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(as of 30 September 1997)

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J. Carter Brown, Director Emeritus
The National Gallery of Art was established in 1937 by Andrew W. Mellon's great gift to the nation and by a joint resolution of the United States Congress. That historic cooperation continues, and the National Gallery is maintained by a combination of federal appropriation and private philanthropy. It is the charge of the Board of Trustees to ensure the stability and progress of the institution, and on behalf of the board, I am pleased to report that the Gallery is thriving, thanks to this successful partnership.

The Gallery has enjoyed the ongoing support of the president and of Congress, which has provided federal funds for daily operating expenses and upkeep of our landmark buildings. In fiscal year 1997 the government provided 85 percent of the funds needed to fulfill the Gallery's service to the nation and for crucial repair and renovation projects. We deeply appreciate the confidence of the federal government, which enables us to bring great art into the lives of millions of people each year.

In the past year the National Gallery has also been very fortunate in receiving strong private support, its sole source of funds for art acquisition and certain other collection- and exhibition-related programs. We are particularly grateful for the many major gifts to the New Century Fund, and I am gratified to report that this campaign to raise $105 million has been a remarkable success. Fully half of the funds sought for the New Century Fund will build the Gallery's art acquisition endowment, providing us with a secure foundation for the future.

We also thank the corporations and foundations that have provided generous financial support for the Gallery's ambitious exhibition programs. Major corporate sponsors this year included United Technologies Corporation, supporting The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901; Bell Atlantic, supporting Picasso: The Early Years 1892–1906; and The Boeing Company, supporting Thomas Moran. Corporate and foundation sponsors make possible many important international loan exhibitions along with related projects such as films, catalogues, brochures, and special events.

The solid strength of the Gallery is enhanced through The Circle of the
National Gallery of Art, which had an outstanding year under the leadership of co-chairs Juliet Folger and David Maxwell. Membership grew significantly and the group finished the fiscal year with a flourish, raising nearly $1.2 million. Circle members' annual gifts provide a valuable source of unrestricted support for projects and programs that might otherwise go unrealized.

We are also grateful to the members of the Collectors Committee. Doris Fisher and Barney Ebsworth continued to serve as co-chairs, and we were delighted to welcome several new members. This national group supports the acquisition of twentieth-century art for the Gallery's permanent collection.

After eighteen years of dedicated service on the Board of Trustees, culminating in the last four years as chairman, Ruth Carter Stevenson has retired. On behalf of the entire board, I extend our profound appreciation for her outstanding contributions to the Gallery; we are delighted she will remain associated with the institution as trustee emerita and as a member of the Trustees' Council. She is succeeded as chairman by Alexander Laughlin, a member of the board since 1987. Julian Ganz Jr., chair of the Trustees' Council, has been elected to the board as a new member. Robert F. Erburu, Louise Mellon, and I continue to serve as private trustees of the Gallery, with the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serving as ex officio trustees.

Julian Ganz and Robert Duemling have succeeded Edwin L. Cox and Lois de Menil, respectively, as chair and vice-chair of the Trustees' Council, the national committee serving the Gallery's board in an advisory capacity. We are grateful to Ed and Lois for their
years of leadership, as well as to their fellow council members. We would especially like to recognize those whose terms concluded in 1997: Camilla Chandler Frost and Yvonne Lenart, both of Los Angeles; Leonard A. Lauder, James S. Smith, and Dian Woodner, of New York City; and Diana C. Prince of Washington, DC; as well as Leonore Annenberg of Wynnewood, Pennsylvania, who retired from the council. We are very pleased to welcome Raymond J. Horowitz of New York City as the newest member of the Trustees' Council.

After the close of the fiscal year the National Gallery of Art lost one of its most distinguished and influential leaders with the death of John R. Stevenson in October 1997. During his eighteen years of service as a trustee (1975–1993), the last fourteen as president, Jack oversaw a period of remarkable growth for the Gallery—including the opening of the East Building, the establishment of the Center for Advanced Study in the Visual Arts, and the founding of The Circle of the National Gallery of Art. He served as chair of the Gallery's first major broad-based capital campaign for the Patrons’ Permanent Fund and was responsible for establishing the Trustees' Council. For these accomplishments and many others, we continue to be grateful for Jack's commitment and contributions to this institution. He was married to Ruth Carter Stevenson, and we extend to her our deepest sympathy as we share her loss.

I am also sad to report the deaths of two other long-time friends of the Gallery: Lore Heinemann, a member of the Trustees' Council, in October 1996, and Pamela Harriman, a former member of the Trustees' Council, in February 1997. Lore had been a member of the council from 1984 to 1994 and rejoined for a second term in 1996. She had been very generous to the National Gallery in her lifetime, and we were deeply touched by her bequest, leaving the Gallery a number of major paintings and drawings from her collection as well as a substantial fund for curatorial and conservation projects. Pamela Harriman, a council member from 1982 to 1993, had arranged with her late husband W. Averell Harriman to give Vincent van Gogh's *White Roses* to the Gallery in honor of its 50th anniversary. With her passing, this spectacular painting has come to the Gallery and reminds us daily of a close and generous friend.

The Board of Trustees wishes to thank all those whose generosity has enriched the National Gallery of Art this past year. With such dedicated combined support from the federal government and the private sector, together with the great level of achievement of the administration and staff, we anticipate another banner year as the nation’s art gallery.

Robert H. Smith
President
The National Gallery of Art is looking toward the new millennium with enthusiasm. From its beginning the National Gallery has served the country by collecting, preserving, exhibiting, and encouraging the understanding of great works of art. As we move forward, the Gallery will continue to strengthen and enhance its enduring assets—the nation's renowned art collection and the two landmark buildings on the Mall in Washington—and to organize outstanding special exhibitions and develop new educational resources for the American public and people around the world. This past year we progressed further in these exciting directions, as detailed in the following overview of the year.

In 1997 the National Gallery continued to seek out the finest works of art available to build on the core collection begun by Andrew W. Mellon and the Founding Benefactors more than fifty years ago. The great public collections of art would not exist without the generosity of such private citizens. This year Paul Mellon, in the distinguished tradition he has carried on since his father's first gifts to the nation, donated a major work by Pablo Picasso, *The Death of Harlequin*, the last painting the artist completed on this favored theme. Altogether the Gallery acquired 1,061 works of art in fiscal year 1997, many of which are described in the following narrative. These works come to the nation through the generosity of many individuals as well as foundation and corporate donors, whom we acknowledge with deep gratitude at the end of this annual report.

The National Gallery opened fourteen new special exhibitions in fiscal year 1997. From neolithic China and sixth-century Cambodia, to Victorian England and the American Civil War, to Picasso and contemporary printmaking, the Gallery's exhibitions and their accompanying catalogues offered visitors exciting opportunities to explore in depth the riches of the world's artistic endeavors. The National Gallery is grateful to the many donors and lenders around the world who have made possible this extraordinary program of exhibitions.
Providing increased educational and outreach programs for an international audience, including those that use the latest technologies, is a dynamic area of expansion for the National Gallery in future years. Since February the Gallery has maintained a site on the World Wide Web (http://www.nga.gov), which makes available images and information on many of our nation’s preeminent works of art to millions of Internet users throughout the world. We continue to develop special features based on the collection and programs at the Gallery, including new ways to increase interactive access for schoolchildren.

The care of the Gallery’s two buildings, themselves national treasures, is of paramount importance. Among our most critical tasks has been the replacement, over a four-year period, of the three acres of West Building skylights, an undertaking that continued on schedule during the past fiscal year. The first phase of this complex project was completed with the reinstallation of the Italian Renaissance galleries, and the second phase was begun with the deinstallation of galleries devoted to northern Renaissance, northern and southern baroque, and seventeenth-century French paintings. Other critical projects included advances in the West Building fire protection system and the installation of major components of the new building automation system. The
The National Gallery of Art has also undertaken to reduce energy consumption through steam systems improvements, lighting replacements, and electric motor upgrades within the buildings.

Groundbreaking was celebrated in June for the National Gallery Sculpture Garden, "an outdoor room" of the Gallery, made possible by a magnificent gift to the nation from the Morris and Gwendolyn Cafritz Foundation. This new space, to be located on the six-acre block adjacent to the West Building, will be the site for twentieth-century sculpture. The informal yet elegant design, by Laurie C. Olin, includes ample seating, meandering walkways, shade trees, and bordered lawns. Year-round, the landscaping and plantings will provide a lush background for the works of art.

The trustees and staff were saddened by the death of former Gallery chief curator Sydney Freedberg, a preeminent historian of Italian Renaissance and mannerist art, who had taught at Harvard University for nearly three decades before coming to the Gallery in 1983. During his five years here, Professor Freedberg had a profound impact on the institution, acquiring important late Renaissance and baroque paintings, organizing several major international exhibitions, and encouraging serious scholarship, including the conception and preparation of the systematic catalogue of the collection. His contributions will stand for years to come.

This year we welcomed more than 5.5 million visitors, from every state and territory as well as more than eighty other countries. As we look forward to the opportunities of the approaching century, we are deeply grateful for the commitment of the federal government in its support for the vital mission of this great institution. On behalf of the executive officers of the National Gallery, I would also like to acknowledge the staff and volunteers for the dedication and inventiveness they bring to their work here. Finally, I would like to express again our sincere gratitude to the many donors and lenders, both private and public, who ensure the ongoing vitality of the art collections and programs of the National Gallery of Art.

Earl A. Powell III
Director
Reflecting on the year's accomplishments, we offer a brief summary of the highlights of fiscal year 1997 at the National Gallery of Art.

**Gifts and Acquisitions**

The collection was enriched by the acquisition of several great Renaissance and mannerist works. The exceptional *Raising of the Cross*, an intact late fifteenth-century folding triptych, was painted by an anonymous German artist for the Starck family of Nuremberg. Jacopo Bassano's *Miraculous Draught of Fishes*, an imposing composition of figures in brilliantly colored draperies set against a blue expanse of water, is a superb addition to our Venetian paintings. Giovanni Cariani's *Concert*, the artist's masterpiece, which combines two popular sixteenth-century themes—music-making and a young man with his teacher—was among the major works of art bequeathed to the Gallery by Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann.

The Heinemann gift also included two baroque paintings and an impressive group of drawings. Peter Paul Rubens' freely executed oil sketch of *The Meeting of David and Abigail* combines a light touch and delicate colors with expressive faces and gestures, while Giovanni Battista Piazzetta's devotional painting of *Saint Margaret of Cortona* depicts the saint in meditation. Of the drawings—two by Piazzetta, one attributed to Piazzetta, one by Giuseppe Angeli, and one by Domenico Maggiotto—the *Saint Stephen* is a particularly strong example of Piazzetta's work in this genre.

The endowment for master drawings provided by William B. O'Neal enabled the Gallery to respond to opportunities at auction this year, and we were fortunate to acquire our first drawings by Giovanni Bellini as well as a handsome landscape most probably by Titian. Bernard van Orley's *Stag Hunt*, a large tapestry design in pen and watercolor from his series on *The Hunts of Maximilian*, was purchased with funds from the Brown Foundation, Inc., Houston. Joseph Heintz the Elder's bravura *Fall of Phaeton* is a newly discovered model drawing and cartoon, purchased through the New Century Fund. Two fine early impressions of Renaissance...
engravings. Israhel van Meckenem’s expressive Stoning of Saint Stephen and Christofano Robetta’s Hercules and Antaeus, were given by the Arcana Foundation. Two rare chiaroscuro woodcuts were also purchased: Ugo da Carpi’s most important work, Diogenes, and David Playing the Harp before Saul by Frans Floris I.

From the seventeenth century, Simon de Vlieger’s Esuay at Dawn is a remarkably restrained and evocative marine painting, striking in its atmospheric effects. This work was acquired through the Patrons’ Permanent Fund and a gift in memory of Kathrine Dulin Folger.

An acquisition of great importance and rarity was Rembrandt’s original copperplate for the etching Abraham Entertaining the Angels, hidden for more than three hundred years on the back of an oil painting by one of Rembrandt’s contemporaries. Fewer than one hundred of Rembrandt’s plates are extant, and so far as we know, this one is unique in being unworn and unreworked. Rubens’ most important illustrated book, a celebration of the triumphal entrance of the Emperor Ferdinand into Antwerp, was purchased with funds from Mrs. Mark J. Millard. This superb copy, in an original vellum and gilt binding, is most unusual in having extra and expanded illustrations.

Giovanni Battista Tiepolo’s Madonna of the Goldfinch is a tender painting of this familiar theme. An excellent drawing by Giovanni Domenico Tiepolo, God the Father and Angels Adoring the Madonna and Child, was the gift of Kate Ganz in memory of her parents, Victor and Sally Ganz.

Among a number of notable drawings acquired this year, Giovanni Battista Piranesi’s powerful Fantasy on a Monumental Wall Tomb is a major statement of his belief in the artist’s freedom to use classical motifs in original ways. Alessandro Galli Bibiena’s Magnificent Catalogue in Honor of John III, King of Poland, was given by Peter Josten in memory of Stephen Spector. Johann Georg von Dillis’ Waterfalls in a Mountain Forest is a sensitive yet brilliantly colored watercolor landscape. Sculpture acquisitions included a gift of six medals and plaquettes from Lisa and Leonard Baskin; an important English seal by Thomas Simon donated by Mark Wilchusky; and a carved ivory Christ Crucified from around 1700.

The Gallery acquired four important late eighteenth- and early nineteenth-century open-air landscape paintings this year. Jean-Honoré Fragonard’s Mountain Landscape at Sunset is executed with the master’s characteristic economy of touch. André Giroux’ Santa Trinità dei Monti in the Snow, which seems to be an unusual open-air sketch in winter, is actually a view from the artist’s studio window. Pierre-Henri de Valenciennes’ Study of Clouds over the Roman Campagna, given in memory of Gaillard F. Ravenel II by his friends, looks forward to the cloud studies of John Constable. And Lancelot-Théodore Turpin de Crissé’s View of a Palace and Quarry, Pizzofalcone, Naples, purchased through a gift to the New Century Fund from Lois and Robert Erburu, is a refined and meticulously painted view of an unconventional quarter of the city.

Samuel Palmer’s superb watercolor, Harvesting, shows the artist’s keen ability to capture the fleeting effects of nature. And a wonderfully varied group of thirty-six drawings and four prints, most by eighteenth- and nineteenth-century French artists, was donated by the Christian Humann Foundation. An unusual history painting by Edgar Degas, Alexander and Bucephalus, was part of the Heinemann bequest.

The Gallery’s purchase of Home, Sweet Home, the last of Winslow Homer’s great Civil War paintings in private hands, occasioned a focus exhibition in 1997. The poignant image, notable for its technical strength and directness, was shown alongside numerous Civil War drawings by Homer, donated by Edmund L. Zalinski, whose grandfather met Homer early in the war and received the sketches directly from the artist. Three outstanding watercolors by leading American modernists—Charles Demuth’s Zinnias and a Blue Dish with Lemons, Edward Hopper’s Haskell’s House, and Charles Sheeler’s Interior—were the gift of Herbert A. Goldstone.

The twentieth-century art collection was significantly augmented when Mr. and Mrs. Klaus G. Perls, who represented Alexander Calder in their New York gallery from 1955 until the artist’s death in 1976, donated fifteen sculptures by Calder—including several mobiles—as well as twenty-one drawings, three pieces of jewelry, and one rug. Francis Picabia’s important paint-
The Procession, Seville, a partial gift/partial purchase from Barbara Rothschild Michaels, represents the synthesis of high cubism and futurism in Paris during the pre-World War I era. The Gallery purchased Arthur Dove’s fanciful collage, Rain, through the Avalon Fund. The Honorable and Mrs. Sidney R. Yates gave Joan Mitchell’s Piano mécanique, a bold, painterly work from her days as a young member of the abstract expressionist circle in New York. Mr. and Mrs. Barney Ebsworth made the generous gift of Or, an early painting by Pat Steir, replete with the illusionistic effects that have preoccupied the artist throughout her career. The American Art Foundation donated a wooden assemblage by Louise Nevelson, Model for “Sky Covenant,” related to her monumental sculpture of that name. Douglas S. Cramer gave a classic broken-plate painting by Julian Schnabel, Sun of Justice, which epitomizes the baroque style and epic themes of the artist’s so-called neo-expressionist period. Spiral Theme, a delicate synthetic sculpture by Naum Gabo, was donated by the Estate of Kay Hillman.

The Collectors Committee voted to acquire Eva Hesse’s hauntingly beautiful Test Piece for “Contingent” in which the artist draped latex-covered cheesecloth over a dowel to create an amalgam of painting and sculpture. With funds from Nancy Lee and Perry Bass, the National
Gallery acquired *Untitled #3*, an ethereal abstraction by painter Agnes Martin, and *Ex. 5—Mind’s I: Translation #12*, an enigmatic still life by the American painter Jess.

Building the collection of modern prints and drawings, the Gallery purchased several works by Picasso: *Two Women Waking Up*, a unique later version of a 1959 print, done in a technique Picasso created in 1964 known as "rinsed linocut"; and five of the nine proof impressions of Picasso’s *Variation on Delacroix’s “Women of Algiers,”* including the first and the last in the series. One of Joseph Stella’s most dramatic self-portraits, in fine colored pencils and washes of watercolor, reveals his inventive use of a wide range of media. A beautiful, rich charcoal drawing by Martin Puryear depicts a massive mound-like form reminiscent of many of his sculptures.

Among other welcome gifts this year, Kathan Brown, founder of Crown Point Press, who has been at the vanguard of innovative printmaking and who has worked with many of the leading contemporary artists, gave the Gallery 128 etchings and woodcuts by forty-one artists, including Vito Acconci, Chuck Close, Helen Frankenthaler, and Sol Lewitt. Complementary gifts from Crown Point Press itself brought the collection more than 220 works, adding significantly to the Gallery’s holdings of contemporary prints.

A generous gift from Mr. and Mrs. Gerhard E. Pinkus included thirty-three prints by Marc Chagall from the 1920s—most from his celebrated *Mein Leben* series, autobiographical works...
that evoke the artist's formative years in Russia. With this donation Mr. and Mrs. Pinkus have since 1992 given the Gallery 164 early graphic works by Chagall. In a gift of eight prints and two drawings from Philip and Judith Benedict the star is a unique working proof of Jacques Villon's Parisienne. Another singular Villon proof, The Cards, printed in golden yellow, was acquired with funds given by Evelyn Nef. Six drawings and ten prints by Dorothy Dehner that trace her development from 1946 to 1986, from symbolism to architectonic abstraction, were purchased with funds from the Judith Rothschild Foundation. Professor and Mrs. Daniel Bell continued to enrich the Gallery's collection of rare proofs and outstanding impressions of prints by Albert Besnard, giving twenty-six works this year.

