31.1, Ailsa Mellon Bruce Fund

Blondel, Merry-Joseph, French, 1781–1853
Hope with Her Anchor, black chalk heightened with white on blue paper, 1993.4.1, Ailsa Mellon Bruce Fund

Boucher, François, French, 1703–1770
Sancho Pursued by the Servants of the Duke, c. 1737, black chalk over black wash, heightened with white
Design for a Funeral Monument, c. 1767, black chalk and stumping with touches of graphite, heightened with white, on brown paper
1992.87.9, 1992.87.28, Gift of Arthur L. Liebman

Carmontelle, French, 1717–1806
Madame La Duchesse de Mortemart, watercolor with gray wash and touches of gouache over red and black chalks, 1992.87.5, Gift of Arthur L. Liebman

Antoine Vollon, *Mound of Butter*, 1875/1885,
Chester Dale Fund, 1992.95.1



Cavedone, Giacomo, Italian, 1577–1660
Seated Warrior Holding a Sword and Shield (recto),
Clasped Hands (verso), c. 1612, black chalk
heightened with white on gray-blue paper,
1993.13.1.a.b. Ailsa Mellon Bruce Fund

Chapotay, French, 18th century
Landscape View, 1791, gray wash with graphite,
1992.87.10, Gift of Arthur L. Liebman

Claude Lorrain, French, 1600–1682
Four Cows, red and black chalks with gray wash,
1992.87.27, Gift of Arthur L. Liebman

Cochin II, Charles-Nicolas, French,
1715–1790
Allegory of Fame, 1773, red chalk, 1992.87.23, Gift
of Arthur L. Liebman

Crosato, Giovanni Battista, Italian,
1686–1758
The Triumph of Amphitrite, pen and brown ink
with brown and gray washes over graphite,
1993.29.1, Ailsa Mellon Bruce Fund

Diebenkorn, Richard, American, 1922–1993
*Study for "Untitled (from Club/Spade Group
'81–82)"*, 1982, gouache, pastel, crayon, and
graphite, 1992.90.1, Gift of Mr. and Mrs. Richard
Diebenkorn

Dove, Arthur, American, 1880–1946
album of 23 untitled works in oil, acrylic, tem-
pera, and watercolor, 1940/1946, 1992.111.1–23,
Gift of William Dove

European 18th Century
Portrait of a Young Man in Uniform, 1790s, pastel
on blue paper

Portrait of a Young Man in Uniform, 1790s, pastel
on blue paper
View of a Port, pen and black ink with brown
wash over graphite
1992.87.1–2, 1992.87.11, Gift of Arthur L. Liebman

European 19th Century
Portrait of a Young Man in Profile, c. 1800, pastel
Hellene von Sleben, c. 1800, pastel on blue paper
1992.87.3–4, Gift of Arthur L. Liebman

Flemish 17th Century
Man Falling from the Sky, pen and brown ink
with blue wash and touches of black ink,
incised for transfer, 1992.87.24, Gift of Arthur L.
Liebman

Frankenthaler, Helen, American, born 1928
Study for "Freefall," 1992, pressed TGL hand-
made paper pulp, acrylic gel, and acrylic paint,
1993.19.1, Gift of Helen Frankenthaler

Gorky, Arshile, American, 1904–1948
Nighttime, Enigma, and Nostalgia, 1932, pen and
black ink, 1992.110.1, Gift of Mr. and Mrs. Herbert A.
Goldstone

Gramatté, Walter, German, 1897–1929
*An Elegant Woman with Her Hands Covering Her
Eyes*, 1920, colored chalks on tracing paper,
1993.11.1, Ailsa Mellon Bruce Fund

Gravelot, Hubert François, French,
1699–1773
Armorial Cartouche with Crown and Swags, pen
and black ink with graphite, incised for transfer
*Ornamental Medallions with the Adoration of the
Magi and Two Bibliophiles*, pen and brown-black
ink with graphite on tracing paper

*Double Cartouche with Two Heads and Symbols of
Fame and Folly*, graphite, incised for transfer
An Ornament with Symbols, graphite, incised for
transfer
An Ornamental Trophy, graphite, incised for
transfer
Coat of Arms with Two Eagles, graphite, incised for
transfer
*Arms of the King of France with Wings and Scientific
Instruments*, graphite, incised for transfer
Coat of Arms with Three Putti, graphite, incised for
transfer
*Title Cartouche for a Map of the Chateau and Village
of Le Plessis aux Bois*, graphite, incised for transfer
*A Plinth Surmounted by the Arms of the King of
France*, graphite, incised for transfer
1992.87.13–22, Gift of Arthur L. Liebman

Greuze, Jean-Baptiste, French, 1725–1805
The Angry Mother, black and gray wash over
graphite, 1992.87.29, Gift of Arthur L. Liebman

Hamilton, Hugh Douglas, Irish, c. 1739–1808
Mary Fox, pastel, 1992.87.31, Gift of Arthur L. Lieb-
man

Hunt, William Henry, British, 1790–1864
Interior of Bushey Church, 1815/1820, pen and
brown ink and watercolor over graphite,
1992.96.3, Ailsa Mellon Bruce Fund

Jordaens, Jacob, Flemish, 1593–1678
*Saint Martin of Tours Healing the Servant of
Tetradius*, c. 1630, watercolor and gouache over
black chalk on four joined sheets of paper,
1993.9.1, Ailsa Mellon Bruce Fund and Pepita Milmore
Memorial Fund

Kline, Franz, American, 1910–1962

Untitled, c. 1947–1952, oil

Untitled, 1950s, brush and black ink

Untitled (recto and verso), 1950s, charcoal with oil

Untitled, mid-late 1950s, watercolor

Untitled, 1950s, oil

1993.5.1–5, Gift of Elisabeth R. Zogbaum

Kobell, Franz Innocenz Josef, German, 1749–1822

Seacoast with a Great Tree, pen and brown ink and traces of gray ink with gray washes

Clouds over a Forest, brown wash

The Isar with Boulders on the Isarhöhe, 1809, pen and brown ink with brown wash over traces of graphite

A River Bank with Mountains Beyond, brown wash

1992.100.1, 1993.1.1–3, Ailsa Mellon Bruce Fund

Krieger, Friedrich Christian, German, 1774–1832

Adolph Friedrich Theodor Gritzner, 1809, pastel on blue paper, 1992.87.32, Gift of Arthur L. Liebman

Lawrence, Jacob, American, born 1917

Street to M'bari, 1964, gouache with graphite,

1993.18.1, Promised Gift of Mr. and Mrs. James T. Dyke

Le Prince, Jean-Baptiste, French, 1734–1781

Two Russians Seated in Landscape, brown chalk,

1992.87.8, Gift of Arthur L. Liebman

Mallet, Jean-Baptiste, French, 1759–1835

Young French Marquise in Exile in Lausanne, 1789,

gouache, 1992.87.12, Gift of Arthur L. Liebman

Malton, Thomas, British, 1748–1804

Milsom Street in Bath, 1784, pen and gray and black ink with gray wash and watercolor over graphite, 1992.96.1, Ailsa Mellon Bruce Fund

Meyer II, Hendrik de, Netherlandish,

1737–1793

Rustic Watermill in a Gothic Ruin, 1778, pen and black ink with watercolor over black chalk,

1993.13.3, Ailsa Mellon Bruce Fund

O'Keefe, Georgia, American, 1887–1986

Second, Out of My Head, 1914

Drawing No. 12, 1915

Special No. 1, 1915

Special No. 2, 1915

Special No. 3, 1915

Special No. 4, 1915

Special No. 5, 1915

Special No. 7, 1915

Special No. 14, 1915

Special No. 20 from Music, 1915

First Drawing of Blue Lines, 1916

Special No. 16, 1918

Crazy Day, 1919

Abstraction Black Curve, c. 1920

charcoal, 1992.89.1–14, The Alfred Stieglitz Collection,

Gift of The Georgia O'Keefe Foundation

Quarenghi, Giacomo, Italian, 1744–1817

Ornate Ceiling with an Allegory of Spring, pen and black ink with watercolor, 1993.13.2, Ailsa Mellon Bruce Fund

Rouart, Ernest, French, 1874–1942

Study (The Artist's Son Julien), c. 1916, charcoal

heightened with white on brown paper,

1992.88.1, Gift of Bill Scott in memory of Clément

Rouart and Denis Rouart

At the Piano, Agathe Valéry-Rouart, c. 1916,

charcoal, 1992.88.2, Gift of Bill Scott in memory of

his parents, William P. and Uytendale C. Scott

Saint-Mémin, Charles Balthazar Julien

Févetre de, after

Daniel Kemper, after 1797, black chalk height-

ened with white on pink paper

Mrs. Daniel (Elizabeth Marius) Kemper, after 1797,

black chalk heightened with white on pink

paper

1992.87.33–34, Gift of Arthur L. Liebman

Schirmer, Johann Wilhelm, German,

1807–1863

Ruined Stairs at Neuss, 1832, graphite, 1992.109.1,

Gift of Thomas Le Claire

Scully, Sean, Irish, born 1945

Untitled, 1989, oil pastel and watercolor,

1993.12.1, Gift of the Collectors Committee

Sharples, James, American, c. 1751–1811

Thomas Peyton, pastel with graphite and

gouache, heightened with white, on 2 overlap-

ping joined sheets of paper (top sheet form-cut

along figure's profile), 1992.87.30, Gift of Arthur L.