The photograph collection also expanded significantly. The Gallery acquired three important works by the unrivaled masters of nineteenth-century British photography—William Henry Fox Talbot's Boulevards of Paris, David Octavius Hill and Robert Adamson's The Three Sleepers: Sophia Finklay, Harriet Farnie and Brownie, and Julia Margaret Cameron's The Mountain Nymph, Sweet Liberty. An anonymous donor enabled us to acquire ten more nineteenth-century works, including an exquisite architectural study by Talbot, a haunting portrait of John Dryden by Robert Howlett, and the picturesque Derwent Water by Roger Fenton. The André and Elizabeth Kertész Foundation donated a rare vintage print by André Kertész, Shadows of the Eiffel Tower, and the Gallery acquired Kertész' beautiful carte-postale Portrait of a Ballet Dancer, Paris, through The Herbert and Nanette Rothschild Memorial Fund in memory of Judith Rothschild.

Augmenting many previous gifts, Robert Frank generously donated twelve more photographs, ranging from images made while traveling around the United States in the 1950s to some of his most recent works, all of which were included in our 1994 exhibition, Robert Frank: Moving Out. Seven photographs by Harry Callahan, including
several of his earliest experiments from the 1940s, were given by Susan P. MacGill, while five more were purchased with funds donated by The Very Reverend and Mrs. Charles Harris and by an anonymous donor.

Of the 1,061 works of art acquired in fiscal year 1997, 20 are paintings, 28 sculptures, 4 decorative art objects, 138 drawings, 772 prints and technical material, 16 portfolios, 8 rare illustrated books, and 75 photographs. For a complete list of acquisitions, please see pages 47–64.

Through the Ailsa Mellon Bruce Fund and additional monies provided by the New Century Fund and the Circle, the Gallery was able to acquire fourteen antique frames in fiscal year 1997. As part of the ongoing frame project, the Gallery this year reframed fifteen permanent collection paintings, eleven with period frames and four with reproductions.

As always, prints, drawings, and photographs not on view were available to the public in the two print study rooms; attendance for the year was 828 in the European art study room in the East Building and 504 in the American art study room in the West Building.

Exhibitions

The fiscal year opened with Georges de La Tour and His World (6 October 1996 to 5 January 1997), which presented more than forty paintings by this enigmatic seventeenth-century French artist and his contemporaries and focused on questions of attribution as well as influence. Organized with the Kimbell Art Museum, Fort Worth, this exhibition was supported by Republic National Bank of New York; Safra Republic Holdings, S.A.; and Banco Safra, S.A., Brazil. The Gallery published a fully illustrated catalogue and produced a free color brochure for this show as well as our first “Inform” random-access Acoustiguide tour for a temporary exhibition.

Michelangelo and His Influence: Drawings from Windsor Castle (27 October 1996 to 5 January 1997) highlighted Michelangelo’s superb draftsmanship and demonstrated his influence on his contemporaries and followers, including Raphael, Francesco Salviati, Taddeo Zuccaro, and Bronzino. This exhibition was organized by the Royal Library, Windsor Castle, in association with the National Gallery of Art, Washington; the Kimbell Art Museum, Fort Worth; and The Art Institute of Chicago. The National Gallery published a fully illustrated catalogue to accompany the exhibition.

Two in-house drawings exhibitions included Figure Studies and Compositional Drawings from the Armand Hammer Collection (17 November 1996 to 11 May 1997) and Landscape Drawings from the Armand Hammer Collection (18 May to 9 November 1997).

Splendors of Imperial China: Treasures from the National Palace Museum, Taipei (19 January to 6 April 1997), presented paintings and calligraphy, jade carvings, bronzes, ceramics, lacquerware, and other decorative arts—dating from the neolithic period to the eighteenth century—lent from one of the world’s greatest collections of Chinese art. The exhibition was organized by the National Palace Museum, Taipei, and The Metropolitan Museum of Art, New York, with support from The Henry Luce Foundation, Inc.; The Starr Foundation; the National Endowment for the Humanities; and the National Endowment for the Arts; and additional support from EVA Airways Corporation. The Gallery produced an audio tour and a family guide and made available a catalogue to accompany the exhibition.

Six Centuries/Six Artists (2 February to 4 May 1997) was a chronological sequence of six galleries, which integrated prints, drawings, and illustrated books by six artists—Martin Schongauer, Albrecht Dürer, Giovanni Battista Castiglione, François Boucher, William Blake, and Jacques Villon—chosen to represent the six centuries in our collection.

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901 (16 February to 11 May 1997) brought together approximately seventy ambi-
igious paintings that bore witness to the energies and tensions of the period when Britain was the preeminent world power. This exhibition was supported by United Technologies Corporation and its companies: Pratt and Whitney; Otis; Carrier; Sikorsky; Hamilton Standard; and UT Automotive. The Gallery published a fully illustrated catalogue and produced a free color brochure and an audio tour.

*Alexander Calder: The Collection of Mr. and Mrs. Klaus G. Perls* (9 March to 8 July 1997) celebrated the generous gift to the National Gallery of forty important works by Calder. The exhibition was accompanied by an illustrated catalogue.
The *Picasso* exhibition brought many iconic early works by the artist to the National Gallery, including his *Self-Portrait* of 1901, lent by the Musée Picasso, Paris, and *Two Nudes* of 1906, lent by Museum of Modern Art, New York. Gift of G. David Thompson in honor of Alfred H. Barr Jr.

For the exhibition of drawings by Michelangelo, The Royal Collection at Windsor Castle lent masterpieces such as *Head of the Virgin* (recto), c. 1540, and *The Archers*, c. 1530. © Her Majesty Queen Elizabeth II

*Picasso: The Early Years, 1892–1906* (30 March to 27 July 1997) was the most comprehensive survey ever assembled of Picasso’s early works, including his famous Blue and Rose period paintings, created before the advent of cubism. Organized with the Museum of Fine Arts, Boston, this exhibition was supported by Bell Atlantic. The National Gallery published a fully illustrated catalogue and produced a free color brochure and an audio tour. The exhibition was also the focus of an innovative “electronic field trip,” developed in collaboration with Maryland Public Television, as well as an interactive computer program, created with additional support from Bell Atlantic.
Thirty-five Years at Crown Point Press (8 June to 7 September 1997) celebrated a generous gift to the Gallery from Kathan Brown, founder of the Crown Point Press, and from the Crown Point Press itself. This exhibition was organized with the Fine Arts Museums of San Francisco, which also published the catalogue.

Sculpture of Angkor and Ancient Cambodia: Millennium of Glory (29 June to 28 September 1997) brought together nearly one hundred major works from the sixth to the sixteenth century, ranging from monumental pieces in sandstone to refined ceremonial bronzes. The exhibition was organized with the Royal Government of Cambodia and the Réunion des musées nationaux/Musée national des Arts asiatiques-Guimet, Paris. It was supported by The Henry Luce Foundation; The Marjorie Kovler Fund; and The Rockefeller Foundation. A small exhibition of photographs by Kenro Izu was installed in adjacent galleries. The Gallery produced a fully illustrated catalogue, a free color brochure, an audio tour, and an original video program, Sacred Art of Angkor, narrated by Sam Waterston, which included archival footage and documentary photographs of archaeological work at Angkor.

Winslow Homer and the Civil War: Recent Acquisitions (16 July to 28 September 1997) showcased the splendid painting Home, Sweet Home, along with numerous Civil War drawings given to the Gallery by Edmund L. Zalinski.

Augustus Saint-Gaudens’ Memorial to Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment (21 September 1997 to 4 January 1998) marked the installation in the American galleries of the plaster version of Saint-Gaudens’ masterpiece, on long-term loan from the National Park Service, Saint-Gaudens National Historic Site. This exhibition was supported by The Circle of the National Gallery of Art, with additional support from Shell Oil Company Foundation. The Gallery produced an illustrated brochure, and an impressive lineup of speakers at the press opening included General Colin L. Powell, who spoke movingly of his experiences as an African American soldier.

The fiscal year concluded with a grand American exhibition, Thomas Moran (28 September 1997 to 11 January 1998), showing 114 dramatic landscape paintings and works on paper, among them original watercolors of Yellowstone that inspired Congress to establish the first national park 125 years ago. Organized in association with the Gilcrease Museum, Tulsa, the exhibition was supported by The Boeing Company. The National Gallery produced a fully illustrated catalogue, a free color brochure, an audio tour, and a video program that explored Moran’s part in the 1871 expedition to Yellowstone.

In addition, four exhibitions continued on view from the previous fiscal year: Olmec Art of Ancient Mexico (to 20 October 1996); Gauguin Drawings from the Armand Hammer Collection; Selections from “Breton Sketchbook No. 16” (to 10 November 1996); Adolph Menzel (1815–1905): Between Romanticism and Impressionism (to 5 January 1997); and Encounters with Modern Art: Works from the Rothschild Family Collections (to 26 January 1997). For a complete list of lenders to temporary exhibitions, see pages 72–74.

Eight of the above exhibitions received indemnity support from the Federal Council on the Arts and the Humanities, which saved the Gallery more than $2 million in insurance premiums. These include Olmec Art; Menzel; La Tour; Michelangelo; Splendors of Imperial China; Victorians; Picasso; and Sculpture of Angkor and Ancient Cambodia.

The video made last year for Olmec Art of Ancient Mexico received four prestigious awards in 1997: a first place Muse Award (American Association of Museums); two first place Telly Awards (a national competition of broadcast and nonbroadcast video media); and a CINE Golden Eagle Award.

As the fiscal year drew to a close, the Gallery was making final preparations for several exhibitions opening in the following year, featuring Alexander Calder, Edgar Degas, Lorenzo Lotto, Edouard Manet, and Mark Rothko.

Loans

In appreciation for the loan of important objects from institutions in Mexico for Olmec Art of Ancient Mexico, the Gallery lent seventy-five works to the following institutions:

Lancelot-Théodore Turpin de Crisé, View of a Palace and Quarry, Pizzofalcone, Naples, 1819, oil on canvas, 41 x 54 cm, New Century Fund, Gift of Lois and Robert Ethorn, 1997.102.1
Museo Nacional de Antropología in Mexico City for Obras Maestras de la National Gallery of Art de Washington, including Murillo's Two Women at a Window, Degas' Woman Ironing, and works by Schongauer, Dürrer, Titian, Rembrandt, Goya, Monet, Cézanne, and Picasso, among others. A Spanish-language video was produced to accompany the exhibition. Another fourteen major paintings from the Gallery's Dutch holdings traveled to the Chrysler Museum of Art in Norfolk while the skylights in the West Building's Dutch galleries were being replaced. The National Lending Service exhibition program had a highly successful year, with eight exhibitions traveling to eighteen museums throughout the United States. From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collection, a version of the exhibition held at the Gallery in 1994, opened in Portland, Oregon.

During the fiscal year 1,031 works from the collection were lent to 135 exhibitions at 160 institutions; 195 objects were sent as extended loans to 51 sites; and 5 works were lent temporarily to other domestic and foreign collections. For a complete list of loans, see pages 65–72.

The Dutch Cabinet Galleries provided the setting for an installation of Dutch and Flemish paintings, drawings, and prints on long-term loan from a private
The seventeen works on view included a landscape by Hendrick Avercamp, a still life by Pieter Claesz., and a sensitive drawing by Rembrandt. Also on view was a wonderful small painting by Pieter Duyfhuysen, from the Abrams Collection, Boston. Two paintings, one by Paulus Bor and one by Caesar van Everdingen, both lent by Mr. and Mrs. Michal Hornstein of Montreal, were shown in an adjacent Dutch gallery.

Four twelfth- through fourteenth-century stained-glass panels from the National Museum of American Art are on display with the Gallery's medieval decorative arts collection, following cleaning and treatment by Gallery conservators. The oldest, an image of the Contemplative Life, is an exceptionally fine and well-preserved early Gothic roundel. For the lenders of works displayed with the Gallery's collection, please see pages 74-75.

Educational Programs

In its mission to make the collection and special exhibitions accessible to all age groups, the Gallery continued to offer a wide array of lectures, tours, films, symposia, and academic programs, as well as school tours, teacher training, high school days, family programs, and an extensive loan program of educational resources.

Of particular note, February 1997 marked the launching of the Gallery's Web site (http://www.nga.gov), making available a wealth of information on the National Gallery's collection, exhibitions, and history to "visitors" from around the world. More than 13,000 digital images (including 9,000 details) as well as information on the more than 100,000 works in the collection are available online. Exhibition materials include "virtual tours" as well as educational resources and program listings.

Special features highlight artists John Singleton Copley, Thomas Moran, Augustus Saint-Gaudens, and Jackson Pollock. General information includes "facts of the day" and historical audio segments. The ease of use of the Gallery's Web site, praised in surveys and in professional reviews, is made clear by the thousands of people who visit the site every day.

The Gallery produced twelve new gallery guides to the collection with support from the Park Foundation and Melvin Henderson-Rubin. We also published three books for young readers—The Nine-Ton Cat: Behind the Scenes at an Art Museum, The Whole Truth...and Other Myths, and The Inquiring Eye: Classical Mythology in Western Art—with support from the Vira I. Heinz Foundation; collaborated with Scholastic, Inc., in publishing Scholastic Arts magazine for students and teachers in secondary schools; and expanded our digitized audio tour.
system, “Inform,” which allows visitors to have individualized access to interpretive commentary on works in the collection.

The Teacher Institute, which brings several hundred educators to the Gallery from around the country for summer sessions to learn how to incorporate art into their curricula, received fellowship funds from The Circle of the National Gallery of Art, the GE Fund, the Rhode Island Foundation, the Weingart Foundation, Sara Shallenberger Brown, the Geraldine R. Dodge Foundation, and the William Hearst Endowed Fund. Internships for Diversity in the Museum Profession, which encourage minority students to pursue their interests in museum careers, received funds from the Culpeper Foundation to support five academic-year interns. The Lampadia Foundation granted two-year support to a fellowship program for South American museum professionals. The “Art Around the Corner” multiple-visit program for District of Columbia schools, which received front-page news coverage in the New York Times, was supported by Fannie Mae, the Park Foundation, and the Ford Motor Company. Numerous donors, including Turner Classic Movies, offered generous support for the summer program of silent film, “Grand Music Cinema V.” Altogether educational programs reached an estimated audience of 27,362,417.

Publications
The National Gallery this year published six exhibition catalogues, six exhibition brochures, three volumes of Studies in the History of Art, three educational books, and numerous press, development, conservation, and other publications. For a list of the Gallery’s major publications, see page 76. The Gallery also produces a bimonthly Calendar of Events, distributing about 66,000 copies to readers around the world. The American Association of Museums named four 1996 and 1997 Gallery publications as winners of design awards: Georges de La Tour and The Robert and Jane Meyerhoff Collection catalogues, The Nine-Ton Cat, and a teacher and school programs brochure.

Substantial progress was made on the Gallery’s systematic catalogue, with three volumes in the final stages of production. This ongoing project—which involves outside scholars as well as curators, conservators, archival staff, photographers, and most departments in the Gallery—will ultimately document more than 5,000 works in the collection of the National Gallery.

Research on the Georgia O’Keeffe catalogue raisonné is nearing completion; anyone with knowledge of works not yet documented is encouraged to bring
them to the attention of the Gallery and the Georgia O’Keeffe Foundation, joint publishers of this comprehensive catalogue. Research and writing continued on the catalogue raisonné of works by Mark Rothko.

**Conservation and Collection Management**

Curators, conservators, registrars, art handlers, and the guard force are among those with primary responsibility for the security of works of art on display in the galleries as well as thousands of works in storage, on long-term loan to other institutions, or coming into or out of the buildings for temporary exhibition, study, or acquisition. Care of the collection and of incoming and outgoing loans for exhibition involves continuing expert examinations as well as major and minor treatments.


Important sculpture by Alexander Calder, Wilhelm Lehmbruck, and Luca della Robbia received treatment. A five-year provenance study of the marble sculpture collection, funded by a Kress grant, concluded with exciting results: authentication problems for several fourteenth-century French and Italian works were resolved, stable isotope and petrographic analyses of all the sculpture contributed valuable data, and a reference set of European marble samples was collected.

Nearly nine hundred works on paper were rematted and framed this year. New acquisitions that received major and innovative treatments included Civil War drawings by Homer, a watercolor by Charles Demuth, and a woodcut by Ugo da Carpi. The successful cleaning of two pencil drawings by Ingres, *Portrait of Mrs. Dodwell* and *Portrait of Henri Labrouste*, was preceded by extensive research on the materials. In conjunction with the Moran show, the artist’s watercolor technique was compared with J.M.W. Turner’s. A condition survey of the Stieglitz collection was conducted and a treatment plan developed.

The National Gallery hosted the International Congress on Oriental Carpets this year, which resulted in publications on the Gallery’s carpet collection in major professional journals.

Scientists continued to provide technical support for conservation projects. Paints for retouching were prepared for the Gallery by a manufacturer of artists’ colors, and the longevity and properties of these paints are now being evaluated. The National Center for Preservation Technology and Training renewed a grant in support of research into coatings for outdoor sculpture; the failure of a class of water-borne coatings is under investigation. Chromatographic methods were used to distinguish original paint from overpaint on several Calder sculptures. Other instrumental methods showed that a disfiguring white surface on a painting by Rothko contained molecules confirming the use of egg in the paint. Research also continued on the molecular mechanisms of degradation.
The Gallery collaborated with scientists from the FOM Institute in Amsterdam on studies into the degradation of varnishes and paints. The discolorization of the green pigment copper resinate was studied. And investigations continued into the relative effects of various solvents on oil paint films.

The Center for Advanced Study in the Visual Arts

The Center sponsors the study of the visual arts in four major program areas: fellowships, research, scholarly meetings, and publications. The resident community of scholars included the Kress professor, Hubert Damisch, and the Mellon professor, David Freedberg, as well as thirty-nine fellows. For a complete listing, see page 84. Scholars from Latin America were funded by the Inter-American Development Bank, the Andrew W. Mellon Foundation, and the Association of Research Institutes in Art History (ARIAH). ARIAH fellows were funded by the Getty Grant Program, The Andrew W. Mellon Foundation, and the Lampadia Foundation. Additional support for advanced research programs was provided by the Bauman Foundation. The Center also initiated a three-year program of paired fellowships for research in conservation and art history or archaeology, supported by the Samuel H. Kress Foundation and by endowed funds for visiting senior fellowships from The Andrew W. Mellon Foundation.

Three long-term research projects are under way at the Center: development of a photographic archives of pre-1800 Italian architectural drawings, which added about 25,000 images gathered from European collections; preparation of a multi-volume illustrated glossary of landscape vocabulary in use in America from the colonial period to the mid-nineteenth century; and creation of a guide to documentary sources for the art history and archaeology of the Andes, funded by the Getty Grant Program and the Center.

In conjunction with the Olmec Art of Ancient Mexico exhibition, the Center organized a symposium supported by the Cotsen Management Corporation, the Andrew Vining Davis Foundations, and the Wenner-Gren Foundation for Anthropological Research. Just prior to the presidential election, the Center held a conference on “Political Caricature and Satire,” sponsored by the Washington Collegium for the Humanities. Informal meetings included two seminars—on Adolph Menzel, and on issues of rulership and ornament in Pre-Columbian palaces—and a curatorial/conservation colloquy on the busts of Lorenzo and Giuliano de’ Medici attributed to Andrea del Verrocchio. These meetings were complemented by lectures, including the Andrew W. Mellon Lectures in the Fine Arts, presented this year by John Golding.

In addition to two volumes of symposium papers published by the Gallery this year in Studies in the History of Art, Princeton University Press published After the End of Art: Contemporary Art and the Pale of History, based on the Andrew W. Mellon Lectures delivered in 1995 by Arthur C. Danto. For a complete account of the Center’s activities, see Center 17: Record of Activities and Research Programs, June 1996-May 1997.

Library and Gallery Archives

Among the notable library acquisitions this year were three important sixteenth-century texts. Marco Fabio Calvi’s Antiquae urbis Romae cum regionibus simulachrum, one of the scarcest works on ancient Rome, was purchased with funds from Mrs. Mark J. Millard. A Tracte containing the Artes of Curious Paintinge, Carvinge, Buildinge, the first English translation of the first five books of Giovanni Paolo Lomazzo’s Trattato dell’arte della pittura and the earliest edition to be illustrated, was acquired with funds from the Circle of the National Gallery of Art. Luca Pacioli’s Divina proportione, written in collaboration with Leonardo da Vinci and the only book to be illustrated by him, was purchased through the J. Paul Getty Fund in
honor of Franklin Murphy. The reference collection was substantially enhanced by the addition of the long-awaited, multi-volume Dictionary of Art (London, 1997), with contributions from many Gallery staff and fellows at the Center for Advanced Study in the Visual Arts. Gifts continue to enrich the library's collection. Deserving special mention were donations from B. J. Boudreau, J. Carter Brown, Jacob and Ruth Kainen, Mrs. Paul Mannes, Mrs. Joyce Frank Menschel, Ruth Carter Stevenson, and Dorothy and Herbert Vogel.

Two large collections became fully accessible in the library's online catalogue this year: approximately 3,000 titles in the John Rewald Collection; and around 500 titles on artists' materials in a collection donated by Barbara and Max Saltzman. In 1997 the library acquired 6,290 titles in 6,599 volumes, admitted 2,961 readers, and circulated 38,385 volumes.

By the end of the year the slide library had records in the library's database representing 42,500 images, about a quarter of the holdings of 167,500 slides. Of these, 25,614 slides were circulated. Dr. Alan Gowans contributed a large number of slides from his collection on North American architecture. Other notable gifts were made by Dr. John A. Most; the Philadelphia Museum of Art; the Museum of Fine Arts, Houston; the Museum of Fine Arts, Boston; the J. Paul Getty Museum; the National Gallery, London; and the Centre national de documentation pédagogique, Paris.

The photographic archives added 163,091 images to its collection in 1997, bringing the total number of images held to 7,843,238. Of those newly acquired, 90,799 were in microform and 11,105 in photographs. Two gifts deserve special note: the University of Washington donated 2,500 photographs of French baroque paintings; and Professor William Brumfield gave 533 photographs of Russian architecture. The Kress Foundation enabled the Gallery to complete a long-term project to photograph the entire collection of the Howard University Museum of Art. More than 1,600 negatives and prints were produced for our research archive, and copies provided to Howard University.

Under the direction of the Gallery Archives, oral history interviews were conducted with several former Gallery staff members as well as with Robert Bates, field supervisor for I. M. Pei & Partners; Jay Levenson, guest curator of several special exhibitions at the Gallery; and past and present members of the exhibition design and installation department. A Guide to the Oral History Collection was also revised and widely distributed.

Music at the Gallery

Highlights of the Gallery's fifty-fifth season of free weekly concerts (6 October 1996–29 June 1997) included performances by the National Gallery Orchestra under George Manos as well as by jazz pianist Marian McPartland, virtuoso violinists Corey Cerovsek and Aaron Rosand, pianist James Dick, and the Beethoven Trio Vienna. The concerts were broadcast in their entirety on WGTS-FM, with highlights rebroadcast on WETA-FM ("Music from Washington") and National Public Radio ("Performance Today"). Thirty-eight concerts were presented, supported by funds bequeathed by William Nelson Cromwell and F. Lammot Belin, with additional subvention from The Circle of the National Gallery of Art, the Ann and Gordon Getty Foundation, WETA-FM, the Embassy of Canada, and gifts given in memory of Sarah Marsten. For a list of concerts presented during the 1996–1997 season, see pages 76–77.
Federal appropriation provided basic salary and expense dollars and critical support for capital projects already in progress, but the Gallery had less to spend in real terms than it had in the prior year and enforced stringent cost control measures to live within its means without layoffs or other measures. On the other hand, an ebullient stock market and the success of the New Century Fund campaign augmented Trust monies, essential to the acquisition of significant works of art for the collection, the groundbreaking for the National Gallery Sculpture Garden, and other special projects not eligible for federal funding.

**Federal Funds for Operations**

Appropriated funds supported major operations of the Gallery, including the curatorial and education departments, special exhibitions, security, maintenance, and day-to-day functions. An additional sum was made available for needed equipment, repairs, and renovations to the Gallery's landmark buildings. The Gallery is well into its five-year project to replace the original West Building skylights, installed in 1937–1941.

Personnel costs represent the largest single expense category for museums—specifically salaries for the curatorial, guardianship, and maintenance staffs so integral to the care of the collections and their presentation to the public. Seventy-two percent of the federal funds appropriated to the Gallery go to salaries and related benefit costs.

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's gift to the people of the United States. The resolution stipulates that the Gallery be open to the public free of charge.

Andrew Mellon's gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress in turn pledged the faith of the United States to provide funds for the upkeep, administration, and operations of the Gallery, including the protection and care of works of art subsequently acquired by the Board of Trustees through donation or through purchase from private funds. The East Building,
opened in 1978, is also a gift to the nation from the Mellon family.

The federal government is a major factor in the international component of the Gallery’s exhibitions through its indemnity program, managed by the Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the United States from abroad. The Picasso exhibition, for instance, shared with the Museum of Fine Arts, Boston, would not have been possible without this indemnity.

Private Funds for Operations

Nonfederal funds utilized in fiscal year 1997 were drawn from unrestricted income from the Mellon endowment, grants from corporations and foundations to complement federal support of special exhibitions, and designated monies for other programs, including the Center for Advanced Study in the Visual Arts.

The 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. Fourteen special exhibitions, large and small, were mounted in 1997 at a cost of $7.1 million shared equally between federal and private funding.

The Center for Advanced Study in the Visual Arts supported forty-one fellowships in its community of scholars on private funds. Private monies for conservation financed six fellowships, staff research, and several seminars.

Supplementing federal funds, the Gallery used private monies designated for specific purposes to purchase books and photographs for the library and photographic archives. Designated income from two endowments given by William Nelson Cromwell and by F.Lammot Belin matched federal monies available for the regular, free Sunday evening concerts. The federal investment in art education was enhanced by private grants to further work on the European videodisc, to sponsor educators attending the annual Teachers Institute, and to fund minority interns interested in museum careers.

The accompanying chart, in addition
As a result, changes were made in the management of the funds. The 1997 investment advisory team retained Scudder, Stevens & Clark, New York (fixed income); and Sound Shore Management, Inc., Greenwich, Connecticut (large cap value equity). Montag & Caldwell, Atlanta (large cap growth equity) and Harding, Loewner, Somerville, New Jersey (international equity) were added. The Gallery has a small portion of its funds devoted to emerging growth companies with T. Rowe Price and with Cahill, Warnock. The Gallery’s new custodian is Crestar Bank.

New Century Fund
The Gallery embarked on a capital campaign five years ago to raise $105 million. Cash received in fiscal year 1997 was deposited, following donors’ wishes, in the appropriate endowment or specified purpose account. Following new accounting rules, all pledges have been recorded on the Gallery’s financial statements.

Art Acquisitions

Gallery Shops
The Gallery shops are an extension of the educational mission of the Gallery. Eighty-five percent of sales are derived from books and printed reproductions related to the Gallery’s collections. The net proceeds are used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly efforts related to the Gallery’s collections. For 1997, $1,824,291 was added to the fund on sales of $10,469,950.

In 1996 the Gallery significantly expanded its selection of children’s merchandise and added selected nonpaper gift products based on the permanent collection and special exhibitions. Its East Building shop was enlarged current with the Splendors of Imperial China exhibition. These measures were important new contributors to sales in 1997. In addition, it is now possible to make purchases from the Gallery shops online, through the Gallery’s Web site (http://www.nga.gov).

Financial Statements
The Gallery has adopted Statement of Financial Accounting Standards (SFAS) no. 116, “Accounting for Contributions Received and Contributions Made,” and no. 117, “Financial Statements of Not-for-Profit Organizations.” SFAS no. 116 requires recognition of unconditional promises to give (pledges), and SFAS no. 117 establishes new standards for external financial reporting. The fiscal year 1997 statements reflect several adjustments required to comply. Happily, readers will find that the notes to the statements are much easier to read and to understand than in the past. They clarify many of the new concepts introduced.

The unrestricted deficit on the operating statement results directly from the depreciation charge for the East Building, mandated by the Federal Accounting Standards Board. Certain federal renovations have also been classified as operating expense and along with depreciation have been included as an expense within “Operations / Maintenance.” Other building-related repairs have been added to fixed assets. Beginning with fiscal year 1997 the Gallery is required to reflect certain federal personnel costs relating to vacation leave and retirement benefits.

Coopers & Lybrand has once again given the Gallery’s financial statements an unqualified approval.

The Gallery is ever grateful to its corporate, foundation, and individual donors, who have sustained us with their continuous support of specific activities, and most particularly to the federal government, our partner in operations and preservation.

Ann R. Leven
Treasurer
To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying statements of financial position of the National Gallery of Art (the Gallery) as of September 30, 1997 and 1996, the related statements of activities for the year ended September 30, 1997 with summarized financial information for the year ended September 30, 1996, and cash flows for the years ended September 30, 1997 and 1996. 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 audits.

We conducted our audits in accordance with generally accepted auditing standards and Government Auditing Standards issued by the Comptroller General of the United States. These 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 audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the National Gallery of Art as of September 30, 1997 and 1996, the changes in its net assets for the year ended September 30, 1997, and its cash flows for the years ended September 30, 1997 and 1996 in conformity with generally accepted accounting principles.

In accordance with Government Auditing Standards, we have also issued a report dated January 8, 1998, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

Washington, D.C.
January 8, 1998
## STATEMENTS OF FINANCIAL POSITION
### 30 SEPTEMBER 1997 AND 1996

### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>1997</th>
<th>1996</th>
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<tbody>
<tr>
<td>Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury</td>
<td>$21,487,229</td>
<td>$21,497,415</td>
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<tr>
<td>Accounts receivable</td>
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<td>4,447,575</td>
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<td>Pledges receivable</td>
<td>15,973,801</td>
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<td>Investments</td>
<td>407,325,674</td>
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<td>Beneficial interest in trusts</td>
<td>6,417,802</td>
<td>3,418,151</td>
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<td>Publications inventory</td>
<td>3,023,588</td>
<td>2,509,777</td>
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<td>Deferred charges</td>
<td>1,676,950</td>
<td>1,281,645</td>
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<td>Fixed assets, net</td>
<td>102,845,028</td>
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<td>Art collections</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>$562,029,157</td>
<td>$477,017,374</td>
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### LIABILITIES AND NET ASSETS

#### Liabilities:

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<th>1997</th>
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<td>Accounts payable, accrued expenses and undelivered orders</td>
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<td>$22,427,235</td>
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<td><strong>Total liabilities</strong></td>
<td>23,965,175</td>
<td>22,427,235</td>
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#### Net assets:

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<tr>
<th>Description</th>
<th>1997</th>
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<tr>
<td>Unrestricted</td>
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<tr>
<td>Designated for art purchases</td>
<td>102,229,127</td>
<td>82,756,947</td>
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<td>Designated for the Center for Advanced Study in the Visual Arts</td>
<td>10,423,861</td>
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<td>Designated for special exhibitions</td>
<td>656,601</td>
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<td>Designated for sculpture garden and other capital projects</td>
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<td>Designated for research</td>
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<td>Designated for curatorial and conservation</td>
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<td>Designated for operations</td>
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<td>Designated for publications, including systematic catalogues</td>
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<td>Fixed assets</td>
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<td><strong>Total unrestricted</strong></td>
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<td>Temporarily restricted</td>
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<td>Permanently restricted</td>
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<td><strong>Total net assets</strong></td>
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<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td>$562,029,157</td>
<td>$477,017,374</td>
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The accompanying notes are an integral part of these financial statements.
STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1997
WITH SUMMARIZED FINANCIAL INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 1996

<table>
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<tr>
<th>OPERATING</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
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<th>Total 1996</th>
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<tbody>
<tr>
<td>Support and revenue:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation</td>
<td>$ 50,981,518</td>
<td>$ 3,408,000</td>
<td>—</td>
<td>$ 54,389,518</td>
<td>$ 51,748,626</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>1,735,575</td>
<td>6,568,053</td>
<td>—</td>
<td>8,303,628</td>
<td>8,716,166</td>
</tr>
<tr>
<td>Investment income for operations</td>
<td>7,759,802</td>
<td>1,307,185</td>
<td>—</td>
<td>9,066,987</td>
<td>9,632,496</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,530,577</td>
<td>—</td>
<td>1,530,577</td>
<td>949,981</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>62,007,472</td>
<td>11,283,238</td>
<td>—</td>
<td>73,290,710</td>
<td>71,047,269</td>
</tr>
<tr>
<td><strong>TOTAL SUPPORT AND REVENUE</strong></td>
<td>71,275,606</td>
<td>2,015,104</td>
<td>—</td>
<td>73,290,710</td>
<td>71,047,269</td>
</tr>
<tr>
<td>Expenses:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art care</td>
<td>25,822,913</td>
<td>—</td>
<td>—</td>
<td>25,822,913</td>
<td>25,075,638</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,088,598</td>
<td>—</td>
<td>7,088,598</td>
<td>7,139,340</td>
<td></td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>16,302,997</td>
<td>—</td>
<td>16,302,997</td>
<td>15,773,728</td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>10,690,717</td>
<td>—</td>
<td>10,690,717</td>
<td>10,018,809</td>
<td></td>
</tr>
<tr>
<td>Security</td>
<td>10,830,728</td>
<td>—</td>
<td>10,830,728</td>
<td>10,701,232</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>1,375,660</td>
<td>—</td>
<td>1,375,660</td>
<td>1,340,353</td>
<td></td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>786,423</td>
<td>—</td>
<td>786,423</td>
<td>3,800,897</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>72,898,036</td>
<td>—</td>
<td>—</td>
<td>72,898,036</td>
<td>73,849,997</td>
</tr>
<tr>
<td>Increase (decrease) in net assets from operating activities</td>
<td>(1,622,430)</td>
<td>2,015,104</td>
<td>—</td>
<td>392,674</td>
<td>(2,802,728)</td>
</tr>
</tbody>
</table>

| NONOPERATING                       |              |                        |                        |            |            |
| U.S. Government appropriation—no-year renovation funds | — | 5,942,000 | — | 5,942,000 | 6,442,000 |
| Gifts and grants for art acquisitions | 15,600 | 7,087,284 | 398,402 | 7,501,286 | 3,755,957 |
| Endowment gifts and grants         | —            | —                      | 7,144,493              | 7,144,493  | 1,625,461  |
| Investment income on art endowment and capital funds | 610,456 | 1,677,722 | — | 2,288,178 | 2,353,061 |
| Investment appreciation            | 57,148,001   | 10,765                | 17,471,945             | 74,639,731  | 30,462,354 |
| Change in value of beneficial interest in trusts | — | 3,026,900 | — | 3,026,900 | 438,041 |
| Net publications income            | 1,824,291    | —                      | 1,824,291              | 1,277,415   |            |
| Acquisition of works of art        | (19,285,710) | —                      | (19,285,710)           | (12,390,407) | (1,340,353) |
| Net assets released from restrictions to fund nonoperating expenses | 40,512,638 | 17,753,691 | 25,014,840 | 83,081,169 | 33,963,882 |
| Increase in net assets from nonoperating activities | — | 10,256,807 | (10,256,807) | — | — |
| Increase in net assets             | 48,947,015   | 9,511,988             | 25,014,840             | 83,473,843  | 31,161,154 |
| **NET ASSETS AT BEGINNING OF YEAR, BEFORE RECLASSIFICATIONS** | 196,232,294 | 112,807,273 | 145,550,572 | 454,590,139 | 423,428,985 |
| **RECLASSIFICATION OF PRIOR-YEAR NET ASSET BALANCES** | (16,142,122) | 231,544 | 15,910,578 | — | — |
| **NET ASSETS AT BEGINNING OF YEAR, AFTER RECLASSIFICATIONS** | 180,090,172 | 113,038,817 | 161,461,150 | 454,590,139 | 423,428,985 |
| **NET ASSETS AT END OF YEAR**      | $229,037,187 | $122,550,805 | $186,475,990 | $538,063,982 | $454,590,139 |

The accompanying notes are an integral part of these financial statements.
STATEMENT OF CASH FLOWS  
FOR THE YEARS ENDED 30 SEPTEMBER 1997 AND 1996

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOWS FROM OPERATING ACTIVITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>$83,473,843</td>
<td>$31,161,154</td>
</tr>
<tr>
<td>Adjustments to reconcile increase in net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to net cash (used in) provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease in accounts receivable</td>
<td>1,168,490</td>
<td>2,808,273</td>
</tr>
<tr>
<td>Decrease in pledges receivable</td>
<td>373,994</td>
<td>312,298</td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investment</td>
<td>(25,014,840)</td>
<td>(6,488,166)</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(59,824,045)</td>
<td>(19,292,096)</td>
</tr>
<tr>
<td>Unrealized gains on investments</td>
<td>(14,815,686)</td>
<td>(11,170,238)</td>
</tr>
<tr>
<td>Increase in beneficial interest in trusts</td>
<td>(2,999,651)</td>
<td>(465,289)</td>
</tr>
<tr>
<td>Increase in publications inventory</td>
<td>(513,811)</td>
<td>(113,627)</td>
</tr>
<tr>
<td>(Increase) decrease in deferred charges and undelivered orders</td>
<td>(395,305)</td>
<td>396,383</td>
</tr>
<tr>
<td>Depreciation</td>
<td>4,143,640</td>
<td>4,061,282</td>
</tr>
<tr>
<td>Net cash (used in) provided by operating activities</td>
<td>(12,865,431)</td>
<td>6,011,787</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM INVESTING ACTIVITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of investments</td>
<td>(753,482,560)</td>
<td>(302,363,099)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>750,573,565</td>
<td>299,850,438</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(9,250,600)</td>
<td>(6,311,090)</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>(12,159,595)</td>
<td>(8,823,751)</td>
</tr>
<tr>
<td><strong>CASH FLOWS FROM FINANCING ACTIVITIES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investment</td>
<td>25,014,840</td>
<td>6,488,166</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>25,014,840</td>
<td>6,488,166</td>
</tr>
<tr>
<td>Net (decrease) increase in cash and cash equivalents</td>
<td>(10,186)</td>
<td>3,676,202</td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>21,497,415</td>
<td>17,821,213</td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$21,487,229</td>
<td>$21,497,415</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
Notes to Financial Statements

1. Summary of significant accounting policies

MEASURE OF OPERATIONS—The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by the Congress and signed by the president. This is supplemented with income from endowments designated for current operating expenditures as well as gifts and grants designated by the donors for specific programmatic activity. (All monies, related activities, and balances from federal sources are referred to herein as “federal,” while all other monies, related activities and balances are referred to herein as “trust.”)