Liebman

Signac, Paul, French, 1863–1935

Sailboats near a Lighthouse, pen and brown ink

with brown wash over graphite, 1992.87.26, Gift

of Arthur L. Liebman

Stutte, Hans, German, active 1610–c. 1625

The Beheading of Saint John the Baptist, 1617, pen

and brown and gray ink with red-violet wash,

heightened with white, 1992.100.2, Ailsa Mellon

Bruce Fund

Tamagni, Vincenzo, Attributed to, Italian,

1492–c. 1530

Two Horsemen and Two Male Nudes, pen and

brown ink, 1993.10.1, Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Battista, Italian,

1696–1770

Standing Man in Sixteenth-Century Costume, pen

and brown ink with brown wash, 1992.87.25, Gift

of Arthur L. Liebman

A Woman Seated on a Cloud, Seen from Below, pen

and brown ink with brown wash, 1993.3.1, Ailsa

Mellon Bruce Fund

Umbach, Jonas, German, c. 1624–1693

Stream through an Ancient Forest, black chalk

heightened with white on brown paper,

1992.100.3, Ailsa Mellon Bruce Fund

Varin, Pierre, French, active 1736–1753

Plan and Three Views of a Circular Church, c. 1750,

pen and black and gray ink with gray, pink, and

blue washes

Three Views and a Plan of a Triangular Parish

Church, c. 1750, pen and black and gray ink

with gray, pink, and blue washes

Interior of a Temple, c. 1750, pen and black and

gray ink with gray wash

Plan for a Decorated Ceiling, c. 1750, pen and

black and gray ink with gray and black wash

1992.98.1–4, Ailsa Mellon Bruce Fund

Varley, John, British, 1778–1842

Harlech Castle and Snowdon, c. 1805, watercolor

over graphite with sponging-out, 1992.96.2, Ailsa

Mellon Bruce Fund

Watteau, Antoine, French, 1684–1721

Seated Guitarist (recto), *Treetops* (verso), red

chalk; black and red chalks with brown wash,

1992.87.6.a.b, Gift of Arthur L. Liebman

Prints

Bléry, Eugène, French, 1805–1887

8 Eaux-Fortes Gravées sur Nature, published 1849,

portfolio of 8 etchings on chine collé,

1993.36.1–8, Ailsa Mellon Bruce Fund

Bontecou, Lee, American, born 1931, and

Tony Towle (author), American, born 1939

Fifth Stone. Sixth Stone, published 1968, unbound

folio with 6 etchings, text, and 1 poem,

1993.21.1–6, Gift of the George and Frances Armour

Foundation

Bontecou, Lee, American, born 1931

Thirteenth Stone, 1966–1970, lithograph,

1993.22.1, Gift of Werner H. and Sarah-Ann Kra-

marsky

Bourquin, Thierry, Swiss, born 1949, and

Honoré Beaugrand (author), Canadian,

1849–1906

La Chasse-Galerie, published 1990, unbound folio

with hand-colored relief etchings, 1992.112.1, Gift

of Brenda and Robert Edelson

Castiglione, Giovanni Benedetto, Italian, in

or before 1609–1664

The Animals Going toward the Ark, c. 1630, etch-

ing, 1992.107.1, Ailsa Mellon Bruce Fund

Caulfield, Patrick, British, born 1936, and

Jules LaForgue (author), French, 1860–1887

Some poems of Jules LaForgue with images by Patrick

Caulfield, published 1973, bound volume with



22 color screenprints and 12 poems accompanied by a portfolio of 5 screenprints, 1992.112.2-7, Gift of Brenda and Robert Edelson

Collaert, Adriaen, Flemish, c. 1560-1618
Avium Vivae Icones, published 1580, bound volume with 31 engravings, 1993.32.1, Gift of The Circle of the National Gallery of Art

Daumier, Honoré, French, 1808-1879
Oedipe chez le Sphinx, 1842
Clémence de Minos, 1843
Ingrate patrie, tu n'auras pas mon oeuvre!..., 1840
La Queue au Spectacle, 1840
lithographs, 1993.2.1-2, 1993.37.1-2, Ailsa Mellon Bruce Fund

Fink, Aaron, American, born 1955
Steaming Coffee Cup, 1992, color lithograph, 1993.6.2, Gift of Kimiko and John Powers

Frank, Mary, American, born 1933
Horse in Water, from *The New Provincetown Print Project 1990* portfolio, published 1990, color monotype on chine collé, 1992.92.4, Gift of Werner H. and Sarah-Ann Kramarsky

Frankenthaler, Helen, American, born 1928
Freefall, 1993, color woodcut on TGL handmade, hand-colored, 1993.19.2, Gift of Helen Frankenthaler and Tyler Graphics Ltd.

Gillespie, Gregory, American, born 1936
Warrior, from *The New Provincetown Print Project 1990* portfolio, published 1990, color monoprint soft-ground etching, 1992.92.3, Gift of Werner H. and Sarah-Ann Kramarsky

Hofmann, Hans, American, 1880-1966
Portrait, 1932, photogram, 1993.20.1, Gift of Esin Atil

Kabakov, Ilya, Russian, born 1933
La Douce (The Dream of Abu-Said), c. 1970, album with illustrated preface, 39 hand-colored woodcuts, and 2 drawings, 1993.25.1-42, Gift of Elaine and James D. Wolfensohn and The Dunlevy Milbank Foundation

Kelly, Ellsworth, American, born 1923
The Mallarmé Suite, 1992, portfolio of 4 color lithographs, 1993.24.1-4, Gift of Ellsworth Kelly

Lawrence, Jacob, American, born 1917
Revolt on the Amistad, 1989, color screenprint, 1993.23.1, Gift of Lou Stovall, Artist/Printmaker

The Capture, 1987
Toussaint at Ennery, 1989
The Coachman, 1990
color screenprints, 1993.30.1-3, Gift of Alexander M. and Judith W. Laughlin

Mignon, Jean, French, active 1543–c. 1545
The Judgment of Paris (after Luca Penni), engraving, 1992.108.1, Ailsa Mellon Bruce Fund

Perrier, François, French, 1590–1650
The Admission of Psyche to Olympia, c. 1635
The Wedding Feast of Cupid and Psyche, c. 1635 etchings, 1993.37.3–4, Ailsa Mellon Bruce Fund

Piranesi, Giovanni Battista, Italian, 1720–1778
Vases and Candelabra, 1778 or before, 4 etchings (proofs), 1992.97.1–4, Pepita Milmore Memorial Fund

Rouart, Ernest, French, 1874–1942
Woman at Her Toilette, etching, 1992.88.3, Gift of Bill Scott in memory of his parents, William P. and Uytendale C. Scott

Sandback, Fred, American, born 1943
Untitled, from *The New Provincetown Print Project 1990* portfolio, published 1990, color monoprint drypoint on chine collé, 1992.92.2, Gift of Werner H. and Sarah-Ann Kramarsky

Shapiro, Joel, American, born 1941
Untitled, 1990, 4 color aquatints, 1992.91.1–4, Gift of Pace Editions, Aldo Crommelynck and Joel Shapiro

Tiepolo, Giovanni Domenico, Italian, 1727–1804
The Marriage of Angelica and Medoro, etching, 1993.16.1, Ailsa Mellon Bruce Fund

Twombly, Cy, American, born 1928
The Song of the Border Guard, 1952, linocut on red paper accompanied by a poem by Robert Duncan, 1992.105.1, Gift of the Collectors Committee

Zompini, Gaetano, Italian, 1700–1778
Le Arti che vanno per via nella Città di Venezia, published 1753, bound volume with 60 engraved and etched plates, 1992.99.1, Ailsa Mellon Bruce Fund

Photographs

Frank, Robert, American, born 1924
In Switzerland, 1944–46 → to America, 1947, 1944–1947
On the Boat to the USA, 1947
Astor Place, 1949
14th Street White Tower, 1948
Thanksgiving Parade, 1947
On 11th Street NYC/Benny, 1951
NYC, 1951
For Alexy Brodovitch, NYC, c. 1947/1949
 silver gelatin developed-out prints, 1992.93.1–8, Robert Frank Collection, Gift of the Glen Eagles Foundation

From the Bus, New York, 1958
 silver gelatin developed-out prints, 1992.94.1–4, Robert Frank Collection, Anonymous Gift

Mabou Winter Footage, c. 1977/1980, silver gelatin developed-out print with hand-applied ink
Mabou, Nova Scotia (Words), 1977, silver gelatin developed-out print
Yesterday/Fire to the South/to the East America, 1979, silver gelatin developed-out print with hand-applied paint
Hold Still. Keep Going, 1989, silver gelatin developed-out print with hand-applied paint

Bad Dream in Los Angeles, 1978, silver gelatin developed-out print
Holy Cow, 1984, silver gelatin developed-out print
Mabou Footage, 1979, silver gelatin developed-out print
Pour la fille, 1980, silver gelatin developed-out print
Sick of Goodby's, 1978, silver gelatin developed-out print
 1992.103.1–4, 1993.33.1–5, Robert Frank Collection, Gift of the Collectors Committee

Washington, D.C. Inauguration Day, 1957
Paris, c. 1951/1952
 silver gelatin developed-out prints, 1993.7.1–2, Robert Frank Collection, Anonymous Gift

From the Bus, New York, 1958
From the Bus, New York, 1958
From the Bus, New York, 1958
Life-Raft-Earth, San Francisco, 1969
Me and My Brother/Julius Orlovsky, c. 1965
From: A Musical About Me, c. 1970/1971
My Son Pablo with Sandy/from: Life Dances On, c. 1978/1980
 silver gelatin developed-out prints, 1993.17.1–7, Robert Frank Collection, Anonymous Gift

Paris, c. 1949/1950, silver gelatin developed-out print
4 A.M. Make Love to Me/Love, Brattleboro, VT. The Latch's Hotel, 1979, 3 silver gelatin developed-out prints mounted on blue cardboard with hand-applied paint
 1993.26.1–2, Robert Frank Collection, Gift of the Ann and Gordon Getty Foundation

Texas, 1955
Hoover Dam, Nevada, 1955
 silver gelatin developed-out prints, 1993.27.1–2, Robert Frank Collection, Gift of the Evelyn and Walter Haas, Jr. Fund

Paris, c. 1949/1950, silver gelatin developed-out print, 1993.28.1, Robert Frank Collection, Gift of Mr. and Mrs. Ricard R. Ohrstrom and the Mars Foundation

Miami Hotel, 1955, silver gelatin developed-out print, 1993.34.1, Robert Frank Collection, Gift of Lois and Georges de Ménil and Amy Rose

Waiting, Central Casting, Hollywood, 1958
Port Gibson, Mississippi, 1955
Los Angeles, c. 1955/1956
Ford Plant, 1955
Assembly Plant, Ford—Detroit, 1955
Hollywood TV Studio, 1956
Detroit Greyhound Station, 1955
 silver gelatin developed-out prints, 1993.35.1–7, Robert Frank Collection, Gift of Lois and Georges de Ménil

Jean-Baptiste Mallet, *Young French Marquise in Exile in Lausanne*, 1789, Gift of Arthur L. Liebman, 1992.87.12

Leslie, Alfred, American, born 1927
Montauk, 1991, 3 aquatint and soft-ground etchings, 1992.106.1–3, Gift of the Collectors Committee

Lichtenstein, Roy, American, born 1923
Aspen Winter Jazz Poster, 1967, color screenprint, 1993.6.1, Gift of Kimiko and John Powers

Lüpertz, Markus, German, born 1941
Steelpoints and Poems, published 1989, bound volume with 10 color drypoints and 10 poems, 1992.104.1, Gift of the Collectors Committee

McNeil, George, American, born 1908
Untitled, from *The New Provincetown Print Project 1990* portfolio, published 1990, color monoprint lithograph, 1992.92.1, Gift of Werner H. and Sarah-Ann Kramarsky

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 1993 fiscal year. Each list is arranged in alphabetical order according to former attribution.

Paintings

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1986.62.1 <i>God the Father</i> c. 1650	Francesco Albani	Circle of Pierre Mignard I after 1664
1947.17.21 <i>George Southward</i> c. 1835	Joseph Alexander Ames	Attributed to Joseph Alexander Ames <i>George Southward(?)</i> c. 1841
1947.3.1 <i>Ships in the Scheldt Estuary</i>	Style of Hendrick van Anthonissen	Circle of Jacob Adriaensz. Bellevois <i>Dutch Ships in a Lively Breeze</i>
1952.4.1 <i>Allegorical Landscape</i> early 17th century	Giovanni Andrea Donducci	Emilian 16th Century <i>Fantastic Landscape with Figures</i> late 16th century
1939.1.88 <i>The Parable of Dives and Lazarus</i> c. 1620	Domenico Fetti	Workshop of Domenico Fetti <i>The Parable of Lazarus and the Rich Man</i> 1618/1628
1942.8.5 <i>Portrait of a Lady</i> c. 1720/1740	Style of Joseph Highmore	Joseph Highmore c. 1730/1735
1974.109.1 <i>Still Life with Nautilus Cup</i> undated	Willem Kalf	after Willem Kalf 1665/1670
1947.17.104 <i>Possibly Mrs. Andrew Dexter</i> c. 1820	Attributed to Gilbert Stuart and follower of Gilbert Stuart	Gilbert Stuart, completed by an unknown artist <i>Charlotte Morton Dexter (Mrs. Andrew Dexter)</i> 1808/after 1819
1961.9.92 <i>Before the Masked Ball</i> third quarter 18th century	Venetian 18th Century	Attributed to Louis-Joseph Le Lorrain <i>Three Figures Dressed for a Masquerade</i> 1740s
1942.8.39 <i>Self-Portrait</i> c. 1770	Benjamin West	after Benjamin West <i>Copy of Benjamin West's Self-Portrait</i> c. 1776

Sculpture

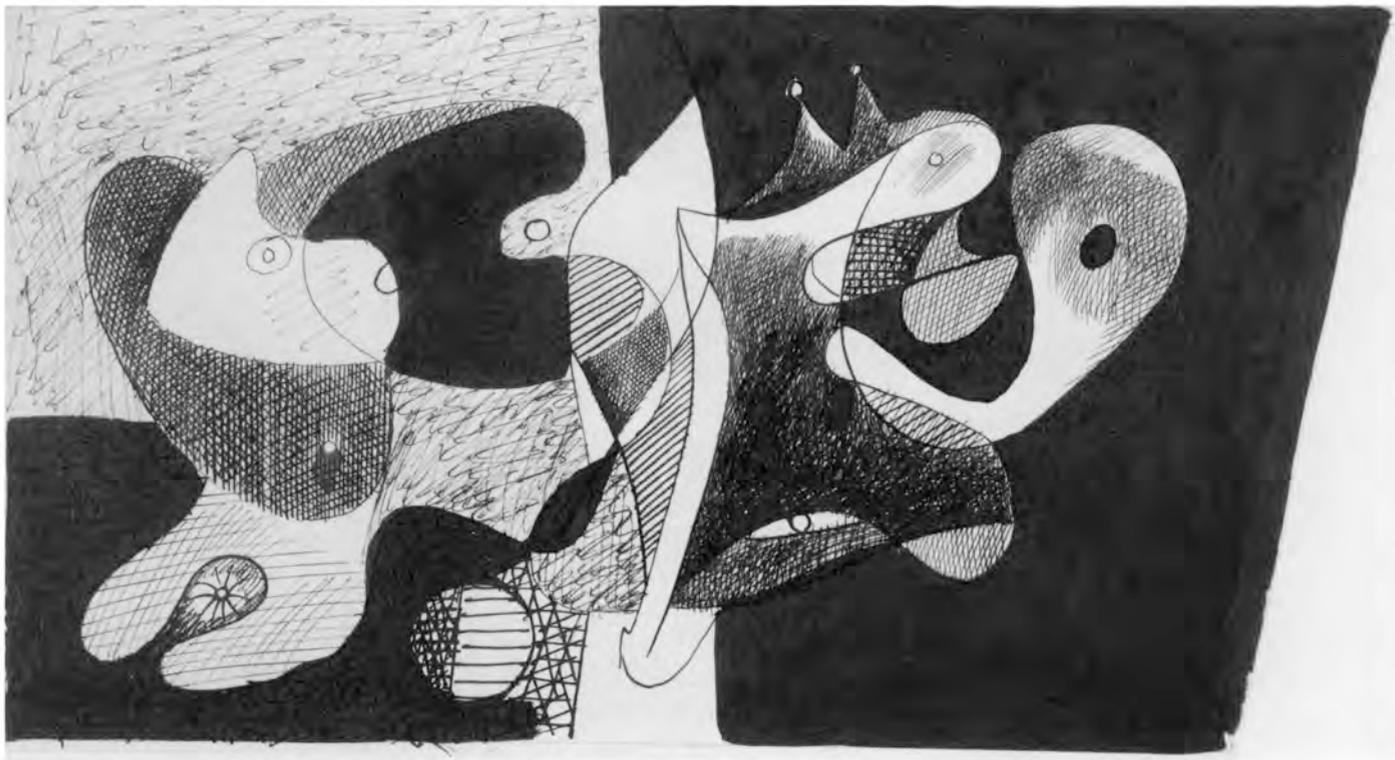
1951.17.1 <i>The Laughing Man</i> undated	Honoré Daumier	Imitator of Honoré Daumier model late 19th/early 20th century, cast 1944/1950
1951.17.2 <i>Man in a Tall Hat</i> undated	Honoré Daumier	Imitator of Honoré Daumier model late 19th/early 20th century, cast 1944/1950
1991.115.1 <i>Saint Jerome in the Wilderness</i>	Paduan 16th Century	Master of the Passion of Christ c. 1500
1989.57.1 <i>Pietà</i> c. 1600	South German 17th Century	South German 16th Century (possibly Augsburg) c. 1580

Decorative Arts

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1972.43.1 <i>Dish</i> 907/1125	Chinese Liao Dynasty	Chinese Jin or Yuan Dynasty 12th or 13th century
1942.9.536 <i>Deep Apple-green Crackle Jar</i> c. 1500/1599	Chinese Ming Dynasty	Chinese Qing Dynasty <i>Vase, Meiping Shape</i> mid-18th/late 18th century
1942.9.610 <i>Lotus Flower and Egret Vase</i> 1522/1566	Chinese Ming Dynasty	Chinese Qing Dynasty <i>Vase, Meiping Shape</i> 1662–1722
1972.43.55 <i>Coupe</i> c. 1910/1930	Chinese Qing Dynasty or Chinese Republic	Chinese Republic <i>Cup</i> 1915/1930
1972.43.56 <i>Small Bottle</i> c. 1910/1930	Chinese Qing Dynasty or Chinese Republic	Chinese Republic 1925–1929
1972.43.57 <i>Small Bottle</i> c. 1910/1930	Chinese Qing Dynasty or Chinese Republic	Chinese Republic 1925/1929
1961.9.196 <i>Pax with a Miniature of the Nativity</i> probably c. 1480/1500	Probably Florentine 15th Century	Possibly Florentine 15th Century c. 1480 (pax frame) Western European c. 1850/1875 (miniature)
1942.9.286 <i>Pax: The Annunciation</i>	German, Netherlandish, or French 16th Century (shell cameo) Italian or German 16th Century (setting)	German or Netherlandish 16th Century (shell cameo) Probably Italian 16th Century (setting)
1972.43.62 <i>Dish</i>	Japanese Edo or Meiji Period	Japanese 19th Century, after Chinese Ming Dynasty
1972.43.60 <i>Vase</i> 19th century	Japanese Edo or Meiji Period	Possibly Chinese 19th or 20th Century
1972.43.61 <i>Bowl</i> 19th century	Japanese Edo Period	Japanese or Chinese 19th Century
1942.9.282 <i>Crucifix</i> c. 1150/1175	Probably Rhenish and Mosan 12th Century	Probably Rhenish or Mosan 12th Century

Prints and Drawings

1971.63.1.148 <i>Cottages on the Water</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.152 <i>Crumbling Farm in the Woods</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.151 <i>Flock of Goats</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.150 <i>Flock of Sheep Crossing a Bridge</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.154 <i>High Bushes</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.153 <i>Rocky Land</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.149 <i>View of a Village</i>	Esaias van de Velde I	after Gillis van Scheyndel



<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1971.63.1.140 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.141 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.142 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.143 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.144 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.145 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.146 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.147 <i>Village and Landscape View</i>	Esaias van de Velde I	after Esaias van de Velde I
1971.63.1.121 <i>Village Scene</i>	Esaias van de Velde I	after Esaias van de Velde I