The Gallery includes in its measure of operations all federal and trust support and revenue and expenses that are integral to its core programs: art care, special exhibitions, operations and maintenance, general and administrative, security, development, and renovation.

SUMMARIZED FINANCIAL INFORMATION—The financial statements include certain prior-year summarized information in total, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Gallery’s financial statements for the year ended 30 September 1996, from which the summarized information was derived.

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

- **Unrestricted** net assets include all resources that are not subject to donor-imposed restrictions other than those that only obligate the Gallery to utilize funds in furtherance of its mission, including “one-year” federal appropriations. One-year federal appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidelines for a period of five years prior to being returned to the United States Treasury and are recorded as liabilities. Such funds, however, may not be obligated during the five-year period. At the discretion of the Gallery’s Board of Trustees, trust funds that are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

- **Temporarily restricted** net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery’s “no-year” federal appropriations for special exhibitions and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets less depreciation, as is the East Building, a gift of the Mellon family.

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

- **Permanently restricted** net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of income and any realized or unrealized gains attributable to the corpus. Where no explicit restrictions exist, it is the opinion of the Gallery given the circumstances of the gift, that restrictions were intended on income and gains.

CASH AND CASH EQUIVALENTS—The Gallery considers all highly liquid investments with an original maturity of three months or less to be cash equivalents, except where such cash equivalents are held as part of a long-term investment strategy (see Notes 2 and 5).

PLEDGES RECEIVABLE—Unconditional promises to contribute to the Gallery in the future (pledges receivable) are recorded at the present value of future cash flows, after providing an allowance for uncollectibility.

INVESTMENTS—Investments are carried at fair value. Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net unrealized appreciation or depreciation for the year is reflected in the statement of activities (see Notes 2 and 5).

BENEFICIAL INTERESTS IN TRUSTS—The Gallery has been named as beneficiary in several irrevocable charitable trusts held by third parties. The Gallery’s share of these trusts is recorded at current fair value. Income distributions from these trusts are recorded as investment income and changes in the value of these trusts are recorded as “changes in the value of beneficial interest in trusts” on the financial statements.
FUNCTIONAL ALLOCATION OF EXPENSES—The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Accordingly, certain costs have been allocated among the programs and supporting services.

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

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

3. Accounts receivable
As of 30 September 1997 and 1996, accounts receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due from brokers on sales of securities and accrued investment income</td>
<td>$1,669,153</td>
<td>$2,860,147</td>
</tr>
<tr>
<td>Special exhibition and other program receivables</td>
<td>1,136,994</td>
<td>1,273,844</td>
</tr>
<tr>
<td>Other</td>
<td>472,938</td>
<td>313,584</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$3,279,085</strong></td>
<td><strong>$4,447,575</strong></td>
</tr>
</tbody>
</table>

4. Pledges receivable
As of 30 September 1997 and 1996, pledges receivable consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in one year or less</td>
<td>$10,463,644</td>
<td>$7,753,250</td>
</tr>
<tr>
<td>Due between one year and five years</td>
<td>9,098,246</td>
<td>10,984,971</td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>19,561,890</strong></td>
<td><strong>18,738,221</strong></td>
</tr>
<tr>
<td>Less discounts of $1,328,483 and $1,440,820 and allowances of $2,259,606 and $949,606, respectively</td>
<td>$(3,588,089)</td>
<td>$(2,390,426)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$15,973,801</strong></td>
<td><strong>$16,347,795</strong></td>
</tr>
</tbody>
</table>

5. Investments
As of 30 September 1997 and 1996, investments consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>93,633,163</td>
<td>93,876,147</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>67,188,970</td>
<td>68,754,742</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>181,639,684</td>
<td>239,694,785</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$347,421,817</strong></td>
<td><strong>$407,325,674</strong></td>
</tr>
</tbody>
</table>

In 1942, the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 6.125% to 6.75% during fiscal year 1997). Interest income on this loan was $326,336 and $316,736 for the years ended 30 September 1997 and 1996, respectively.

For the years ended 30 September 1997 and 1996, investment appreciation consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrealized appreciation</td>
<td>$14,815,686</td>
<td>$11,170,258</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>59,824,045</td>
<td>19,292,096</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$74,639,731</strong></td>
<td><strong>$30,462,354</strong></td>
</tr>
</tbody>
</table>

6. Publications inventory
As of 30 September 1997 and 1996, inventory consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,139,805</td>
<td>$1,372,373</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>1,062,693</td>
<td>665,174</td>
</tr>
<tr>
<td>Consignment</td>
<td>821,090</td>
<td>472,230</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$3,023,588</strong></td>
<td><strong>$2,509,777</strong></td>
</tr>
</tbody>
</table>
7. Fixed assets
As of 30 September 1997 and 1996, fixed assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>$146,381,218</td>
<td>$138,349,939</td>
</tr>
<tr>
<td>Equipment</td>
<td>35,401,645</td>
<td>36,230,085</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>7,300,335</td>
<td>5,261,889</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>189,083,198</td>
<td>179,841,913</td>
</tr>
<tr>
<td>TOTAL</td>
<td>(86,238,170)</td>
<td>(82,103,845)</td>
</tr>
<tr>
<td></td>
<td>$102,845,028</td>
<td>$ 97,738,068</td>
</tr>
</tbody>
</table>

Depreciation expense was $4,143,640 and $4,061,282 for fiscal years 1997 and 1996, respectively. Net assets in the amount of $2,801,261 and $2,693,880 were released from restrictions to cover depreciation on the East Building and capital improvements to both buildings in 1997 and 1996, respectively.

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

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating</td>
<td>Non-operating</td>
</tr>
<tr>
<td>Acquisition of art</td>
<td>$ —</td>
<td>$ 6,406,601</td>
</tr>
<tr>
<td>Center for Advanced Study in the Visual Arts</td>
<td>1,306,270</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,081,637</td>
<td>—</td>
</tr>
<tr>
<td>Depreciation of building and capital improvements</td>
<td>—</td>
<td>2,801,261</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>8,332,284</td>
<td>—</td>
</tr>
<tr>
<td>Research</td>
<td>44,469</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>406,041</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>429,717</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>771,947</td>
<td>—</td>
</tr>
<tr>
<td>Publications</td>
<td>—</td>
<td>276,998</td>
</tr>
<tr>
<td></td>
<td>$9,268,134</td>
<td>$10,256,807</td>
</tr>
</tbody>
</table>

9. Analysis of restricted net assets
As of 30 September 1997 and 1996, restricted net assets consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$16,548,693</td>
<td>$56,568,507</td>
<td>$11,213,389</td>
<td>$56,170,104</td>
</tr>
<tr>
<td>Center for Advanced Study in the Visual Arts</td>
<td>968,680</td>
<td>39,282,542</td>
<td>931,993</td>
<td>34,178,315</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>8,332,284</td>
<td>759,207</td>
<td>7,077,392</td>
<td>744,000</td>
</tr>
<tr>
<td>Investment in fixed assets</td>
<td>91,498,088</td>
<td>—</td>
<td>85,555,834</td>
<td>—</td>
</tr>
<tr>
<td>Sculpture garden and other capital projects</td>
<td>3,013,454</td>
<td>—</td>
<td>6,586,896</td>
<td>—</td>
</tr>
<tr>
<td>Research</td>
<td>15,794</td>
<td>1,005,000</td>
<td>29,113</td>
<td>1,005,000</td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>319,519</td>
<td>14,342,698</td>
<td>240,355</td>
<td>8,850,000</td>
</tr>
<tr>
<td>Operations</td>
<td>710,851</td>
<td>74,428,036</td>
<td>533,385</td>
<td>60,513,731</td>
</tr>
<tr>
<td>Publications, including systematic catalogues</td>
<td>1,143,442</td>
<td>—</td>
<td>870,440</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>$122,550,805</td>
<td>$186,475,990</td>
<td>$113,038,817</td>
<td>$161,461,150</td>
</tr>
</tbody>
</table>
10. Publications income
For the years ended 30 September 1997 and 1996, net income consisted of the following:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$10,469,950</td>
<td>$11,389,827</td>
</tr>
<tr>
<td>Less cost of goods sold</td>
<td>(4,911,034)</td>
<td>(6,487,363)</td>
</tr>
<tr>
<td>Gross profit</td>
<td>5,558,916</td>
<td>4,902,464</td>
</tr>
<tr>
<td>Less merchandising expenses</td>
<td>(3,734,625)</td>
<td>(3,625,049)</td>
</tr>
<tr>
<td>Net publications income</td>
<td>$1,824,291</td>
<td>$1,277,415</td>
</tr>
</tbody>
</table>

11. 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). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. 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 $3,954,000 and $3,891,000 for the years ended 30 September 1997 and 1996, respectively.

13. Rental commitments
The Gallery has entered into operating leases for warehouse space expiring in October 1998. Future minimum rental commitments under these leases at 30 September 1997 are approximately as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Commitments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>$545,546</td>
</tr>
<tr>
<td>1999</td>
<td>45,573</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$591,119</td>
</tr>
</tbody>
</table>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rental expense on the above leases was approximately $676,000 and $677,000 for the years ended 30 September 1997 and 1996, respectively.

14. Adoption of SFAS Nos. 116 and 117, and reclassification of prior year balances
In fiscal year 1996 the Gallery adopted SFAS No. 116, “Accounting for Contributions Received and Contributions Made,” and SFAS No. 117, “Financial Statements of Not-for-Profit Organizations.” SFAS No. 116 requires recognition of unconditional promises to give (pledges) as receivables and revenue within the appropriate category in the period received. SFAS No. 117 establishes new standards for external financial reporting by not-for-profit organizations and requires that resources be classified for accounting and reporting purposes into three net asset categories in accordance with donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

In 1997, as part of the ongoing process of implementing SFAS No. 117, the Gallery received further clarification regarding restrictions on a gift for the Center for the Advanced Study in the Visual Arts. The effect was a decrease in beginning unrestricted net assets of $16,049,147 and an increase in beginning permanently restricted net assets of $16,049,147.
APPENDICES

Acquisitions

Paintings

Bassano, Jacopo, Italian, c. 1510-1592
*The Miraculous Draught of Fishes*, 1545, oil on canvas, 1997.21.1, Patrons' Permanent Fund

Calame, Alexandre, Swiss, 1810-1864
*Fallen Tree*, c. 1830, oil on paper on canvas, 1997.73.1, Gift of Ivan E. Phillips in memory of his brother Neil F. Phillips

Cariani, Italian, 1485/1490-1547 or after
*A Concert*, c. 1518-1520, oil on canvas, 1997.57.2, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Degas, Edgar, French, 1834-1917
*Alexander and Bucephalus*, 1861/1862, oil on canvas, 1997.57.1, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Duret, Claude, French, 1588-1660
*Road to Calvary*, c. 1620, oil on copper, 1996.143.1, Gift (Partial and Promised) of Edward T. and Benno S. Wilson

Fragonard, Jean-Honoré, French, 1732–1806
*Mountain Landscape at Sunset*, c. 1764, oil on paper, 1997.22.1, Chester Dale Fund

Giroux, André, French, 1801–1879
*Santa Trinità dei Monti in the Snow*, 1827–1828, oil on paper on canvas, 1997.65.1, Chester Dale Fund

Homer, Winslow, American, 1836–1910
*Home, Sweet Home*, c. 1863, oil on canvas, 1997.72.1, Patrons' Permanent Fund

Jess, American, born 1923

Martín, Agnes, American, born 1912

Mitchell, Joan, American, 1926–1992
*Piano mécanique*, 1958, oil on canvas, 1996.142.1, Gift of Adlai and Sidney Yates

Nuremberg 15th Century
*The Raising of the Cross*, c. 1480/1490, oil on panel, 1997.100.1.a,b,c, Patrons' Permanent Fund

Piazzetta, Giovanni Battista, Italian, 1683–1754
*Saint Margaret of Cortona*, 1737, oil on canvas, 1997.57.9, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Picabia, Francis, French, 1879–1953
*The Procession, Seville*, 1912, oil on canvas, 1997.43.1, Chester Dale Fund and Gift of Barbara Rothschild Michaels from the Collection of Herbert and Nonnette Rothschild

Rousseau, Théodore, French, 1812–1867
*Mountain Stream in the Auvergne*, 1830, oil on paper on canvas, 1997.24.1, Chester Dale Fund

Rubens, Peter Paul, Sir, Flemish, 1577–1640
*The Meeting of David and Abigail*, c. 1630, oil on panel, 1997.57.8, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Schnabel, Julian, American, born 1951

Steir, Pat, American, born 1940
*Or, 1973*, oil, graphite, colored pencil, and rabbit-skin glue on canvas, 1997.86.1, Collection of Mr. and Mrs. Barney Ebsworth

Jacopo Bassano, *The Miraculous Draught of Fishes*, 1545, oil on canvas, 143.3 x 243.7 cm, Patrons' Permanent Fund, 1997.21.1
Tiepolo, Giovanni Battista, Italian, 1696-1770
Madonna of the Goldfinch, oil on canvas, 1997.60.1
Gift of The Brown Foundation, Inc., Houston

Turpin de Crissé, Lancelot-Théodore, French, 1782-1859
View of a Palazzo and Quarry, Pizzofalcone, Naples, 1819, oil on canvas, 1997.102.1, New Century Fund, Gift of Lois and Robert Erburu

Valenciennes, Pierre-Henri de, French, 1750-1819
Study of Clouds over the Roman Campagna, c. 1787, oil on paper on paperboard, 1997.23.1, Chester Dale Fund and given in honor of Gaillard F. Ravenel II by his friends

Vanderlyn, John, American, 1775-1852
Mary Ellis Bell (Mrs. Isaac Bell), c. 1827, oil on canvas, 1997.19.1, Gift of Evangeline Bell Bruce

Vlieger, Simon de, Dutch, 1600/1601-1653
Estuary at Dawn, c. 1640/1645, oil on panel, 1997.101.1, Patrons' Permanent Fund and Gift in memory of Katharine Dulin Folger

Sculpture and Decorative Arts

Ardenti, Agostino, Italian, active c. 1563
A Young Woman (of Venice?) in Gown and Mantle, c. 1563, lead, 1996.122.1, Gift of Lisa and Leonard Baskin

Calder, Alexander, American, 1898-1976
Black, White, and Ten Red, 1957, painted sheet metal and wire
Brooch, 1945, brass
Cascading Flowers, 1949, painted metal, painted wire, and wire
Untitled (The Constellation Mobile), 1941, painted wire, wood, and painted wood
Vertical Constellation with Bomb, 1943, painted steel wire, painted wood, and wood
Cow, 1929, brass and copper wire
"CV" Crown, 1945, brass
Finn Fish, 1948, painted steel rod, painted steel wire, glass, and objects
Four White Petals, 1960, painted sheet metal, rod, and bolts
Little Spider, c. 1940, painted sheet metal and wire
Untitled (The McCausland Mobile), 1937, painted sheet metal, painted wood, wire, and string
Necklace, 1943, silver
Rearing Stallion, c. 1928, wire and painted wood
Ruby-Eyed, 1936, painted sheet metal and glass
Tower with Pinwheel, 1951, painted sheet metal, painted wire, wood, and string
Triple-Gong, 1951, painted steel, painted wire, and brass
Rug, wool and cotton
White Flower, Red Flower, 1954, painted sheet metal
Untitled (The Weed Mobile), 1943, wood and wire
"CV" Crown, 1945, brass
Finny Fish, 1948, painted steel rod, painted steel wire, glass, and objects
Four White Petals, 1960, painted sheet metal, rod, and bolts
Little Spider, c. 1940, painted sheet metal and wire
Untitled (The McCausland Mobile), 1937, painted sheet metal, painted wood, wire, and string
Necklace, 1943, silver
Rearing Stallion, c. 1928, wire and painted wood
Ruby-Eyed, 1936, painted sheet metal and glass

Chérion, Charles-Jean-François, French, 1635-1698
Carlo Maratta, 1625-1713, Painter (obverse);
Genius Inspiring Art (reverse), c. 1675, bronze, 1996.122.2.a,b, Gift of Mrs. and Mrs. Klaus G. Perls

Christiaens, Hans, Dutch, c. 1598(?)-1634
Midas Misjudging the Contest between Apollo and Marsyas, 1632, bronze, 1996.122.1, Gift of Mrs. and Mrs. Klaus G. Perls

Dove, Arthur, American, 1880-1946
Rain, 1924, twigs and rubber cement on metal and glass, 1997.1.1, Avalon Fund

Gabo, Naum, American, 1890-1977
Spiral Theme, 1941, synthetic polymer and painted wood, 1997.50.1, Gift of Kay Merrill Hillman

Guinier, Nicolas, French, active 1601-1614
Henry IV, 1533-1610, King of France 1589, as Mars
der 1 of Russia, and Frederick Wilhelm III of Prussia — (obverse); The Victorious Generals Wellington and Blücher, with Jupiter's Conquest of the Giants (reverse), designed 1817–1850, produced 1861, copper. 1996.122.6.a,b. Gift of Lisa and Leonard Baskin

Simon, Thomas, English, 1618–1665


Drawings

Amling, Carl Gustav, German, before 1650–1703

Portrait of a Gentleman. 1690, brush and gray ink over traces of graphite on vellum. 1997.37.1. Ailsa Mellon Bruce Fund

Angeli, Giuseppe, Italian, 1712–1798

An Elderly Bishop, c. 1750, black, white, and red chalks on light brown paper. 1997.57.3. Bequest of Lore Heinenmann in memory of her husband, Dr. Rudolf J. Heinenmann

Baudouin, Pierre-Antoine, Attributed to, French, 1723–1769

The Tale of the Copper Wife. 1767, black, white, and red chalks with stumpings. 1996.128.13. Gift of the Christian Humann Foundation

Bellini, Giovanni, Italian, c. 1427–1516

Saint Louis of Toulouse Holding a Book. c. 1465. 1997.46.1. Ailsa Mellon Bruce Fund

Benois, Alexandre, Russian, 1870–1960

The Castell'et of Trébeurden. 1939, watercolor over graphite. 1996.128.1. Gift of the Christian Humann Foundation

Bibiena, Alessandro Galli, Italian. 1687–before 1769

Magnificent Catafalque in Honor of John III, King of Poland, pen and brown ink with gray wash over graphite. 1997.51.1. Gift of Peter W. Johnson in memory of Stephen Spectre

Böhm, Johann George, German, probably 1696–1738

Capriccio with Antique Ruins. 1730s, pen and brown ink, brush and gray ink, and gray wash over graphite, heightened with white on brown paper. 1996.128.1. Ailsa Mellon Bruce Fund

Bond, Douglas, American, born 1937


Boüche, Rosa, French, 1822–1899

The Legend of the Wolves, colored chalks on blue paper. 1996.128.2. Gift of the Christian Humann Foundation

Boucher, Juste-François, French. 1736–1782

Interior of a Palace, pen and brown ink with brown wash over graphite. 1996.127.1. Gift of Regina Slatin

Boulin, Eugene, French, 1824–1898

The Coat at Concarneau, graphite

Peasants and Cows (reco), Bottom of the Waterfall at Crepin (verso). 1877, graphite

Prominent Figures, graphite on gray paper

Passengers on Shipboard, graphite

Hercules and Cattle. 1877, graphite

Horses Crossing a Stream. 1877, graphite

Women at a Well. Allusions, graphite


Bout, Peeter, Flemish, 1658–1719


Boutourlin, Hélice, French, active 1830s

Italian Landscape with a Watermill. 1834, Brown wash over graphite. 1997.46.1. Ailsa Mellon Bruce Fund

Bracquemond, Félix, French, 1833–1914

Coastal Landscape, brush and black ink with blue wash on brown paper

Chicks, brush and black ink with touches of gray wash over graphite on brown paper


Bradshaw, Dove, American, born 1949


Bultman, Fritz, American, 1919–1985

Quiet, paint and black crayon with painted paper collage. 1997.92.4. Ruth and Jacob Rabiner Collection

Burne-Jones, Edward Coley, Sir. British, 1833–1898

Angels Ministrans. 1890s, brush and gold paint on prepared paper. 1997.67.1. William B. O'Neal Fund

Calder, Alexander, American, 1898–1976

Arctic Sunset. 1973, gouache and black ink

Bathers, 1944, pen and black ink

The Circus. 1932, pen and black ink

Construction, 1970, gouache and black ink

Couple in Egypt. 1931, pen and black ink

Curt Valentin, 1944, pen and black ink

The Dance. 1944, pen and black ink

Hey-Diddle-Diddle. 1943, pen and black ink

Movement in Space. 1932, gouache and black ink

Spacescape. 1965, black ink and gouache

Untitled (Study for Mobile). 1932, watercolor and black ink

Braque, 1944, watercolor, gouache, and black ink

Interlocking. 1944, gouache, watercolor, and black ink

Staircase. 1944, watercolor, gouache, black ink, and graphite

Turtles and Tadpoles. 1943–1944, black ink, gouache, and watercolor

Four Peals. c. 1960, graphite

3 sketches after Four White Petals, 1960, brush and black ink

Head of Sarre. 1944, pen and black ink

Self-Portrait. 1946, brush and black ink

1996.126.1–2, 6, 9–10, 12, 14, 17, 19, 24, 26, 31–35; 1997.93.1–2. Gift of Mr. and Mrs. Klaus G. Perls

Canzio, Michele, Italian, 1787–1868

Interior of a Barn Built on Ancient Ruins, pen and brown ink with brown chalk over graphite.
incised for transfer, 1997.75.1, Alisa Mellon Bruce Fund

Christ, Joseph, German, 1732–1788
Saint Sebastian, brush and black ink with gray wash over graphite, heightened with white and incised for transfer, 1997.74.1, Alisa Mellon Bruce Fund

Cole, Willie, American, born 1955
Domestic ID, 1; iron scorpions on paper in window frame, 1997.92.4, Gift of Werner H. and Sarah Ann Kramarsky

Dayes, Edward, British, 1763–1804
The Head of Ulster, 1790s, watercolor over graphite, 1997.84.1, Alisa Mellon Bruce Fund

Dehner, Dorothy, American, 1901–1994
Country Living or Bird of Peace, 1945, pen and black ink
Despite the Many Sins and Small Diversions, 1996.128.16–17, Gift of the Christian Humann Foundation

Dietzsch, Johann Christoph, German, 1710–1769
Travelers in a Broad Valley, c. 1780, gouache on prepared parchment, 1997.38.1, Alisa Mellon Fund

Dillis, Johann Georg von, German, 1759–1841
Waterfalls in a Mountain Forest, 1797, watercolor with pen and gray ink over graphite, 1997.25.1, New Century Fund

Feschère, Jean-Jacques, French, 1807–1852
Dame Meditating on the “Divine Comedy,” 1843, pen and brown ink with brown wash and watercolor over graphite, heightened with white, 1996.128.14, Gift of the Christian Humann Foundation

Fratta, Domenico Maria, Italian, 1690–1763
Monument to King George I, 1732, pen and brown ink over traces of black chalk, heightened with white on prepared paper and partially incised for transfer
Monument to William Chancellor Cooper, 1732, pen and brown ink over traces of black chalk, partially incised for transfer, 1996.128.16–17, Gift of the Christian Humann Foundation

French or Italian 18th Century
Design for an Inlaid Circular Table Top, with Alternatives, c. 1800, pen and gray ink with gray and black washes over graphite, 1997.75.2, Alisa Mellon Bruce Fund

French 18th Century
Camel Caravan, red chalk, 1996.128.18, Gift of the Christian Humann Foundation
Ground Plan for an Academy of the Fine Arts, 1528/1530, pen and black washes over graphite, 1997.75.3, Alisa Mellon Bruce Fund

Fürhrich, Josef von, Austrian: 1800–1876
The Meeting of Jackal and Rattle, c. 1829, graphite, 1997.44.1, Alisa Mellon Bruce Fund

Galliani, Gasparo, Italian, 1761–1823
Retardata in Gothic Style, pen and black ink with gray wash over graphite, 1997.75.4, Alisa Mellon Bruce Fund

Heintz, the Elder, Joseph, Swiss, 1564–1609
The Fall of Phaeton, c. 1590, pen and brown ink with brown and red washes over black chalk, heightened with white and incised for transfer, 1997.103.1, New Century Fund

Homer, Winslow, American, 1836–1910
Advance of the Skirmish Line, c. 1867, graphite and black and white washes over graphite
Caravan with Covered Wagons (verso); Figure on Horseback and Other Studies (verso), 1862/1865, graphite with watercolor; graphite Carrying the Wounded, 1865, graphite End of the March (recto); Roof Line (verso), 1862/1865, graphite
From Alexandria to Ship Point (recto); Winter’s Quarters in Camp (verso), 1862, graphite Grant and Lincoln at City Point, Virginia (verso); Study for “Army Bivou” (verso), 1863, graphite and white chalk
Intrepid (recto); Soldiers in a Tree (verso), 1862, graphite Line-ups and Trenches (recto); Wagon Train (verso), 1862/1865, graphite
Officers and Horses at Rest, 1862/1865, graphite Playing Cards, 1862, graphite
Preparing for the March, 1862/1865, graphite Prisoners of War, 1862/1865, graphite
Rebel Works at Yorktown, 1862, graphite with watercolor
A Shell in the Trenches before Richmond (recto); Two Soldiers Resting (verso), c. 1862, charcoal and graphite with watercolor; graphite
Supply Train, 1862/1865, graphite and white chalk
Sutler’s Tent: 3rd Pennsylvania Cavalry (recto); Thanksgiving in Camp (verso), 1862, graphite and charcoal
Tented, 1862/1865, graphite
Two of Sheridan’s Scouts, 1865, graphite
1996.128.1–18, Gift of Dr. Edmund Louis Gray

Hopper, Edward, American, 1882–1967
Haskell’s House, 1924, watercolor over graphite, 1996.128.2, Gift of Dr. Herbert A. Goldsine

Italian 17th Century
River Landscape, pen and black ink over graphite, 1997.88.8, Gift of Philip and Judith Benedict
Landscape with a Pyramid and Classical Ruins, pen and brown ink
Pastoral Landscape with a Waterfall and a Temple, pen and brown ink
1996.128.21–22, Gift of the Christian Humann Foundation

Kobell, Franz Innocenz Josef, German, 1749–1822
Landscape with a Pyramid and Classical Ruins, pen and brown ink
Pastoral Landscape with a Waterfall and a Temple, pen and brown ink
1996.128.23, Gift of the Christian Humann Foundation

Kupka, Frantisek, Bohemian, active France, 1871–1957
Animals in the Forest, watercolor over graphite, 1996.128.24, Gift of the Christian Humann Foundation

La Creact, Nicolas, French, 1690–1743
Lady Seated on a Set-Saw; red chalk, 1996.128.25, Gift of the Christian Humann Foundation

Léger, Fernand, French, 1881–1955
2 versions of Study for the Portrait "Maud Dale," 1935, graphite, 1996.115 1–2, Alisa Mellon Bruce Fund

Bernard van Orley, The Hunts of Maximilian: The Stay Hunt (August), 1528/1530, pen and brown ink with brown wash and watercolor over black chalk
38.6 x 36.8 cm, Gift of The Brown Foundation, Inc., Houston, 1997.69.1
Lemonnier, Anicet-Charles-Gabriel, French, 1743–1824
Seated Angel in a Landscape (recto); Studies of Figures (verso), black chalk, 1996.128.25.ab. Gift of the Christian Humann Foundation

Loutherbourg II, Philippe Jacques de, French, 1740–1812

Maggiotto, Domenico, Italian, 1713–1794
Young Woman Fixing Her Hair, c. 1745, black, white, and red chalks on light brown paper, 1997.57.4. Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Molatto, Carlo, Italian, 1625–1713
Plate Bringing Proserpine to the Gates of Hell, pen and brown ink with brown wash over black chalk, 1997.36.1. Ailsa Mellon Bruce Fund

Master VCD, French, 19th century
Oriental Woman with a Waterpipe, probably 1845, watercolor and gouache over graphite, 1996.128.15. Gift of the Christian Humann Foundation

Michallon, Achille-Etna, Attributed to, French, 1796–1822
View of a Waterfall through a Ravine, watercolor over graphite with scratching-out, 1996.128.27. Gift of the Christian Humann Foundation

Milani, Aureliano, Italian, 1675–1749

Moucheron, Frédéric de, Attributed to, Netherlands, 1633–1686
Classical Landscape with a Tempietto, pen and black ink on vellum, 1996.128.28. Gift of the Christian Humann Foundation

Norblin de la Gourdaine, Jean-Pierre, French, 1745–1830
Olindo and Sophronia Saved by Clorinda, pen and brown ink with brown wash and watercolor over graphite, 1996.128.29. Gift of the Christian Humann Foundation

Novelli, Pietro Antonio, Italian, 1729–1804
Two Young Women, pen and brown ink on brown paper, 1996.128.30. Gift of the Christian Humann Foundation

Orley, Bernard van, Netherlandish, c. 1488–1541

Pajou, Augustin, French, 1730–1809
Palmer, Samuel, British, 1805–1881

Paquette, Gregory, American, born 1947
*Self-Portrait with Kathy*, 1977, charcoal and conte crayon, 1996.131.1, Gift of Dr. Thomas A. Mathews

Paret y Alcázar, Luis, Spanish, 1746–1799
*Dance in a Palace*, c. 1770/1775, pen and black ink with gray wash over graphite and squaring in graphite.

*Dance in a Village Square*, c. 1770/1775, pen and black ink with gray wash over graphite. 1996.128.31–32, Gift of the Christian Humann Foundation

Piazzetta, Giovanni Battista, Italian, 1683–1754
*Saint Stephen*, late 1730s, black and white chalks on (faded) blue paper.

*Young Man in a Broad Hat*, c. 1745, black and white chalks on light brown paper. 1997.57.6–7, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann
Nuremberg 15th Century, The Raising of the Cross, c. 1480/1490, oil on panel, 66 x 48.3 cm. Patrons' Permanent Fund, 1997.100.1.a.b.c

Piazetta, Giovanni Battista, Attributed to, Italian, 1683–1754
Saint James Major, 1738/1742, black and white chalks on light brown paper, 1997.57.5, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Picasso, Pablo, Spanish, 1881–1973
The Death of Harlequin (recto), 1905; Woman Sitting in a Garden (verso), 1901, gouache and graphite on cardboard; oil Study for "The Death of Harlequin," 1905/1906, pen and black ink with watercolor 1996.129.1–2, Collection of Mr. and Mrs. Paul Mellon

Piedmontese 18th Century
Elevation for a Church Facade, with Alternatives, first half 18th century, pen and brown ink with gray and brown washes over graphite, 1997.75.5, Alisa Mellon Bruce Fund

Piranesi, Giovanni Battista, Italian, 1720–1778
Fantasy on a Monumental Wall Tomb, 1766/1769, pen and brown ink with brown and gray washes over black chalk, 1996.119.1, Ailsa Mellon Bruce Fund

Puryear, Martin, American, born 1941
Untitled, 1977, black chalk, 1997.76.1, Gift of the Collectors Committee

Rubens, Peter Paul, Sir, Flemish, 1577–1640
Elderly Man Watching Putti Dissect an Eye, c. 1613, pen and brown ink with brown wash over black chalk, heightened with white and incised for transfer, 1996.114.1, Alisa Mellon Bruce Fund

Sheeler, Charles, American, 1883–1965
Interior, 1940, tempera over graphite on gessoed composition board, 1996.130.3, Gift of Herben A. Goldkorn

Steadl, Melchior, Attributed to, Austrian, active Germany, 1657–1727
Saint Euphrosyne (after Abraham Bloemaert), c. 1695, pen and brown ink with gray wash and graphite, heightened with white, 1997.52.1, Gift of Thomas Le Claire and Karin Belling

Stella, Joseph, American, 1877–1946

Tiepolo, Giovanni Domenico, Italian, 1727–1804
God the Father and Angels Adoring the Madonna and Child (recto), 1750/1755; Sketch for the Flight into Egypt (verso), pen and gray-brown ink with gray-brown wash over graphite; graphite, 1997.87.1.a,b, Gift of Kate Ganz in memory of Victor and Sally Ganz

Troyon, Constant, French, 1810–1863
Bathers by a Giant Oak, c. 1842/1844, charcoal and gouache on brown paper, 1996.128.33, Gift of the Christian Humann Foundation

Ulft, Jacob van der, Dutch, 1621–1689
A Coastal Scene with a Fortified Town, c. 1670, pen and brown ink with brown, gray, and yellow washes over graphite, 1996.126.1, Eva S. Dencker Collection

Venetian 16th Century, Probably Titian, c. 1490–1576
The Villa Imperiale, 1530s, pen and brown ink with brown wash, incised for transfer, 1997.41.1, William B. O'Neal Fund

Weiss, Anton, Austrian, 1724–1784
A Game of Cards (recto); Oriental Lovers (verso), 1764, gray wash with touches of pen and brown ink over graphite; gray wash and pen and gray ink over graphite, 1996.128.34.a.b, Gift of the Christian Humann Foundation

Wicart, Nicolaas, Dutch, 1748–1815
Tull on the River Waal, gray wash over black chalk
Ameide on the River Lek, gray wash over black chalk 1996.128.35–36, Gift of the Christian Humann Foundation

Wiley, William T., American, born 1937
Untitled, 1962, ink and wax on paper mounted on board, 1997.77.1, Gift of the Collectors Committee
Prints

Abel-Truchet, French, 1857–1919

Acconci, Vito, American, born 1940
3 Flags for 1 Space and 6 Regions, 1979–1981, color phototetching on 6 sheets of paper
2 Wings for Wall and Person, 1979–1981, photo-etching on 12 sheets of paper
20 Foot Ladder for any Size Wall, 1979, photoetching on 8 sheets of paper

Albers, Josef, American, born 1888–1976
Variants, 1942, drypoint, 1996.118.1. Gift of the Collections Committee

Alechinsky, Pierre, Belgian, born 1927, and Christian Dotremont (author), Belgian, 1922–1979

Angolo del Moro, Battista dell’, Italian, c. 1513–1573, or after
Hercules and the Dragon, 1552, etching, 1997.88.2. Gift of Philip and Judith Benedict

Aycock, Alice, American, born 1946

Bailey, William, American, born 1930
Still Life with Eger, Candlestick and Bowl from America: The Third Century portfolio, published 1976, color collotype, 1996.139.1. Gift of Mobil Corporation

Baldessari, John, American, born 1931

Baxter, lain, Canadian, born 1936
Col Tower, 1979
Pyramid Building, 1979
Golden Gate Bridge, 1979

Buddha in Golden Gate Park, 1979

Bechtle, Robert, American, born 1932
Albany Monte Carlo, 1990, color woodcut on silk chine collê

Becker, Frederick Gerhard, American, born 1913, and Theodore Weiss (author), American, born 1916
To Yeats in Rapallo from 21 Etchings and Poems portfolio, published 1960, engraving and etching, 1997.6.2. Prospero Foundation Fund

Beckmann, Max, German, 1884–1950
Toilette, woodcut, 1997.93.1. Ruth and Jacob Kainen Collection

Ben-Zion, American, born 1897, and David Ignatow (author), American, born 1914
Bird Machine #1,
Ancestors,
River Landscape,
Lunar Series #3,
Dehner, Dorothy,
American, 1901-1994
Mobil Corporation
screenprint with embossing, 1996.139.4, Gift of

Bird Machine I,
River Landscape 1,
Charade,
manner engraving in red [proof], 1996.132.1,

The View from Palomar, 1956/1958, engraving and aquatint
Dehner, Dorothy,
American, 1901-1994

Head of a Girl
manner engraving in red and black
(after Francois Boucher), crayon-

Flavin, Dan,
American, 1933-1996
Second Sails, 1978, portfolio of 8 drypoints,

Floris I, Frans,
Flemish, c. 1519-1570
David Playing the Harp before Saul, 1555,

Hartigan, Grace,
American, born 1922
Untitled, 1961

Hartigan, Grace,
American, born 1922
Untitled, 1961

Hartigan, Grace,
American, born 1922
Untitled (after Joseph Mallord William Turner), 1874, etching and drypoint in brown.