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

American 19th century, *Indians Cooking Maize* (returned); 2 George Catlin paintings (returned)

AUSTRIA

Vienna, United States Ambassador to the Conference and Security Commission of Europe

Attributed to J. W. Audubon, *Long-Tailed Red Fox*; *A Young Bull*; Alexander Liberman, *Omega IV*; Mark Rothko, *Untitled*; Allen Tucker, *Bizarre*

Vienna, United States Ambassador to the Negotiations on Conventional Armed Forces in Europe

Thomas Chambers, *Storm-Tossed Frigate* (returned)

BELGIUM

Brussels, United States Ambassador to NATO

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

Green Apples and Scoop (returned); *Pumpkins*; Mark Rothko, 2 *Untitled* paintings; James Twitty, *Blue Water*

ENGLAND

London, United States Ambassador

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

FRANCE

Paris, Musée du Louvre

Severo da Ravenna, *The Christ Child*†

Paris, United States Ambassador

American 19th century, *Washington at Valley Forge*; Paul Cézanne, *At the Water's Edge*; *Man with Pipe*; Walt Kuhn, *Green Apples and Scoop*; *The White Clown*; A. A. Lamb, *Emancipation Proclamation*; Henri Rousseau, *Rendezvous in the Forest*; John Singer Sargent, *Mrs. Joseph Chamberlain*; James McNeill Whistler, *Head of a Girl* (returned); Benjamin West, *Mrs. William Beckford* (returned)

Paris, United States Ambassador to the Organization for Economic Cooperation and Development

American 18th century, *Hunting Scene with a Pond*; Mark Rothko, *Untitled (Two Women at a Window)*; *Personage Two*; *Untitled*

GERMANY

Bonn, United States Ambassador

2 George Catlin paintings

GUATEMALA

Guatemala City, United States Ambassador

5 George Catlin paintings (returned)

IRELAND

Dublin, United States Ambassador

American 19th century, *The End of the Hunt* (returned); *The Start of the Hunt* (returned); 2 George Catlin paintings (returned); Joseph Goodhue Chandler, *Girl with Kitten* (returned); Leonid, *Derrymane Harbor, Ireland* (returned); Gilbert Stuart, *Counsellor John Dinn*; *John Bill Ricketts*

ITALY

Florence, Ente Casa Buonarroti

Alter Michelangelo Buonarroti, *Damned Soul*†

PARAGUAY

Asunción, United States Ambassador

4 George Catlin paintings (returned)

RUSSIA

Moscow, United States Ambassador

Ralston Crawford, *Lights in an Aircraft Plant*; Lyonel Feininger, *Zirchow VII*; Mark Rothko, *Untitled (Still Life)*; *Untitled*

SPAIN

Barcelona, Fundació Joan Miró

Mark Rothko, *Untitled*

Madrid, United States Ambassador

5 George Catlin paintings

SWITZERLAND

Geneva, United States Ambassador to the Arms Control and Disarmament Agency

American 19th century, *Brother and Sister*; *Steam-*

ship Erie; 2 George Catlin paintings; attributed to Reuben Rowley, *Dr. John Safford and Family*

Geneva, United States Ambassador to the United Nations Mission

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

URUGUAY

Montevideo, United States Ambassador

4 George Catlin paintings; Thomas Chambers, *The Hudson Valley, Sunset*

VENEZUELA

Caracas, United States Ambassador

American 19th century, *Interior Scene*; *Little Miss Wyckoff*; *Twenty-two Houses and a Church*; 2 George Catlin paintings

UNITED STATES

Alabama

Birmingham Museum of Art

Anders Zorn, *Hugo Reisinger*

California

Oakland Museum of Art

Mark Rothko, 2 *Untitled* paintings

Connecticut

Hartford, Wadsworth Atheneum

Mark Rothko, *Untitled*

District of Columbia

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

6 George Catlin paintings

Department of State, United States Ambassador to the United Nations

Ivan Albright, *There Were No Flowers Tonight*; Raoul Duly, *July 14 in Le Havre*; Maurice Utrillo, *The Pont Saint-Michel, Paris*; Mark Rothko, *Untitled (Woman in a Hat Shop)*; *Untitled*

Director, Office of Management and Budget

Raoul Duly, *Regatta at Henley*

Library of Congress, Lessing Rosenwald Room

Carl Milles, *Head of Orpheus*

National Museum of American History, Smithsonian Institution

Charles Peale Polk, *General Washington at Princeton*

National Portrait Gallery, Smithsonian Institution

Gardner Cox, *Earl Warren*; Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*

Secretary of Agriculture

American 19th century, *Bucks County Farm Outside Doylestown, Pennsylvania*; Thomas Hart Benton, *Trail Riders*; Canaletto follower, *A Fete Day, Venice*;

Arshile Gorky, *Nighttime, Enigma, and Nostalgia*, 1932, Gift of Mr. and Mrs. Herbert A. Goldstone, 1992. | 10. |

BOLIVIA

Le Paz, United States Ambassador

5 George Catlin paintings

CHINA

Beijing, United States Ambassador

American 19th century, *New England Farm in Winter*; Marguerite Zotach, *Christmas Mail*

COLOMBIA

Bogotá, United States Ambassador

5 George Catlin paintings

THE CZECH REPUBLIC

Prague, United States Ambassador

Mark Rothko, *Untitled (Man and Woman Holding Hands)*; *Untitled (Three Figures)*; *Untitled (Still Life with Vase)*

DENMARK

Copenhagen, United States Ambassador

American 19th century, *Horizon of the New World*; 3 George Catlin paintings; Mark Rothko, *Untitled (Two Seated Women)*

EGYPT

Cairo, United States Ambassador

Leila T. Bauman, *U.S. Mail Boat*; Walt Kuhn,

4 George Catlin paintings (returned); attributed to Géricault, *Gray Stallion*; Robert Henri, *Volendam Street Scene*

Secretary of Commerce

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

Secretary of Education

American 19th century, *Village by the River*†; 2 George Catlin paintings; Karl Knaths, *Marble Mantle*; Mark Rothko, *Untitled (Figures and Mannequins)*; Maurice Utrillo, *Street at Corté, Corsica* (returned)

Secretary of Health and Human Services

George Catlin, *A Small Crow Village* (returned); André Derain, *Still Life* (returned); Leonid, *Faraduro, Portugal* (returned); Allen Tucker, *Madison Square, Snow* (returned)

Secretary of Housing and Urban Development

French 19th century, *Melon and Lemon* (returned); Charles Henry Granger, *Muster Day* (returned); Walt Kuhn, *Zinnias*; George Ropes, *Mount Vernon* (returned); Douglas Volk, *Abraham Lincoln*

Secretary of Labor

American 19th century, *Portrait of a Lady: "We Go for the Union"*; Winslow Homer, *Sunset*; George Benjamin Luks, *The Bersaglieri*; Mark Rothko, *Untitled (Subway)*

Secretary of Transportation

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

Secretary of the Treasury

7 George Catlin paintings

Supreme Court of the United States

Mr. Chief Justice William H. Rehnquist
Chinese, Ch'ing Dynasty, *Portchery Contest*; unknown nationality 18th century, *Portrait of a Man*; 2 George Catlin paintings; George Cuit the Younger, *Eashy Abbey, Near Richmond*; André Derain, *Road in Provence*; Jean-Louis Forain, *Behind the Scenes*; Edward Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Abston*; Frits Thaulow, *River Scene*; Eugene Laurent Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Mme. Justice Bader Ginsberg

Mark Rothko, *The Omen*; *Untitled*

Mr. Justice Anthony Kennedy

Jean Béraud, *Paris, rue du Havre*; Dutch 17th century, *Flowers in a Classical Vase*; John Ferncley, *In the Paddock*; Franz Marc, *Siberian Dogs in the Snow*; Henri Moret, *The Island of Raguenéz, Brittany*

Mr. Justice Thurgood Marshall*

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

Mme. Justice Sandra Day O'Connor

5 George Catlin paintings

Mr. Justice Antonin Scalia

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

Mr. Justice David Souter

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

Mr. Justice John Paul Stevens

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

United States Trade Representative

American 19th century, *Imaginary Regatta of America's Cup Winners*; *Mounting of the Guard*; American 20th century, *View of Aberdeen, Washington*; Thomas Chambers, *Bay of New York, Sunset*; *Boston Harbor*

The Vice President's House

American 19th century, *Girl with Toy Rooster* (returned); American 20th century, *After the Wedding in Warren, Pennsylvania*; 3 George Catlin paintings (returned); Lydia Field Emmet, *Olivia* (returned); Frederick Carl Friesecke, *Memories*; after Jean-Baptiste Greuze, *Benjamin Franklin* (returned); Charles S. Humphreys, *The Trotter* (returned)

Preservation Office, The White House

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

The White House

11 George Catlin paintings (1 painting returned); John Frederick Kensett, *Landing at Sabbath Day Point, Lake George* (returned); Thomas Sully, *Andrew Jackson*; Jean-Baptiste-Camille Corot, *The Eel Gatherers* (returned); Jules Dupré, *The Old Oak* (returned); Dietz Edzard, *Flowers in a Vase* (returned); *Three Flowers in a Vase* (returned)†

Florida

St. Petersburg, Museum of Fine Arts

Studio of Gerard Terborch II, *The Concert* (returned)

Indiana

Indianapolis Museum of Art

Max Beckman, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Robert Irwin, *Untitled*; Mark Rothko, *Sketch for Mural H*; Tony Smith, *Untitled*

Texas

Austin, Archer M. Huntington Gallery, University of Texas at Austin

Mark Rothko, *Untitled*

Corpus Christi, Art Museum of South Texas

Marco Tintoretto, *Lamentation*

Virginia

Fairfax, George Mason University

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

National Gallery

Loans to Temporary Exhibitions

Works in the National Lending Service marked *

A USTRALIA

Canberra, Australian National Gallery

SURREALISM: REVOLUTION BY NIGHT, 13 March–2 May 1993; Jean Arp, *The Forest*; circulated to Queensland Art Gallery, Brisbane, 21 May–11 July 1993, and the Art Gallery of New South Wales, Sydney, 30 July–19 September 1993