Joseph Stella, Self-Portrait, c. 1929, colored pencil, watercolor over wax resist, metalpoint, and graphite on prepared paper, 55.6 x 40 cm, New Century Fund, 1997.26.1

Hartigan, Grace,
American, born 1922
Tiffany Cares,

Hartigan, Grace,
American, born 1922
The So-Called Angel, 1961

Hartigan, Grace,
American, born 1922
Canal to the Sky, 1961

Halpert, Samuel,
American, 1884-1930
Bathers, watercolor, 1997.92.6, Gift of Werner H. and Sarah Ann Kramarsky

Hammond, Jane,
American, born 1950
Untitled, color monoprint etching on chine collé, 1997.92.7, Gift of Werner H. and Sarah Ann Kramarsky

Hartigan, Grace,
American, born 1922
The So-Called Angel, 1961

Hartigan, Grace,
American, born 1922
Untitled, color monoprint etching on chine collé, 1997.92.7, Gift of Werner H. and Sarah Ann Kramarsky

Hartigan, Grace,
American, born 1922
On a Tar Roof, 1961
color screenprints, 1996.150.3-8, Gift of Floriano Vecchi, Tiber Press, New York City

Hartigan, Grace,
American, born 1922
Sleep Tanks, lithograph, 1997.81.1, Gift of the

Hartigan, Grace,
American, born 1922
American, born 1924

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Hartigan, Grace,
Haynes, Nancy, American, born 1947
Untitled (TC/NH/194 #TC11), monotype, 1997.92.8, Gift of Werner H. and Sarah-Ann Kramarsky

Hayter, Stanley William, British, 1901-1988, and Jacques-Henry Lévesque (author), French, 20th century

Hodler, Ferdinand, Swiss, 1853-1918
Spring, c. 1900/1901, lithograph on imitation vellum, 1997.4.1, Epstein Family Fund

Hudson, Robert, American, born 1938
River, 1986, soapground aquatint
Untitled, 1986, softground, soapground, and hardground etching
1997.8.67-68, Gift of Kathian Brown

Hunt, Bryan, American, born 1947
Wall, 1992, softground etching with foul biting
Navigater 1, 1988
Navigater 2, 1988
Navigater 3, 1988
color soapground etchings with aquatint, drypoint, scraping, and burnishing, 1997.8.69-72, Gift of Kathian Brown

Ida, Shoichi, Japanese, born 1941
Falling Landscape-Between Air and Water, 1992, 7 from a series of 12 color intaglio prints on chine collé
Well from Karma-Echo Red, 1989, color spitbite aquatint and drypoint
Well from Karma-Echo Blue, 1989, color spitbite aquatint and drypoint on chine collé
Between Vertical and Horizon, 1987, complete series of 3 color intaglio prints on chine collé
Between Vertical and Horizon, 1987, complete series of 3 intaglio prints in black on chine collé
Between Vertical and Horizon San Pablo Avenue, 1984, 4 from a series of 7 color intaglio prints on chine collé
1997.8.73-91, Gift of Kathian Brown

Jacquette, Yvonne, American, born 1934

Jonas, Joan, American, born 1936
Spring Mountain, 1979, color sugarlift aquatint, 1997.8.93, Gift of Kathian Brown

Kainen, Jacob, American, born 1909
Secret Signals II, color monotype, 1997.8.89, Gift of Philip and Judith Benedict

Kapoor, Anish, Indian, born 1954
Magnetic Field, 1991, drypoint
Mother of Light, 1991, color spitbite aquatint
Untitled I, 1988, color spitbite aquatint
Untitled II, 1988, color spitbite aquatint and drypoint
Untitled III, 1988, color spitbite and sugarlift aquatint
1997.8.94-98, Gift of Kathian Brown

Katz, Alex, American, born 1927
Red Cap, 1989, color aquatint with lithographic crayon
Lepic, Ludovic Napoléon, Vicomte, French, 1839–1889
Lake Nemi, 1870, etching with monoprint linking on Japan paper, 1997.13.1, Alisa Mellon Bruce Fund

Leslie, Alfred, American, born 1927
4 untitled color screenprints, 1961.
1996.150.9-12, Gift of Plamont Vecchi, Tilter Press, New York City

Leslie, Alfred, born 1927, and
Knoch Kenneth (author), American, born 1925
Permanently published 1960, bound volume with 5 color screenprints, 1996.144.2, Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein

Levine, Sherrie, American, born 1947

LeWitt, Sol, American, born 1928
Color and Black #1-4 (24 x 24), 1991, 4 color spitbite aquatints

Lichtenstein, Roy, American, 1923–1997
Bicentennial Print from America: The Third Century portfolio, published 1976, color lithograph and screenprint, 1996.119.5, Gift of Mobil Corporation:
African and Tepee, 1951-1952, etching, 1997.94.1, Gift of Roy and Dorothy Lichtenstein

Lipchitz, Jacques, French, 1891–1973, and
Hans Sahl (author), German, born 1902

Mangold, Robert, American, born 1937
Untitled A, 1995
Untitled B, 1995
Untitled C, 1995
softground etchings with aquatint, 1997.7.1-3, Gift of William F. Sien

Marioni, Tom, American, born 1937
Pl, 1988, woodcut printed in red on silk chine collé
Drawing A Line As Far As I Can Reach, 1984, etching and aquatint in brown on sheets of paper, 1997.8.160-164, Gift of Kathann Brown

Martinell, Ezio, (author), American, 1886–1982
The Blue Waterfall from 21 Etchings and Poems portfolio, published 1960, etching and aquatint, 1997.6.11, Prospero Foundation Fund

Master E.S., German, active c. 1540–1476
Saint Michel Defeating the Devils, 1467, engraving, 1997.89.5, Gift of The Artemis Group

Master with the Banderolos, Netherlandish, active c. 1450–1475
The Initial P (converted to an R), 1465–1470, engraving, 1997.89.6, Gift of The Artemis Group

Meckenem, Israelyl van, German, c. 1445–1507
The Sterny of Saint Stephen, c. 1470, engraving, 1997.58.1, Gift of the Arcana Foundation

Mitchell, Joan, American, 1926–1992
The Poems, published 1960, bound volume with 5 color screenprints, 1996.144.1, Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein

Mitchell, Joan, American, 1926–1992, and
John Ashbery (author), American, born 1927
The Poems, published 1960, bound volume with 5 color screenprints, 1996.144.1, Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein

Moreau, Louis Gabriel, French, 1740–1806
Abandoned Park, c. 1780, etching on light blue paper, 1997.18.1, Gift of Ivan Phillips

Munch, Edvard, Norwegian, 1863–1944
Sneu Worker, 1911, woodcut on Japan paper Kristian Emil Sætreer, 1928/1930, lithograph on brown paper, 1997.93.3, 5, Ruth and Jacob Kainen Collection

Nelson, Joan, American, born 1958

Nech, Rolf, Norwegian, 1893–1975
Nobleswoman (Die Vornehmen), 1964, color intaglio and relief print, 1997.9.14, Ruth and Jacob Kainen Collection

Nevelson, Louise, American, 1900–1988
Figures in the Forest, 1953/1955, etching
Magic Garden, 1953/1955, etching, engraving, softground etching, and aquatint
The Ancient Garden, 1953/1955, etching, softground etching, aquatint, and engraving
The Ancient Garden, 1953/1955, color aquatint, etching, engraving, and softground etching
1996.111.1 and 1996.111.3, Gift of the Collectors’ Committee

The Ancient Garden, 1953/1955, etching, softground etching, aquatint, and engraving
1996.111.1 and 1996.111.3, Gift of the Collectors’ Committee

Ottley, William Young, British, 1771–1836
The Churchyards (after Isaiah van Meckenem), engraving, 1996.113.14, Alisa Mellon Bruce Fund

Parker, Robert Andrew, American, born 1927
Sunrise from America: The Third Century portfolio, published 1976, color lithograph on paper, 1996.139.7, Gift of Mobil Corporation

Pereira, Irene Rice, American, 1907–1971, and
George Reavey (author), British, 1907–1976
Phillips, Helen, American, born 1913, and André Verdet (author), French, born 1913
Poem from 21 Etchings and Poems portfolio, published 1960, relief etching. 197.6.14, Prosop Foundation Fund

Picasso, Pablo, Spanish, 1881-1973
Variation on Delacroix’s “Women of Algiers”: I, 1955, etching
Variation on Delacroix’s “Women of Algiers”: III, 1955, etching
Two Women Waking Up (Deux Femmes au Rêve), 1959-1964, zinc linecut with hand-applied india ink and wax crayon
Variation on Delacroix’s “Women of Algiers”: IX, 1955, sugar-lift aquatint, drypoint, engraving, and scraping
1997.6.81-4, Rosenwald Print Purchase Fund

Platenmontagne, Nicolas de, French, 1631-1706
The Body of Christ (after Philippe de Cham-pagne), 1654, engraving. 1997.8.32, Alisa Mellon Bruce Fund

Plöński, Michal, Polish, 1778-1812
Standing Peasant, 1802, etching. 1996.113.15, Alisa Mellon Bruce Fund

Racz, André, American, born 1916, and Thomas Merton (author), French, 1915-1968

Raetz, Markus, Swiss, born 1941
Schatten, late 16th century, engraving

Rauschenberg, Robert, American, born 1925
Deposit from America: The Third Century portfolio, published 1976, color screenprint with hand-coloring. 1996.119.8, Gift of Kathan Brown

Rauschenberg, Robert, American, born 1925
Deposit from America: The Third Century portfolio, published 1976, color screenprint with hand-coloring. 1996.119.8, Gift of Kathan Brown

Rembrandt van Rijn, Dutch, 1606-1669, and Attributed to Pieter Gysels, Flemish, 1621-1690
Abraham Entertaining the Angels (recto), 1656, River Landscape with Villagers and Travelers (verso), etched copperplate; oil on copper. 1997.85.1.a,b
Patrons Permanent Fund and New Century Fund

Ribera, Jusepe de, Spanish, 1591-1652
Saint Jerome, c. 1624, etching and engraving.
1997.8.54, Gift of Philip and Judith Benedict

Riccì, Marco, Italian, 1676-1729
Wilderness Landscape with Two Hermitis, etching. 1997.12.1, Alisa Mellon Bruce Fund

Robetta, Christofano, Italian, 1462-1535 or after
Heracles and Antaeus (after Antonio del Pollaiuolo), c. 1500, engraving. 1997.59.1, Gift of the Arcanza Foundation

Roesch, Kurt, American, 1905-c. 1985, and Alastair Reid (author), Scottish, born 1926

Robits, Christian, German, 1849-1938
The Beast, 1925, woodcut in red brown and black with multiple overprintings on japon paper (proof). 1997.48.1, Alisa Mellon Bruce Fund

Schrag, Karl, American, born 1912, and David Lougee (author), American, 20th century
Fiercely, Lady, Do We Ride from 21 Etchings and Poems portfolio, published 1960, etching and aquatint. 1997.6.19, Prosop Foundation Fund

Schut I, Cornelis, Flemish, 1597-1655
Three Flying Putti, engraving and etching
Three Flying Putti, engraving and etching
Allegory of Vanity, etching. 1996.113.8-9.11, Alisa Mellon Bruce Fund

Scully, Sean, American, born 1945
Rowm, 1988, color aquatint, drypoint, and crayon resist
State 1st, 1988, color aquatint, openbite, spitbite, and soapground etching

Sicilia, José María, Spanish, born 1954
Fleur Reuse VI, 1988, color aquatint on chine collé
Fleur Reuse VII, 1988, color spitbite and soapground etching, and aquatint on chine collé
Fleur Reuse VIII, 1988, color spitbite and soapground etching, and aquatint on chine collé
1997.6.190-192, Gift of Kathan Brown

Stein, Pat, American, born 1940
Fern, 1993, color soapground with aquatint and spitbite etching
Big Fall, Black & White, 1991, aquatint with spitbite and soapground etching
Big Fall, Black & White (Green Version), 1991, color aquatint with spitbite and soap ground etching
From the Boat, 1991, aquatint with spitbite and soapground etching
Long Vertical Falls 47-83, 1991, 3 spitbite and soapground aquatints
Long Vertical Falls 64, 1991, soapground aquatint
Long Horizontal, 1991, aquatint, spitbite aquatint, and aquatint reversal with drypoint, burnishing, and sanding
The Direction of Water, 1991, color soapground etching, spitbite, soapground aquatint, and drypoint
Waterfall, 1988, color spitbite, hard- and soft-ground etching, and drypoint
Waterfall Night, 1988, color aquatint, spitbite, hard- and soft-ground etching, and drypoint
The Wave—From the Sea—After Leonardo, 1985, color aquatint, hard- and soft-ground etching, drypoint, and soapground etching
Kyoto Chrysanthemum, 1982, color woodcut on japon paper
Abstraction, Belief, Desire, 1981, color aquatint, hard- and soft-ground etching, and drypoint
1997.8.193-208, Gift of Kathan Brown

Stephan, Gary, American, born 1942
2000 I, 1990, color aquatint with spitbite aquatint
2000 II, 1990, color aquatint with spitbite aquatint and airbrush
2000 III, 1990, color aquatint with spitbite aquatint and airbrush
2000 IV, 1990, color aquatint with spitbite aquatint
1997.6.209-212, Gift of Kathan Brown

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Stoeker, Jan, Netherlandish, 1724-1785
Young Man Playing the Hurdy-Gurdy, mezzotint on blue paper, 1996.113.17, Ailsa Mellon Bruce Fund

Suyderhoff, Jonas, Dutch, c. 1613-1686
A Lion Hunt (after Sir Peter Paul Rubens), engraving, 1997.83.3, Ailsa Mellon Bruce Fund

Swiss 19th Century
Mountainous Landscape, 1838, etching, 1996.113.18, Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Battista, Italian, 1696-1770
Seated Youth Leaning against an Urn, 1740/1743, etching in red brown, 1997.47.1, Ailsa Mellon Bruce Fund

True, David, American, born 1942

Tuttle, Richard, American, born 1941

Velde II, Jan van de, Dutch, 1593-1641
The Star of Kings, a Night Piece (after Pieter Molijn), 1630, engraving, 1996.112.2, Ailsa Mellon Bruce Fund

Vicente, Esteban, American, born 1903, and Peter Viereck (author), French, born 1913

Vignola (author), Italian, 1507-1573
3 engravings from the volume Regoli de' Cinque Ordini d'Architettura, 1642, 1997.90.4-6, Gift of Pat Clopper

Augustus Saint-Gaudens, Memorial to Robert Shaw and the Massachusetts Fifty-Fourth Regiment, 1900, patinated plaster, 368.9 x 524.5 x 86.4 cm, installed in the National Gallery's West Building, on long-term loan from United States Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire

Winslow Homer, Home, Sweet Home, c. 1863, oil on canvas, 54.6 x 41.9 cm, Patrons' Permanent Fund, 1997.72.1
**Villon, Jacques**, French, 1875–1963


**Watteau, Antoine, after**

**Wiley, William T.**, American, born 1937
*Now Who’s Got the Blueprints*, 1989, color hard- and softground etching with scraping and burnishing
*Now Here’s That Blame Treaty*, 1983, softground etching, aquatint, and drypoint


**Photographs**

**Anderson, James**, British, 1813–1877
*View of the Rooftops of Rome*, c. 1855, salted paper print from collodion negative. 1997.98.1. Anonymous Gift

**Bisson, Louis-Auguste**, French, 1814–1876, and **Auguste-Rosalie Bisson**, French, 1826–1900
*Chalet de Handeck, Hasli Valley, Canton Bern, Switzerland*, c. 1860, albumen print from collodion negative. 1997.61.1. Anonymous Gift

**Braun, Adolphe**, French, 1812–1877

**British 19th Century**
*Sleeping Child*, c. 1850, daguerreotype. 1997.97.5. Anonymous Gift

**Callahan, Harry**, American, born 1912
*Kansas City*, 1981
*Morocco*, 1981
dye transfer prints. 1996.110.1–2. Gift of The Very Reverend and Mrs. Charles U. Harris

*Aix-en-Provence*, 1957
*Detroit*, 1943
*Eleanor and Barbara, Chicago*, 1953
*Eleanor, Chicago*, c. 1948
*Multiple Exposure Tree, Chicago*, c. 1956
*Saltlight on Water*, 1943
*Weeds in Snow*, 1943

*Detroit*, 1943, silver gelatin print
*Lake Michigan*, c. 1950, silver gelatin print
*Atlanta*, 1990, chromogenic print

Loans

Extended Loans from National Gallery Collections

All works are part of the National Lending Service unless indicated by *.
All works on loan to residences of United States ambassadors are coordinated through the Art in Embassies Program of the Department of State unless indicated by +.

AUSTRIA

Vienna, United States Ambassador
American 19th Century, Memorial to Nicholas M. S. Galling (returned); Jonathan Budington, Father and Son (returned); Carl Melchers, The Shores (returned); Thomas Sully, The Vanderkolk Cousins (returned); after Susan C. Waters, Henry L. Wells (returned)

Vienna, United States Representative, Organization for Security and Cooperation in Europe
Attributed to John Woodhouse Audubon, Long-Tailed Red Fox; Michel van Miereveld, A Young Bull; Mark Rothko, Untitled; Allen Tucker, Ripe peach

BELGIUM

Brussels, United States Ambassador
Mark Rothko, Number 7; two untitled paintings; Untitled (twice girl with brass); Untitled (two women and girl in interior)

Brussels, United States Ambassador, North Atlantic Treaty Organization
Gilbert Stuart, Catherine Yate Pollock (Mrs. George Pollock); George Pollock; Thomas Sully, Ann Biddle Hopkins; Francis Hopkinson; The Leland Sisters

CZECH REPUBLIC

Prague, United States Ambassador
American 19th Century, Boy with a Basket of Fruit; American 19th Century, Horizon of the New World; Jacob Eichholz, Juliana Hesthirs; Allen Tucker, Modern Square, Snow

ENGLAND

London, United States Ambassador
Sir William Beechey, Lieutenant-General Sir Thomas Weekes; Francis Cotes, Mrs. Thomas Home; Thomas Gainsborough, William Wyethm Davenport; Michiel van Miereveld, Portrait of a Lady with a Belf; John Singer Sargent, Miss Grace Woodhouse; Gilbert Stuart, Lake White

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

FRANCE

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

Paris, United States Ambassador
Paul Cézanne, At the Water's Edge (returned); Man with Pipe (returned); Mont Saint-Véran (returned); André Derain, Soft Life (returned); Walt Kuhn, Green Apples and Soup (returned); The White Clown; Berthe Morisot, Young Woman with a Straw Hat (returned); Henri Rousseau, Rainforests of the Forest (returned); John Singer Sargent, Mrs. Joseph Chamberlain (returned)

Paris, United States Ambassador, Organization for Economic Cooperation and Development
American 18th Century, Hunting Scene with a Pond; Mark Rothko, Portrait Two; Untitled, Untitled (two women at the windows)

HUNGARY

Budapest, United States Ambassador
John Frederick Kessett, Landing at Sabbath Day Point, Lake George (returned); Mark Rothko, Untitled (figures around a piano)

IRELAND

Dublin, United States Ambassador
Gilbert Stuart, Counsellor John Dunn; John Bill Ricke

ITALY

Florence, Ente Casa Buonarroti
after Michelangelo Buonarroti, Danced Soul*

RUSSIA

Moscow, United States Ambassador
Ralph Crawford, Lights in an Aircraft Plant (returned); Mark Rothko, Untitled (returned); Untitled (still life in front of window) (returned)

SWITZERLAND

Geneva, United States Ambassador, Arms Control and Disarmament Agency
American 19th Century, Brother and Sister (returned); Steinberg "Erie" (returned); Attributed to Rembrandt, Dr. John Safford and Family (returned)

UNITED STATES

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

Arkansas
Conway, Baum Gallery of Fine Art, University of Central Arkansas
Giorgio De Chirico, Via Appia Antica; Andre Derain, Marie Harriman (returned); Lyndel Feininger, Seven Breathing Motesen Hartley, Landscape No. 5; Rico Lebrun, The Ragged One (returned); Jacques Lipchitz, Still Life; Mark Rothko, Untitled; Georges Rouault, The Breton Wedding (returned); Chaim Soutine, Pastry Chef (returned); Graham Sutherland, Palm Palisades (returned)

California
Oakland Museum
Mark Rothko, two untitled paintings

Connecticut
Hartford, Wadsworth Atheneum
Mark Rothko, Untitled

District of Columbia
Blair House
John Singleton Copley, Harrison Gray; Style of Benjamin Marshall, Base Horse and Trainer; Gilbert Stuart, Dr. William Harrigan (?)