BELGIUM

Antwerp, Koninklijk Museum voor Schone Kunsten Antwerpen

TENTOONSTELLING JACOB JORDAENS, 27 March–27 June 1993; Jacob Jordaens, *Susannah Crouching*

Brussels, Société des Expositions du Palais des Beaux-Arts

EDWARD HOPPER, 25 February–23 May 1993; Edward Hopper, *Cape Cod Evening**

CANADA

Ottawa, National Gallery of Canada

EVA/AVE: WOMAN IN RENAISSANCE PRINTS, 9 October 1992–10 January 1993; 143 Renaissance prints

THE FAMILY GANDOLFI: SEVEN DECADES OF BEAUTIFUL PAINTINGS, 18 June–6 September 1993; Ubaldo Gandolfi, 3 versions of *The Apotheosis of San Vitale*; circulated to Arkansas Arts Center, Little Rock, 30 September–28 November 1993

Quebec, Musée de la Civilisation

DROLES DE ZEBRAS, 9 March–10 October 1993; Michael Trekur, *George Washington Banner*

ENGLAND

London, The Hayward Gallery

GEORGIA O'KEEFFE: AMERICAN AND MODERN, 8 April–22 June 1993; Georgia O'Keeffe, *Special No. 14*; *Special No. 16*; *Line and Curve*; *Sky Above White Clouds*; circulated to Palacio de Bellas Artes, Mexico City, 15 July–1 October 1993

London, Royal Academy of Arts

BRITISH WATERCOLORS, c. 1750–1880, 15 January–12 April 1993; 8 British watercolors

Oxford, Museum of Modern Art

SOL LEWITT STRUCTURES, 24 January–28 March 1993; Sol LeWitt, *Floor Structure Black*; circulated to the Villa Stuck, Munich, 30 April–18 July 1993, and the Henry Moore Institute, Leeds, England, 10 August–17 October 1993

FRANCE

Arles, Musée Réattu

ALEXEJ VON JAWLENSKY, 3 April–30 June 1993; Alexej von Jawlensky, *Murnau*

Colmar, Musée d'Unterlinden

VARIATIONS AUTOUR DE LA CRUCIFIXION: REGARDS CONTEMPORAINS SUR GRÖNEWALD, 26 June–26 September 1993; Mark Rothko, *Figure Studies (Crucifixions): Figure Composition with Grid: Untitled**

Montpellier, Musée Fabre

FREDÉRIC BAZILLE, 11 July–4 October 1992; Frédéric Bazille, *Edmond Maître**; Claude Monet, *Bazille and Camille (Edmond Maître* also circulated to the Brooklyn Museum, 12 November 1992–24 January 1993, and the Dixon Gallery and Gardens, Memphis, 14 February–25 April 1993)

† deceased

Paris, Musée d'Art Moderne de la Ville de Paris
JEAN POUIGNY, 12 May–22 August 1993; Jean Pougny, *Suprematist Construction Montage*

HENRI MATISSE, 23 February–21 June 1993; Henri Matisse, *Palm Leaf, Tangier; Still Life*

Paris, Réunion des musées nationaux for exhibition at Galeries nationales du Grand Palais

LE SIÈCLE DE GIORGIONE ET DE TITJEN, 9 March–14 June 1993; Titian, *Venus with a Mirror*; Giorgione, *The Holy Family*; Giorgione and Titian, *Portrait of a Venetian Gentleman*

GERMANY

Berlin, Zeitgeist-Gesellschaft, Martin-Gropius-Bau
AMERICAN ART IN THE 20TH CENTURY, 8 May–27 July 1993; Mark Rothko, *Untitled (Seagram Mural)**; Arshile Gorky, *One Year the Milkweed*; Barnett Newman, *The Name II* (Gorky and Newman paintings also circulated to the Royal Academy of Arts, London, 17 September–12 December 1993)

Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH
SAM FRANCIS, 11 February–18 April 1993; Sam Francis, *White Line*

Cologne, Wallraf-Richartz-Museum
DIE ANTWERPENER MALERSCHULE 1550–1650, 3 September–22 November 1992; Sir Anthony van Dyck, *Isabella Brant*; Peter Paul Rubens, *Declus Meus Addressing the Legions*; circulated to Koninklijk Museum voor Schone Kunsten Antwerpen, 12 December 1992–8 March 1993, and Kunsthistorisches Museum, Vienna, 1 April–20 June 1993

Schirn Kunsthalle Frankfurt
EDWARD HOPPER, 5 December 1992–14 February 1993; Edward Hopper, *Cape Cod Evening**

KUNST IN DER REPUBLIK GENUA, 1528–1815, 29 August–9 November 1992; Sir Anthony van Dyck, *Marghera Balbi*; Anton Maria Vassallo, *The Larder*

LESELUST, NIEDERLÄNDISCHE GEMÄLDE DES GOLDENEN ZEITALTERS VON FRANSHALS BIS VERMEER, 24 September 1993–2 January 1994; Johannes Vermeer, *A Lady Writing*

Frankfurt, Städtische Galerie im Städelschen Kunstinstitut
DAUMIER DRAWINGS, 17 November 1992–17 January 1993; 5 Daumier drawings; circulated to the Metropolitan Museum of Art, New York, 26 February–2 May 1993

Städtische Kunsthalle Mannheim
MANET AND THE EXECUTION OF MAXIMILIAN, 18 October 1992–24 January 1993; Edouard Manet, *The Dead Toreador*

Munich, Kunsthalle der Hypo-Kulturstiftung
FRIEDERICH DER GROSSE: SAMMLER UND MAZEN, 27 November 1992–21 February 1993; Nicolas Lancret, *La Camargo Dancing*

Munich, Städtische Galerie im Lenbachhaus
GABRIELE MÖNTER, 29 July–1 November 1992; Gabriele Münter, *Christmas Still Life*; circulated to Schirn Kunsthalle Frankfurt, 22 November 1992–10 February 1993, and Liljevalchs Konsthall, Stockholm, 4 April–31 May 1993

GREECE

Athens, National Gallery of Greece and Alexandros Soutzos Museum (Ethniki Pinokotheki)
FROM EL GRECO TO CÉZANNE: MASTERPIECES OF EUROPEAN PAINTING FROM THE

NATIONAL GALLERY OF ART, WASHINGTON, AND THE METROPOLITAN MUSEUM OF ART, NEW YORK; 37 European paintings (including 8 National Lending Service works)

ISRAEL

Jerusalem, The Israel Museum
HEROES AS MORTALS; PAINTING THE BIBLE IN REMBRANDT'S HOLLAND, 6 May–25 August 1993; Rembrandt van Rijn, *Joseph Accused by Potiphar's Wife*

ITALY

Bassano del Grappa, Museo Civico
JACOPO BASSANO, 5 September–6 December 1992; Jacopo Bassano, *The Annunciation to the Shepherds*; circulated with Jacopo Bassano, *The Mocking of Christ*, to Kimbell Art Museum, Fort Worth, 23 January–25 April 1993

Florence, Ente Casa Buonarroti
IL GIORDINO DI SAN MARCO, 30 June–19 October 1992; Andrea Mantegna, *Judith and Holofernes*

Florence, Galleria degli Uffizi
UNA SCUOLA PER PIERO: LUCE, COLORE. E PROSPETTIVA NELLA FORMAZIONE FIORENTINA DI PIERO DELLA FRANCESCA, 26 September 1992–10 January 1993; Domenico Veneziano, *Saint Francis Receiving the Stigmata*; *Saint John in the Desert*

Siena, Chiesa di Sant'Agostino
FRANCESCO DI GIORGIO MARTINI, 24 April–5 September 1993; Francesco di Giorgio Martini, *Saint Jerome*; *The Judgment of Paris*; Master of the Griselda Legend, *Eunostos of Tanagra*; Neruccio de'Landi and Master of the Griselda Legend, *Claudia Quinta*

Urbino, Galleria Nazionale delle Marche, Palazzo Ducale
PIERO E URBINO, 24 July–31 October 1992; Master of the Barbarini Panels, *The Annunciation*; Workshop of Piero della Francesca, *Saint Apollonia*

Venice, Palazzo Grassi spa
I DISEGNI DI AMEDEO MODIGLIANI DALLA COLLEZIONE DEL DR. P. ALEXANDRE, 3 September 1993–4 January 1994; Amedeo Modigliani, *Head of a Woman*

JAPAN

Mito-Shi, Art Tower Mito Contemporary Art Gallery
ANOTHER WORLD, 21 November 1992–7 March 1993; 3 Mark Rothko paintings*

MEXICO

Mexico City, Centro Cultural Arte Contemporaneo A.C.
ETCHINGS OF JACQUES CALLOT . . . AROUND THE MISERIES OF WAR, 23 June–10 October 1992; Jacques Callot, 18 etchings from *The Large Miseries of War* series

THE NETHERLANDS

Amsterdam, The Rijksmuseum Vincent van Gogh
FÉLIX VALLOTTON: A RETROSPECTIVE, 27 August–11 November 1992; Félix Vallotton, *The Church of Souain; The Wind**; circulated to Musée Cantonal des Beaux Arts, Lausanne, 21 November 1992–31 January 1993

Haarlem, Frans Halsmuseum
JUDITH LEYSTER: A DUTCH MASTER OF THE GOLDEN AGE, 14 May–15 August 1993; Judith Leyster, *Self-Portrait*; circulated to the

Worcester Art Museum, 18 September–5 December 1993

The Hague, Haags Gemeentemuseum
SOL LEWITT DRAWINGS, 30 October–13 December 1992; 10 drawings by Sol LeWitt; circulated to Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 18 April–27 June 1993

SCOTLAND

Edinburgh, National Gallery of Scotland
DUTCH ART AND SCOTLAND: A REFLECTION OF TASTE, 13 August–18 October 1992; Rembrandt van Rijn, *Self-Portrait*

Glasgow, The Burrell Collection
BOUDIN AT TROUVILLE, 20 November 1992–28 February 1993; Eugène Boudin, *Bathing at Deauville; Beach Scene at Trouville*; circulated to the Courtauld Institute Galleries, London, 15 March–2 May 1993