Library of Congress
Carl Milles, Head of Orpheus

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

National Portrait Gallery
Gardner Cox, Earl Warren (returned); Chester Harding, Self-Portrait; Daniel Huntington, Dr. James Hull; Henry Theodore Tuckerman; John Wesley Jarvis, Thomas Paine; Edward Savage, George Washington; Irving R. Wilis, Miss Julia Marlowe
**FRANCE**

Nice, Musée Matisse  
**MATISSE—BONNARD, UNE AMITIÉ, 28 June—27 October 1996**  
Henri Matisse, Palm Leaf, Tanger  
Paris, Galeries nationales d'Exposition du Grand Palais  
**PIKASSO AND PORTRAITURE: REPRESENTATION AND TRANSFORMATION, 15 October 1996—20 January 1997**  
Pablo Picasso, Self-Portrait  
**PIERRE-PAUL PRUD'HON, 4 June—27 July 1997**  
Pierre Paul Prud’Hon, David Johnston  
Paris, Musée national d'art moderne, Centre Georges Pompidou  
**LES BEAUX-ARTS ET D'ARCHÉOLOGIE DE RENNES, LA RONDE DES PETITES BRETONNES: UNÉ TINKOV, 8 December 1996—15 March 1997**  
Henri Matisse, The Dancing Couple  
**PIERRE-PAUL PRUD'HON, 4 June—27 July 1997**  
Pierre Paul Prud’Hon, David Johnston  

**ITALY**

Florence, Galleria degli Uffizi  
**L'OFFICINA DELL'ANIMALISTA: VARIAZIONI E FEIREZZA NELL'ARTE FIorentina del Cinquecento fra le Due Repubbliche 1494—1530, 29 September—30 November 1996**  
Giovanni Battista Tiepolo, The Carrying of the Cross; God the Father Accompanied by Angels: The Parting of Saints Peter and Paul, The Prison Visits; Punishment's Farewell to Venice; circulated to the Indiana University Art Museum, Bloomington, 15 January—9 March 1997, along with Giovanni Domenico Tiepolo, Creation of the Universe  
Venice, Fondazione Giorgio Cini  
**VENICE: FROM A STATE TO A MYTH, 30 August—30 November 1997**  

**JAPAN**

Nagoya, Aichi Prefectural Museum of Art  
**PIERRE BONNARD, 28 March—18 May 1997**  
Pierre Bonnard, A Spring Landscape; circulated to the Biennale Museum of Art, Tokyo, 24 May—20 July 1997  
Tokyo, Museum of Contemporary Art  
**FOUNDERS AND HEIRS OF THE NEW YORK SCHOOL, 25 January—16 March 1997**  
Fernando Botero, Orange and Tan  

**MEXICO**

Mexico City, Centro Cultural Arte Contemporáneo  
**PINTURA ESTATOUNIDENSE EXPRESIONISMO ABSTRACTO, 11 October 1996—12 January 1997**  
Sam Francis, White Line  
**ROBERT GRAHAM, 19 August—23 November 1997**  
Robert Graham, Olympic Torso (Female); Olympic Torso (Male)  
Museo de Arte Contemporáneo de Monterrey  
**PINTURAS DE SUSAN ROSENBERG, 1 October 1996—1 February 1997**  
Susan Rosenberg, Butterfly  

**NETHERLANDS**

Amsterdam, Rijksmuseum  
**IAN STEEN: SCHRILDER EN VERTELLER, 21 September 1996—12 March 1997**  
Ian Steen, The Dancing Couple  
**WHISTLER AND HOLLAND, 16 August—9 November 1997**  

**RUSSIA**

St. Petersburg, The State Hermitage Museum  
**MASTERVERZIECMENISJER EN MUSEUMS FROM AROUND THE WORLD: VAN EYCK "ANNUNCIATION" FROM THE COLLECTION OF THE NATIONAL GALLERY OF ART, 18 March—1 June 1997**  
Jan van Eyck, The Annunciation  

**SCOTLAND**

Edinburgh, Royal Scottish Academy  
**RAEBURN: THE ART OF SIR HENRY RAEBURN, 1756—1823, 1 August—5 October 1997**  
Henry Raeburn, John Johnstone, Betty Johnstone, and Henry Raeburn  
Glasgow, McLean Galleries  
**THE BIRTH OF IMPRESSIONISM, 22 May—7 September 1997**  
Berthe Morisot, The Harbor at Lorient
**SPAIN**

Barcelona, Museu Picasso

**PICASSO Y EL TEATRO: PARADE, PULCINELLA, CUADRO FLAMENCO, MERCURE, 19 November 1996–23 February 1997**

Pablo Picasso, Harlequin Musician, Pierrot and Harlequin

ANDRÉ DERAIN, 18 March–29 June 1997

André Derain, Charting Cross Bridge, London*, Mountains at Collioure*

**Madrid, Fundación Colección Thyssen-Bornemisza**

JOAN MIRÓ: CAMPESINO CATALAN CON GUITARRA, LOS CINCO SENTIDOS Y EL ARTE, 27 February–12 January 1998

Max Beckmann, Madrid, Fundación Juan March

**Picasso y el Teatro: Parade, Pulcinella, La Plume of a Catalan Peasant**

Max Beckmann, Madrid, Fundación Juan March

**Madrid, Fundación Juan March**

MAX BECKMANN, 7 March–8 June 1997

Max Beckmann, Falling Man*

**Madrid, Museo del Prado**

LOS CINCO SENTIDOS Y EL ARTE, 27 February–4 May 1997

Orazio Gentileschi, The Lute Player

**UNITED STATES**

**Alabama**

Montgomery Museum of Fine Arts


Mark Rothko, Untitled*

**Arkansas**

Little Rock, The Arkansas Arts Center

DRAWINGS FROM THE O'NEAL COLLECTION, 9 January–23 February 1997

57 old master drawings*

**California**

University of California, Berkeley Art Museum


Attributed to Louis-Joseph Le Lorrain, Three Figures Dressed for a Masquerade

Los Angeles County Museum of Art


Moraga, Hearst Art Gallery, Saint Mary's College of California


26 Mark Rothko paintings*

Newport Beach, Orange County Museum of Art


26 Mark Rothko paintings*

Palm Springs Desert Museum


26 Mark Rothko paintings*

**Colorado**

Colorado Springs Fine Arts Center


Boardman Robinson, Charles W. Eliot, Enter Miss Hazard

**Connecticut**

New Haven, Yale University Art Gallery


**District of Columbia**

The Corcoran Gallery of Art


Larry Rivers, French Money

**Florida**

Gainesville, Samuel P. Harn Museum of Art

University of Florida


33 American naive paintings (34*)

Sarasota, The John and Mable Ringling Museum of Art

PETER PAUL RUBENS AND THE TRADITION OF TAPESTRIES, 1 March–31 August 1997

Sir Peter Paul Rubens, The Meeting of Abraham and Melchizedek

**Georgia**

Albany Museum of Art

FRENCH AND AMERICAN IMPRESSIONISM, 12 September–3 November 1996

Pétrus Baudot, The Ramperst and AUXUER-MONT*

**Illinois**

Champaign, Krannert Art Museum

IN OUR TIME: A BILLY MORROW JACKSON RETROSPECTIVE, 20 September–3 November 1996

Billy Morrow Jackson, The Art Institute of Chicago

**The Art Institute of Chicago**

IVAN ALBRIGHT, 20 February–11 May 1997

Ivan Le Lorraine Albright, There Were No Flowers Tonight*, circulated to the Metropolitan Museum of Art, New York, 17 June–7 September 1997


Edgar Degas, Before the Ballet

**Indiana**

The Children's Museum of Indianapolis


Alexander Calder, Black Camel with Blue Head and Red Tongue; Blue and Red Bull with Yellow Head; Crinkly Tassels; Crinkly Wood, Deux Anges Droles; Les Fétiches; Horse, Ohio: Red and Yellow Bull; Red Cow with Black Head; La Voilce

**Iowa**

Iowa City, University of Iowa Museum of Art


Philip Guston, Review; Of RENOIR'S "LUNCHEON OF THE BOATING PARTY,"

**Maine**

New Orleans, Newcomb Art Gallery, Tulane University


10 contemporary prints*

**Louisiana**

New Orleans, Newcomb Art Gallery, Tulane University

MADISON'S PRINTS FROM GEMINI G.E.L., 11 October–23 December 1996

26 Mark Rothko paintings*

**Maine**

Portland Museum of Art


Fernand Leger, Two Women: Pablo Picasso, Harlequin Musician

**Massachusetts**

Andover, Addison Gallery of American Art, Phillips Academy

CHARLES SHEELE IN ANDOVER: THE BARRAVALY SERIES, 1946, 3 September–1 December 1996

Charles Shadel, Counterpane
Museum of Fine Arts, Boston
Pablo Picasso, Lady with a Fan*, The Death of Harlequin

Cambridge, Arthur M. Sackler Museum
TIEPOLO AND HIS CIRCLE: DRAWINGS IN AMERICAN COLLECTIONS, 12 October–15 December 1996
Giovanni Battista Tiepolo, Saint Jerome in the Desert Listening to the Angels; A Venetian Lawyer at His Desk; circulated to the Pierpont Morgan Library, New York, 17 January–13 April 1997

Chesterfield, Museum of Art, Boston College
The Evening of the Deluge; Sheet of Sketches; Listening to the Angels; A Venetian Lawyer at His Desk; Saint Jerome in the Desert

Williamstown, Sterling and Francine Clark Art Institute
John Singer Sargent, Street in Venice

Williamstown, Williams College Museum of Art
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 1 July–1 November 1997
35 American naive paintings (34*)

Worcester Art Museum
GRANT WOOD: AN AMERICAN MASTER REVEALED, 6 October 1996–5 January 1997
Grant Wood, The City of Ambition

Michigan
The Detroit Institute of Arts
IMAGES IN IVORY: Precious Objects of the Gothic Age, 9 March–11 May 1997
Western European, Dignity with Saints from the Life of Christ; circulated to the Walters Art Gallery, Baltimore, 22 June–31 August 1997

Missouri
The Saint Louis Art Museum
LOVIS CORINTH, 14 November 1996–26 January 1997
Lovis Corinth, Sheet of Sketches; circulated to the Tate Gallery, London, 20 February–5 May 1997

Nebraska
Shelton Memorial Art Gallery, University of Nebraska-Lincoln
MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 1 April–8 June 1997
26 Mark Rothko paintings*

New York
The Brooklyn Museum
André Giroux, Forest Interior with a Painter, Civita Castellana; circulated to the Saint Louis Art Museum, 21 February–18 May 1997

Hamilton, The Picker Art Gallery, Colgate University
DRAWINGS FROM THE O'NEAL COLLECTION, 6 September–19 October 1997
57 old master drawings*

New York, The Frick Collection
MORTLAKE TERRACE: TURNER’S COMPANION PIECES REUNITED, 8 October 1996–11 May 1997
J.M.W. Turner, Mortlake Terrace

New York, Solomon R. Guggenheim Museum

New York, Whitney Museum of American Art
Francis Picabia, Machine causer elle (Machine Turn Quickly); Alfred Stieglitz, Dorothy True

Southampton, The Parrish Art Museum
THE TENTH STREET STUDIO BUILDING: ARTISTS-ENTREPRENEURS FROM THE HUDSON RIVER SCHOOL TO THE AMERICAN IMPRESSIONISTS, 6 June–10 August 1997
after Frederic Edwin Church, The Heart of the Andes; circulated to the National Academy Museum, New York, 21 August–16 November 1997

North Carolina
Greenville, Wellington B. Gray Gallery
DR. ROBERT LEE HUMBER: A COLLECTOR CREATES, 1 November–23 November 1996
Rembrandt van Rijn, Man Drawing from a Cast: Three Heads of Women, One Asleep

Wilmington, St. John's Museum of Art
40 contemporary prints*

Oregon
Portland Art Museum
FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM MINIMAL TO CONCEPTUAL ART: WORKS FROM THE DOROTHY AND HERBERT VOLGE COLLECTION, 12 August–12 October 1997
33 minimal works of art

Pennsylvania
Allegheny Art Museum
CHARLES SHEELE IN DOYLESTOWN: AMERICAN MODERNISM AND THE PENNSYLVANIA TRADITION, 6 April–22 June 1997
Edward Hicks, The Cornell Farm*; circulated to the Amon Carter Museum, Fort Worth, 23 August–2 November 1997

The Sperimons of Imperial China exhibition included this intricately carved Ch'ing dynasty brush holder, lent by the National Palace Museum, Taipei

**Doylestown, James A. Michener Art Museum**

**MILTON AVERY: WORKS ON PAPER, 19 October–15 December 1996**

57 Milton Avery prints*, 2 plates*, and 1 wood-block*

Philadelphia, Museum of American Art at the Pennsylvania Academy of the Fine Arts

**PAINTINGS BY NELSON SHANKS, 24 October–13 November 1996**

Nelson Shanks, *Standing Portrait of J. Carter Brown*

Philadelphia Museum of Art

**HARRY CALLAHAN, 14 September–24 November 1996**

20 photographs by Harry Callahan circulated to the High Museum of Art, Atlanta, 11 February–6 April 1997, and to the Museum of Contemporary Art, Chicago, 24 July–21 September 1997; along with eight additional Callahan photographs to Atlanta and Chicago only; and two additional Callahan photographs to Chicago only.


**ENCOUNTERS WITH MODERN ART: WORKS FROM THE ROTHSCHILD FAMILY COLLECTIONS, 2 March–11 May 1997**


Philadelphia, Rosenbach Museum and Library

**MAKING IT NEW: MARIANNE MOORE AND THE VISUAL ARTS, 26 November 1996–16 March 1997**

Alfred Stieglitz, *Georgia O'Keeffe: A Portrait-Head*

Selinsgrove, Lore Degenstein Gallery, Susquehanna University


26 Mark Rothko paintings*

Wilkes-Barre, Sordoni Art Gallery, Wilkes University

**MASTER PRINTS FROM GRAPHICSTUDIO, 11 November–20 December 1996**

52 contemporary prints*

Texas

Dallas Museum of Art

**PAINTING THE UNIVERSE: FRANTIŠEK KUPKA, PIONEER OF ABSTRACTION, 1 June–24 August 1997**

František Kupka, *Organization of Graphic Motifs II*
Dallas, The Elizabeth Perkins Prothro Galleries, Bridwell Library, Southern Methodist University
SELINA HASTINGS, THE COUNTESS OF HUNTINGDON. 4 February–19 April 1997
Benjamin West, Countess of Huntingdon
Fort Worth, Kimbell Art Museum
GEORGES DE LA TOUR AND HIS WORLD, 2 February–10 May 1997
Georges de La Tour, The Repentant Magdalene
Houston, The Menil Collection
Mark Rothko. Number 5*: #7*: Number 8*
Virginia
Lynchburg, Maier Museum of Art, Randolph-Macon Woman's College
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 23 August–30 October 1996
35 American naive paintings (34*)
Norfolk, The Chrysler Museum of Art
Willem van Aelst, Still Life with Dead Game; Hendrick Avercamp, A Scene on the Ice; Gerard Dou, The Hermit; Frans Hals, Portrait of a Gentleman; Gerrit Willemsz. Heda, Still Life with Ham, Meindert Hobberma, The Trawlers; Jan van Huysum, Flowers in an Urn; Abraham Mignon, Still Life with Fruit, Fish, and a Nest; Pieter Molijn, Landscape with Open Gate; Adriaen van Ostade, Tavern Scene; Isaac van Ostade, Workmen before an Inn; Rembrandt van Rijn, Portrait of a Gentleman with a Tall Hat and Gloves; Portrait of a Lady with an Ostrich-Feather Fan; Jacob van Ruisdael, Landscape
Marsh Art Gallery, University of Richmond
17 contemporary prints*
Richmond, The Virginia Historical Society
American 19th Century. The Start of the Hunt*: The End of the Hunt*
Wisconsin
Milwaukee, Patrick and Beatrice Haggerty Museum of Art, Marquette University
DRAWINGS FROM THE O'NEAL COLLECTION, 24 April–8 June 1997
57 old master drawings*
Temporary Loans to Museum Collections

ENGLAND

Birmingham Museums and Art Gallery
31 May–25 August 1997

FRANCE

Musée de Grenoble
6 October 1996–10 May 1997
Nicolas Poussin, The Assumption of the Virgin

UNITED STATES

New York
New York, The Metropolitan Museum of Art
10 October 1994–12 October 1999
Francesco di Giorgio Martini, God the Father Surrounded by Angels and Cherubim

Ohio
The Cleveland Museum of Art
James McNeill Whistler, The White Girl (Symphony in White, No.1)

Temporary Exhibitions at the National Gallery of Art

Olmec Art of Ancient Mexico
continued from the previous fiscal year to 20 October 1996

Gauguin Drawings from the Armand Hammer Collection: Selections from “Breton Sketchbook No. 16”
continued from the previous fiscal year to 30 November 1996

Adolph Menzel (1815–1905): Between Romanticism and Impressionism
continued from the previous fiscal year to 5 January 1997

Encounters with Modern Art: Works from the Rothschild Family Collections
continued from the previous fiscal year to 26 January 1997

Georges de La Tour and His World
6 October 1996 to 5 January 1997
coordinated by Philip Conisbee
organized with the Kimbell Art Museum, Fort Worth
supported by the National Endowment for the Arts, Safran, The Hermitage Holdings, S.A., and Banco Safra, S.A. Brazil; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Michelangelo and His Influence: Drawings from Windsor Castle
27 October 1996 to 5 January 1997
coordinated by Andrew C. Robinson
organized by the Royal Library, Windsor Castle, in association with the National Gallery of Art, Washington: the Kimbell Art Museum, Fort Worth; and The Art Institute of Chicago
supported by an indemnity from the Federal Council on the Arts and the Humanities

Figure Studies and Compositional Drawings from the Armand Hammer Collection
17 November 1996 to 11 May 1997
coordinated by Margaret Morgan Graselli

Splendors of Imperial China: Treasures from the National Palace Museum, Taipei
19 January to 6 April 1997
organized by the National Palace Museum, Taipei, and The Metropolitan Museum of Art, New York
supported by The Henry Luce Foundation, Inc.; the Starr Foundation; the National Endowment for the Humanities; the National Endowment for the Arts; additional support from EVA Airways Corporation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Six Centuries/Six Artists
2 February to 4 May 1997
coordinated by Andrew C. Robinson

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901
16 February to 11 May 1997
coordinated by Nikolai Cikovsky Jr. and guest curator Malcolm Warner
supported by United Technologies Corporation and its companies: Pratt and Whitney; Otis Carrierm; Sikorsky: Hamilton Standard; and UT Automotive; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Alexander Calder: The Collection of Mr. and Mrs. Klaus G. Perls
9 March to 8 July 1997
coordinated by Marla Pratlter and Molly Donovan

Picasso: The Early Years, 1892–1906
30 March to 27 July 1997
coordinated by Jeffrey Weiss
organized with the Museum of Fine Arts, Boston, also supported by an indemnity from the Federal Council on the Arts and the Humanities

Landscape Drawings from the Armand Hammer Collection
18 May to 9 November 1997
coordinated by Margaret Morgan Graselli

Thirty-five Years at Crown Point Press
8 June to 7 September 1997
coordinated by Ruth E. Fine
organized with the Fine Arts Museums of San Francisco

Sculpture of Angkor and Ancient Cambodia: Millennium of Glory
29 June to 28 September 1997
coordinated by Barbara Nathan
organized by the Royal Government of Cambodia and the Réunion des musées nationaux / Musée national des Arts asiatiques—Guimet, Paris supported by The Henry Luce Foundation; The Marjorie Koecher Fund; and The Rockefeller Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Winslow Homer and the Civil War: Recent Acquisitions
16 July to 28 September 1997
coordinated by Franklin Kelly and Nicolai Cikovsky Jr.