SPAIN

Málaga, Junta di Andalucía/consejería de Cultura y Medio Ambiente for exhibition at Palacio Episcopal

PICASSO CLASICO MALAGA 1992, 9 October 1992–11 January 1993; Pablo Picasso, *Two Men Contemplating the Bust of a Woman's Head*

Madrid, Museo Nacional Centro de Arte Reina Sofía
JOAN MIRÓ, 19 January–22 March 1993; Joan Miró, *Head of a Catalan Peasant; The Farm*; circulated to the Fundació Joan Miró, Barcelona, 20 April–5 September 1993

Madrid, Museo de la Real Academia de Bellas Artes de San Fernando
GOYA: THE DECADE OF THE CAPRICHOS, DRAWINGS AND PRINTS, 26 October 1992–10 January 1993; Francisco de Goya, *Tar para qual; Brujas a Solar (Witches about to Fly)*

Seville, Monasterio Santa María de las Cuevas, Exposición Universal de Sevilla '92
ART AND CULTURE AROUND 1492, 18 May–12 October 1992; Neruccio de' Landi, *Portrait of a Lady*

EL PAISAJE MEDITERRANEO, 28 May–12 October 1992; Annibale Carracci, *Landscape*

SWEDEN

Stockholm, National Museum
REMBRANDT AND HIS AGE, 1 October 1992–10 January 1993; Carel Fabritius, *A Girl with a Broom*

SWITZERLAND

Kunsthau Zürich
GUSTAV KLIMT, 11 September–13 December 1992; Gustav Klimt, *Baby (Cradle)*

NABIS, 28 May–16 August 1993; Edouard Vuillard, *Woman in a Striped Dress*; Pierre Bonnard, *Two Dogs in a Deserted Street; The Cab Horse*; circulated to the Galeries nationales du Grand Palais, Paris, 23 September 1993–3 January 1994

UNITED STATES

Arizona
Phoenix Art Museum
THE ART OF SEEING: JOHN RUSKIN AND THE VICTORIAN EYE, 6 March–23 May 1993; J.M.W. Turner, *The Dogana and Santa Maria della Salute, Venice*; circulated to the Indianapolis Art Museum, 22 June–29 August 1993

California

Los Angeles, Grunwald Center for Graphic Arts
SYLVIA PLIMACK MANGOLD: WORKS ON PAPER, 1968-1991, 27 September-15 November 1992; Sylvia Plimack Mangold, *Study for "Opposite Corners"*; *Untitled 1975*; *Untitled 1977*; circulated to Neuberger Museum, State University of New York, Purchase, 17 January-21 March 1993, and Davison Art Center, Wesleyan University, Middletown, CT, 6 April-6 June 1993

Los Angeles County Museum of Art
VISIONS OF ANTIQUITY: NEOCLASSIC FIGURE DRAWINGS, 22 July-19 September 1993; Anton Raphael Mengs, *Male Nude Study*; George Romney, *Lady Hamilton Playing a Lyre*; Pierre Paul Prud'hon, *Adonis*; *Venus*

Los Angeles, The Museum of Contemporary Art
RICHARD DIEBENKORN, 13 September-1 November 1992; Richard Diebenkorn, *Seated Figure with Hat*; circulated to San Francisco Museum of Modern Art, 19 November 1992-24 January 1993

Los Angeles, The Museum of Contemporary Art
ROLYWHOLYOVER A CIRCUS FOR A MUSEUM, 12 September-28 November 1993; Jasper Johns, *Numbers*

Los Angeles, Wight Art Gallery, University of California at Los Angeles

IN THE SCULPTOR'S LANDSCAPE: CELEBRATING 25 YEARS OF THE FRANKLIN D. MURPHY SCULPTURE GARDEN, 23 March-9 May 1993; Auguste Rodin, *The Walking Man*

Newport Beach, Newport Harbor Art Museum
BOTH ART AND LIFE: GEMINI AT 25, 20 September-29 November 1992; Jasper Johns, *Figure 0*; *Figure 4*; *Figure 6*; *Figure 8*

Palm Springs Desert Museum
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 17 December 1992-14 March 1993; 50 George Catlin paintings*

San Diego Museum of Art
HELEN FRANKENTHALER: PRINTS, 25 September-28 November 1993; 7 Frankenthaler prints

Connecticut

Norwalk, Lockwood-Mathews Mansion Museum
A CHILD'S PLACE, 12 February-9 May 1993; William Matthew Prior, *The Burnish Sisters**

District of Columbia

National Museum of Natural History, Smithsonian Institution
THE AMERICAN WILDLIFE IMAGE AND CHARLES FRACE, 9 October 1992-23 May 1993; A.M. Randall, *Basket of Fruit with Parrot**; C.F. Senior, *Sportsman's Dream**; Heinrich Otto, *Pair of Birds*

National Portrait Gallery, Smithsonian Institution
IN PURSUIT OF FAME: REMBRANDT PEALE, 1778-1860, 6 November 1992-7 February 1993; Rembrandt Peale, *Rubens Peale with a Geranium*

The Phillips Collection

TWO LIVES: STIEGLITZ AND O'KEEFFE, 12 December 1992-4 April 1993; Georgia O'Keeffe, *Special No. 5*; 14 photographs by Alfred Stieglitz (*O'Keeffe's Special No. 1* and 13 Stieglitz photographs circulated to the IBM Gallery of Science and Art, New York, 27 April-26 June 1993; O'Keeffe's *Special No. 1* and 10 Stieglitz photographs circulated to the Minneapolis Institute of Art, 17 July-12 September 1993)

United States Holocaust Memorial Museum
ASSIGNMENT RESCUE: THE STORY OF VARIAN FRY AND THE EMERGENCY RESCUE

COMMITTEE, 25 June 1993-9 January 1994; Marcel Duchamp, *Boîte-en-Valise*

Florida

Jacksonville, University Gallery, University of North Florida
FACES AND FIGURES: PRINTS FROM THE TAMARIND LITHOGRAPHY WORKSHOP, 14 January-19 February 1993; 50 modern prints*

Georgia

Athens, Georgia Museum of Art
THE ART OF GERALD BROCKHURST, 30 January-21 March 1993; 4 Gerald Brockhurst drawings

Atlanta, Fernbank Museum of Natural History
PICTURING PARADISE: THE RAIN FOREST AT RISK, 3 October 1992-3 January 1993; 3 George Catlin paintings*

Savannah, Telfair Academy of Arts and Sciences
MASTER PRINTS FROM GEMINI G.E.L., 20 October-13 December 1992; 40 modern prints*
MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 20 October-13 December 1992; 26 Mark Rothko paintings*

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 25 May-1 August 1993; 35 American naive paintings*

Idaho

Boise Art Museum
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 28 August-24 October 1993; 50 George Catlin paintings*

Illinois

Evanston, Mary and Leigh Block Gallery, Northwestern University
THE GRAVEN IMAGE: PROFESSIONAL ENGRAVERS IN ANTWERP AND HAARLEM: 1540-1620, 30 April-30 June 1993; 11 old master prints and 2 drawings; circulated to the Ackland Art Gallery, University of North Carolina at Chapel Hill, 15 August-27 September 1993

Iowa

Cedar Rapids Museum of Art
MASTER PRINTS FROM GEMINI G.E.L., 17 February-30 May 1993; 40 modern prints*

Kansas

Lawrence, Spencer Museum of Art, The University of Kansas
LES XX AND THE BELGIAN AVANT GARDE: PRINTS, DRAWINGS, AND BOOKS, c. 1890, 24 January-21 March 1993; James Ensor, *Grande Vue de Mariakerke*; *Hotel de Ville de Audenarde*; Armand Rassenlosse, *Seated Women*; circulated to Sterling and Francine Clark Art Institute, Williams-town, 17 April-13 June 1993, and the Cleveland Museum of Art, 13 July-5 September 1993

Salina Art Center

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S and 1940S, 22 August-24 October 1993; 26 Mark Rothko paintings*

Louisiana

New Iberia, Gallery of the Gardens, Live Oak Gardens Foundation
WOOD AND WOOD CARVING FROM THE INDEX OF AMERICAN DESIGN, 17 April-30 May 1993; 50 watercolor renderings*

Maine

The Museum of Art of Ogunquit
WALT KUHN: AMERICAN MASTER, 1 July-15 September 1992; Walt Kuhn, *The White Clown**

Maryland

The Baltimore Museum of Art
CLASSICAL TASTE IN AMERICA, 1800-1840, 27 June-26 September 1993; American 19th century, *Martha Eliza Stevens Edgar Paschall**; Thomas Sully, *Lady with a Harp*; *Eliza Ridgely*; Gilbert Stuart, *John Randolph*

Baltimore, Museum and Library of Maryland History
CLASSICAL MARYLAND, 1815-1845, 16 April-25 September 1993; Thomas Sully, *Governor Charles Ridgely of Maryland**

Baltimore, The Walters Art Gallery
MAERTEN VAN HEEMSKERCK'S PANORAMIC FANTASY OF THE ANCIENT WORLD, 17 January-28 February 1993; Maerten van Heemskerck, *The Rest on the Flight into Egypt*

SISLEY: MASTER IMPRESSIONIST, 14 March-13 June 1993; Alfred Sisley, *Flood at Port-Marly*

Massachusetts

Andover, Addison Gallery of American Art
WALKER EVANS: SUBWAYS AND STREETS, 8 September 1992-17 January 1993; Walker Evans, 60 photographs

Boston, Museum of Fine Arts

AGE OF RUBENS, 22 September 1993-2 January 1994; Sir Peter Paul Rubens, *The Meeting of Abraham and Melchizedek*; *Marchesa Brigida Spinola Doria*; Sir Anthony van Dyck, *Marchesa Elena Grimaldi, Wife of Marchese Nicola Cattaneo*

THE LURE OF ITALY: AMERICAN ARTISTS AND THE ITALIAN EXPERIENCE, 16 September-13 December 1992; William Stanley Haselline, *Marina Piccola, Capri*; circulated to the Cleveland Museum of Art, 3 February-11 April 1993, and the Museum of Fine Arts, Houston, 16 May-8 August 1993

Michigan

The Detroit Institute of Arts
JOHN SINGLETON COPLEY'S WATSON AND THE SHARK, 3 October 1992-3 January 1993; John Singleton Copley, *Watson and the Shark*; Schelte Adams Bolwert after Sir Peter Paul Rubens, *Lion Hunt*; circulated to the Museum of Fine Arts, Boston, 13 May-1 August 1993

Midland Center for the Arts

MASTER PRINTS FROM GEMINI G.E.L., 5 September-10 October 1993; 40 modern prints*

New York

Buffalo, Albright-Knox Art Gallery
MAX WEBER: THE CUBIST DECADE, 1910-1920, 12 September-25 October 1992; Max Weber, *Rush Hour, New York**; circulated to the Brooklyn Museum, 15 November 1992-10 January 1993

Huntington, Heckscher Museum

BAUDELAIRE'S VOYAGES: THE POET AND HIS PAINTERS, 28 August-14 November 1993; Felicien Rops, *Frontispiece: The Waifs*; *Satin Sewing Tare*; Paul Gauguin, *Locusts and Ants: A Memory of Martinique*

New York, Fraunces Tavern Museum for exhibition at IBM Gallery of Science and Art
HISTORY PAINTING IN AMERICA, 28 September-27 November 1993; John Singleton Copley, *The Death of the Earl of Chatham**

New York, The Metropolitan Museum of Art
RENÉ MAGRITTE, 9 September-22 November 1992; René Magritte, *La Condition Humaine*; *The Blank Signature**; circulated to the Menil Collection, Houston, 15 December 1992-21 February 1993,

and the Art Institute of Chicago, 16 March–30 May 1993

JUSEPE DE RIBERA, 16 September–22 November 1992: Jusepe de Ribera, *The Martyrdom of Saint Bartholomew*

SPLENDID LEGACY: THE HAVEMEYER COLLECTION, 18 March–20 June 1993: Francisco de Goya, *Bartolomé Sureda y Miserol*; *Young Lady Wearing a Mantilla and Basquina*; Edouard Manet, *Gare Saint-Lazare*; *Ball at the Opera**; James McNeill Whistler, *The Little Venice*; *The Little Mast*; *The Doorway*

New York, The Museum of Modern Art
HENRI MATISSE, 16 September 1992–12 January 1993: Henri Matisse, *Beasts of the Sea*; *Oceania—The Sea*; *Oceania—The Sky*; *Pianist and Checker Players*; *Still Life with Sleeping Woman*; *Young Girl with Long Hair*

New York, Pierpont Morgan Library
FRA BARTOLOMEO DRAWINGS, 11 September–29 November 1992: Fra Bartolomeo, *Bare Tree*

New York, Solomon R. Guggenheim Museum
PICASSO AND THE AGE OF IRON, 19 March–12 June 1993: David Smith, *Sentinel I*; *Voltri VII*; circulated with Alberto Giacometti's *Walking Man II* to the Museum of Modern Art, Fort Worth, 1 August–3 October 1993

New York, Whitney Museum of American Art
VIJA CELMINS, 8 September–29 November 1993: Vija Celmins, *Untitled*

Oneonta, The Museums at Hartwick College
SOUTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 6 September–30 November 1992: 35 George Catlin paintings*

Yonkers, The Hudson River Museum of Westchester

GRACEFUL FIELDS: WESTCHESTER LANDSCAPES 1830–1920, 5 February–13 June 1993: Regis Gignoux, *Three Trees*, *Bedford*, *New York*

Ohio

Columbus Museum of Art
THE PAINTINGS OF GEORGE BELLOWES, 11 October 1992–3 January 1993: George Bellows, *Club Night**; *Little Girl in White (Queenie Burnett)*; *New York*; circulated to Amon Carter Museum, Fort Worth, 20 February–9 May 1993

Pennsylvania

Chadds Ford, The Brandywine River Museum
WILLIAM STANLEY HASELTINE, 20 January–18 April 1993: William Stanley Haseltine, *Natural Arch at Capri*; *Venetian Lagoon*

Bethlehem, Payne Gallery

MARK ROTHKO: THE SPIRIT OF MYTH. EARLY PAINTINGS FROM THE 1930S and 1940S, 29 January–28 February 1993: 26 Mark Rothko paintings*

Tennessee

Memphis, Grand Exhibition Hall, Memphis Cook Convention Center
NAPOLEON, 22 April–22 September 1993: Workshop of Francisco de Goya, *Duke of Wellington*

Texas

Corpus Christi, Art Museum of South Texas
MARK ROTHKO: THE SPIRIT OF MYTH. EARLY PAINTINGS FROM THE 1930S and 1940S, 12 March–9 May 1993: 26 Mark Rothko paintings*

Dallas Museum of Art

IMPRESSIONISM AND THE CITY: PISSARRO'S SERIES, 15 November 1992–31 January 1993: Camille Pissarro, *Place du Carrousel, Paris*

circulated to the Philadelphia Museum of Art, 7 March–6 June 1993, and the Royal Academy of Arts, London, 2 July–10 October 1993

Fort Worth, Kimbell Art Museum

GIAMBATTISTA TIEPOLO: MASTER OF THE OIL SKETCH, 18 September–12 December 1993: Giovanni Battista Tiepolo, *Apotheosis of a Poet*; *The World Pays Homage to Spain*

Houston, The Menil Collection

SELECTIONS FROM THE MARCIA SIMON WEISMAN COLLECTION, 23 September–29 November 1992: Edward Ruscha, *I Think I'll...;* Clyfford Still, *Untitled*

Wisconsin

Milwaukee, Patrick and Bernice Haggerty Museum of Art

LEONAERT BRAMER (1594–1675): A PAINTER OF THE NIGHT, 3 December 1992–28 February 1993: Leonard Bramer, *Stellio Changed into a Lizard by Ceres*; Hendrik Goudt, *Tobias and the Angel (The Large Tobias)*; Hendrik Goudt, *The Mocking of Ceres*

Lenders to Special Exhibitions

Private Collections

Abbott and Holder
Thomas Agnew and Sons Ltd.
Mr. and Mrs. Garrett J. Albert
Chris Beetles
Berry-Hill Galleries, Inc.
Mr. and Mrs. Alan Chandler
Chart Analysis Ltd.
Louis Clayeux
His Grace, The Duke of Devonshire and the Chatsworth Settlement Trustees
Gary Edwards
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Helen Frankenthaler
Jo Ann and Julian Ganz, Jr.
Michael Hall, Esq.
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Public Collections

Austria

Vienna: Kunsthistorisches Museum

Canada

The New Brunswick Museum

England

Bedford: Cecil Higgins Art Gallery & Museum
Berkshire: Reading Museums and Art Gallery
Birmingham Museums and Art Gallery
Bristol Museums and Art Gallery
Cambridge: The Fitzwilliam Museum
Hereford Museum and Art Gallery
Lancashire: Harris Museum and Art Gallery
Leeds City Art Gallery
Lincoln: Usher Art Gallery
Liverpool: National Museums and Galleries on Merseyside, Walker Art Gallery; University of Liverpool Art Gallery
London: The British Museum; The National Trust, Anglesey Abbey; Royal Academy of Arts; Royal Institute of British Architecture; The Tate Gallery; Victoria and Albert Museum; Whitelands College
Manchester: Manchester City Art Galleries; The Whitworth Art Gallery
Nottingham City Art Gallery
Oxford: Ashmolean Museum
Sheffield: Graves Art Gallery
West Midlands: Wolverhampton Art Gallery and Museums

France

Paris: Musée d'Art Moderne de la Ville de Paris; Musée du Louvre; Musée National d'Art Moderne, Centre national d'art et de culture Georges Pompidou

Germany

Berlin: Staatliche Museen zu Berlin, Antikensammlung
Munich: Staatliche Antikensammlungen und Glyptothek

Greece

Athens: Acropolis Museum; Agora Museum; Kerameikos Museum; National Archaeological Museum
Eleusis: Archaeological Museum
Olympia: Archaeological Museum
Samos: Archaeological Museum

Italy

Rome: Musei Capitolini e Monumenti Comunali; U.S. Embassy
Florence: Buontalenti Grotta; Museo Nazionale del Bargello; Villa Perraia

The Netherlands

Otterlo: Rijksmuseum Kröller-Müller
Amsterdam: Rijksprentenkabinet, Rijksmuseum

Scotland

Edinburgh: National Galleries of Scotland

Wales

Cardiff: National Museum of Wales

United States

California

Los Angeles: The Armand Hammer Museum of Art and Cultural Center; Los Angeles County Museum of Art
The Fine Arts Museums of San Francisco
Santa Barbara Museum of Art
Santa Monica: The J. Paul Getty Center for the History of Art and the Humanities

Connecticut

Hartford: Wadsworth Atheneum
New Haven: Yale Center for British Art

District of Columbia

Corcoran Gallery of Art; The Library of Congress; National Museum of the American Indian; Smithsonian Institution; United States Department of State; the White House

Georgia

Atlanta: High Museum of Art

Hawaii

Honolulu Academy of Arts

Illinois

Chicago: The Art Institute of Chicago; Field Museum of Natural History

Kansas

Wichita Art Museum

Massachusetts

Andover: Addison Gallery of American Art
Museum of Fine Arts, Boston
Cambridge: Fogg Art Museum, Harvard University Art Museums
Springfield: Museum of Fine Arts

Michigan

Bloomfield Hills: Cranbrook Institute of Science
The Detroit Institute of Arts; Fort Wayne Military Museum of the Detroit Historical Museum
Flint Institute of Arts

New Jersey

The Newark Museum

New York

The Brooklyn Museum
Buffalo: Albright-Knox Art Gallery

New York: The Metropolitan Museum of Art; The Museum of Modern Art; Pierpont Morgan Library
Utica: Munson-Williams-Proctor Institute Museum of Art

North Carolina

Winston-Salem: Reynolda House, Museum of American Art

Ohio

The Cleveland Museum of Art
Columbus Museum of Art
Youngstown: The Butler Institute of American Art