Augustus Saint-Gaudens’ Memorial to Robert Gould Shaw and the Museum of Fine Arts, Fifty-fourth Regiment
21 September 1997 to 4 January 1998
coordinated by Nicolai Cikovsky Jr. and Deborah Chotner
supported by The Circle of the National Gallery of Art; additional support from Shell Oil Company Foundation

Thomas Moran
28 September 1997 to 11 January 1998
coordinated by Nancy K. Anderson
organized in association with the Gilcrease Museum, Tulsa
supported by The Boeing Company

Lenders to Exhibitions

Private Collections

Anonymous lenders
The Anschutz Collection
Jeanette Bello
G. Andrew Bjurman
Joan & Jerry Blank, Miami
Dr. Donald and Kathryn O’Connor Counts
Her Majesty Queen Elizabeth II
Dr. and Mrs. John L. Gehrke, Chicago
Neil S. Goldblatt
Mrs. Melville Wakeham Itall
Paul Hertzmann, Susan Herzog, Paul M. Biermanns, Inc., San Francisco
Hevroy Collection
Alex Hillman Family Foundation
Ishizuka Tokyo Collection
Kenzo Itu
Mr. and Mrs. Henry Keswick
David H. Koch
Mr. and Mrs. Robert A. Levinson
Mrs. Alex Lewyi
The Makins Collection
Susan and Lewis Manilow
Manosagan Collection
Maspro Denkoh Museum, courtesy of Christies
Anthony R. Mayer
Werner and Gabriele Merzbacher
Barbara R. Michaels
Geoffrey Richard Everett Millards Collection
Col. Merl M. Moore Jr.
Collection of Jose Mugrabi
Collection of Dr. Peter and Barbara Nathan, Zurich
His Grace The Duke of Northumberland
Georges Pelequen
Bernard Picasso
Claude Ruiz-Picasso
Bunny C. Price
Michael E. Price
The Judith Rothschild Foundation
Collection of Robert and Maurine Rothschild
Saul P. Steinberg
Collection Valentijn, Sao Paulo
Rhode and Sam Victor
Collection Leon Vinot
Leonard A. Walle
The John Weier Collection
Mr. and Mrs. Robert Weisberg
Mrs. John Hay Whitney
Wildenstein & Co., Inc.
Woodruff Collections

Public Collections

Austria
Vienna: Museum für Volkerkunde

Cambodia
Phnom Penh: National Museum of Cambodia

Canada
The Montreal Museum of Fine Arts
Ottawa: National Gallery of Canada
Toronto: Art Gallery of Ontario

China
Taipei: National Palace Museum
Thomas Moran, *Grand Canyon of the Yellowstone*, 1872, lent by the Department of the Interior Museum, was among the highlights of the Moran exhibition, which coincided with the 125th anniversary of the establishment of Yellowstone as the first national park in the United States.

**Costa Rica**
San Jose: Museo del Jade Fidel Tristan

**Czech Republic**
Liberec: Oblastní Galerie
Prague: National Gallery

**England**
Berkshire: The Royal Collection Trust
Birmingham Museums and Art Gallery
Bournemouth: Russell-Cotes Art Gallery and Museum
Bury Art Gallery and Museum
Compton near Guildford: Watts Gallery
Egham: Royal Holloway College
Leeds Museums and Galleries
Liverpool: National Museums and Galleries on Merseyside
London: National Portrait Gallery; Tate Gallery; The British Museum
Manchester City Art Galleries
Newcastle upon Tyne: Laing Art Gallery
Norwich: University of East Anglia, Robert and Lisa Sainsbury Collection

Plymouth City Museum and Art Gallery
Port Sunlight Village: Lady Lever Art Gallery
Preston: Harris Museum and Art Gallery
Stockton-on-Tees: Preston Hall Museum
Wakefield Art Gallery and Museums

**France**
Albi: Musée Toulouse-Lautrec
Bergues: Musée Municipal du Mont-de-Piété
Ceret: Musée d’Art Moderne
Chambéry: Musée des Beaux-Arts
Musée de Grenoble
Le Mans: Musée de Tessé
Metz: Conseil Général de la Moselle
Nancy: Musée Historique Lorrain
Musée des Beaux-Arts de Nantes
Paris: Bibliothèque Nationale; Musée d’Art Moderne de la Ville de Paris; Musée de l’Orangerie; Musée du Louvre; Musée National d’Art Moderne, Centre Georges Pompidou; Musée national des Arts asiatiques-Guimet; Musée Picasso
Rennes: Musée des Beaux-Arts et d’Archéologie
Strasbourg: Musée d’Art Moderne et Contemporain

**Germany**
Berlin, Staatliche Museen zu Berlin: Museum für Indische Kunst; Kupferstichkabinett; Nationalgalerie; and Preussischer Kulturbesitz
Cologne: Rautenstrauch-Joest-Museum
Staatliche Kunstsammlungen Dresden
Kunstmuseum Düsseldorf
Essen: Museum Folkwang
Hamburger Kunsthalle
Munich: Neue Pinakothek
Staatsgalerie Stuttgart
Wuppertal: Von der Heydt-Museum

**Japan**
Chiba-ken: Kawamura Memorial Museum of Art
Hiroshima Museum of Art
Tokyo Fuji Art Museum

**Mexico**
 Mérida: Museo Regional de Antropología
Mexico City: Museo del Templo Mayor; Museo Nacional de Antropología
Puebla: Museo Amparo; Museo Regional de Puebla
Tuxtla Gutiérrez: Museo Regional de Chiapas
Villafranca: Museo Regional de Antropología
Carlos Pellicer Camar: Parque Museo de La Venta
Museo de Antropología de Xalapa

Russia
Moscow: The State Pushkin Museum
St. Petersburg: The State Hermitage Museum

Scotland
Edinburgh: National Galleries of Scotland
Glasgow Museums

Spain
Barcelona: Museu Picasso
Madrid: Centro de Arte Reina Sofia; Museo del Prado
Museo de Montserrat

Sweden
Göteborgs Konstmuseum
Stockholm: Nationalmuseum

Switzerland
Kunstmuseum Basel und Museum füri Gegenwartskunst
Kunsthalle: Zürich

Ukraine
Lviv Picture Gallery

United States
Alabama
Montgomery Museum of Fine Arts

Arizona
Tucson Museum of Art

California
Los Angeles: Autry Museum of Western Heritage; Los Angeles County Museum of Art; The J. Paul Getty Museum
Asian Art Museum of San Francisco; San Francisco Museum of Modern Art; The Fine Arts Museums of San Francisco
Santa Barbara Museum of Art

Colorado
Denver: Denver Art Museum; Museum of Western Art

Connecticut
Hartford: Wadsworth Atheneum
New Britain Museum of American Art
New Haven: Yale University

District of Columbia

Florida
Jacksonville: The Cummer Museum of Art & Gardens

Illinois
The Art Institute of Chicago

Indiana
Notre Dame: The Snite Museum of Art

Kansas
Lawrence: Spencer Museum of Art

Kentucky
Berea College Museum

Louisiana
New Orleans: Middle American Research Institute

Maryland
Baltimore: Evergreen House Foundation; The Baltimore Museum of Art; The Walters Art Gallery
College Park: National Archives
Hagerstown: Washington County Museum of Fine Arts

Massachusetts
Museum of Fine Arts, Boston
Cambridge: Peabody Museum of Archaeology and Ethnology

Michigan
The Detroit Institute of Arts

Minnesota
The Minneapolis Institute of Arts

Missouri
Kansas City: The Nelson-Atkins Museum of Art
St. Louis: Jefferson National Expansion Memorial; The Saint Louis Art Museum

Nebraska
Omaha: Union Pacific Historical Museum

New Hampshire
Cornish: Saint-Gaudens National Historic Site

New Jersey
Princeton: The Art Museum, Princeton University

New York
The Brooklyn Museum of Art
Buffalo: Albright-Knox Art Gallery
Huntington: Heckscher Museum
Long Island City: Shipley Corporation
Unica: Mumon-Williams-Proctor Institute

North Carolina
Raleigh: North Carolina Museum of Art

Ohio
The Cleveland Museum of Art
Oberlin: Allen Memorial Art Museum
The Toledo Museum of Art

Oklahoma
Tulsa: Gilcrease Museum; The Philbrook Museum of Art

Pennsylvania
Philadelphia: Museum of Art
Pittsburgh: The Carnegie Museum of Art

South Carolina
Greenville: Bob Jones University

Texas
Dallas Museum of Art
Fort Worth: Kimbell Art Museum
The Museum of Fine Arts, Houston

Virginia
Norfolk: The Chrysler Museum

Wyoming
Yellowstone National Park

Puerto Rico
Museo de Arte de Ponce

Lenders of Works Displayed with Collection

Abbott Guggenheim Collection
Workshop of Titian as Artist. Talavera: Attributed to Girolamo Campagna, Angel

Abrams Collection, Boston
Pietro Della Vecchia. A Boy Eating Porridge; Jan Ottis. Interior with Young Men Playing Tric-Trac

Maida and George Abrams, Boston
Adriaen van Ostade. Head of a Peasant

Mr. John Spoor Broome
Winslow Homer. Lost on the Grand Banks

Smithsonian Institution, Request of Erskine Hewitt

Giovanni Domenico Tiepolo. The Immolating Conception

Helen Frankenthaler
Helen Frankenthaler, Mountains and Sea

Hispanic Society of America, New York
John Singer Sargent. The Spanish Dance Mr. and Mrs.
Michel Hornstein, Montreal
Paula Borr, Still Life with Travel Pouch; Gaëtan van Everdingen, Rape of Europa; Jacques Linard. Still Life of Shells

Collection of Mr. and Mrs. Raymond J. Horowitz
Robert Heurt, Café Terrace

Peter A. Jay
Gilbert Stuart. John Jay

Collection of Jasper Johns
Jasper Johns. Target

Collection of Ellsworth Kelly
Ellsworth Kelly. Three Gray Paintings (Triptych)

Manoogian Collection
George Caleb Bingham. The Jolly Flatboatmen

The Manoogian Foundation
Richard Eamon Woodville. War News from Mexico

National Museum of American Art, Smithsonian Institution, Gift of John J. Gildart

French 13th Century. Vita Contemplativa: Heraldic Panel; Bishop Blessing: Angel Holding the Cross and Crown of Thorns

National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, DC

Thomas Eakins, Dr. John H. Britten

Morton G. Neumann Family Collection
Jean Arp, Calligraphy of Navel; Constellation of White Forms on Gray: Robert Delaunay. The Windows; Alberto Giacometti. Observing Head: Juan Gris. Banjo with Glasses; Fernand Léger. Man with a Dog Boy


Collection of Robert Rauschenberg
Robert Rauschenberg. Barge

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

Schröder Collection, London
Hans Mielich. Portrait of a Woman

Collection of Candida and Rebecca Smith
David Smith. Aggressive Character; Lamar Arcs on One Leg; Ninety Father; Ninety Son; Untitled (December 12; Wilki XYP, Black-White Forward; Tank From IX Con
Changes of Attribution

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during the 1997 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

Painting

<table>
<thead>
<tr>
<th>Number, title, date</th>
<th>Attribution</th>
<th>Changes to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947.17.72 Self Portrait</td>
<td>Eliab Metcalf</td>
<td>American 19th Century Eliab Metcalf (?)</td>
</tr>
<tr>
<td>1991.125.1 Winged Victory</td>
<td>Antonio Canova</td>
<td>Antonio Canova, after the Antique</td>
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</table>

Sculpture

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<th>Number, title, date</th>
<th>Attribution</th>
<th>Changes to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1943.4.75 A Gentleman c. 1510/1525</td>
<td>Lorenzo de' Medici</td>
<td>Florence 16th Century</td>
</tr>
<tr>
<td>1943.4.92 Self Portrait</td>
<td>Andrea del Verrocchio c. 1478</td>
<td>Florence 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi 1478/1521</td>
</tr>
</tbody>
</table>

Changes to American 19th Century

Eliab Metcalf (?)

Antonio Canova, after the Antique

Florentine 15th Century

c. 1485/1490

Florentine 16th Century

Andrea del Verrocchio

Lorenzo de' Medici

1478

Florence 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi 1478/1521

Changes to American 19th Century

Eliab Metcalf (?)

Florence 16th Century

Andrea del Verrocchio

Lorenzo de' Medici

1478
Publications and Awards

Exhibition Catalogues

Alexander Calder: The Collection of Mr. and Mrs. Klaus G. Perls, by Marfa Pfeiffer, with contributions by Molly Dugger (32 pages, 38 illus., 28 color).


Causey, Faya. "O museu de arte contemporanea, Sao Paolo, Brazil." Revista de Muséologie (June 1997).


Staff Publications


Causey, Faya. "O museu de arte contemporanea, Sao Paolo, Brazil." Revista de Muséologie (June 1997).


Springer, Julie. "Interview with Artist Judy Chicago." The Bookwoman (Spring/Summer 1997), 1-5.


Staff Awards

Shelley Fletcher was awarded a Rome Prize, including six months at the American Academy in Rome in 1997-1998.

Anne Henderson was named "Museum Educator of the Year" (eastern region) by the National Art Education Association.

Barbara Moore was named "Museum Educator of the Year" by the American Association of Museums.

1996-1997 Concert Season

OCTOBER

6 National Gallery Orchestra
13 Arnaldo Cohen, pianist
20 Trio Mexico
Manuel Suarez, violín
Carlos Alberto Pecero, piano
Ignacio Mariscal, viola
27 Aaron Rosand, violin
Hugh Sung, pianist

NOVEMBER

3 National Gallery Orchestra
10 National Gallery Vocal Arts Ensemble
Rosa Lamoreaux, soprano
Beverly Benso, contralto
Samuel Gordon, tenor
Robert Kennedy, baritone
Francis Conlon, pianist
17 Igor Kipnis and Karen Kushner, piano duo

24 National Gallery Orchestra
DECEMBER
1 Justin Blasdale, pianist
8 James Ehnes, violinist
Eduard Laurel, pianist
15 Orli Shaham, pianist
22 The Washington Men's Camerata
Thomas Beveridge, conductor
29 James Dick, pianist

JANUARY
5 National Gallery Orchestra
12 The Verdehr Trio
Gary Kirkpatrick, piano
Eba Ludewig-Verdehr, clarinet
Walter Verdehr, violin
19 Jason Stearns, baritone
Diane Winter-Pyles, pianist
26 Wu Han, pianist

FEBRUARY
2 National Gallery Orchestra
9 Bradford and Maribeth Gowen, piano duo
16 Fabio Bidini, pianist
23 Catherine Robbins, mezzo-soprano
Michael McMahon, pianist
Miles Hoffman, violist

MARCH
2 National Gallery Orchestra
and Washington Men's Camerata
Thomas Beveridge, guest conductor
9 Beethoven Trio Vienna
Yves Savary, piano
Markus Wolf, violin
Howard Penny, cello
16 Corey Cerovsek, violinist
Katya Cerovsek, pianist
23 Daniel Lichti, baritone
Leslie De'Ath, pianist

APRIL
6 National Gallery Orchestra
13 Martin David Jones, pianist
20 The Marian McPartland Trio
27 Colorado String Quartet
Julie Rosenfeld, violin
Deborah Redding, violin
Francesca Martin Silos, viola
Diane Chaplin, cello

MAY
4 National Gallery Orchestra
11 The Philadelphia Trio
Deborah Reeder, cello
Elizabeth Keller, piano
Barbara Sonies, violin
18 Valeska Hadelich, violinist
Ney Salgado, pianist
25 Babette Hierholzer, pianist

JUNE
1 National Gallery Orchestra
with Lois Darling, soprano
8 National Gallery Chamber Players
Wind Quintet
Stephani Stang-McCusker, flute
Carole Libelo, oboe
Merlin Petroff, clarinet
Philip Munds, French horn
Danny K. Phipps, bassoon
15 National Gallery Chamber Players
String Quartet
Claudia Chudacoff, violin
Margaret Soper Gutierrez, violin
Eric DeWaardt, viola
Diana Fish, cello
22 David Buechner, pianist
29 Jeffrey Solow, cellist
Doris Stevenson, pianist
STAFF (as of January 1998)

OFFICE OF THE DIRECTOR
Director
Earl A. Powell III
Deputy to the Director
Carol W. Kelley
Executive Assistant to the Director
Angela M. LoFé
Staff Assistants
Debra S. Tatman
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Every work of art in the collection of the National Gallery has either been the gift of a private individual or purchased through generously given private funds. Gifts of works of art to the Gallery's collection are subject to approval by the Board of Trustees. Offers of such gifts should be discussed in advance with the Secretary and General Counsel (telephone 202 842-6363). Offers of gifts of books of art historical importance should be discussed in advance with the Executive Librarian (telephone 202 842-6505).

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Giovanni Battista Piazzetta, Saint Stephen, late 1730s, black and white chalks on laced blue paper, 40.4 x 35.4 cm. Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann, 1997.57.6