Pennsylvania

Chadds Ford: Brandywine River Museum
Greensburg: Westmoreland Museum of Art
Merion: The Barnes Foundation
Pittsburgh: The Carnegie Museum of Art
Philadelphia Museum of Art

Texas

Dallas: Museum of Art
Fort Worth: Amon Carter Museum

Virginia

Norfolk: The Chrysler Museum

Washington

Seattle: Charles and Emma Frye Art Museum

Wyoming

Cody: Buffalo Bill Historical Center

Lenders of Works of Art Displayed with Gallery Collection

Roger Arvid Anderson Collection

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

Birmingham Museum of Art

Albert Bierstadt, *Looking Down Yosemite Valley, California*

Irving Blum

Andy Warhol, *32 Soup Cans*

Jean-Christophe Castelli

Jasper Johns, *Fool's House*

Mrs. Wendell Cherry

John Singer Sargent, *Spanish Dancer*

Cooper-Hewitt National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo, *The Immaculate Conception*

Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

John R. Gaines

Gian Lorenzo Bernini, *Salut Bibiana*

The Hispanic Society of America, New York

John Singer Sargent, *The Spanish Dance*

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; White Flag*

Collection Boris Leavitt

Jean Arp, *Hurlow; La Petite Sirene*; William Baziotes, *Tropical*; Adolph Gottlieb, *Coalescence*; Philip Guston, *Beggar's Joy*; Willem de Kooning, *Woman*; Robert Motherwell, *Two Figures with Cerulean Blue Stripe*; Kurt Schwitters, *Dark Semi-Circle*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian School, *Cupid on a Dolphin*

Manoogian Collection

George Caleb Bingham, *The Jolly Flatboatmen*

Collection of Mr. and Mrs. Paul Mellon

Richard Diebenkorn, *Ocean Park No. 87*; Mark Rothko, *White and Greens in Blue; No. 20, 1950*

The Metropolitan Museum of Art, New York

Francisco di Giorgio Martini, *The Nativity*

Robert and Jane Meyerhoff, Phoenix, Maryland

Jasper Johns, *Untitled*

Museum of Fine Arts, Houston

Juan van der Hamen y Leon, *Still Life with Fruit and Glassware*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, D.C.

Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection

Alberto Burri, *Red Accent*; Robert Delaunay, *The Windows*; Theo van Doesburg, *Contra-Composition*; Jean Dubuffet, *Antonin Artaud aux Houppes; The Ceremonious One; Leader in a Parade Uniform*; Alberto Giacometti, *Seated Woman; Observing Head*; Juan Gris, *Banjo with Glasses*; Yves Klein, *The Blue Night*; Fernand Léger, *Still Life; Man with a Dog*; Roy Lichtenstein, *Live Ammo*; René Magritte, *Underground*

GIAMBOLOGNA
THE CESARINI VENUS





The newly restored *Cesarini Venus* by Giambologna, lent by the Embassy of the United States of America, Rome, U.S. Department of State.



Small bronzes in the exhibition included the related *Venus Drying Herself after the Bath* and *Venus Urania* (or *Astronomy*), both lent by the Kunsthistorisches Museum, Vienna, Kunstkammer



Fire; Robert Mangold, *Triangle within Three Rectangles*; Francis Picabia, *Amorous Parade*; Pablo Picasso, *Compote Dish, Glass Bottle, and Pipe*; *Young Girl with Left Arm Raised*; *Nude*; Robert Ryman, *Register*; Gino Severini, *The Argentine Tango*

Private Collection

Roy Lichtenstein, *Interior at Arles*

Collection of Robert Rauschenberg

Robert Rauschenberg, *Barge*; *Blue Eagle*; *Female Figure (Blueprint)*; *White Painting*; *Black Painting*

David E. Rust

Hendrick ter Brugghen, *The Mocking of Christ*

Saff Tech Arts

Nancy Graves, *Unending Revolution of Venus, Plants, and Pendulum*

Collection of Candida and Rebecca Smith

David Smith, *Aggressive Character*; *Blue Construction*; *Construction with Forged Neck*; *Gondola II*; *Lunar Arcs*

on 1 Leg; *Ninety Father*; *Ninety Son*; *Personage from Stove City*; *Personage of August*; *Portrait of a Painter*; *Sentinel*; *Sentinel V*; *Tank-Totem VI*; *Tank-Totem IX*; *Untitled (December 12)*; *Voltri XVI*; *Woman Bandit*; *Zig V*

White House Collection

Paul Cézanne, *Still Life with Skull*; *House on the Marne*; *The Forest*; *House on a Hill*

Collection David Whitney

Jasper Johns, *Harlem Light*

Emile E. Wolf

Gerbrandt van den Eeckhout, *The Levite at Gibeath*

Erving and Joyce Wolf

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

Mr. and Mrs. Sidney R. Yates

Joan Mitchell, *Piano Mécanique*

Anonymous

Bernardo Bellotto, *Pirna, The Fortress of Sonnenstein*;

Botticelli, *Portrait of a Young Man Holding a Medallion*; Burgundian or northern French 15th century, *Heracles 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*; *The Limit*; *N.T. Head*; *Portrait of Akko*; *Self-Portrait*; *Still Life on the Table*; *Portrait of Master Bill*; Italian 16th century, *Hercules*; Ellsworth Kelly, *Black Square with Blue*; *Three Gray Panels*; Roy Lichtenstein, *Cosmology*; *Oval Office*; *Girl with Hair Ribbon*; Rouen Cathedral, *Set III*; *GRRR*; *Still Life with Goldfish Bowl*; *Yellow Brushstroke II*; Edouard Manet, *Jeanne—Le Printemps*; Netherlandish, second half of 16th century, *Amorous Couple*; John Singer Sargent, *Japanese Dancer*; Frank Stella, *Zeltweg*; Thomas Sully, *Queen Victoria*; J. M. W. Turner, *Seascape: Folkestone*

Staff Publications

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Ingrate patrie, tu n'auras pas mon oeuvre!.....

Honoré Daumier, *Ingrate patrie, tu n'auras pas mon oeuvre!* 1840, Ailsa Mellon Bruce Fund, 1993.37.1

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 1815/1820 (detail), Ailsa Mellon Bruce Fund,
 1992.96.3



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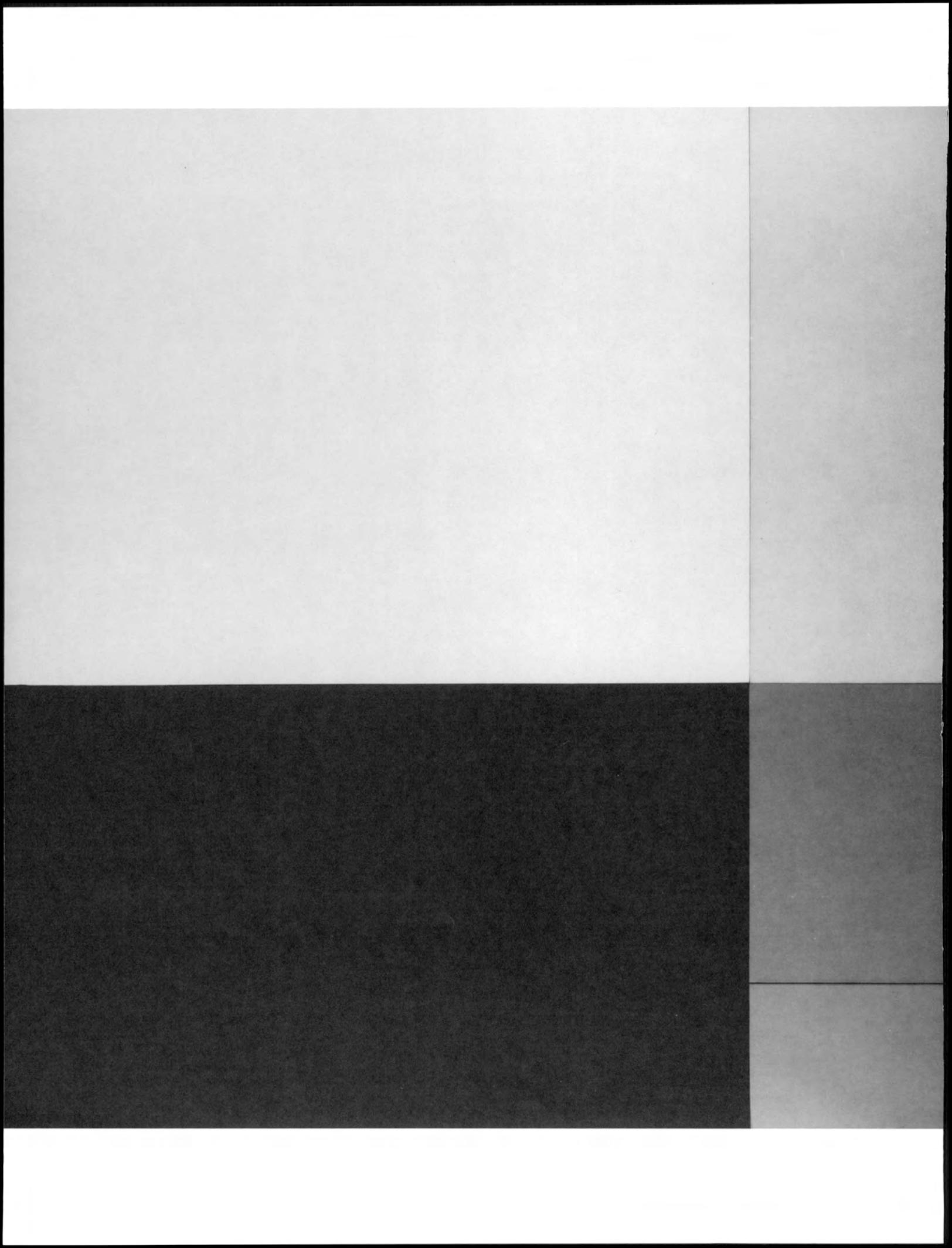
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